

Women's Rebellion in Tarian Bumi: Challenging Patriarchal Culture in Oka Rusmini's Novel

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Abstract- "In 'Tarian Bumi,' the narrative vividly portrays Balinese women's defiance against the entrenched patriarchal norms of their society. The protagonist, Ida Ayu Telaga, emerges as a symbol of courage, challenging the oppressive customs that confine women's autonomy and expression. This research endeavors to delve into the diverse manifestations of Balinese women's resistance against patriarchal hegemony, employing a feminist lens. Utilizing a descriptive qualitative approach, the study mines the rich textual landscape of 'Tarian Bumi' for instances of women's defiance. The methodology involves a meticulous examination of the novel, supplemented by insights from various secondary sources such as books, theses, articles, and news reports on women's struggles against patriarchy. Through a process of data reduction, classification, and validation, the researcher identifies recurring themes of resistance encoded within the text. The findings underscore a spectrum of challenges, encompassing traditional gender roles, marital expectations, familial constraints, religious and social inequalities, and instances of gender-based violence. These acts of resistance are articulated through diverse mediums including written expressions, philosophical reflections, and symbolic dances—a testament to the enduring struggle for justice. By illuminating these narratives of defiance, the research serves as a catalyst for critical reflection, urging readers to interrogate prevailing patriarchal paradigms and advocate for gender equity."

Keywords: patriarchal norms, 'Tarian Bumi,' women's resistance

I. INTRODUCTION

Social and cultural changes are often triggered by movements of resistance against established power structures. In the context of literature, novels often serve as mirrors of the ongoing social dynamics in society (Windiyarti, 2008). One theme that consistently emerges in literary works is women's resistance against

patriarchal culture that binds their freedom and rights (Asri & Arief, 2020); (Hardinanto, 2020); & (Hardinanto & Raharjo, 2022). In the island of Bali, famous for its natural beauty, there exists a strong and dense cultural layer. Despite the enchanting panorama, behind it lies a complex reality a patriarchal culture that prevails in everyday life (Gea & Hutagalung, 2023) & (Alapján-, 2016). In Oka Rusmini's novel "Tarian

Bumi”, the phenomenon of patriarchal culture in Bali is described meticulously. Amidst the rustle of the wind in the lush rice fields and the roar of the waves on the beach, Balinese women feel the shackles of customs binding their society. Despite living amidst the stunning beauty of nature, these women are sometimes ensnared in traditional roles prescribed by men in their community. They are expected to be homemakers and uphold the honor of the family name.

Patriarchy is a social system that grants primary power to men, controlling political leadership roles, moral authority, social rights, and property ownership. This system implicitly reinforces male domination and privileges, placing women beneath them Walby (1989); (Sastriyani, 2007) & (Oktaviani, 2018). This dominance extends not only to personal realms but also encompasses political participation, education, economy, law, social, and cultural aspects. Patriarchal culture in personal realms forms the root of various violence directed by men towards women, as they feel entitled to exploit women's bodies (Hardinanto, 2020) & (Hardinanto & Raharjo, 2022). The impact of patriarchy is not only felt within family structures but also influences marriage, careers, and women's personal ambitions.

In this context, men dominate decision-making, control assets, and set the direction of family life. However, despite these pressures, the spirit of resistance and courage among Balinese women is clearly reflected. They fight to carve out space for their dreams and surpass the limitations imposed by patriarchal culture (Hardinanto, 2020) & (Hardinanto & Raharjo, 2022). With bravery and perseverance, they strive to change long-embedded paradigms in their society. Nevertheless, this research also highlights the dark side of patriarchal culture encompassing domestic violence, restrictions on women's access to education and employment, as well as inequalities in religion and customs. This bitter reality raises awareness of the need for deeper change in Bali's social structure. With a rich background of cultural diversity and daily life in Bali, “Tarian Bumi” depicts the complexity and contradictions within a society that upholds traditional values yet remains open to possibilities of change and innovation.

The culture of Balinese society is greatly influenced by Hinduism, which believes in ancestors and the concept of harmony as the basis of life ((Raharjo, dkk., 1998). The concept of

harmony in Balinese culture, as described by Suryani (2003), encompasses three factors: *buana alit* (the individual self), *buana agung* (the universe), and *Sang Hyang Widi*. Balinese people strive to maintain balance and harmony among these three factors, which provide tranquility and happiness. Violations of customs and beliefs are believed to lead to misfortune and unhappiness. The introduction of Hinduism into Bali also influences gender relations in its society. One clear concept is the caste system, which divides society based on caste (Lansing, 1995). Regulations related to caste affect inter-caste marriage rules. The patrilineal system through the concept of *purusa*, which prioritizes males, is also influenced by Hinduism. The *purusa* concept is considered a pillar of success for the Vedic scriptures and the welfare of all beings, thus males are deemed paramount for the harmony of all beings.

Balinese society adopted the caste system from India as part of Hinduism. They are divided into four castes: Brahmana, Ksatria, Vaisya, and Sudra. These four classes, as explained by Panetje (1986), are highly segregated from each other. A person's caste is determined solely based on their lineage through the male line (*purusa*). According to customary law regulations in 1910, marriage between a man and a woman from a lower caste is considered a violation that could result in expulsion for the couple, although their marriage is still considered valid. Marriage between a man and a woman from a higher caste is also deemed a violation, with fines imposed on the man and a change in caste status for the wife who follows her husband. Conversely, if a man from a higher caste marries a Sudra woman, the wife's caste status is elevated, and she changes her name to *jero* or *mekel*. Indeed, Balinese culture is fascinating to explore. Oka Rusmini is one of the novelists who draws inspiration from Balinese culture in her works, such as the novel titled “Tarian Bumi”.

This research aims to explore how women in the novel “Tarian Bumi” challenge the deeply entrenched patriarchal culture in Balinese society. Literature often serves as a powerful platform for investigating gender power dynamics, and this novel is an interesting example. By focusing on female characters, especially the main character, Ida Ayu Telaga, we can understand the various strategies and struggles they undertake to achieve freedom and dignity. By exploring the theme of women's resistance against patriarchal culture in “Tarian

Bumi”, it can gain a deeper understanding of gender dynamics in Balinese society. Furthermore, it can also inspire reflection on patriarchal values within our own society. Therefore, this research holds significant relevance in the context of gender studies and literature, as well as in efforts to promote gender equality in society more broadly.

Research conducted yields pertinent insights into women's resistance against patriarchal culture, although not explicitly centered on the novel “Tarian Bumi”. For instance, (Nias & Nias, 2022) examine how the Balinese caste system shapes women's identities post-marriage, emphasizing alterations in names and caste titles for women while men retain theirs. This underscores the caste system's role in reinforcing gender hierarchy. Additionally, (Munawaroh et al., 2022) discuss the alienation experienced by characters in the novel, encompassing detachment from oneself, others, and societal groups. This may suggest the pressure and internal conflicts women face when challenging patriarchal norms within the novel. Furthermore, (Fatimah et al., 2022) shed light on social factors, such as the author's Balinese background and caste differentials, along with violations of traditional values in Bali. This contextualizes the background and social milieu of literary works that interrogate patriarchal norms. Moreover, (Zalhairi, 2016) explores various forms of discrimination against women, including domestic violence, coercion, persecution, and harassment, underscoring the necessity for further research on women's resistance against patriarchal culture in the Balinese context as depicted in “Tarian Bumi”.

