

Gender Representation in the Novel *Tarian Bumi*: A Study of Feminism and Masculinity

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Abstract-While previous studies on Indonesian literature have explored gender themes, limited attention has been given to how Balinese cultural constructs influence gender representation in novels. This study examines Oka Rusmini's novel *Tarian Bumi* through feminist and masculinity perspectives to address this gap. The data in this study consists of sentences, characters, symbols, gender roles, and cultural aspects, which are taken from the novel *Tarian Bumi*. The method used is the free listening method with conversational involvement, where the researcher listens to sentences that contain elements of character, symbol, gender roles, and cultural aspects that influence gender construction in Balinese society through listening and note-taking techniques. The researcher also collects supporting data through related literature studies. Once the data is collected, the analysis process is carried out through data reduction, classification, verification, tabulation, and interpretation, and ultimately produces conclusions. The findings indicate that *Tarian Bumi* presents a diverse and complex representation of gender, where gender roles are not always confined to the stereotypical roles commonly found in Balinese society. The novel critiques the patriarchal gender constructs within Balinese culture and provides space for women to express their desires and ambitions, which sometimes conflict with existing social expectations. Furthermore, it depicts contradictory forms of masculinity, where male characters do not always meet the expected standards of masculinity in Balinese society. In conclusion, *Tarian Bumi* offers a complex gender representation and provides a broader understanding of gender dynamics within Balinese society. This study contributes to the discourse on gender construction in Indonesian literature and encourages the further development of gender studies in the field of literature.

Keywords: Balinese Society, Feminist Critique, Gender Roles, Indonesian Literature, Masculinity Studies.

I INTRODUCTION

Gender is a social construct shaped by culture, religion, and ideology, influencing societal expectations, norms, and roles for both women and men (Butler, 1990; Connell, 2005). In Indonesia, gender issues remain complex, particularly within the context of entrenched patriarchy and ongoing struggles for gender

equality. Gender themes are frequently explored in Indonesian literature, including in Oka Rusmini's *Tarian Bumi*, which delves into the intricacies of Balinese society with gender construction as a central theme. The novel offers valuable insights into how gender roles and expectations shape the lives of both women and men in Bali. This study aims to analyze gender

representation in the novel *Tarian Bumi* by Oka Rusmini using feminist and masculinity studies approaches.

This research is expected to provide a deeper understanding of how gender constructions in Balinese society are reflected in Indonesian literature, as well as contribute to the discourse on gender studies (Connell, 2005). Additionally, this study can offer insights into how Balinese society can play a role in promoting gender equality in Indonesia. The novel *Tarian Bumi* portrays the complex lives of Balinese society, where gender constructions and cultural factors significantly shape social roles and expectations for both women and men. In this research, we employ a feminist approach to analyze the roles of women in the novel. Although women are often positioned as victims in various situations, such as in marriages and dysfunctional family relationships. They also demonstrate courage and strength in facing challenges. Oka Rusmini illustrates that Balinese women possess an inherent potential that enables them to overcome the difficulties they encounter. Through this analysis, we hope to uncover more complex dynamics in gender representation and provide a clearer picture of the strength and resilience of women within the cultural context of Bali.

The masculinity studies approach is employed to analyze the roles of men in the novel *Tarian Bumi*. In this work, men are often positioned as strong and powerful figures within Balinese society. However, Oka Rusmini also introduces male characters who display tenderness and care towards women, such as Ida Bagus Made. The novel illustrates how social and cultural pressures influence male behavior, particularly in the context of marriage and family relationships. Moreover, cultural aspects play a crucial role in shaping gender constructions within Balinese society. For instance, the concept of *Tri Hita Karana* which emphasizes balance among humans, nature, and the deities, influences gender roles and expectations.

The analysis of cultural, historical, and textual content involves several crucial steps. First, understanding the historical context is necessary to identify the time period and social, political, economic, and technological conditions when the text was created. This can be validated through sources such as historical texts, interviews with experts, or personal records. Second, the analysis of cultural context includes values, norms, beliefs, and symbols relevant to

the time, which can be explored through language, symbols within the text, comparisons with other cultural works, and interviews with cultural experts. Third, the analysis of textual content focuses on the narrative structure, characters, and language style used in the text. Finally, the validation of interpretations is carried out by examining additional sources, such as supporting documents and interviews with readers. This approach aims to provide a deeper understanding of the relationship between the text and the historical and cultural context at the time of its creation.

Similarly, the concepts of traditional village customs and community cooperation contribute to the understanding of gender in the social context. Through the analysis of gender representation in *Tarian Bumi*, we conclude that gender constructions in Balinese society are still significantly affected by strong patriarchal influences. However, Oka Rusmini highlights that Balinese women possess strengths that enable them to navigate various challenges. Conversely, the author portrays that not all Balinese men meet the standards of strength and power; there are characters who exhibit gentleness and care. The conclusion of this study is that gender remains a complex issue within Balinese society, necessitating a cultural shift towards more inclusive practices that support gender equality. Gender studies in literature provide valuable insights into how gender constructions are reflected in literary works, as well as contribute to efforts advocating for gender equality in Indonesia.

