



THE IDEOLOGY CONTAINED BEHIND THE REPRESENTATION OF BALINESE WOMEN IN GEGURITAN BASUR AND THE NOVEL BASUR

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ABSTRACT

Through the analysis of the ideology contained behind the representation of Balinese women in Geguritan Basur and Basur Novel, this study aims to reveal how the construction of Balinese women is formed in the text, as well as what ideology is contained behind the representation of Balinese women in Geguritan Basur and Basur novel. This study is significant because it can reveal how literary texts help maintain, challenge, or reshape views on women in Balinese society. This study uses a qualitative approach with a constructionist foundation and Michel Foucault's discourse analysis model. The aim is to analyze and find the ideology behind the representation of Balinese women in Geguritan Basur and Basur novel. The researcher is the main instrument (human instrument) whose job is to select data, analyze, interpret, and conclude. The method used in data collection is a literature study, with reading, note-taking, and interview techniques. Data analysis is carried out descriptively and qualitatively and with the following stages: reading data, marking, classifying, analyzing, and interpreting using the theories of Representation, Gender Equality, and Intertextuality. The results of this study indicate that the ideology behind the representation of Balinese women in Geguritan Basur and the Basur novel includes autonomy in determining a partner, inclusive education, free humans, and criticism of the patrilineal system.

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1. INTRODUCTION

Women in Balinese society have a reasonably complex position. On the one hand, they are positioned in a strong patriarchal structure with a strict division of social and cultural roles. On the other hand, women are also symbols of purity, guardians of tradition, and have a central position in various religious rites (Rahmawati, 2016). The tension between symbolic respect for Balinese women and structural marginalization experienced in everyday life practices is a source of inspiration in producing a literary work. This shows that the social experiences of Balinese women are often reflected in the world of literature.

The representation of Balinese women as a reflection and intersection of reality and the author's imagination certainly does not appear in a vacuum. The literary work can be influenced by and, at the same time, influence certain world views, including gender representation. In the context of Balinese literature, this dynamic can be observed through two literary works rich in cultural values and symbolism: Geguritan Basur and the novel Basur. These two works describe the same character and theme, namely Basur's central teachings (Hooykaas, 1978). Geguritan Basur, a classic Balinese literary work, is full of traditional values and norms. A culture that is deeply rooted in Balinese society. The representation of women in this gregorian tends to follow a conventional narrative pattern that places women in a passive, submissive position and as a complement to male characters.

In contrast, Basur's novel, a modern adaptation of the same story, is written with a more contemporary narrative approach. However, it is written in a different form and period, resulting in the story's expansion or development of the plot and characters. This difference opens up space for analysis of variations or continuities in the representation of women and the underlying ideology while also reflecting changes or consistencies in Balinese society's views on the role of Balinese women over time. This certainly opens up opportunities to see shifts or strengthening of certain ideologies related to Balinese women.

Ratna (in Suardiana, 2009) stated that works of art, including literary works and even all forms of culture, basically contain ideology. Therefore, it is not an exaggeration to say that the ideology behind the representation of Balinese women in *Geguritan Basur* and the *Basur* novel becomes the "spirit" in describing the character and role of Balinese women. This description is by Artika (2016), who stated that ideology can give soul to literary works because it is in line with the ideology adopted by society in reality. Furthermore, Artika also stated that ideology aims to achieve and simultaneously what humans want to achieve. Through literary works, the strengthening of certain ideologies can be carried out while simultaneously criticizing ideologies that are considered established. Even (Sumardjo, 1992 Artika 2024) stated that ideological struggles can color the world of literature and culture because the socio-political conditions of an era influence the life of art, including literature.

Ideology is a concept that discusses ideas, beliefs, beliefs, and imaginations about oneself and groups (Piliang, 2006). Williams (1977) added that ideology is knowledge about ideas. In this context, the discussion of ideology is closely related to signs. Signs have various levels that can be analyzed based on their levels. Level ideology is the most abstract level among all level signs, with ideas about beliefs and trust. The abstractness of level ideology can be represented through the levels of signs and images. Therefore, analysis of ideology can be done by referring to the signs representing these abstract ideas. Althusser (2015) states that ideology represents the imaginary relationship of individuals with their real conditions; ideology has material existence, and ideology interprets individuals as subjects. Based on the explanation, the analysis of the ideology contained behind the representation of Balinese women in *Geguritan Basur* and the *Basur* novel can refer to Althusser's assertion, namely: first, the ideology referred to in this study is a representation of imaginary relationships with real conditions; second, ideology has material existence; and third, ideology interprets individuals as subjects.