Research conducted by (Sastra, 2017) highlights how customs and traditions still serve as strong anchors for Balinese society, where caste or class plays a significant role in determining which women's voices are acknowledged and which should be ignored. (Alfarina, 2022) research identified four types of gender discrimination, including in marriage, education, religion, and the domestic realm. These findings affirm that gender discrimination still permeates various aspects of women's lives in Bali. (Derana, 2016) study indicates that the marginalization of women not only occurs in the workplace but also within households, communities, and even at the state level. This underscores the need to struggle against disturbing patriarchal norms at all levels of society. Another study by (Alfarina, 2022)

highlights gender discrimination in three novels, including “Tarian Bumi”, covering subordination, stereotypes, marginalization, workload, and violence. These findings indicate that these issues are also reflected in literary representations. Research conducted by (Jefriyanto Saud et al., 2023) shows that Oka Rusmini employs various language styles and rhetorical elements in “Tarian Bumi”, such as simile, metaphor, hyperbole, repetition, anaphora, and parallelism. This demonstrates the complexity of language usage in conveying the messages contained within the novel. Research by (Sri Danardana, 2019) illustrates how the novel “Tarian Bumi” explores women's struggle against patriarchal culture and demands for freedom. This underscores the importance of literature in depicting and advocating for social change, including in the context of gender equality.

Several language-related studies catch attention, including works by (Muta'allim et al., 2020); (Muta'allim et al., 2021); (Muta'allim et al., 2022); (Sofyan, Badrudin, et al., 2022); (Yudistira et al., 2022); (Haryono et al., 2023); & (Yudistira, R., 2023). They reveal how the contextual use and function of language influence society's understanding of language meanings. On the other hand, research by (Suryanti et al., 2023); (Karuru et al., 2023); (Merizawati & Munawir, n.d.); & (Irsyadi, 2023) discuss the role of language in education, including learning, skill enhancement, development, and language acquisition. Meanwhile, studies by (Hairus Salikin et al., 2021); (Muta'allim et al., 2021); (Irsyadi et al., 2022); (Sofyan, Firmansyah, et al., 2022); & (Akhmad Sofyan et al., 2022) explore language dynamics, including understanding communication symbols, cross-cultural communication, literature, language in the context of Islamic boarding schools, and other aspects.

The studies conducted by (Dumiyati et al., 2023); (Julhadi et al., 2023); (Mahardhani et al., 2023) highlight aspects of culture, language, development, political movements, and the role of language in promoting tolerance. These studies reveal similarities in the domains of language, culture, education, and teaching. However, there hasn't been specific research examining Balinese women's resistance against patriarchal culture in the novel “Tarian Bumi”. Therefore, researchers are interested in delving deeper into this topic. The aim of this research is

to explore the forms of Balinese women's resistance against patriarchal culture depicted in the novel "Tarian Bumi" using a feminist approach.

This research aims to deepen the understanding of women's resistance against patriarchal culture as depicted in the novel "Tarian Bumi" by analyzing various strategies employed by female characters, particularly Telaga, to challenge norms that limit their freedom and independence. Building upon existing studies on patriarchy, feminism, and Balinese culture, this analysis seeks to illuminate the nuanced interplay between societal structures and individual agency within the narrative framework of the novel. By drawing upon insights from feminist theory and cultural studies, this research endeavors to unravel the complexities of gender power dynamics and socio-cultural contexts inherent in the portrayal of female resistance in "Tarian Bumi." The connection between the literature review and the analysis of "Tarian Bumi" is pivotal in contextualizing the research within existing scholarship. By engaging with prior studies on patriarchy, feminism, and Balinese culture, this research bridges theoretical frameworks with literary analysis, enriching our understanding of how gendered power dynamics manifest within specific cultural contexts. This integration not only underscores the significance of the research within academic discourse but also enhances the depth of analysis by grounding it in established theoretical perspectives. In terms of research objectives, this study seeks to elucidate specific strategies of women's resistance against patriarchal norms within the socio-cultural milieu of "Tarian Bumi." By examining the narrative, dialogues, and actions of female characters, particularly Telaga, this research aims to identify and analyze the nuanced forms of resistance employed by women to challenge societal constraints on their autonomy and agency. Furthermore, this study aims to explore the intersections of gender, power, and cultural identity within the novel, shedding light on the broader implications of female resistance in a patriarchal context. Through these objectives, the research delineates a focused inquiry into the dynamics of women's agency and empowerment within the narrative landscape of "Tarian Bumi."

Feminism is a movement dedicated to achieving gender equality between women and men (Ratna, 2004); (Budianta, 2002); & (Windiyarti, 2008). It encompasses efforts to

eradicate gender discrimination and inequality, while amplifying awareness of women's experiences across various domains including politics, economics, culture, and society. The feminist movement seeks to dismantle systems that perpetuate male advantage and female disadvantage in social, political, and economic realms. Emphasizing the equal value and contributions of women alongside men, feminism challenges gender stereotypes and societal norms that confine women's roles and liberties. Furthermore, feminism underscores the importance of acknowledging gender and sexual identity diversity, and recognizing the impact of patriarchal structures on all individuals, including men. Manifested through political advocacy, activism, academic research, social movements, and individual actions, feminism aims to cultivate a just and inclusive society where every individual can thrive without gender-based constraints. By exploring women's resistance against patriarchal culture in the novel "Tarian Bumi," this research endeavors to deepen our comprehension of literature's role in fostering gender awareness and advocating for societal transformation. The insights gained from this study hold practical significance in advancing gender equality and safeguarding women's rights, not only within Balinese society but also on a broader scale. Through this exploration, we aim to contribute to feminist scholarship while shedding light on the dynamics of gender in Balinese society, thus offering a nuanced understanding of gender relations and paving the way for meaningful social change.

II. METHODS

This study employs a descriptive qualitative research approach to explore women's resistance to patriarchal culture as depicted in Oka Rusmini's novel "Tarian Bumi." The data collection method involves extracting words, phrases, and sentences from the entire content of the novel that reflect women's defiance against patriarchal norms. Additionally, secondary data from diverse sources such as books, theses, dissertations, articles, and news are incorporated to enrich the analysis.

Data Collection:

The primary data source is the novel "Tarian Bumi," while secondary data are drawn from various scholarly and media sources. The data collection process involves thorough scrutiny of the novel's content to identify instances of women's resistance to patriarchal culture. This

entails free observation coupled with interactive dialogue to capture nuanced expressions of defiance.

Data Reduction, Classification, and Verification:

Data reduction is executed to focus on significant excerpts showcasing women's resistance to patriarchal norms. This process involves the systematic extraction of relevant words, phrases, and sentences from the novel. Criteria such as relevance to the theme, clarity of expression, and contextual significance guide the selection process.

Data classification entails categorizing the extracted data based on its type, such as verbal expressions, actions, or internal reflections of the characters. The classification process aids in organizing the data systematically for analysis.

Data verification is conducted to ensure the accuracy and validity of the extracted information. This involves cross-referencing the selected excerpts with the novel's context to confirm their relevance and authenticity. Additionally, peer review and consultation with subject matter experts contribute to the validation process.