So far, there has been no specific research examining gender representation in the novel *Tarian Bumi* through feminist and masculinity studies approaches. However, several other studies have significant relevance to this topic. Research by (Saud et al., 2023) highlights the use of figurative language, stylistic elements, and rhetorical devices in the novel. (Tiwersy et al., 2024) address various challenges faced, including traditional gender roles, marriage expectations, family constraints, religious and social injustices, and gender-based violence. (Windiyarti, 2008) identifies discrimination in the novel, evident in the differences in actions, status, and positions between Brahmana and Sudra characters, as well as between men and women in both domestic and public contexts. Meanwhile, (Hardinanto et al., 2022) argue that both women and men should have equal rights and responsibilities, allowing women to achieve freedoms equivalent to those

of men.

Research by (Fatimah et al., 2022) shows that social factors, including the sociological background of author Oka Rusmini and caste differences in Bali, influence this work. Feminist studies in the novel also highlight the efforts of female characters to advocate for rights and equality. On the other hand, (Sutisno, 2019) emphasizes the resistance of female characters through a feminist lens. Lastly, the research by (Daulay et al., 2024) identifies three key roles of women in gender resistance: within the punk subculture, in expressions of identity and gender resistance, and in the impact of the women's movement within that subculture. Through this comprehensive analysis, our study aims to complement and expand the understanding of gender representation in *Tarian Bumi*, addressing the gaps in existing research.

Research by (Sari et al., 2021) identifies forms of icons, indexes, and symbols in Oka Rusmini's novel *Tarian Bumi* through the semiotic framework of Charles Sanders Peirce. Another study by (Wardani et al., 2024) analyzes Marie Lu's novel The Kingdom of Back, which portrays patriarchy as a barrier to women's freedom and affects character relationships, placing women in disadvantaged and unequal positions. Research on gender representation in Oka Rusmini's novel *Tarian Bumi* still has gaps that need to be filled. Studies by (Saud et al., 2023) and (Tiwery et al., 2024) discuss language and gender roles, but they do not delve into the relationship between stylistic elements and gender representation, nor do they expand the discussion on masculinity. (Windiyarti, 2008) focuses on social discrimination but does not examine gender construction in-depth, particularly masculinity. Meanwhile, (Hardinanto et al., 2022) emphasize gender equality without considering gender representation analysis through feminist and masculinity theories.

Research by (Fatimah et al., 2022) and (Sutisno, 2019) highlights gender resistance but does not link this resistance to the construction of masculinity in the novel. Daulay et al. (2024) discuss gender resistance within the punk subculture, but their study does not include the Balinese cultural context of *Tarian Bumi*. (Sari et al., 2021) conduct a semiotic analysis, but do not specifically focus on gender representation. Therefore, this study aims to fill these gaps by analyzing the construction of gender—both feminine and masculine—within the narrative of

Tarian Bumi, as well as the interaction between the two through feminist and masculinity approaches. (Imaniyah, 2023) emphasizes masculinity studies focusing on male characters, while (Lathifah et al., 2023) discuss factors influencing language choices in the narrative. Thus, although these studies do not directly address gender representation in *Tarian Bumi* using feminist and masculinity studies approaches, they provide valuable context and can serve as a foundation for further research on gender dynamics in literary works. Our study aims to fill this gap by conducting a more in-depth analysis of gender representation.

Several relevant studies on language aspects include the works of (Muta'allim et al., 2020); (Muta'allim et al., 2021); (Akhmad Sofyan et al., 2022); (Haryono et al., 2023); & (Sofyan et al., 2023), which highlight the functions and usage of speech levels based on context. Other research by (Muta'allim et al., 2022); (Sofyan, Firmansyah, et al., 2022); (Yudistira et al., 2022); (Irsyadi et al., 2022); & (Sofyan, Badrudin, et al., 2022) discusses the forms, types, roles, and functions of language in social interactions, including fostering humane relationships among different religious communities. Additionally, studies (Muta'alim, 2022) & (Asfar, 2024) emphasize variations, trends, opportunities, and challenges in language over recent decades. Furthermore, research by (Hirus Salikin et al., 2021); (Muta'allim et al., 2021); (Mahardhani et al., 2023); & (Yudistira, R., 2023) explores political language and intercultural communication, underscoring the importance of understanding the context in which language is used. Although the focus of these studies differs, they provide valuable insights into language usage within social and cultural contexts, which can contribute to a deeper understanding of gender representation in literature, including in *Tarian Bumi*. The research aims to bridge this gap by linking language analysis with gender constructions.

Furthermore, several studies on language acquisition, enhancement, and development, as well as issues in language learning, have been conducted by (Merizawati & Munawir, n.d.); (Suryanti et al., 2023); (Karuru et al., 2023); (Sofyan et al., 2024); & (Irsyadi, 2023). These studies highlight improvements, developments, and language acquisition through a psycholinguistic approach, identifying various problems that may hinder the language learning process. Additionally, research on ethics, norms,

and conflict management has been carried out by (Ghasi Pathollah et al., 2022); (Muta'allim et al., 2023); (Sutanto et al., 2022); & (Muta'allim et al., 2022). These studies discuss ethics and norms, as well as conflict management in the contexts of family dynamics and interfaith relations through religious moderation. Lastly, research by (Kamil et al., 2023); (Muta'allim et al., 2023); (Dumiyati et al., 2023); & (Julhadi et al., 2023) focuses on the pesantren context, learning, and the enhancement and development of religious education. These studies contribute to understanding linguistic dynamics within Islamic contexts. Overall, although the focus of these studies differs, they provide a valuable foundation for understanding how language interacts with social, cultural, and religious issues. This can serve as additional context for analyzing gender representation in the novel *Tarian Bumi*, linking language development with gender constructions in literature.