The study of ideology in literary works is based on the view that texts are not neutral but are laden with interests, values, and power structures. The representation of Balinese women in *Geguritan Basur* and *Basur*'s novels can reflect patriarchal ideology, resistance to it, or even the formation of a new, hybrid ideology. Therefore, it is essential to examine how Balinese women are represented in two works with the same cultural background but different production contexts.

Through the analysis of the ideology contained behind the representation of Balinese women in *Geguritan Basur* and *Basur* Novel, this study aims to reveal how the construction of Balinese women is formed in the text, as well as what ideology is contained behind the representation of Balinese women in *Geguritan Basur* and *Basur* novel. This study is significant because it can reveal how literary texts help maintain, challenge, or reshape views on women in Balinese society.

2. RESEARCH METHOD

This research uses a qualitative approach with a constructionist foundation and Michel Foucault's discourse analysis model. The aim is to analyze and discover the ideology behind the representation of Balinese women in *Geguritan Basur* and the *Basur* novel. This approach allows the relationship between text and context to be read within a discursive formation frame that reflects power relations and knowledge production.

The data used are qualitative, in quotes, narratives, and dialogues in the *Geguritan Basur* text and the *Basur* novel. The data sources come from the *Geguritan Basur* manuscript (adapted by Made Sanggra and digital palm leaf manuscripts from Simpar Abang Village, Karangasem) and the *Basur* novel by Putu Yudiantara (2016). In addition, data were obtained from interviews with key, primary, and supporting informants using purposive sampling techniques.

The researcher acts as the main instrument (human instrument) whose task is to select data, analyze, interpret, and conclude. Validation is carried out through theoretical reading, discussion, and scientific forums. Other supporting instruments include data cards, interview guidelines, and recording devices. The method used in data collection is a literature study, with reading, note-taking, and interview techniques. This technique was chosen to gather in-depth information from literary texts and relevant sources. Data analysis is carried out descriptively and qualitatively, with the following stages: reading data, marking, classifying, analyzing, and interpreting using the theories of Representation, Gender Equality, and Intertextuality. The analysis is reciprocal between text and context and uses an inductive approach to find deeper meaning and understanding.



3. RESULTS AND ANALYSIS

This qualitative research has been conducted thoroughly using valid and reliable research instruments to collect the data. The results and analysis of the study can be presented below.

Autonomy in Determining a Life Partner

Autonomy in determining a life partner emphasizes the role of women, especially Balinese women, in fighting for their rights to choose/determine a life partner. The figure of Sokoasthi through *Geguritan Basur* and the *Basur* novel shows a strong commitment to selecting a partner. This commitment is even demonstrated by opposing patrilinealism when faced with the problem of choosing a partner. The character of Balinese women represented by the figure of Sokoasthi in *Geguritan Basur* and the *Basur* novel indicates the increasing development and openness of Balinese women's thinking regarding determining a life partner. Balinese women are depicted as braver in determining their choices, even though they have to deal with traditions/social systems that have long been considered to marginalize their position.

Sokoasthi's attitude in *Geguritan Basur* reflects the basic principles of feminist discourse that emphasize the importance of freedom and self-determination for women in choosing a partner (Budgeon, 2015). In addition, the ideology of autonomy in determining a life partner represented by the figure of Sokoasthi also serves as a critique of culture and traditions that still limit women's autonomy in choosing a life partner (Martin, 2024).

*Ni Sokoasti raris ngucap,
kema suba bapa mulih,
tunden mai belin titiang,
ngudiang jumah tuah mangulgul,
ajak mai enggal-enggal,
raris mulih,
tan kacerita ia di jalan.*
(Ginada, bait 40)

Translation:

Ni Sokoasti then spoke,
uncle has gone home,
tell my brother (I Tirta) to come here,
why bother him at home,
invite him here as soon as possible,
then go home,
he didn't tell anyone on the way.

The quote above, from *Geguritan Basur*, confirms the position of the character Ni Sokoasti, who has absolute power and authority in her life. She gives orders in a firm and authoritative tone, which shows that the process of meeting/matchmaking with a prospective partner is entirely determined by individual choice, without neglecting the role of parents, family, and society.

