



Intertextuality of Balinese Writers Works in Comprehending Tradition (Reinterpretation, Reconstruction, and Cultural Response)



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Abstract

This study aims at finding intertextuality of Balinese writers' works in reinterpreting culture, finding intertextuality of Balinese writers' works in comprehending tradition. Sociologically, the works of those three writers were reviewed to know the narrative construction. Textually, intertextuality of the three Balinese writers' works was reviewed in comprehending the tradition. Participatory, the Balinese writers could be involved in the socio-cultural interaction through textual narration in form of a novel. This study used qualitative research design in form of cultural studies, especially the review of tradition. The research subjects were Ni Rawit Ceti Penjual Orang (1935), Sukreni Gadis Bali (1936) by Panji Tisna; Putri I, and Putri II (2004) by Putu Wijaya; Kenanga (2003), and Tarian Bumi (2004) by Oka Rusmini. Most of the collected data were in form of qualitative data. The data were analyzed through some steps namely data reduction, data presentation, interpreting data, and concluding. Some conclusions can be drawn from the intertextual relation of the three novels from the writers: Panji Tisna, Putu Wijaya, and Oka Rusmini. Woman characters in the texts of those three writers show strong interrelation in interpreting tradition and struggling into ideal which does not restrain its supporting community. Woman characters in the texts reinterpret the community role which is considered as a symbol of the establishment, the source of politeness and morality establishment such as puri and geriya. There is a significant relation in emphasizing karma phala philosophy to be the spirit which bases every behavior of Balinese people in real life.

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1. Introduction

Literary works is an interpretation, imaginative soul expression, and writer's idealism upon social life which is expressed into artistic structure and composition. The meaning of literary works cannot be partly determined based on what is written or what does mean by the writer, but also by the hope of reader in the process of interpreting as formulated in literary reception. In other words, the meaning of literary works is a result of dialogue between the text and the reader (Selden, 1989:121; Allen 2004: 19). Literary works of social life can only be meaningful if it is continuously read and reviewed, so it could give a meaning to the life of its inspiration source.

Among the existing literary works, the novel is a modern literary work which propose more flexible space to visualize, interpret, and dialogue about social life. Besides that, novel as defined by Bakhtin in Liem (2003: 189) is polyvocal which is possibly inserting another genre; artistic or extra artistic. It is possible to find a poem, song, letter, or even newspaper quotation which together with other literary tools to make novel to be one of flamboyant literary works both in form and the expressed discourse.

In the context of Indonesian literary works in Bali, Liem (2003:189-90) showed polyvocal characteristic and novel hybridity in the works of Panji Tisna, especially *I Swasta Setahun di Bedahulu*. In this novel, there is a song written in form of a Malayan poem. Writing such as letter is familiar to be found in *Balai Pustaka* novel such as *Siti Nurbaya*. In the present era, a novel of *Saman* by Ayu Utami and *Supernova* by Dee Lestari contain many communications in form of (or through) email. Therefore, the splendor of novel appears in its genre construction and also in the discourse which is made as the theme or the main of narration.

Theoretical Foundation

1) Theory of Intertextuality

Intertextuality is a term in which text and expression are formed by the previous text, responding to each other, and part of the text anticipate others. (Eriyanto, 2005: 305) The idea of intertextuality is one of the prominent ideas from Fairclough which is developed from the thought of Julia Kristeva and Mikhail Bakhtin. One of Bakhtin's idea (in Eriyanto, 2005: 306), discourse is dialogical. A text writer basically does not speak with him/herself and speaks him/herself. They face other voice, other text.

In literary critics of applied intertextual, Rachmat Djoko Pradopo shows his work. He reviews literary works which show intertextual relation, both in novel and poem. This intertextual study is conducted to comprehend the meaning of literary works by concerning its relation to other literary works. Pradopo (2002:368) compared intertextually the poems of Chairil Anwar with a poem of Amir Hamzah who became his hypo gram. In fact, the meaning became clear by comparing intertextually. As well as in the novel, Pradopo compared intertextually based on story structure from the problem (emancipation) of the romance of *Siti Nurbaya*, *Layar Terkembang*, and *Belenggu*.