This research introduces a new approach to understanding gender representation in the novel *Tarian Bumi* by integrating feminist and masculinity analyses through an intersectional lens. Unlike previous studies that typically focus on a single aspect of gender, this research explores how diverse identities such as class, ethnicity, and culture impact character experiences, revealing the complexity of gender representation that is often overlooked. Gender construction in Bali is shaped by the interplay of cultural, social, and political factors. Culturally, Hindu values position men as the leaders of both the family and the community, while women are more confined to domestic roles. Although women participate in religious rituals, their roles are more limited compared to men. Socially, the caste system and patriarchy continue to influence gender roles, with women from higher castes having more rights, yet remaining subordinate.

Gender socialization begins early, with girls being prepared for motherhood and managing the household, while boys are trained to be leaders. Politically, despite the influence of modernization, the patriarchal system remains dominant, with men more frequently holding positions of power. Although these gender role patterns are firmly entrenched, growing awareness of gender equality has begun to create space for women to challenge these constructions. In *Tarian Bumi* by Oka Rusmini, this complex gender construction is depicted through characters who are trapped in roles defined by tradition and religion, yet also

demonstrate resistance to these norms.

Additionally, this study analyzes the social and historical context in which the novel was written, examining how social and political changes influenced views on gender and providing a deeper understanding of the author's motivations. By comparing gender representation in the novel with its media adaptations—such as films or dramas—this research offers insights into how Oka Rusmini's novel *Tarian Bumi* portrays gender representation through feminist and masculinity lenses within the context of Balinese society.

Equally important, this study assesses how readers from various backgrounds interpret gender representation, providing new perspectives on gender understanding within contemporary society. Through an analysis of language choices and narrative techniques, this research demonstrates how the author constructs gender representation, both challenging and reinforcing existing stereotypes. By offering a holistic, multidimensional approach, this study aims to make a significant contribution to gender studies in literature while also opening further discussion on the complexities of gender identity within diverse cultural contexts.

Based on this background, the researcher formulates the problem as follows: How is gender representation portrayed in Oka Rusmini's novel *Tarian Bumi* through feminist and masculinity studies approaches?. To address this issue, it is essential to employ feminist and masculinity studies frameworks with a gender lens. This approach will allow for an in-depth analysis of how gender constructions are reflected in characters, relationships, and social dynamics within the novel, as well as exploring the challenges and resistance faced by both women and men in the context of Balinese society. Gender refers to the social and cultural constructs regarding the roles, behaviors, and attributes deemed appropriate for men and women within a particular society. Unlike sex, which pertains to biological differences between males and females, gender encompasses societal expectations about how individuals are expected to act, think, and feel based on assigned roles.

According to West & Zimmerman (1987), gender is a social construct that reflects roles, behaviors, and identities considered suitable for a specific sex within a culture. Gender is not universal or static; it is shaped by social and cultural norms that can vary between societies and across different time periods. Lorber (1994)

emphasizes that the social construction of gender indicates that roles and identities are the results of dynamic social and cultural processes, rather than something innate or fixed. By employing feminist theory and masculinity studies to analyze *Tarian Bumi*, we can gain deeper insights into gender dynamics within Balinese society. The feminist approach allows us to explore women's struggles against traditional gender constraints, while masculinity studies provide insight into how men participate in and are influenced by patriarchal power structures. Together, these approaches offer a more comprehensive understanding of the interplay between gender and power within specific social and cultural contexts.

II. METHODS

This research employs a qualitative methodology with a focus on literary text analysis. The primary data is drawn from Oka Rusmini's novel *Tarian Bumi*, involving an in-depth reading of the text along with the analysis of characters, plot, and dialogue. The method used is the free listening method with conversational involvement, where the researcher listens to sentences that contain elements of character, symbol, gender roles, and cultural aspects that influence gender construction in Balinese society through listening and note-taking techniques. The researcher also collects supporting data through related literature studies. Once the data is collected, the analysis process is carried out through data reduction, classification, verification, tabulation, and interpretation, and ultimately produces conclusions.

In the reduction stage, the researcher selects and filters data that is relevant to the research objectives. Next, the data is grouped according to its type. The following process is data verification, which is carried out by consulting with language experts, historians, and Balinese cultural scholars, as well as comparing the findings with previous literature studies. Afterward, the researcher assigns codes to each piece of data listed in the table. The final process involves interpreting the data and drawing conclusions based on the analysis conducted. Although this analysis is inductive in nature, the interpretation of the emerging themes will be guided by feminist theory and masculinity studies to enrich the understanding of gender construction in the novel. This approach will help to provide a more nuanced analysis of how gender roles are constructed and challenged within the narrative.