The quote above is also a form of contradiction in the context of Balinese tradition, which is customary that the marriage process or partner selection is often determined by family or older people, not solely based on the choice of the individual carrying out the relationship. This confirms that the power to determine a life partner often comes from traditions or social norms that prioritize family interests and ignore individual desires.

Use of expressions such as: *"tunden mai belin titiang"* ("tell my sister to come here") and *"ajak mai enggal-enggal"* ("invite her to come here as soon as possible") indicate a form of command, and not just an invitation or discussion. This further emphasizes that the decision taken by Sokoasthi was not the result of a negotiation process but was determined by a higher authority over her life.

A different condition is found in *Basur's* novel. In *Basur's* novel, the authority to determine a life partner is articulated by male characters. This indicates that the role of men in guaranteeing women's authority to determine their life partners cannot be ignored. Men's attitudes and behaviors can significantly influence women's empowerment, including their authority to choose a life partner (Derbe, 2019).

When Sokoasti was proposed to by Jro Gede Basur, Nyoman Karang (Sokoasti's father) firmly stated that the one with the most right to accept or reject the proposal was Sokoasti herself. This can be seen through the following quote.

"It's not Bli who has the right to judge, De." Nyoman Karang replied, "It just depends on Sokoasti." (Yudiantara, 2016: 20)

The statement *"It is not Bli who has the right to judge, De, /"* shows that Nyoman Karang's figure emphasizes that the decision regarding a life partner is entirely Sokoasti's right. This statement posits that determining

a life partner should be left to the individual concerned, not to other parties. From an ideological perspective, this quote shows a tendency towards individualism that emphasizes freedom of choice, in contrast to a rigid authority system. This is contrary to patrilineal, customary, or authoritarianism, where decisions regarding marriage are determined by family, parents, or prevailing social norms (Sukmafitriani et al., 2023).

The figure of Nyoman Karang, through the quote above, actually emphasizes Sokoasti's right to make her own choices. Such conditions show that individuals (Balinese women) have complete freedom in choosing a life partner in specific contexts. Nyoman Karang's statement can also be seen as a criticism of tradition and the hegemony of Jro Gede Basur's power, rejecting the interference of other parties and completely handing over the decision to Ni Sokoasti, who has full authority in determining a life partner.

Inclusive Education

Equality in access to education or educational inclusiveness emphasizes that everyone, regardless of gender or background differences, has the right to receive quality education. This ideology seeks to overcome various structural, social, and cultural barriers that prevent women, men, and other gender groups from obtaining equal opportunities in education (Sebu, 2023). Inequality in access to education has the potential to cause discrimination. In addition, lack of awareness of access to education and regulations that cannot accommodate education for all groups are factors that cause education discrimination (Khoirunisa, 2023).

Equal education within the framework of gender equality ideology is essential to achieving sustainable and inclusive development. Recognizing and addressing the various challenges that exist and supported by the implementation of supportive policies, education can be an effective medium to empower individuals and create a more just and equal society.

Educational inclusiveness as an ideology is explicitly found in *Geguritan Basur* and the *Basur* novel. Even the most frequently quoted data found in *Geguritan* represents the ideology of inclusive education. The complete quotation data can be seen in the appendix. This ideology is predominantly conveyed through the character of Nyoman Karang when advising his two daughters (Sokoasthi and Rijasa) about life values without looking at the gender of his two daughters. In the context of the story, Nyoman Karang even directs his two daughters to learn from the characters Kaki Balian and Dadong Kolok, who are considered competent in knowledge and spirituality. One of the data from the many quotations in *Geguritan Basur* that represents the ideology of inclusive education is as follows.

*Eda emed melajah nastra,
 sahi-sahi pelajahin,
 anggon manyulubin raga,
 ala ayune ketepuk,
 ring sekala lan niskala,
 nging eda banggi,
 wireh ngelah kawisesan.*
 (Ginada, bait 18)

Translation:

Don't get tired of studying literature,
 Study it every day,
 Use it as a lamp to illuminate yourself,
 See the good and the bad,
 in the form of the body and soul,
 but don't be careless/arrogant,
 because you have the ability.