Reliability and Validity:

To enhance the reliability of the data collection process, multiple coders are employed to independently analyze the text. Inter-coder reliability is ensured through consensus-building discussions and the resolution of discrepancies through mutual agreement. Moreover, detailed documentation of the coding process and transparency in decision-making contribute to the reliability and validity of the findings.

Data Analysis and Interpretation:

The coded data are organized into tables to facilitate a clear and concise overview of women's resistance to patriarchal culture in the novel. Each data point is assigned a unique code to aid in organizing and synthesizing the findings. The interpretation of the data is informed by feminist studies, enabling a deeper understanding of the underlying themes and implications of women's rebellion against patriarchal norms depicted in "Tarian Bumi."

III. RESULT AND DISCUSSION

Oka Rusmini, born on July 11, 1967, in Jakarta, is the eldest of two siblings raised in a deeply ingrained Balinese cultural environment. Her life has been influenced by strong norms such as discipline, decorum, civility, and the obligation to master various Hindu religious practices. As a female writer, Oka Rusmini has

created numerous works recognized by Indonesian and global literary figures as revolutionary. In Korrie Layun Rampan's book "Angkatan 2000 dalam Sastra Indonesia" (2002:54), Oka Rusmini is mentioned as a figure who brings new breakthroughs to the literary world. Her works, including the novel "Tarian Bumi", sharply critique the oppressive structures of traditional Balinese culture, such as caste hierarchy, patriarchal behavior among Balinese men, and the burdens borne by women within these structures. This novel introduces new elements to regional fiction, enriching the discourse of Indonesian literature with a fresh and thought-provoking perspective.

Literature is the product of a writer's imagination intertwined with the reality of life. Literary works, although born from the pen of a writer, actually reflect the voice of the society they represent. Novels are one form of literary work that encapsulates the complexity of culture and society. 'Tarian Bumi' by Ida Ayu Oka Rusmini is a stirring example. Through its sharp critique, this novel depicts the oppression of traditional cultural structures in Bali, ranging from caste hierarchy to gender roles. The story follows the journey of Luh Sekar, a Sudra woman facing social and economic dilemmas, attempting to challenge norms by desiring marriage with a Brahmin man. In pursuit of her dream, Sekar embarks on a journey as a dancer and never tires of praying to the gods for her wish to come true. Finally, her ambition to marry a Brahmin man becomes a reality when she marries Ida Bagus Ngurah Pidada. However, her husband's mother, Ida Ayu Sagra Pidada, despises Sekar for wanting her son to marry within the Brahmin caste, not with a Sudra woman like Sekar. The hatred persists, especially when her son returns home heavily intoxicated. However, after the death of Ida Bagus Ngurah Pidada and later his mother, the animosity subsides.

From her marriage, Sekar has a daughter named Ida Ayu Telaga Pidada. However, Sekar remains steadfast in her principles. She insists that Telaga marry a Brahmin man and become a beautiful dancer. To achieve this, she summons Luh Kambren, a highly respected dance teacher, to teach Telaga. The result is remarkable; Telaga becomes a captivating dancer, inheriting the spiritual strength once possessed by Luh Kambren. Luh Sekar's (Jero Kenanga's) desire to marry Telaga to a Brahmin man was strong. However, Telaga completely disregards Brahmin status in choosing her life partner. Instead, she is

drawn to a Sudra man who is often the subject of discussion among Brahmins, Wayan Sasmitha. Fortunately, Telaga's love is not in vain. With extraordinary courage, she decides to marry Wayan Sasmitha, even though such an action is considered a great disaster because a Brahmin woman marrying a Sudra man. Despite not receiving blessings from their families, the profound love between Wayan and Telaga allows them to navigate married life without parental support. They are blessed with a daughter named Luh Sari. However, their happiness is short-lived as Wayan passes away shortly after their marriage. After her husband's departure, Telaga is frequently harassed by her brother-in-law, making her life difficult. Eventually, her mother-in-law, Luh Gumbreg, suggests that Telaga undergo the Patiwangi Ceremony to renounce her Brahmin status and rid herself of all misfortunes. Telaga follows the advice and undergoes the ceremony at Griya, which transforms her into a Sudra woman completely.

RESULT

Research reveals that women's resistance to patriarchal culture in the novel “Tarian Bumi” arises from various oppressions experienced by Balinese women. This includes traditional roles of women, marriage, family, restrictions, inequality in religion, customs, social class, gender, and violence against women. The study highlights the strong patriarchal cultural forces that are highly dominant in Balinese society. Firstly, women are often confined by traditional expectations as homemakers, childcare providers, and family caretakers. They are expected to adhere to these norms without having

many opportunities to pursue ambitions or dreams outside the home. Secondly, patriarchy is reflected in the institution of marriage and family, where men dominate decision-making and have control over family wealth and assets. This results in women being placed in vulnerable positions and limited in influencing the direction of their own lives.

The limitations on women are reflected in the novel through their struggles to pursue education or careers outside the home. Social pressure to marry and have children often impedes women from reaching their full potential in the outside world. In many Balinese societies, inequality in religious and customary practices persists. Men often have full control over decision-making in religious and customary matters, while women have little room to participate or contribute. The negative impacts of patriarchy are also reflected in violence against women, such as domestic violence or sexual harassment. This reflects the power imbalance underlying patriarchal structures, which hinder women from living with dignity and full freedom. Balinese women strive to resist norms that limit and oppress them. They seek ways to free themselves from the shackles of patriarchy in pursuit of a more dignified and meaningful life. These resistances can take the form of writings, thoughts, and even dances that symbolize the struggle for power. By depicting women's rebellion against patriarchal culture, this research serves as a source of inspiration for readers to reflect on patriarchal values in society and advocate for change towards gender equality. Here is a table depicting the patriarchal culture in Bali.

Table 1.1: Forms of Balinese Women's Resistance to Patriarchal Culture

| Code | Data | Cultural Aspects of Patriarchy | Forms of Resistance |
|----------|---|--------------------------------|---|
| (TRW 01) | “Tidak. Aku tidak senang dengan gunjingan laki-laki yang duduk santai di kedai kopi setiap pagi. Sementara aku harus kerja keras, kaki mereka terangkat dikursi...” (Rusmini, 2017:31). | Traditional Role of Women | Criticizing their behavior |
| (MF02) | “Dia seperti bertarung dengan dirinya. Bertarung dengan impian-impian yang pernah dia tanam dalam perjalanannya menjadi perempuan yang sesungguhnya. Perempuan yang mencoba mengikuti kejujuran hatinya, bahwa pilihan yang dilakukan dalam hidupnya adalah benar. Anehnya, setiap dia ingin meyakinkan dirinya sendiri tubuhnya menggigil” (Rusmini, 2004:3) | Marriage and Family | They strive to achieve their dreams, to be equal with men and Brahmins. |