The data analysis techniques consist of narrative analysis to explore how the story is conveyed and how gender roles influence character development and plot progression, character analysis to assess how primary and secondary characters reflect or challenge gender norms, and discourse analysis to understand how gender representation is articulated through language and character interactions. The analysis technique used in this study is designed to explore gender representation in *Tarian Bumi* with a flexible and contextual approach. Inductive thematic analysis was chosen because it allows gender themes to emerge organically from the data, without being influenced by pre-existing theories or categories. This approach is highly relevant for investigating the complex gender representations within the cultural context of Bali, providing a more authentic and in-depth understanding of how gender roles and identities are formed and challenged in the novel.

The feminist and masculinity theory frameworks offer critical lenses for interpreting the emerging themes. Feminism addresses gender inequality and female resistance, while masculinity studies help understand the construction of masculinity and its influence on male behavior. Together, these theories enable a comprehensive analysis of both female and male gender representations in the context of Balinese culture. The process of coding and theme development serves to systematically organize and analyze the text, identifying power dynamics, gender roles, and individual agency. This technique ensures a thorough analysis of gender construction in *Tarian Bumi*. By linking the identified themes to the cultural context of Bali, the analysis remains relevant and accurate, given the influence of Balinese culture on gender expectations. Thus, these techniques allow the research to provide a comprehensive, context-based insight into gender representation in the novel, while also exploring the power dynamics between genders within the framework of Balinese culture.

The analysis of the findings in this study will employ feminist theory and masculinity studies, with a focus on their application within the context of Balinese society. Feminist theory will be used to examine gender inequality, patriarchal structures, and the roles of women in *Tarian Bumi*, by analyzing how female characters either challenge or adapt to traditional gender roles. Concepts such as gender performativity (Butler, 1990), which posits that gender identity

is constructed through repeated actions and speech, will help in understanding how women negotiate the existing cultural expectations.

On the other hand, masculinity studies will be used to explore how male characters are influenced by societal norms surrounding masculinity, and how they either conform to or resist these norms. The concept of hegemonic masculinity (Connell, 2005), which emphasizes the dominance of male power over women and other forms of masculinity, will analyze the power dynamics between male and female characters. By combining both these theories, this research aims to provide a more comprehensive understanding of gender representation in the novel, as well as the interaction between feminine and masculine roles shaped by the patriarchal culture of Bali.

To ensure validity and reliability, the study applies data triangulation with various analytical techniques to ensure consistency in results. Peer review is also incorporated, where literary experts or other researchers provide feedback to ensure the accuracy of the analysis. The conclusions of this research will present key findings regarding gender representation in *Tarian Bumi* and its implications for understanding feminism and masculinity, along with recommendations for further research and practical applications of the findings.

III. RESULT AND DISCUSSION

RESULT

The research findings indicate that the novel *Tarian Bumi* presents a diverse and complex representation of gender, where gender roles are not strictly confined to common stereotypes within Balinese society. This work critiques patriarchal gender constructions while also providing space for women to express desires and ambitions that often conflict with social expectations. Additionally, the novel portrays contradictory masculinity, where male characters do not always meet the expected standards of masculinity within the cultural context of Bali. In conclusion, *Tarian Bumi* offers a broader understanding of gender dynamics in Balinese society. This research contributes to the discourse on gender construction in Indonesian literature and encourages further development of gender studies within the field of literature.

The caste system in Bali profoundly influences gender experiences, shaping the roles and social expectations of both men and women. There are four main castes—Brahmana, Ksatria,

Wesya, and Sudra—that determine an individual's social status and role within society. This caste system significantly impacts daily life, including the division of roles based on gender. Luh Sekar, as a woman from a lower caste, faces a double challenge: being a woman and being part of a lower caste. In Balinese society, women from lower castes are often restricted to domestic roles and are expected to adhere to social norms that limit their freedom and opportunities. Luh Sekar must work harder to pursue her personal aspirations and take an active role in society, often facing discrimination based on both gender and caste. However, with determination and resilience, she has the potential to transcend the boundaries set by the caste system and prevailing gender norms.

On the other hand, Ida Bagus Tugur, who comes from the Brahmana caste, occupies a higher and more respected position in Balinese society. As a man from the highest caste, he has greater access to leadership roles in religious, political, and social spheres. Despite the advantages of his status, Tugur is still bound by strict social expectations regarding his role as a wise leader and protector of the community. These duties and responsibilities create significant pressure to meet the high standards associated with his caste status. The interactions between characters like Luh Sekar and Ida Bagus Tugur are heavily influenced by the caste and gender hierarchy. Women from lower castes, such as Luh Sekar, tend to have more limited personal freedom and access to opportunities, while men from higher castes, like Tugur, enjoy more privileges. The social dynamics depicted in the story show how the caste and gender systems shape the life paths and challenges faced by each individual. They must continually negotiate their roles and positions in a highly structured society, where social expectations and limitations constantly shadow their choices.