Despite thematically there is a relation among texts from one literary work to another, but if it is studied in detail, there is a difference among them. If a particular literary work is successful to attract reader or audience, it is not merely because of its literary content but there are other factors determining from within.

2) Theory of Literary Sociology

This study used the theoretical framework of literary sociology, especially related among the writers, literary text, and sociocultural aspect. Comprehension was done upon the totality of the work consisting of societal aspects within, and comprehension upon literary work in relation to society as the background. Ratna (2003:3) stated that relation between literature and society as dialogical relation and try to find interdependency between literature and society.

Theoretically, literary sociology adopts some theories namely positivistic theories (one-direction relation, the existence of literary work is determined by social structure), reflection theories (two-ways direction, but literature is still passive), dialogical theories (two-ways direction, literature, and society are determining each other), and post-structuralist theories (two-ways direction, the significance of both phenomena present simultaneously).

Literature as one form of creative works in aesthetic institution area is not part of the social institution. Literature is a societal institution which uses language as a medium. The relation between literature and the social institution is a horizontal relation and within the linear line.

Comprehension upon relation among literature, social institution, and the writer needs an approach. According to Goldmann (1973:119) basis of the approach is the three fundamental characteristics of human behavior which

are the essence of human and their environment relation. Further stated by Goldmann the three characteristics are: (1) there is a tendency of human to adapt the reality of environment; (2) tendency upon comprehensive consistency, and structural creation; and (3) dynamic characteristic such as the tendency of changing and developing structure (1973:119).

Saryono (2006:73) stated there is a representation of cultural value construction in Indonesia in the middle of context and process of cultural dialectic. Representation of cultural value construction cannot be separated from the Indonesian empirical-cultural condition. Although some designs of national ideal-political, cultural are interrelated with the modernity of western romance, the Indonesian culture and nation have its own uniqueness which is different from others.

3) Literature as Cultural Phenomenon

Literature can be seen as a social institution which uses language as the medium. The relation between literature and the social institution is a horizontal relation which is within the linear line. Discussion of the relation between literature and the social institution is usually derived from the literary concept as social expression. Coercion of burden taken by the writer as expression about the whole life, even representing community and age, very limited creative space of the writer as an individual with a specific ability, tendency, spiritual experience, and psychological movement. Internally the writer has behavior load which is formed based on a self-maturation process in the middle of cultural interaction and having ideology and point of view in responding to social phenomenon.

Hoogvelt (in Hatu, 2011) expressed the main premise of functional structural theory. *First*; society is a comprehensive system made from dependent parts. *Second*; the whole or the comprehensive system determines its parts. It means one part cannot be understood separately unless considering the relation of the wider comprehensive system, in which the parts including cultural values, law system, family organization pattern, political system, and technological economy organization. *Third*; the parts should be understood related to its function upon the balance of the whole system. In a functional structural perspective, it gives a meaning that in analyzing the change of society it is not enough to consider only from one side for example from the economic side, but in describing its change, the society is analyzed comprehensively and reciprocally, in which if there is a change in the society, automatically there will some components are changing as well.

If it is described systematically, the problem of attitude, ideology, and perspective of the writer lead to the writer's capacity in the middle of space and time. It can be divided from one writer to another based on their integrity in the social process. Writer's position in society can be seen through history. In popular oral literature, it can be seen the huge dependency on public taste. Bard in ancient Greek, professional folklore storyteller in Russia and Asia are some examples of dependency on public taste. The public became the main orientation for the direction of literary work presentation. Some Roman artists, Virgil, Horace, Ovid, are dependent on the generosity of Emperor Agustus Maecenas. In the development of old literature, in Indonesia, there were so many artists becoming the kings' "trumpet" to keep their regime and increase their government image into positive and dynamically moving.