| | | | |
|----------|--|--|---|
| (WC02) | “Aku tidak akan kawin, Meme. Aku tidak ingin mereka bohongi. Aku benci seluruh laki-laki yang membicarakan perempuan dengan cara yang tidak terhormat!” (Rusmini, 2017:34) | Restrictions on Women | They will not marry |
| (GIRC01) | “Bagi Telaga, dialah lelaki idiot yang harus dipanggil dengan yang sangat agung aji, ayah. Menjijikan sekali lelaki yang tidak bisa bersikap lelaki yang hanya bisa membanggakan kelelakiannya. Bagaimana mungkin dia bisa dipercaya? Ketololannyalah yang membuat seorang perempuan kecil bernama Ida Ayu Telaga Pidada menyesal harus memanggil lelaki itu dengan panggilan terhormat. Untuk memanggil laki-laki yang tidak pernah dikenalnya itu Telaga harus menambahkan kata “ratu” (Rusmini, 2004:11). | Inequality in Religion and Custom | They do not want to address their husband with the title of Great, which is “Ayah” |
| (VAW02) | “Laki-laki di masyarakat Bali bisa mengumbar nafsunya di mana pun, kapan pun dan siapa pun tanpa adanya ketakutan akan sanksi sosial, karena sanksi itu memang tidak ada untuk laki-laki. Sanksi sosial justru diterima oleh perempuan yang harus rela menjadi pembicaraan orang karena harus hamil tanpa seorang suami, membesarkan dan menghidupi anak-anak yang tak tau ada dimana bapaknya. Perlakuan ini lah yang harus diterima Luh Dalem ibu Luh Sekar setelah diperkosa oleh lebih dari tiga laki-laki, lebih sadisnya lagi mereka melukai mata Luh Dalem hingga buta” (Rusmini, 2007:48). | Violence Against Women | Striving to bring about change in cultures and systems that demean women |
| (SCGD01) | “Hari ini juga tiang akan menanggalkan nama Ida Ayu. Tiang akan jadi perempuan sudra yang utuh...” (Rusmini, 2017:173). | Social Class and Gender Discrimination | Daring to change identities and transform inherent characters |
| (SDPS) | “Gerakan tarian, langkah-langkah, dan ritme” | Symbolism of Dance in Advocating Power | Expressing the relationship between individuals and their environment, namely humans, nature, and power |
| (PTP01) | “Tidak. Aku tidak senang dengan gunjingan laki-laki yang duduk santai di kedai kopi setiap pagi. Sementara aku harus kerja keras, kaki mereka terangkat dikursi...” (Rusmini, 2017:31). | Traditional Role of Women | Criticizing their behavior |

DISCUSSION

In Bali, patriarchal culture remains strong, especially within family structures and village communities. In the novel "Tarian Bumi," the inappropriate treatment of Balinese women by patriarchal norms is depicted. This triggers resistance from women in various aspects of life, such as traditional roles, marriage, restrictions, inequality in religion and customs, violence, as well as gender and social class discrimination. Balinese women oppose this through writings, thoughts, and symbols represented in "Tarian

Bumi”.

Traditional Role of Women (TRW)

In Balinese society, women are often trapped in the traditional role as homemakers, expected to lead household affairs, take care of children, and nurture the family. The patriarchal culture places a heavy burden on women's shoulders, forcing them to conform to rigid social norms. Nevertheless, many women challenge these expectations. Here are some inspirational quotes depicting their resistance to the roles

traditionally assigned to them.

(TRW01) “Tidak. Aku tidak senang dengan gunjingan laki-laki yang duduk santai di kedai kopi setiap pagi. Sementara aku harus kerja keras, kaki mereka terangkat dikursi...” (Rusmini, 2017:31).

The data indicates the dissatisfaction or perceived injustice felt by women in Bali regarding their situation. The sentence “Tidak. Aku tidak senang dengan gunjingan laki-laki yang duduk santai di kedai kopi setiap pagi” reflects women's dissatisfaction with the relaxed behavior of men who spend time at the coffee shop every morning. Women feel that men, as the heads of households, should be responsible for providing for the family and behaving more productively. However, in reality, these men just sit leisurely at the coffee shop instead of going to work as they should in the morning. The word “gunjingan” refers to meaningless or unproductive conversation. Meanwhile, the sentence “Sementara aku harus kerja keras, kaki mereka terangkat dikursi...” depicts women's dissatisfaction or envy towards the comfort or laziness of these men, which contrasts with the hard work women put in.

It is indicated that homemakers are tasked with financing the entire family, including household expenses, children's education, their own personal livelihood, and even have to work hard to meet daily needs, including their personal needs. The phrase “kaki mereka terangkat dikursi” depicts the comfort felt by men, while women have to work hard. The patriarchal culture in Bali indirectly designates women as the heads of households, placing upon them the responsibility of managing daily needs. In this context, there is no concept of the husband as the head of the household and no obligation for husbands to provide for their wives and children. Instead, women are regarded as the heads of households and are expected to financially support the family.

(TRW02) “Alangkah mujurnya makhluk bernama laki-laki. Setiap pagi para perempuan berjualan di pasar, tubuh mereka dijilati matahari. Hitam dan berbau. Tubuh itu akan keriput...” (Rusmini, 2017:35).

The phrase “Alangkah mujurnya makhluk bernama laki-laki” is a sharp criticism. The term “mujur” typically praises men who are successful or financially stable. However, in this context, “mujur” is used ironically to highlight the

privilege given to men for their role as the head of the household. They are considered “mujur” because even without working, they still enjoy the fruits of their wives' hard work. This indicates the gender inequality prevalent in Balinese society, where women and men are treated differently. The sentence kalimat “Setiap pagi para perempuan berjualan di pasar, tubuh mereka dijilati matahari” depicts the harsh and unfair conditions for women who have to work under the scorching sun every day, like market vendors. It creates an image of difficult working conditions and exposure to damaging sunlight. In this context, Balinese women work hard day and night, even disregarding the heat of the sun to meet their family's needs. The phrase “Hitam dan berbau. Tubuh itu akan keriput...” highlights the negative impact of these difficult working conditions, which can darken the skin, make it odorous, and eventually lead to wrinkles. This indicates the sacrifices made by Balinese women, disregarding their own health to provide for their families. It reflects social injustice and gender disparities that afflict women, while men are allowed to relax. Thus, gender disparities and social injustices are revealed in the treatment that forces women to work hard while men are afforded the comfort of leisure. This illustrates the suffering of Balinese women due to existing gender disparities and social injustices.

(TRW03) “Tubuh mereka hanya tertutup kain yang begitu lusuh. Para laki-laki itu,aku yakin belum mandi. Aneh sekali tingkah mereka. Setiap hari dari pagi sampai siang hanya duduk dan mengobrol. Mata mereka begitu liar serta sering menggodaku. Rasanya aku ingin menancap kayu bakar ke mata mereka” (Rusmini,2004: 31).

The sentences above reflect women's feelings of dissatisfaction and resentment towards the injustice and social inequality in Bali. The phrase Tubuh mereka hanya tertutup kain yang begitu lusuh” depicts that the men's clothing is worn out or untidy, indicating a lack of attention to their appearance, which likely reflects a lack of concern for their family's needs. Men in Bali are often seen spending time at the coffee shop without considering their family's needs, not even giving time to their children and wives, as revealed in the sentence “Para laki-laki itu, aku yakin belum mandi”. The sentence “Aneh sekali tingkah mereka. Setiap hari dari pagi sampai siang hanya duduk dan mengobrol” depicts the astonishment of Balinese women

towards the habit of men who seem to only spend time sitting and chatting without engaging in productive work. Meanwhile, the statement “Mata mereka begitu liar serta sering menggodaku” indicates that women feel uncomfortable as they feel observed or flirted with by these men, further increasing their discomfort with their behavior. The sentence “Rasanya aku ingin menancap kayu bakar ke mata mereka” shows how angry the woman is with the behavior of these men, to the extent that she imagines resorting to violent actions against them. Thus, these sentences portray women's feelings of dissatisfaction and resentment towards the injustice and unproductive behavior of a group of men at the coffee shop every morning.