In this analysis, several main characters in the novel serve as representations of gender. First, Luh Sekar's struggles highlight the tension between societal expectations and her desire for autonomy. As a woman in a patriarchal society, she faces both external oppression and internal conflict. Her feminist aspirations emerge through her resistance to traditional gender roles, reinforced by her family and community. Throughout the novel, her journey underscores the challenges of asserting her identity in a culture that values conformity and the subordination of women. Despite these obstacles,

Luh Sekar strives to redefine her own path, seeking both personal freedom and gender equality. In contrast, the character Telaga symbolizes a strong woman, demonstrating resilience and courage in confronting difficulties, along with a determination not to give up easily. Meanwhile, the character Sagra is identified as an icon of decisiveness, embodying assertiveness in decision-making and commitment to her values. Second, the misfortunes endured by Telaga symbolize the injustices and hardships often faced by women in society. Third, the symbols

identified in this research are cultural symbols of Bali, linking the three characters to the traditions and values present in the community. These symbols not only reflect cultural identity but also illustrate how these cultural elements influence women's roles and existence within society. Overall, this analysis provides deep insights into the representation of women within the cultural context of Bali, as well as the challenges and ambitions they confront. Here is an example of a table that illustrates the main themes in the gender analysis of the novel *Tarian Bumi*.

Table 1. The Dynamics of Linguistics Growth in Early Childhood

Theme	Description	Character Examples	Analysis
Traditional Roles	Gender	Depicts women as housewives and obedient daughters, constrained by societal norms.	Luh Sekar's mother, who embodies traditional gender roles. Women's roles as obedient figures highlight the limitations and repression of gender within Balinese patriarchy.
Resistance Against Patriarchal Norms	Against	Female characters resist patriarchal norms and fight for gender equality.	Luh Sekar, who rejects an arranged marriage. Using feminist theory, these characters symbolize resistance against patriarchy and the fight for equality.
Challenges of Masculinity	of	Contradictory masculinity, balancing patriarchal dominance and progressive emotional expression.	Luh Sekar's father, a strong yet emotionally conflicted figure. Masculinity in the novel is shown as complex and contradictory, oscillating between dominance and vulnerability.
The intersection of Gender and Caste	of	Gender and caste intersect, affecting women's freedom and choices.	Luh Sekar (higher caste) vs. women from lower castes. Caste and gender create a more complex system of oppression, as social class amplifies gender restrictions.
Family Dynamics and Gender Roles		Patriarchal control within the family reinforces traditional gender roles.	Luh Sekar's father and brother. Family dynamics serve as a microcosm of societal gender control, regulating women's freedom and roles.

This table organizes the main findings based on the themes that relate to gender construction in *Tarian Bumi*. Each theme is illustrated with character examples, showing how gender is depicted in the novel, followed by a brief analysis linking the findings to relevant

gender theories. The resistance of women in *Tarian Bumi* reveals profound complexity. While some female characters, such as Luh Sekar, strive to challenge patriarchal dominance, they are not fully free from the control of the social system that constrains them. Luh Sekar, for instance,

despite her efforts to gain freedom and the right to make choices, must still confront limitations imposed by tradition and the caste system. This reflects the tension between the desire for emancipation and the social reality that continues to place women in subordinate positions within a patriarchal structure. Thus, while there are significant elements of resistance, the women in this novel remain trapped in larger power relations, illustrating that full emancipation remains a significant challenge in the social and cultural context of Bali.

DISCUSSION

The representation of gender in *Tarian Bumi* not only opens space for a deeper understanding of Balinese social norms but also offers readers an opportunity to reflect on their own views regarding gender roles in contemporary society. Readers from diverse backgrounds whether from Bali, Indonesia, or abroad may be prompted to question how culture and tradition shape the concepts of masculinity and femininity. In a subtle yet powerful way, this novel can inspire readers to challenge traditional views of gender roles, encouraging them to explore the potential for change within a more inclusive and equitable social structure. On the other hand, for some readers who are deeply tied to traditional norms, *Tarian Bumi* might reinforce their views on established gender roles, given the strong influence of the caste system and cultural values in daily life. Therefore, this novel serves not only as a depiction of social reality but also as a tool that offers the potential to change perspectives and stimulate broader discussions about gender equality in Bali and Indonesia more generally. Through its complex representation, *Tarian Bumi* can become a starting point for deeper conversations about gender inequality and

the possibility of social transformation in a society that still upholds traditional hierarchies.

Women's Representation in the Novel *Tarian Bumi* (WRNTB)

In the novel *Tarian Bumi* by Oka Rusmini, the representation of women is portrayed through various characters that reflect the gender roles and stereotypes present in society. Characters like Telaga, Luh Sekar, and Luh Dalem serve as homemakers, illustrating traditional stereotypes that confine women to domestic roles and limit their presence in the public sphere. Conversely, characters such as Ida Ayu Telaga Pidada, her grandmother Ida Ayu Sagra Pidada, and Luh Sekar act as fighters or activists, reflecting women's efforts to achieve equality and their rights within a patriarchal society. Meanwhile, *Tugeg* (Ratu Jugeg) and Luh Sekar highlight the pressures faced by daughters to conform to traditional gender norms, depicting social expectations that restrict their freedom.