The statement made by the figure Nyoman Karang to the figures Sokoasthi and Ni Rijasa: “*Eda emed melajah nastra, sahi-sahi pelajahin*” (“Don't get tired of studying literature, study it every day.”) reflects the ideology of inclusive education which affirms the right of every individual to be able to access knowledge regardless of: gender, age, background, or certain conditions. Inclusive education ensures that everyone, including those with special needs, gets equal opportunities in education (Pertiwi et al., 2025). Expression: “*anggon manyulubin raga*” (“used as a lamp to illuminate oneself”) shows that knowledge, including literature, serves to broaden horizons and shape individual character. Within the ideology of inclusive education, the main goal is to provide opportunities for each individual to develop according to their potential to better understand themselves and their social environment (Shutaleva, 2023).

The above quote also expresses respect for diversity and ethics as seen through the statement “*ala ayune ketepuk, ring sekala lan niskala*” (“bad good seen, in the form of physical and spiritual”), which emphasizes that education does not only focus on academic aspects but also on developing ethical and moral understanding (Istandar,



2022). Inclusive education seeks to value diversity and ensure that all individuals have the right to a learning experience that includes cognitive, emotional, and social aspects.

Anti-exclusivism and intellectual arrogance are reflected in the expression: “*ngoing eda bang, with Angela kawisesan*” (“but don't be idle/arrogant, because you have the ability”), which emphasizes that knowledge should not be used as a tool to oppress or feel superior to others. Inclusive education rejects all forms of discrimination and exclusivism. This ideology also emphasizes that every individual is considered to have uniqueness and advantages that deserve to be appreciated (Rahman, 2022).

Thus is the description related to the ideology of inclusive education in *Geguritan Basur*. The ideology of inclusive education is also a serious concern for the author of the *Basur* novel. The author's seriousness in representing the ideology of inclusive education about Balinese women is also based on the advice given by the character Nyoman Karang to Ni Sokoasthi and Rijasa. The following quote represents the ideology of inclusive education in the *Basur* novel.

Nyoman Karang is an exception, of course. He has raised his two daughters in a very unfashionable way. Nyoman Karang even left his children in the house of Kaki Balian, a very respected person in Banjar Sari, because of the knowledge he had mastered. Nyoman Karang told them to look for real-life provisions there, namely knowledge (Yudiantara, 2016: 18).

Within the framework of inclusive education ideology, everyone, including women, has the right to access education without discrimination. The character of Nyoman Karang, through the *Basur* novel quote above, reflects the affirmation of the principle of inclusivity by providing education to his daughter through the character Kaki Balian. This shows that education is not only limited to formal education in schools but can also be obtained through other means, such as learning from community leaders who are considered more experienced and knowledgeable in their fields.

The figure of Nyoman Karang was also not bound by conventional methods that were common at that time; instead, he chose an alternative approach that was more in line with the values and needs of his children. This shows that inclusive education does not have to be uniform but rather emphasizes differences and provides equal opportunities for every child to learn according to their potential. Furthermore, the statement also emphasizes that the primary purpose of education is not only to acquire technical or academic skills but also to gain in-depth knowledge and be more meaningful in life.

Through the *Basur* novel, the character Nyoman Karang also emphasizes the importance of knowledge as a provision for a more meaningful life for his daughters (Sokoasti and Rijasa). This is in line with the ideology of inclusive education, which emphasizes that every individual must be allowed to develop holistically according to their respective needs and potential (Shutaleva, 2023).

Human Freedom

Radically, the ideology of free man is a concept that fully supports women as free individuals. This ideology is oriented towards efforts to overcome injustice, discrimination, and oppression experienced by women in various aspects of life. This ideology also includes various movements that emphasize the importance of gender equality and recognition of women's rights as individuals with freedom and sovereignty over their bodies, minds, and lives. This is in line with Simone de Beauvoir's ideas, which are the basis of existentialist feminism, which constantly strives for women to have the right to be free to be themselves without always having to be objects that limit their freedom (Siswadi, 2022).

It cannot be denied that feminism is one of the ideologies that fight for women's freedom. This movement consists of various schools of thought with different approaches to understanding and dealing with gender injustice. Simone de Beauvoir (through Meivitasari, 2023) emphasized that a woman's freedom is closely related to her desire as a subject. Beauvoir further categorizes women as "others" (Ryan), arguing that women are shaped by culture through the construction of myths that depict women as irrational, complex, difficult-to-understand entities and created to complement the existence of men. The definition of women as the *lyan* comes from biological facts, psychoanalysis, and historical records, which position women as passive objects (Sugihastuti & Suharto, 2005).