Marriage and Family (MF)

Patriarchy is also reflected in the institution of marriage and family, where men often hold dominant roles in making family decisions and controlling family assets and resources.

(MF01) “Aku akan menikah dengan keluarga terhormat, keluarga kaya. Aku tidak memiliki perhiasan bagus. Aku juga tidak memiliki kebaya, bunga emas, dan perlengkapan yang bisa membuatku tampil sederajat dengan para undangan yang terdiri dari para Ida Ayu. Mereka pasti cantik-cantik dan berhias dengan sungguh-sungguh. kau memiliki koleksi perhiasan begitu banyak. Juga indah-indah. Aku boleh meminjamnya?”

“Ya!”

“Luh, kau tidak sedang bergurau, kan?”

“Tidak. Denganmu aku selalu serius” (Rusmini, 2004:87).

In this conversation, a woman who may feel less confident about her situation is speaking with a friend who is more financially stable. She expresses her plans to marry into a respected and wealthy family, portraying her ambition to marry into a respected and affluent environment. However, she also reveals her dissatisfaction and concerns because she lacks fine jewelry, a kebaya, gold flowers, and other accessories that would allow her to appear on par with the guests, who may consist of Ida Ayu or esteemed families in the community. The sentence “Mereka pasti cantik-cantik dan berhias dengan sungguh-sungguh” portrays the woman's assumption that the guests will have charming appearances and be adorned with jewelry with great care. Next, the sentence “Kau memiliki koleksi perhiasan begitu banyak. Juga indah-indah. Aku boleh

meminjamnya?” indicates that the woman is asking for permission to borrow jewelry from her friend, who has a lavish and beautiful collection, to enhance her appearance at the event. However, the sentence “Tidak...denganmu aku selalu serius” is actually a subtle jab at her husband for not paying enough attention to his wife's appearance. This reflects the seriousness of the woman in expressing her feelings. In essence, the woman does not want to feel inferior and desires to be equal to other women, including the guests and even the Ida Ayu, who are the high social class in Balinese society. By refusing to feel lowly, she is actually challenging the Balinese culture that distinguishes treatment among different social classes, including between Brahmana and Sudra.

(MF02) “Dia seperti bertarung dengan dirinya. Bertarung dengan impian-impian yang pernah dia tanam dalam perjalanannya menjadi perempuan yang sesungguhnya. Perempuan yang mencoba mengikuti kejujuran hatinya, bahwa pilihan yang dilakukan dalam hidupnya adalah benar. Anehnya, setiap dia ingin meyakinkan dirinya sendiri tubuhnya menggigil” (Rusmini, 2004:3)

The data above highlights the internal conflict faced by a woman in her endeavor to stay true to herself and live life according to her genuine beliefs. The sentence “Dia seperti bertarung dengan dirinya” depicts the struggle within her, where she is confronted with an internal battle between various considerations, desires, and emotions she possesses. Furthermore, the sentence “Bertarung dengan impian-impian yang pernah dia tanam dalam perjalanannya menjadi perempuan yang sesungguhnya” emphasizes that this conflict is not only related to current decisions and choices but also to the dreams and hopes she once cultivated in the process of becoming her true self as a woman. The sentence “Perempuan yang mencoba mengikuti kejujuran hatinya, bahwa pilihan yang dilakukan dalam hidupnya adalah benar” shows the determination of the woman to live her life according to her own values and honesty, even if it means facing challenging and difficult battles.

The sentence “Anehnya, setiap dia ingin meyakinkan dirinya sendiri tubuhnya menggigil” highlights the fact that despite being confident in her choices, the woman still experiences uncertainty or anxiety that makes her tremble. This reflects a strong internal conflict she is

facing. The data portrays a woman's struggle to live according to her own values and honesty, which often involves a heavy internal battle and creates uncertainty and anxiety. This creates a profound picture of the emotional journey and character growth that may be experienced in the story described by Oka Rusmini. Based on the context of the data, it can be understood that Balinese women strive hard to live independently without relying on their husbands or the Brahmana social class. They are determined to realize their dreams of becoming true women, even if it contradicts customs that place men and Brahmanas above them. Thus, they are striving to achieve equality with men and the Brahmana social class.

(MF03) "Sering Telaga berpikir, apa sesungguhnya yang dia cari dari pilihannya ini. entah mengapa, sejak kepergian Wayan, Telaga mulai berani menanyakan pilihan hidupnya. apakah ini sudah semacam keraguan, Telaga? tanya Telaga pada dirinya sendiri" (Rusmini, 2004:154).

The data portrays the process of reflection and introspection experienced by a character named Telaga after the departure of someone who may have had a significant influence on her life. The sentence "Sering Telaga berpikir, apa sesungguhnya yang dia cari dari pilihannya ini" indicates that Telaga frequently questions or reflects on the purpose or meaning of the life choices she has made. This reflects feelings of doubt or confusion she experiences regarding the direction of her life. Furthermore, the sentence "Entah mengapa, sejak kepergian Wayan, Telaga mulai berani menanyakan pilihan hidupnya" suggests that the departure of someone named Wayan may have had a significant impact in triggering Telaga's reflection. Telaga begins to feel more courageous to explore and ask deeper questions regarding her life choices. Then, the sentence "Apakah ini sudah semacam keraguan, Telaga? tanya Telaga pada dirinya sendiri" shows Telaga in the process of understanding and accepting the feelings she experiences, as well as trying to understand whether the doubt she feels is something she should be concerned about. Thus, the quoted data reflects a character growth process involving deep reflection on life goals and the courage to confront doubts and ask important questions. This provides insight into Telaga's internal development in Rusmini's work.

Women's Constraints (WC).

In the novel "Tarian Bumi", the limitations experienced by women in seeking education or careers outside the home are depicted. They are faced with social pressures that push them towards marriage and motherhood, often forcing them to sacrifice their ambitions or dreams.

(WC01) "Aku capek melihat keluargaku tidak dapat tempat dalam masyarakat ini. aku capek tersisih. sakit, sekali menjadi orang seperti aku. aku ingin jadi orang nomor satu. Perempuan yang pantas mengambil keputusan untuk orang banyak" (Rusmini, 2004:40).

The data above portrays feelings of frustration and a desire to gain recognition and a more respected position in society. The sentence "Aku capek melihat keluargaku tidak dapat tempat dalam masyarakat ini" reveals that the woman feels exhausted and frustrated seeing that her family is not acknowledged or does not hold a proper position in society. This reflects dissatisfaction with social injustice or demeaning treatment from society towards her family. Furthermore, the sentence "Aku capek tersisih. Sakit, sekali menjadi orang seperti aku" indicates that the woman feels marginalized and lonely because she feels unaccepted or undervalued by society. This feeling causes deep pain, and the speaker feels uncomfortable with her position in society.