Luh Sekar also demonstrates family dynamics as she attempts to maintain her high social status while fulfilling her role as a homemaker, embodying the struggle of women to meet societal expectations. Finally, characters like Luh Gambreng and Luh Sadri illustrate the discrimination and violence experienced by Ida Ayu Telaga Pidada, showing how other women in the family can become agents of oppression within patriarchal structures. Therefore, the novel portrays the challenges women face in confronting gender stereotypes while also highlighting their efforts to assert their identities and rights amidst rigid traditions. Here is a table about the representation of women's gender in the novel *Tarian Bumi*.

Table 2. Women's Representation in the Novel *Tarian Bumi*

Data Code	Character Names	Roles in the Novel	Gender Stereotypes	Feminist Analysis
(WRNTB01)	Telaga, Luh Sekar, & Luh Dalem	Housewife	Traditional stereotypes	The characters Telaga, Luh Sekar, and Luh Dalem illustrate the position of women who are often trapped in domestic roles, facing various restrictions in public spaces.
(WRNTB02)	Ida Ayu Telaga Pidada, Ida Ayu Sagra Pidada	Warrior/activist	Gender equality stereotypes	The characters Ida Ayu Telaga Pidada, Ida Ayu Sagra Pidada

	(grandmother), & Luh Sekar					(Grandmother), and Luh Sekar reflect women's struggles to achieve equality and their rights within a patriarchal society.
(WRNTB03)	<i>Tugeg Jugeg</i> & Luh Sekar	(Queen & Luh Sekar)	Daughter	Obedient stereotype	child	The characters <i>Tugeg Jugeg</i> (Queen Jugeg) and Luh Sekar illustrate the pressures faced by daughters to adhere to traditional gender norms.
(WRNTB04)	Luh Sekar		Housewife	Traditional stereotypes		The character Luh Sekar reflects the figure of a housewife who struggles to maintain her social status as part of the upper class.
(WRNTB05)	Luh Gambreng (mother-in-law) & Luh Sadri (sister-in-law)		<i>Keluarga Wayan Sasmita</i>	Power stereotypes		Luh Gambreng (mother-in-law) and Luh Sadri (sister-in-law) illustrate the practices of discrimination and violence faced by Ida Ayu Telaga Pidada due to her failure to meet their expectations and desires.

(WRNTB01) “Perempuan Bali itu, Luh, perempuan yang tidak bisa mengeluarkan keluhan. Mereka lebih memilih berpeluh. Hanya dengan cara itu mereka sadar dan tahu bahwa mereka masih hidup. Keringat mereka adalah api. Keringat itulah asap dapur bisa tetap terjaga. Mereka tidak hanya menyusui anak yang lahir dari tubuh mereka. Mereka pun menyusui laki-laki. Menyusui hidup itu sendiri” (Rusmini, 2017:31)

This quote illustrates that Balinese women must fight for independence to survive, relying on their own abilities rather than depending on others. They are expected to support their families, including their husbands, while holding back complaints even in difficult circumstances. Male hegemony is evident in the character of Luh Sekar, who, despite her success as a famous dancer in the public sphere, is relegated to a subordinate role in the domestic realm. Within her marriage to Ida Bagus Ngurah Pidada, her position is ambiguous; she becomes a wife without power. Even upon discovering that her two younger sisters have been made her husband's "pets," Luh Sekar feels powerless. This story reflects the challenges women face in confronting gender dominance across various aspects of life.

This analysis explores various themes in feminism, particularly the silencing of women's

voices. The figure of Balinese women, such as Luh, is portrayed as someone pressured to suppress her dissatisfaction, reflecting a social condition that often restricts their ability to express themselves. The phrase “lebih memilih berpeluh” symbolizes the resilience and sacrifices expected of women, indicating that their hard work serves as a source of strength and sustenance. Here, sweat functions as a symbol of struggle, challenging traditional views that place women in secondary roles. The statement about breastfeeding children and men highlights the dual roles women embody, as caregivers and sustainers of life. By asserting that women “menyusui hidup itu sendiri” there is a profound critique of gender norms that limit their potential. Overall, this analysis emphasizes the importance of recognizing women's contributions and advocating for gender equality, while urging us to question the structures that confine them.

The male characters in *Tarian Bumi* not only depict the traditional roles expected in Balinese society but also highlight the internal tensions and conflicts they face due to social pressures and the binding patriarchy. For instance, Ida Bagus Ngurah Pidada, portrayed as an irresponsible figure towards his family, reflects a broader crisis of masculinity within the context of traditional Bali. His inability to fulfill the expected role as the head of the household and community leader demonstrates how rigid patriarchal norms can also affect men, not just women. Pidada is trapped in unrealistic expectations of power and authority, which ultimately leads to his failure as a respected figure in the community. His inability to meet these expectations serves as a critique of the patriarchal system itself, which forces men to conform to roles that often do not align with their personal realities.

On the other hand, Wayan Sasmita offers a more progressive representation of masculinity, one that seeks to challenge traditional norms and advocate for equality in relationships with women. Sasmita strives not only to identify himself as a ruler or protector but also as an individual aware of the importance of gender equality in relationships. In this sense, Sasmita becomes a symbol of change in the way masculinity is viewed in Bali, attempting to bridge the gap between old values and more inclusive and equitable reform efforts. Sasmita illustrates how men can play a role in dismantling the patriarchal structure while confronting the personal challenges that come with resisting established social norms. Thus, the struggles of these male characters not only reflect the impact of patriarchy on women but also show how men, in their own capacity, can feel oppressed by the expectations imposed by traditional gender norms. Their struggles challenge readers to consider that patriarchy does not only oppress women but also places heavy burdens on men, who are often forced to fulfill roles that ignore their complexities and vulnerabilities as individuals.