In terms of authority, women should be free to regulate their lives without coercion or interference from existing social structures. The freedom in question covers almost all aspects of life, such as politics, society, economics, politics, education, and others. The focus of the study in this sub-chapter attempts to describe the ideology of women as free human beings through the characteristics of the characters, behavior, dialogue between characters, and narratives constructed by the author in *Geguritan Basur* and the *Basur* novel.

*Ni Sokoasti raris ngucap,
kema suba bapa mulih,
tunden mai belin titiang,*

*ngudiang jumah tuah mangulgul,
 ajak mai enggal-enggal,
 raris mulih,
 tan kacerita ia di jalan.
 (Ginada, bait 40)*

Translation:

Ni Sokoasti then spoke,
 uncle has gone home,
 tell my brother (I Tirta) to come here,
 why bother him at home,
 invite him here as soon as possible,
 then go home,
 he didn't tell anyone on the way.

In a traditional society that adheres to a patrilineal system, Balinese women face limitations in choosing a life partner. However, through the quote above, Ni Sokoasti explicitly orders her uncle through an imperative statement to bring I Tirta to her house and will make her husband. Sokoasti's behavior reflects the authority and freedom of Balinese women over their decisions. Through the quote, Balinese women also show an active attitude and try to break free from norms that can limit their rights.

It is common knowledge that patrilineal as a kinship system always positions women as passive individuals. Women in that context are conditioned always to accept decisions regarding marriage made by parents or family members. However, in the quote above, Ni Sokoasti plays a different role. She is not an object but rather a subject. She is said to be a subject because she is active in determining the direction of her life. Ni Sokoasti speaks confidently, affirms her aspirations, and does not wait for other people's decisions.

In addition, Ni Sokoasti's request can be understood as resistance to social norms that consider women to have no right to determine their future. From most traditions and social systems, women are often expected to accept decisions made by men. Men are always at the top of the hierarchy, while women are marginalized (Abidin et al., 2023: 68).

In a broader context, the quote above is related to the feminist ideology that fights for women's rights in various aspects of life, including in the institution of marriage. The view of the figure Ni Sokoasti can be seen as a representation of the concept that emphasizes that women have equal rights with men in decision-making.

The ideology behind the representation of Balinese women as free individuals is not only related to the issue of marriage. Basur's novel also shows this ideology when Balinese women carry out their routines through the character Garu. Here is a quote that shows this.

Moreover, the one who was rejected was a woman like Ni Garu, who was indeed a strange woman, both in her behavior, the way she spoke, and the way she filled the days that the sun threw at her. Strange was indeed called by the residents of Banjar Sari, because she behaved and lived in ways that were not usual like the other residents of Banjar Sari. (Yudiantara, 2016: 127)

Ni Garu, in the quote above, is described as a woman who is seen as "different" by the residents of Banjar Sari. Of course, this difference cannot be perceived negatively. This difference is a symbol of diversity and a rejection of norms that overly idealize women. The character of Garu as a Balinese woman shows that she uniquely lives without being influenced by the patrilineal expectations that are generally attached to women, especially Balinese women. From an existentialist perspective, everyone can determine and interpret their own life without being bound by destiny or existing social norms. Beauvoir (through Siswadi, 2022) even stated that if it is true that humans are cursed to be free, by Sartre's argument in his book "Being and Nothingness," which states that there is no reason not to be free, then even when someone tries to deny freedom by nature, he still has the freedom to deny it.

True freedom is obtained in a rather complicated way. In addition, freedom can give rise to reasons related to values. Simone Beauvoir stated, "Freedom is the source from which all significance and value are born." If one's life is considered fair, one must prioritize freedom itself. This is a unique condition of every existence of judgment, namely individual authenticity. Of course, this shows that humans have the freedom to choose values and are not influenced by the values set by society before. This means that freedom also means freedom as a whole, which includes the entire human person and is not limited to one aspect. This is in line with Petersen (in Siswadi, 2022), who stated that true freedom includes all aspects of human existence.

The behavioral pattern of the Ni Garu character based on the quote above seems to be in line with the previous description. She wants to be free even from all aspects of life. She deliberately ignores the values/norms set by society and tries to live her life based on personal decisions, not because of the values constructed by society. Ni Garu reflects the principles of existentialism, which emphasizes that every individual has the freedom to determine



.....
the meaning of his life. This freedom is related to the fact that humans have reason. He has both cognitive and action abilities. He does not act carelessly; instead, he acts with awareness and prior consideration. Acting freely shows that humans understand what they are doing and why they are doing it. He can understand what he is doing because he has freedom (Siswadi, 2022: 66), As shown in the quote below.