The sentence "Aku ingin jadi orang nomor satu. Perempuan yang pantas mengambil keputusan untuk orang banyak" indicates the woman's desire to attain a higher and respected position in society. She wants to be someone with power and influence to make important decisions that benefit many people. In this context, the woman aspires to be respected by realizing all her aspirations. This may be because her family is not valued like other families, especially if they come from the Sudra class, who feel marginalized and do not receive fair treatment like the Brahmana class. Thus, she strives hard to achieve her dream of becoming number one, where every voice of hers is heard by society, even dreaming of becoming a wise leader who is worthy of making decisions for many people.

(WC02) "Aku tidak akan kawin, Meme. Aku tidak ingin mereka bohongi. Aku benci seluruh laki-laki yang membicarakan perempuan dengan cara yang tidak terhormat!" (Rusmini, 2017:34)

The data above depicts a woman's

expression of dissatisfaction and her decision not to marry due to reasons related to disrespectful treatment of women by men. The sentence “Aku tidak akan kawin, Meme” merupakan pernyataan tegas bahwa dia tidak akan menikah”. Furthermore, the sentence “Aku tidak ingin mereka bohongi” is the first reason she gives, as she doesn't want “Mereka” (referring to Balinese men) to lie to her. This refers to the dishonesty in marital relationships that she has witnessed or experienced before. The sentence “Aku benci seluruh laki-laki yang membicarakan perempuan dengan cara yang tidak terhormat!” is the woman's second reason, expressing her hatred towards men who talk about women inappropriately or disrespectfully. This indicates that her decision not to marry is also influenced by men's attitudes and behaviors towards women. These sentences depict someone who refuses to marry because they don't want to be involved in practices of deceit towards women. The woman expresses her hatred towards men who speak about women disrespectfully, thus deciding not to marry to avoid being part of a culture or behavior that disrespects women.

The data reflects the character's rejection of the institution of marriage and her firm stance against disrespectful treatment of women. This indicates that the character has a strong awareness of the importance of gender equality and respect for women's dignity. In this context, the woman opposes Balinese customs that require women to marry early, citing social injustice within Bali's patriarchal culture. Kenten, a Sudra woman from a humble family whose job involves carrying firewood from the market, shows rebellion against customs by refusing to marry men. She does not want to be deceived by men. The patriarchal culture in Bali allows men to marry more than once, which contradicts Kenten's values. Moreover, this culture also diminishes women, prompting Kenten to refuse to be part of a system that does not value or respect women. With her firm stance, Kenten demonstrates that she will not succumb to social pressure or cultural norms that contradict the principles of equality and women's dignity. This is a form of rebellion against patriarchal norms that dictate the roles and positions of women in Balinese society.

(WC03) “Kau bukan perempuan-perempuan yang hanya memandangu dengan perasaan iri. sejak mengenalmu,aku sudah menganggapmu bukan orang lain lagi. kau adalah bagian hidupku. kelak, kalau

impianku telah terbukti, aku ingin kau ikut aku. kita tetap bersahabat” (Rusmini, 2004:43)

The data above portrays a close relationship between two characters, where one expresses deep appreciation and love for the other. The sentence “Kau bukan perempuan-perempuan yang hanya memandangu dengan perasaan iri” reflects that other women don't just look at her with jealousy, indicating that their relationship isn't based on envy or hostility. Furthermore, the sentence “Sejak mengenalmu, aku sudah menganggapmu bukan orang lain lagi. Kau adalah bagian hidupku” indicates that the woman values and loves her, even to the extent of considering her an integral part of her own life. The sentence “Kelak, kalau impianku telah terbukti, aku ingin kau ikut aku” expresses the woman's desire to share her successes and dreams with the other woman in the future, showing that she sees her as an important partner or friend in her life journey. Meanwhile, the sentence “Kita tetap bersahabat” asserts that although their relationship may evolve or change, she wants to maintain their strong friendship. The data reflects warmth, support, and loyalty between the two characters, as well as hopes to share a successful future together. It underscores the importance of friendship and deep emotional relationships in one's life. In this context, the woman invites the other woman to stay spirited in fighting for their rights in Balinese society, which is strong with patriarchal treatment. Thus, she wants to defy Balinese customs and demonstrate her fighting spirit to obtain her rights as a woman.

Gender Inequality in Religion and Custom (GIRC)

In many communities in Bali, there exists gender inequality in religious and customary practices. Men tend to have greater access to decision-making in the context of religion and customs. This reflects a strong pattern of gender hierarchy within the social and cultural structure in Bali, where men often dominate in organizing religious life and implementing customs.

(GIRC01) “Bagi Telaga, dialah lelaki idiot yang harus dipanggil dengan yang sangat agung aji, ayah. Menjijikan sekali lelaki yang tidak bisa bersikap lelaki yang hanya bisa membanggakan kekelakiannya. Bagaimana mungkin dia bisa dipercaya? Ketololannyalah yang membuat seorang perempuan kecil bernama Ida Ayu Telaga Pidada menyesal harus memanggil lelaki itu dengan panggilan terhormat. Untuk memanggil laki-laki yang tidak pernah

dikenalnya itu Telaga harus menambahkan kata “ratu” (Rusmini,2004:11).

The data expresses a woman's disagreement and disappointment with a man whom she considers foolish and unworthy of being addressed with a grand title like “Ayah”. The woman feels disgusted by the man who can only take pride in his masculinity without displaying the qualities expected of a man. The man's incompetence and foolishness make the woman regret having to address him with a respectful title. To give a polite address to the unfamiliar man, the woman must add the word “Ratu”, indicating irony over the man's incompetence and foolishness. In this context, Balinese customs require women, both from Sudra and Brahmana communities, to follow Balinese customs, including the way they address their husbands when married. However, in this case, the woman is unwilling to address her husband with the appropriate title according to customs. This is a rejection or defiance of the prevailing customs.

(GIRC02) “Seorang laki-laki sudra dilarang meminang Brahmana. Akan sial jadinya bila Wayan mengambil Telaga sebagai istri. Perempuan sudra itu percaya mitos bahwa perempuan Brahmana adalah Surya, Matahari yang menerangi gelap. Kalau matahari itu dicuri, bisakah dibayangkan akibatnya?” (Rusmini, 2004:137)

The data above depicts the social or religious prohibition in Balinese Hindu society, where a man from the Sudra caste is forbidden from courting a woman from the Brahmana caste. This is conveyed by mentioning the potential misfortune that would occur if Wayan, a Sudra man, were to court Telaga, a Brahmana woman, as his wife. Furthermore, the sentence implies a belief or myth in society that Brahmana women are regarded as the Sun (Surya) that illuminates darkness. Considering the importance of Brahmana women in society, if such a woman is “dicuri” or courted by someone outside the Brahmana caste, it could bring serious consequences or disasters to the community, as illustrated by the question “bisakah dibayangkan akibatnya?”. Thus, the sentence reflects the complexity of social and caste relationships in Balinese Hindu society, as well as the belief in myths and the social consequences that may arise if these norms are violated.