The problem of writer's attitude upon social setting arose in the 1920s. Marah Rusli, Tulis St Sati, were some writers who responded to their observation in a social setting, especially about tradition. The further orientation of new culture was proposed by writers of *Angkatan Pujangga Baru* (The Newest Poet) such as Sutan Takdir Alisyahbana, Armijn Pane, Sanusi Pane, Rustam Effendi, and others. Further development after Japanese colonization, and then physical revolution era, caused direction movement in adapting social problem into the thematic format. *Angkatan 45* produced *Keluarga Gerilya* by Pramudya Ananta Toer, *Surabaya* by Idrus, *Jalan Tak Ada Ujung* by Mochtar Lubis are some example of the thematic orientation shift on the published literary works in that time.

Reflection or social refraction in literature can be seen as one excess from an interaction in the society in the middle of a dynamic system and tends to change. The social change relates to many components and according to Sztomka (2008:4), the main dimension is a systemic theory which is indirectly stated the possibility of further change.

- a) Composition change (eg. Migration from one group into another group, becoming a member of a certain group, the decrease of the population because of hunger, demobilization of a social movement, groups dismiss);
- b) Structural change (eg. There is an inequality, power crystallization, friendship bond, cooperation, and competitive relationship);
- c) Functional change (eg. Job specialization and differentiation, family economy destruction, role acceptance which is indoctrinated by school or university);

- d) Limit change (eg. Unification of some groups, or one group by another group, slacking criteria of a group member and member democratization, and conquest);
- e) Sub-system relation change (eg. Political regime control upon the economy organization, family control and all private life by the totalitarian government);
- f) Environmental change (eg. Ecological damage, earthquake, plague, or HIV virus).

2. Materials and Methods

This study is based on local culture comprehension based on the developed concept proposed by [Geertz \(2003: 278\)](#) who stated that the most fundamental theoretical thought in communicating point of view review, orientation, values, ethics and many things in text discourse is active interaction between the researcher and ethnics experiences related to dimension of certain space, time and pattern from cultural point of view in that text discourse. Further, Geertz proposed that by sharing and preferring native's point of view-considering things from point of view of science background upon local culture- for cultural research so objectivity of the review result is assumed to be fulfilled. This achievement should be conducted by the cultural study as multidiscipline which is built based on culture and literature competency, self-unification, self-perception, and self-understanding upon other knowledge. ([Ratna, 2005:20](#)).

Qualitative research design in form of cultural studies was utilized to study the portrait and cultural struggle of Balinese women in novels written by Panji Tisna, Putu Wijaya, and Oka Rusmini, especially study on tradition and modernization which influences the women characteristics and their cultural struggle in handling it.

This study used two data sources namely: primary data and secondary data. The primary data was in form of oral and written data. Oral data was collected through interview with the living writers. The interviews were conducted to Putu Wijaya and Oka Rusmini. Written data was collected from some novels as the research subjects, namely *Ni Rawit Ceti Penjual Orang* (1935), *Sukreni Gadis Bali* (1936) by Panji Tisna; *Putri I*, and *Putri II* (2004) by Putu Wijaya; *Kenanga* (2003), and *Tarian Bumi* (2004) by Oka Rusmini. Secondary data were collected from other sources in form of a review of those four writers' novels and other sources related to Balinese culture.

Some steps were followed in collecting the data such as subject/object identification. To ease the analysis, data classification was conducted. Data classification was based on determined category as the parameter of the analysis framework.

Most of the collected data in this research were in form qualitative data. These data were analyzed through some steps namely data reduction, data presentation, data interpretation and concluding ([Miles and Huberman in Atmaja, 2006:35](#)). Series and relation of these steps can be seen in Diagram 1.