(WRNTB02) “*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).

(WRNTB02) “*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).

These sentences reflect deep gender injustice and critique patriarchal norms in society. The first sentence highlights dissatisfaction with “*gunjingan laki-laki*” while lounging at the coffee shop, illustrating the unequal workload between men and women. The portrayal of men relaxing while women struggle hard underscores the reality that women often bear a heavier burden of responsibility without receiving equal recognition. This emphasizes a feminist theme addressing the unfair division of labor. The second sentence continues this theme by depicting women selling goods in the market. The description of bodies “*dijilati matahari*” conveys the harshness of their lives and the physical toll of their hard work. The phrase “*hitam dan berbau*” reinforces the notion that women are often looked down upon, despite their significant contributions to their families' and communities' economies. The expression “*tubuh itu akan keriput*” reflects the vulnerability and exploitation of women's positions in a patriarchal society. Thus, both quotes illustrate women's struggles not only against labor burdens but also against the social stigma attached to them. This analysis underscores the importance of the fight for gender equality and recognition of women's contributions in various aspects of life, while urging change in perceptions and social structures that perpetuate such injustices.

(WRNTB02) “*Kupikir tidak. Semua perempuan berhak memiliki mimpi*”. (Rusmini, 2017:29).

In this conversation, Luh Sekar demonstrates a strong spirit to achieve her dreams of becoming a dancer and marrying a husband from the Brahmin caste. In Bali, dancers often come from the Brahmin class, associated with wealth and beauty. Despite being from the Sudra caste, Luh Sekar is determined not to let that difference hinder her aspirations. Her desire for equality with other women, regardless of their backgrounds, reflects a clear feminist spirit in the novel. The representation of solidarity among women highlights that Luh Sekar's struggle transcends social class boundaries, advocating for her right to be recognized and valued. Thus, the novel effectively emphasizes the importance of solidarity and equality among women in

confronting patriarchal norms.

The statement "*Semua perempuan berhak memiliki mimpi*" reflects a fundamental principle of feminism that acknowledges women's rights to have aspirations and life goals. This assertion challenges the stigma that often suggests women should not pursue personal ambitions. The phrase "*Kupikir tidak*" at the beginning of the sentence conveys doubt, reflecting societal views that still question women's capabilities, which in turn calls for change. Moreover, this statement embodies solidarity among women, creating a space for them to support and inspire one another. In social and cultural contexts, many women face various challenges that hinder them, such as traditional expectations and gender discrimination. By affirming that all women have the right to dream, this sentence also highlights the need for structural changes in society so that every woman can pursue her aspirations without barriers. Therefore, this statement serves not only as a personal declaration but also as a collective call for women's empowerment.

(WRNTB03) "*Sekarang kau bukan anak kecil lagi. Kau tidak bisa bermain bola lagi. Kau harus mulai belajar menjadi perempuan keturunan brahmana. Menghapal beragam saji, juga harus tahu bagaimana mengukir janur untuk kegiatan upacara...*". (Rusmini, 2017:67).

(WRNTB03) "*Sekarang Tugeg bukan anak-anak lagi. Tugeg tidak boleh memakai celana pendek. Kalau Tugeg ingin keluar, pakailah kain dan harus rapi. Jangan ngawur, Jaga wibawa meme di depan orang-orang griya*" (Rusmini, 2017:68).

These two quotes illustrate how gender norms and cultural expectations shape the identities and roles assigned to individuals, both women and men, in society. The first quote shows women being forced to learn to be "*perempuan keturunan Brahmana*", reflecting social expectations that confine them to domestic roles and traditional skills, often overlooking their broader potential. Meanwhile, the second quote emphasizes that *Tugeg* must not wear shorts and must dress neatly, indicating control over men's appearances that is also bound by social norms. The statement "*jaga wibawa meme di depan orang-orang griya*" reflects the pressure to uphold the family's image and honor, which often becomes a burden for individuals in a patriarchal society. Together, these quotes highlight the

conditioning process that both women and men undergo to meet social expectations. From a feminist perspective, this analysis underscores the need for awareness and change regarding norms that limit individual potential. Everyone, regardless of gender, has the right to explore their identities and aspirations without being constrained by rigid social expectations.

(WRNTB03) "*Membangun sebuah dinasti itu sulit, Telaga. Apalagi sebagai seorang perempuan*" (Rusmini, 2017:17).

In this conversation, a grandmother is explaining to her grandchild that women lack the ability to build dynasties or royal families. This underscores the expectation that women should follow their husbands and their lineage, highlighting the inequality in gender power. This conclusion reflects radical feminist viewpoints, which emphasize male dominance within family structures and decision-making processes. In this context, the husband or father is seen as the primary authority, dictating the direction and fate of the family. Thus, this message illustrates how patriarchal norms hinder women from having equal power and voice in society.