Violence Against Women (VAW)

The data above highlights the issue of violence against women in Bali, often associated with harmful behaviors such as domestic violence or sexual harassment, stemming from the patriarchal culture. This reflects an imbalance of power deeply rooted in patriarchal structures. It's important to note that patriarchal culture is not exclusive to Brahmana men; Sudra men also frequently demonstrate disrespect towards women. They may freely discuss and act upon women's bodies in public spaces without feeling guilty, let alone taking responsibility. Thus, violence against women in Bali occurs not only among Brahmana men but also among Sudra men. This indicates that patriarchy has detrimental effects on women across all societal strata, emphasizing the need for efforts to change such harmful cultural norms.

(VAW01) “....Apa komentarmu kalau ku curi perempuan itu dari penjagaan para dewa?” sambung laki-laki muda di sebelahnya. Tangannya mencubit pantat perempuan muda di depannya. Perempuan muda itu melotot. Para lelaki itu tidak peduli, pura-pura merasa tidak bersalah. (Rusmini 2007:9). “Tubuh perempuan muda itu sangat luar biasa. Begitu kuat. Lihat dadanya. Setiap mengangkat kayu, dadanya membusung indah. Kalau saja q bisa mengintip sedikit gumpalan daging itu pasti sangat indah. Perempuan itu benar-benar perempuan teraneh yang pernah ku lihat. Sesungguhnya dia sangat cantik, tapi dingin sekali.” Kenten hanya diam mendengar celotehan para lelaki di warung” (Rusmini, 2007: 31).

The data above refers to a narrative that depicts sexist, objectifying, and disrespectful behavior towards women. In the first sentence, the young man's dismissive question about what others would think if he “mencuri” the woman from the guardianship of the gods indicates that he views women as objects that can be “dimiliki” or contested without considering the woman's dignity or honor. The act of pinching the buttocks of the young woman demonstrates inappropriate and demeaning behavior. The young woman's response of glaring suggests discomfort and potential protest against such treatment. Then, the young man proceeds to sexually praise the woman's body, reducing her to a mere sexual object. He even expresses his desire to “mengintip” at her body parts inappropriately, indicating ignorance of privacy boundaries and disrespect towards women. Kenten's reaction of remaining silent in response to the men's banter may reflect her inability or discomfort in challenging or correcting such inappropriate

behavior, or it may also depict that she has become accustomed to an environment where such treatment is considered normal. Thus, the data above illustrates that patriarchal culture is often abused by men, such as demeaning, harassing, and disrespecting women by casually looking at, touching, and groping them in public. However, in this case, it appears that the woman resists with a cynical look and glaring at the man.

(VAW02) “Laki-laki di masyarakat Bali bisa mengumbar nafsunya di mana pun, kapan pun dan siapa pun tanpa adanya ketakutan akan sanksi sosial, karena sanksi itu memang tidak ada untuk laki-laki. Sanksi sosial justru diterima oleh perempuan yang harus rela menjadi pembicaraan orang karena harus hamil tanpa seorang suami, membesarkan dan menghidupi anak-anak yang tak tau ada dimana bapaknya. Perlakuan ini lah yang harus diterima Luh Dalem ibu Luh Sekar setelah diperkosa oleh lebih dari tiga laki-laki, lebih sadisnya lagi mereka melukai mata Luh Dalem hingga buta” (Rusmini, 2007:48).

The data above illustrates how unjust the evolving social structure in Balinese society is, prominently dominated by patriarchy. In this society, the difference in treatment between men and women is striking. Men are perceived to have the freedom to act as they please without worrying about social consequences, while women are confined in their movements and often face social pressure and severe punishment for their actions. This phenomenon reflects a structure that clearly favors men, which results in restrictions and injustice for women. Moreover, this data also highlights the prevalence of rape culture and violence against women in Bali. The cases mentioned, such as those experienced by Luh Dalem and Luh Sekar's mother who were victims of rape by more than three men, show an alarming level of brutality and the helplessness of women in the face of male domination.

Not only that, but the cruelty that reached such tragic levels further reinforces the impression of women's powerlessness in Bali. Cases such as the torture leading to the blinding of Luh Dalem highlight the brutality experienced by these victims. Furthermore, the data reveals that social injustice against women remains a disturbing reality in Bali. Despite being victims of crimes such as rape, women are often faced with heavy social sanctions and damaging stigma, such as being gossiped about and forced to live life as single mothers. This shows how the legal, social, and cultural systems still do not favor justice for women. Therefore, the data not

only reflects the heartbreaking gender inequality but also shows the alarming culture of rape and ongoing social injustice experienced by women in Bali. This underscores the urgency for changes in the culture and systems that systematically discriminate against women. It's a powerful call from Balinese women to demand change and challenge the patriarchal culture that has long degraded them.

(VAW03) “Laki-laki itu juga memiliki tangan yang luar biasa nakalnya. Sering sekali tangannya meremas pantat Sekar. Atau dengan gerak cepat, tangan itu sudah berada di antara keping dadanya, dan menarik putingnya begitu cepat” (Rusmini, 2004:24).

The data above describes acts of sexual harassment committed by a Brahmin man I Bagus Ngurah Pidada against a woman named Ni Luh Sekar. In the context of this sentence there are the words “Laki-laki itu juga memiliki tangan yang luar biasa nakalnya” indicating that the man has a naughty nature or likes to commit inappropriate actions towards women. He treats women arbitrarily and does not respect women. Then, the sentence “Sering sekali tangannya meremas pantat Sekar” illustrates that the man routinely touched or squeezed the back of the woman named Sekar. Then, the sentence “Atau dengan gerak cepat, tangan itu sudah berada di antara keping dadanya, dan menarik putingnya begitu cepat” emphasizes that this act of harassment even covered more sensitive parts of the body, namely Sekar's chest and nipples. In this case, the sentence above describes a man named Brahmin I Bagus Ngurah Pidada has committed open and arbitrary sexual violence against women. This is inappropriate male behavior that can be detrimental to women. Thus, this highlights the importance of awareness of the problem of male harassment of women.

(VAW04) “Sungguh, meme, aku ingin melakukannya. Bahkan kudengar laki-laki yang sering mencubit pantatku istrinya dua. Laki-laki tukang kawin. Padahal dia tidak punya pekerjaan yang bisa menopang keluarganya” (Rusmini, 2004:33)

The data above reflects the increase in male lust caused by a triggering stimulus, where the stimulus or stimulus comes from a woman's body, which can be seen and understood through the passage “tangan yang luar biasa nakalnya, meremas pantat, menarik putingnya, dan tangan itu sudah berada diantara keping dadanya”. In this case, Oka Rusmini describes the man's

treatment very clearly and openly about the true biological form of women. Seen in the sentence “keping dada” shows the characteristics of language that is free and not tied to social values. The sentence “Bahkan kudengar laki-laki yang sering mencubit pantatku istrinya dua” describes the reality of sexual harassment that Ni Luh Sekar faced. Pinching the buttocks is an indecent act that is often considered degrading and undesirable by the victim. Then, the sentence “Laki-laki tukang kawin. Padahal dia tidak punya pekerjaan yang bisa menopang keluarganya” describes the background of the perpetrator of sexual harassment named Brahmin I Bagus Ngurah Pidada. The fact that the perpetrator was a “laki-laki tukang kawin” who did not have stable employment suggests economic instability and perhaps also broader behavioral problems or domestic violence. Thus, the above data depicts complex layers of social reality involving desire, sexual harassment, economic instability, and gender inequality. It reflects the complex realities of life and social inequality.