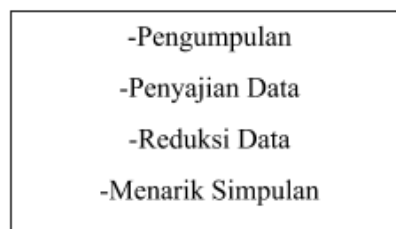


Diagram 1. Components of data analysis interactive model
Source: Miles and Huberman (in Atmaja, 2006:35)

Data reduction includes some activities such as selecting, focusing, simplifying, coding, grouping patterning, describing a situation or condition with subjective meaning, and reflecting. Data presentation and interpretation relates to set narrative text in a unity form, regularity, patterns, configuration explanation, cause-effect flow, and proposition. Conclusion and verification consist of intrinsic things, subjective meaning, conceptual finding, and universal process. Activities of data collection, data reduction, concluding and data presentation are series of related activities and can be used recursively until finding final research result, that is holistic and meaningful research in the context of the answer of the research problem. Triangulation technique was used as well in processing the data. Triangulation was done by combining concepts/theories, research methods, data, cases, and researcher's knowledge about Balinese culture.

3. Results and Discussions

In a novel of Panji Tisna, *Ni Rawit Ceti Penjual Orang* hereby abbreviated as *NRCPO* (1935), describes Balinese woman portrait such as Ida Ayu Kendran, Ni Anis who are protagonist and Ni Rawit who is an antagonist. Ida Ayu Kendran is a *brahmana* woman who has moral, obeys the customs and tradition, art lover and polite in interaction both inside and outside of *geriya*. Meanwhile, Ni Anis is described as *sudra* woman who is a servant in *geriya* with gentle character, living in *geriya* manners, firmly established, and traditional art lover. Ni Rawit is described as a woman who is loyal, cunning, materialistic, and considering all of her life activities based on welfare. Ni Rawit is described as an inconsistent character in term of stance and attitude and also as Balinese woman who always does *achubakarma* (evil) deeds.

In novel *Sukreni Gadis Bali* which is hereby abbreviated as *SGB* (1936) describes protagonist woman character portrait of Luh Sukreni and antagonist characters of I Negari and Men Negara. Sukreni is described as a young beautiful woman, an autodidact with gentle character, respect others and a loyal Balinese woman character. She is also described as a Balinese woman who surrenders to destiny and believes to *karma Laws*, which is well known as *karma phala*. I Negari is described as a young beautiful woman who has a close relationship with her mother and always obeying her mother. I Negari is described able to use strategy in facing others and gaining benefits for her, although the strategy is *achubakarma* deeds. Meanwhile, Men Negara is a portrait of unfaithful Balinese woman and not a good mother because she left her husband to get married to other man and abandoned the only daughter of her named Luh Widi who was further changed into Luh Sukreni. Men Negara is described a materialistic woman so in order to fulfill her ambition about the material, she was viciously having a conspiracy with her daughter, I Negari and I Gusti Made Tusan trap Sukreni into a rape.

Novel *Putri* which is hereby abbreviated as *PI*, is the first novel, and *PII* is the second novel (2004) by Putu Wijaya describe woman portrait of Putri as a central character to play the protagonist character. Putri is described as a beautiful woman of *ex-wang jero* (servant) in Puri Puncak Tabanan. Putri is described as an educated young woman (Bachelor Degree) with various professions such as lecturer assistant, bookstore employee, teacher, successful businesswoman of *Suksema* t-shirt and finally became a head project of Mahakarya. Putri has a strong vision in considering and responding tradition so in the whole novel, it is described Putri's vision about tradition and even her thought is printed into a book published by her best friend Nelly entitled *Tradisi Baru*.

In *Tarian Bumi* novel which is further abbreviated as *TB* (2000) and *Kenanga* which is hereby abbreviated as *K* (2003), Oka Rusmini showed some portraits of women. Telaga is the central character with protagonist role. Telaga is described as *brahmana* woman who is originally named Ida Ayu Telaga Pidada married with *sudra* man, named Wayan Sasmita so Ida Ayu Telaga Pidada was *nyerod*, or losing her position as a consequence of marrying *sudra* clan. Besides her courage to fight customs from her original community, *geriya*, Telaga also has visionary thought how to read tradition in her neighborhood in life. In novel *K*, it is described as a beautiful *brahmana* woman portrait, Bachelor degree educated, and a lecturer in a university named Ida Ayu Kenanga. Kenanga is described as a Balinese woman who always sacrifices herself for other people. As scarifying herself for her sister, Ida Ayu Cempaka, Kenanga had a terrible fate to be raped by Ida Bagus Bhuana, a man who proposed her sister, Cempaka into marriage. From this rape, Kenanga had a daughter named Ayu Intan Prameswari.