Garu rarely stops around the village; he hates crowds or places where people pass by. Therefore, he likes to isolate himself around the village, ravines, or other areas that are rarely visited by humans (Yudiantara, 2016:129)

The quote above also indicates that the character Ni Garu does not want to be bound by social norms that require individuals to interact in the community and social relations of society. Her decision to stay away from the crowd and choose a quiet place such as a setra, a ravine, and a rarely visited place reflects a strong determination to live according to her own wishes without pressure from the environment. Ni Garu's attitude of avoiding crowds and preferring quiet locations shows her disobedience to existing social norms. This can be interpreted as a form of resistance to society's views that views social interaction as a crucial element in human life. Thus, Garu emphasizes autonomy in choosing a way of life according to her will. Ni Garu's choice to leave the village can be seen as criticism of a society that is too noisy and norms or expectations that are too restrictive of individual freedom. Places such as graves and ravines provide peace and freedom from social ties that bind.

Criticism of the Patrilineal System

Patrilineal can be understood as a social system that has the potential to benefit men greatly. Women are the most disadvantaged. According to Bressler (through Sani, 2023), patrilinealism is a system that tries to position women like men's property. On the other hand, men are considered individuals with the status of whole human beings. In this context, men have a higher position than women. Therefore, women are considered inferior when compared to men, which places them in a more dominant (superior) position. As entities that have power, the role and identity of women in various aspects of social life are determined by the perspective of male dominance in the patrilineal structure. Men are often depicted as holders of power or authority, while women are considered second-class entities in subordinate or marginal positions (Endraswara, 2011:143).

As a fairly established social system, patrilineal in the context of social society in some areas has even transformed into an ideology still firmly held by particular communities. Despite glorifying the patrilineal ideology, few women have tried to resist through social action to quite radical criticism.

Regarding resistance and criticism of patrilinealism, it is not only women who make such efforts. Men who have always been considered the party that benefits from patrilinealism are trying to criticize this ideology. This criticism appears in the novel Basur, written by a man. This is unique and interesting because it tries to reveal criticism of patrilinealism from a male author's perspective. The author of the novel Basur consistently criticizes patrilinealism through narratives and conversations between characters. The following is citation data that shows this.

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

(Yudiantara, 2016: 17)

Fathers in patrilineal are considered to be the owners of their children, especially in terms of authority and social rights that they have. However, in the story's context, the character Nyoman Karang offers a different perspective than other fathers in Banjar Sari. He argues that the relationship between father and child should be understood as a relationship of ownership and a more humane and equal interaction. This view critiques the patrilineal system that often treats children, especially daughters, as the property of the father or male family without positioning them as individuals with independent rights and identities (Rosenbury, 2015).

The quote above also emphasizes that in a society that implements a patrilineal system, children are often considered assets owned by the father. In this context, children, especially girls, can experience unfair treatment. They are seen as part of the family's assets that can be empowered according to the father's wishes. However, the figure of Nyoman Karang reveals that his child is not an object of material ownership but rather an individual who deserves loving and respectful treatment. The statement "/his treatment also follows his knowledge/" emphasizes that Nyoman Karang acts with the awareness that the relationship between father and child is not hierarchical and dominant. Within the framework of a patrilineal system, the father's role is often associated with unquestionable authority. However, this quote explicitly criticizes male dominance in the family structure. The relationship between parents and children should be more egalitarian and respectful (Ulya, 2016).

4. CONCLUSION

The ideology behind the representation of Balinese women in Geguritan Basur and the Basur novel shows a tug-of-war between patriarchal ideology and emancipatory efforts. The ideology contained behind the representation of Balinese women in Geguritan Basur is not appropriate if it is considered to reproduce traditional and conservative ideology. The ideology behind the representation of Balinese women shows a strong commitment to women's emancipation efforts. Meanwhile, the Basur novel contains an ideology critical of the unequal social system and opens up a space for discourse on gender equality practices. Based on this description, it can be said that both literary works were consciously written by the author so that they could become a space for discourse on ideological discourse related to the position and meaning of Balinese women, especially in the context of Balinese culture.

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