(VAW05) “Bayangan Wayan tenggelam saat Telaga merasakan tubuhnya diikat oleh tubuh laki-laki. Telaga berusaha menjerit, tapi suaranya tidak keluar. Tangan itu terlalu kukuh. Napas laki-laki itu memburu. Lidahnya menelusuri leher Telaga. Telaga memberontak. Tapi semakin dia bergerak, tubuh itu semakin rapat” (Rusmini, 2004:165)

The data above reflects the futile resistance of Balinese women when harassed by a man named Wayan. In this case, Telaga had tried to rebel and fight back, but he was unable to, so he tried to scream, but he was again unsuccessful because his voice did not come out. In this context, it shows that Oka Rusmini, a female writer, openly describes the behavior of sexual relations using fluid language. Oka Rusmini describes the sexual relationship between the characters Telaga and Wayan through Telaga's image of Wayan. The depiction of the manifestation of a sexual desire relationship is marked by the sentence “lidahnya, tubuh itu, nafas itu memburu”. In this case, the author expresses his criticism of men's brutality towards Balinese women due to patriarchal culture in subtle language. However, in this case, Oka Rusmini actually offered sharp criticism, this was proven by telling the story of events experienced by women in Bali. Thus, he demands gender injustice with works that take a feminist approach and socio-cultural criticism.

Social Class and Gender Discrimination (SCGD)

In the novel “Tarian Bumi” by Oka Rusmini, it is clearly depicted how women in Balinese society often face discrimination based on social class and gender. They have to fight against patriarchal norms and gender stereotypes that limit their lives. Additionally, the characters in this story also experience economic difficulties that hinder their progress. Through emotionally charged narration, Rusmini portrays the struggle of individuals in seeking justice and equality amidst the dynamics of Balinese society, which remains highly traditional.

(SCGD01) “Hari ini juga tiang akan menanggalkan nama Ida Ayu. Tiang akan jadi perempuan sudra yang utuh...” (Rusmini, 2017:173).

The data depicts a change in identity or character transformation in the work written by Oka Rusmini. The expression “Hari ini juga tiang akan menanggalkan nama Ida Ayu” indicates an event or process in which the character referred to as “tiang” will relinquish their previous identity or name, “Ida Ayu”. The phrase “Tiang akan jadi perempuan sudra yang utuh...” states that after shedding the name “Ida Ayu”, the character “tiang” will become a complete Sudra woman. The term “sudra” refers to the lowest caste in Hindu society in Indonesia, but in the context of literary works, this term has a broader symbolic meaning. Thus, the expression depicts a process or event in which the character “tiang” undergoes a significant identity transformation or change. In this context, Balinese women strive to defy Balinese customary culture by undergoing identity changes and self-character transformations. They are not afraid to lose their social class status in pursuit of success in advocating for Balinese women's equality.

Symbolism of Dance in Power Struggles (SDPS)

Discussion on the symbolism of dance in the pursuit of power in the novel “Tarian Bumi” reveals the complex relationship between bodily movements in dance and the dynamics of power in society. Dance is often regarded as a cultural expression and community identity, as well as a means to convey complex messages. In the context of this novel, the symbolism of dance reflects various aspects of social and political life. Dance movements, steps, and rhythms may reflect power struggles, conflicts between classes

or groups, or even resistance to oppression. Each dance movement can be a metaphor for larger struggles and aspirations within society. The symbolism of dance can also reveal the relationship between individuals and their environment, as a way to communicate with nature or the spiritual world. By understanding the symbolism of dance in the novel "Tarian Bumi", readers can explore deeper meanings about the reproduction, defense, or defiance of power in the depicted society. Through the analysis of dance symbolism, readers can better understand the dynamics of power and the hidden struggles behind movements that seem merely artistic.

This research brings a deep understanding of Balinese women's struggle against a strong patriarchal culture. A meticulous analysis of this narrative reveals that each act of rebellion by the female characters not only reflects struggles within the fictional world but also symbolizes broader struggles in social reality. This research strengthens society's understanding of the dynamics of patriarchal culture, particularly in Bali, by reflecting on the narratives of women in the novel "Tarian Bumi". Every word and action of the female characters becomes a reflection of the profound conflict between freedom and binding traditions. Furthermore, this research gives voice to those who are often marginalized in discussions about power and social structures. By focusing on the experiences and perspectives of women, this research reinforces the importance of listening to and understanding their voices in everyday life as well as in literature. The implications of this research are highly relevant to the formation of modern Balinese women's identities. The stories in the novel "Tarian Bumi" not only depict the struggles of female characters in navigating tradition and modernity but also outline the complex identity processes for Balinese women today. Thus, this research inspires society to broaden the dialogue on gender equality, support women's empowerment, and explore how literature can serve as a mirror and response to relevant social issues, such as patriarchy and women's struggles.

IV. CONCLUSION

This research examines the forms of rebellion by Balinese women in challenging patriarchal culture through a feminist approach. The findings indicate that women's resistance to patriarchy in Bali is caused by constraints on

traditional female roles, marriage and family institutions, restrictions on women, and inequalities in religion, customs, social class, and gender, including violence against women. Women's resistance in Bali takes various forms such as writing, thinking, and also dance symbolizing the struggle for empowerment. By depicting women's rebellion against patriarchal culture, this research serves as a source of inspiration for readers to reflect on patriarchal values in society and promote change towards gender equality. The rebellion of women in the novel "Tarian Bumi" reflects a profound resistance to the patriarchal norms surrounding Balinese culture. Oka Rusmini's work provides rich insights into women's struggles in balancing tradition and modernity. Through in-depth analysis, it is clear that every act of rebellion carried out by female characters reflects a broader social struggle, which is not only confined to the realm of fiction but also reflects social reality.

This research underscores the vital importance of amplifying voices traditionally marginalized in discussions of power dynamics and social structures. It highlights the urgency of centering women's experiences and perspectives, particularly evident in the analysis of "Tarian Bumi." By engaging with this novel, we initiate dialogues on gender equality, advocate for women's empowerment, and illuminate literature's role in both reflecting and addressing societal issues like patriarchy and women's struggles.

To advance this research, future investigations should delve deeper into how Balinese culture shapes women's experiences and resistance within the narrative. Moreover, thorough exploration is warranted on the influence of colonialism and globalization on patriarchal norms in Bali, and their manifestation in women's acts of rebellion portrayed in the story. Embracing a feminist theoretical framework remains pivotal in navigating the complexities of gender issues within "Tarian Bumi" and broadening comprehension of women's challenges within Balinese and global contexts.

While we briefly outlined potential future research directions, it's imperative to acknowledge the limitations of this study. Recognizing constraints and unanswered inquiries provides context for readers and guides future endeavors. Additionally, addressing potential critiques or alternative interpretations of

our findings enhances the robustness of our conclusion. By fostering dialogue, confronting limitations, and offering specific avenues for further exploration, this research contributes significantly to advancing our understanding of women's struggles in challenging patriarchal cultures.

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