Cultural struggle done by Balinese woman in novel *NRCPO* relates to the cultural uprising which is related to a monolithic opinion by emphasizing on patrilineal society system, tradition system and religion of Balinese people framed by Hindus. In the religious system of Balinese people, there is a belief which positions destiny as a life that should be accepted based on *karma* (deeds). Bad behavior done by Ni Rawit who planned strategy to satisfy her ambition to get welfare by taking Ida Ayu Kendran and Ida Wayan Ompog into marriage as well as kidnapping Ni Anis to be sold as a slave, finally having bad consequence for the fate of Ni Rawit, she dies drawing in the ocean when there was a fire between Dutch and France ships which loading slaves.

In *SGB*, cultural struggle done by woman character Sukreni is a wise response toward the faced problem. "Silent" resistance is an embodiment of accepting attitude as part of destiny from *Hyang Widi* (Almighty God). The suffering of Sukreni became a symbol of helpless of Balinese woman in the middle of the patrilineal system which positions women in subordinate and man as the superior. The suffering exposed by Panji Tisna is a response of struggle upon a hegemony which positioning woman in a domestic role without a power to fight back.

A woman character in novel *PI*, *PII*, Putri does cultural struggle by reinterpreting and responding to tradition. Putri struggles the tradition, such as criticizing ceremony which is not based on substance but merely based on impractical ceremony. Reinterpretation of Putri upon tradition is written in a book entitled *Tradisi Baru* which contains her thought

on how a tradition to a human a human and based on rational substance. Putri also proposes reforming thought of how to act in daily life in the middle of Hindus-based cultural interaction. It is also described how Putri struggles the caste problem which has been misled from the color system and Putri arises as other *sudra*: a community closed to the icon of uneducated, poor, a servant, does not have manners, and not authoritative. Putri also fights for gender equality with the thought and response of such refusing helpless attitude of women, rational thinking, the same right, full of initiative to position themselves in society proportionally. A woman character in novel *P I*, *P II* emphasizes on *Karma Phala* philosophy which reflected thematically in the novel story.

Oka Rusmini in novel *TB* and *K* shows portrait and cultural struggle of its woman characters. *TB* shows character Telaga, a beautiful woman who is originally named Ida Ayu Telaga Pidada, a *Brahmana* woman, highly educated, a lecturer who get married to *sudra* man so she is called *nyerod*, losing dignity in which her noble title is lost. Telaga also struggles in form of thought into reinterpretation upon tradition and concrete response in her life. Concrete response done by Telaga is taking away from her original community *geriya* and gets into the community of *sudra* through marriage bond with a man out of her community.

Kenanga is woman character in novel *K*, who is a beautiful *Brahmana* woman, highly educated, and willing to sacrifice for others. As a consequence of her sacrifice for her sister, Ida Ayu Cempaka, Telaga should accept the misery of getting birth as the rape consequence upon her committed by Bhuana. In novel *K*, Oka Rusmini shows the dark side of *geriya* life and reveals her rejected-phenomenon that is the tendency of the old generation in *sudra* community to get rising degree through marriage with noble man. *Sudra* woman who is married by noble man will increase her status/degree, in which her right and obligation will be different as she was a *sudra*. Marginalization role of *sudra* in social life is fought by Telaga. In novel *TB*, Oka Rusmini through Intan character shows another *sudra* character who defeats the role of other noble women.

Further relation rises sympathy from other people (reader). The belief of Panji Tisna in *karma phala* philosophy strengthens his attitude not to be frontal showing the struggle of his woman character. Reinterpretation upon tradition is not much done relating to the developing discourse in the middle of women intellectuals who are moving through Putri Sadar movement. In term of political discourse, it was reflected the kingdom rules in colonial government.

The character of Putri in novel Putu Wijaya is highly reactive in responding to social discourse and frankly extreme against the tradition which is not based on substance. Putu Wijaya in the interview stated that the response of his woman character is not reactive but a different reading with another character in Bali. Putri struggles the tradition and raises her thought about a new tradition. Her struggle to the hegemony created as the consequence of a social stratification system. Putu Wijaya also reflects the basis of *karma phala* philosophy in setting the journey and intertextuality the novel by three writers: Panji Tisna, Putu Wijaya, and Oka Rusmini in which can be drawn some issues. A woman character in the works of the three writers shows strong interrelation in reinterpreting tradition and struggling into an ideal direction which does not limit the society life development. The women characters in those texts are together reinterpreting the role of the community which is symbolized as welfare, the origin of manners establishment, morality such as *puri* and *geriya*. There is a significant relation in emphasizing on *karma phala* philosophy which becomes the spirit underlying the behavior of Balinese people in real life. The struggle of gender equality becomes a material reflected by woman character so holistically the text positions itself to reinterpret and react to the existing social phenomena. The born of other *sudras* shows disagreement of social stratification in Balinese society which is not based on work substance but merely based on lineage and marriage.

The reaction of woman character in the novel of the three writers in the middle of a social discourse, politic, and gender equality can be seen as follows. A woman character in a novel by Panji Tisna in the three discourses are not repressive and tolerant. It means the cultural struggle was indirect and reactive. The helpless attitude of Sukreni who is suffering because of the rape of I Gusti Made Tusan character is not referred to as harassment of woman fate but more about a substance of witness about the persecuted woman. In the political level, there is a thought of Bali Independent and there is a maximal struggle of gender equality which is done by Putri.

In novel *TB* and *K*, woman character sometimes shows the uncertainty of comprehending tradition. Upon the tradition of *nyerod*, there is an attitude ambiguity of the woman character. First, there is doubt and belief that *nyerod* has tragic consequence in form of negative risks which will be accepted by the character, it is considered does not respect the ancestor because commit shameful act so there will be a disaster and other misfortunes. Second, there is a firm attitude from Oka Rusmini who against tradition (as committed by the writer in real life, marrying *sudra* man). Besides *nyerod*, Oka Rusmini also changes her religion because of the marriage. In the novel, it is found the assertiveness of Ida Ayu Telaga Pidada character who is brave to leave her noble title and *geriya* community because of marrying *sudra* man. Oka Rusmini in her novel also against different status which subordinates *sudra* caste. Thematically in this novel, Oka Rusmini shows another *sudra* character, an educated, authoritative, visionary,

dynamic, rational and not a servant character. In the term of gender equality, there is a maximal struggle on the woman characters in the novel by Oka Rusmini, such as characters of Kenanga, Telaga, and Intan. Intertextually, there is a significant linear line in showing characteristics of the characters in the novel. The flow moves in linear line with simple format in novel by Panji Tisna, while in the novel by Putu Wijaya, the plot is equipped by political intrigue which sometimes artificial and not important, does not bring a story, and even the story is taken by doctrine exploration imaginatively of Putu Wijaya which is related to 'New Tradition', in ethics the goal is to refresh how Balinese believe and conduct their customs. With more than 1000 pages novel, the novel by Putu Wijaya is kaleidoscopic, with turning plots and many characters which includes: old schoolmates of Agung Wikan, Abu (a simple Moslem satay seller, but has a constructive thought in balancing the thought of Agung Wikan and Putri), Wayan Sadra (a young man who becomes a victim of castration and further becomes a shaman), Nelly (a young academician, a daughter of millionaire who manage Mahakarya project), Cheryl (a western girl who has felt in love with Agung Wikan), Sueti (a little girl who is ex-*penyeroan* in Puri Puncak who gives many inspiration for the life development of Putri), Sin Hwa (a Chinese trader who is finally bankrupt because of a woman), Gde Silur (the Dean of an University), Oka (a senior journalist who is involved in Mahakarya project), and others.

In giving sharpening focus of cultural struggle by his protagonist woman characters, Panji Tisna through novel *NRCPO* and Putu Wijaya through *Putri I, II*, and Oka Rusmini through *TB* and *K*, altogether inserted mystical life experience into their novels by writing about *balian* (an expert of alternative medicine with supernatural ability). Panji Tisna writes about *balian* Sandi who gives a power to the antagonist Gusti Gurda when fighting against other antagonist character of Ida Wayan Ompog, while Putu Wijaya writes about *balian* Wayan Sadra who is able to fly above the tress when saving character of Nyoman who is stuck in a big tree because he is "hidden" by a spirit, the occurrence of *balian* who stated that the misfortune upon Telaga is not because of not conducting *mepamit* and *patiwange* ceremonies after she commits *nyerod* marriage, losing degree from a noble person into a *sudra*. It is described in *NRCPO* as:

"Hm, I am used to fly in the air. Once I have fought Gusti Gurda as one of the students from the *Balian* Sandi. One night in *Kliwon* Monday, I set up a bat net in the house of Tanjung. Suddenly, at the midnight the wind was blowing breeze wetly. I knew it was not a normal wind, in a few minutes, there was a black figure floating above the net. I understood it was not other than Gusti Gurda, my enemy. Of course, I was not afraid, not even a little because he is a student of *Balian* Sandi, who still studied from Dayu Kompiang Denok." (page 2).

Another antagonist character, Ni Rawit in playing her intrigues to succeed her ambition to "sell" Ida Ayu Kendran to her cousin Ida Wayan Ompog who is a *balian*.

"There is a good idea, the soft one", said Ni Rawit as well." As I have told just now, Dayu Kenderan is under treatment by *Balian* Sandi, the famous shaman. Who knows she was given a magic to fall in love with Nyoman, and hates you, your highness. Therefore, your highness should have two weapons: first for the repellent, to extinguish the magic, second is a magic to attract Dayu Kenderan to be back to your highness. If you like, there is a brilliant shaman, perhaps more famous than *Balian* Sandi". (page 47).

In *PI*, Putu Wijaya writes the role of *Balian* Wayan Sadra, with his supernatural power can help other people, in this case Nyoman, the little brother of Putri.

The fire was circling trees, and then climbing up high. Mangku Puseh and Putri were amazed. They waken others up. They all were amazed to see fire climbing a tree into Nyoman direction. All were speechless, afraid if their sounds would cause the fire to fight back. When reaching Nyoman place, the fire stopped. Circling Nyoman body, as if tiding him up. Suddenly, it went down. Others were stepping back and Mangku Puseh holds Putri's hand preparing for everything. However, Putri started to know what was happening. "It is Beli Wayan Sadra," unbelievably Putri whispered. When the torch burnt, it was clear that Sadra carrying Nyoman went down from the tree, after tiding him up with *bulang*. (P I: 175)

4. Conclusion

Intertextuality relation of the novels from the three writers: Panji Tisna, Putu Wijaya, and Oka Rusmini, it can be concluded some issues. Woman characters in the texts of those three writers show strong interrelation in interpreting tradition and struggling into ideal which does not restrain its supporting community. Woman characters in the texts

reinterpret the community role which is considered as a symbol of the establishment, the source of politeness and morality establishment such as puri and geriya. There is a significant relation in emphasizing karma phala philosophy to be the spirit which bases every behavior of Balinese people in real life. The struggle of gender equality is the effort of woman characters so holistically the text positions itself to reinterpret and react to the existing social phenomena. The born of other sudra shows disagreement from the three writers upon social stratification which is represented through woman characters in Balinese society which is not based on work substance but merely based on lineage and marriage. In the novel, it is reflected the woman attitude in showing resistance attitude upon patriarchy hegemony as the result of reinterpretation upon tradition and modernity.

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Statement of authorship

The author(s) have a responsibility for the conception and design of the study. The author(s) have approved the final article.


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