The statement "*Membangun sebuah dinasti itu sulit, Telaga. Apalagi sebagai seorang perempuan*" carries significant meanings within the context of feminism. This assertion highlights the substantial challenges women face in positions of leadership and power. Describing the process of building a dynasty as difficult underscores the complexities and struggles they must navigate, particularly within patriarchal societal structures that often fail to recognize or support women's roles in leadership. The emphasis on identity as a woman reflects the reality that they frequently encounter additional barriers, such as discrimination, stereotypes, and heightened social expectations. This statement also illustrates the injustice within the system, where women must work harder than men to achieve the same goals. It presents a challenge to change existing views and norms, advocating for women's empowerment in more influential roles. Thus, the statement not only indicates difficulty but also calls for support and change that would enable women to pursue their ambitions without limitations. Therefore, this statement reflects important issues in feminism, including women's struggles for recognition and acceptance in spaces often dominated by men, as well as the need for support and reform to create a more

inclusive environment for women.

(WRNTB04) “*Meme, tiang ingin pamit. Tiang percaya Meme mendengar kata-kata tiang.*” *Masih tidak ada suara. Tetapi sebuah benda hampir saja melukai kaki Telaga. Benda yang dibungkus kain putih itu keluar dari bawah pintu. Telaga mengambilnya. Membukanya pelan-pelan. Ada getaran aneh mengalir dari benda itu. Sebuah tusuk konde!* “*Untukmu.*” *Hanya itu kata yang didengar Telaga*” (Rusmini, 2017:220-221).

Jero Kenanga's attitude as a mother from the brahmin class towards her child, Telaga, who belongs to the sudra caste due to her marriage to a sudra man, reflects the dominance of the brahmin class that overlooks blood relations and human values. Despite her sudra background, Jero Kenanga feels superior in status compared to genuine brahmins. In contrast, Telaga, having lost her noble status, is deemed "legitimate" for her mother's arbitrary treatment. This situation highlights the power dynamics, arbitrariness, and oppression arising from class discrimination. In this social structure, those from lower classes always occupy inferior positions, often becoming victims of discriminatory practices that harm them. This discrimination not only victimizes individuals but also reinforces systemic injustices in society. Thus, the narrative reflects the negative impacts of dominant class hierarchies, where the weaker are consistently oppressed and marginalized. This quote captures a poignant moment that can be analyzed within the context of feminism and gender dynamics. The opening line illustrates Meme's inability to speak, creating an atmosphere of silence that reflects how women are often overlooked or unheard, especially in traditional contexts where their voices are deemed unimportant.

This silence adds tension and portrays Telaga's struggle to connect with her mother. The object that nearly injures Telaga's foot, the hairpin, carries strong symbolism. As a decorative item, the hairpin represents femininity, yet its startling appearance symbolizes the conflict between the expectations and realities women face in pursuing their identities. The description of the "getaran aneh" emanating from the object reflects emotional tension and suggests a deeper significance for Telaga—representing either hope or the social pressures women encounter. The concluding statement, "untukmu" becomes a focal point that

underscores acknowledgment and a gift for Telaga, where meaning is found in action rather than words. Overall, this quote creates a profound depiction of the relationship between women, hope, and tradition, highlighting the challenges they face in seeking recognition and appreciation. The symbolism and actions within this context serve as a means to convey emotions and identities amid the silence that hinders their voices.

(WRNTB04) “*Aku tidak pernah meminta peran sebagai Ida Ayu Telaga Pidada. Kalaupun hidup terus memaksaku memainkan peran itu, aku harus menjadi aktor yang baik. Dan hidup harus bertanggung jawab atas permainan gemilangku sebagai Telaga*” (Rusmini, 2017).

This quote hints at the struggle for identity and hope regarding the roles imposed by society, which can be analyzed in the context of feminism and individual liberation. The statement “*Aku tidak pernah meminta peran sebagai Ida Ayu Telaga Pidada*”, reflects a rejection of the traditional roles forced upon women, showcasing an individual's awareness of social expectations that often limit their freedom. In feminist terms, this signifies a demand for recognition of women's rights to choose their own paths without being bound by rigid traditions. Although Telaga does not desire this role, she feels compelled to be an “*aktor yang baik*”, highlighting the pressure to meet existing expectations. This illustrates the reality that women often face demands to conform to established norms, which can create internal conflict between personal desires and social responsibilities. The line “*hidup harus bertanggung jawab atas permainan gemilangku sebagai Telaga*” indicates an awareness of the responsibility tied to the roles she plays, suggesting an effort to take control of her narrative despite the constraints. Therefore, this quote reflects the individual's struggle against binding social expectations and the effort to find a balance between responsibility and personal freedom. It serves as a call for women's liberation from prescribed roles and an affirmation of their right to determine their own life paths.

Men's Representation in the Novel *Tarian Bumi* (MRNTB)

In this novel, the representation of male characters reflects a complex array of roles and gender stereotypes. The character Ida Bagus Tugur serves as the head of the family,

embodying traditional masculinity stereotypes that position men as providers and leaders. He faces immense pressure to fulfill this role, which often restricts his emotional expression and emphasizes the importance of physical strength, along with a reluctance to show vulnerability. In contrast, Wayan Sasmita takes on the role of a fighter or activist, representing a progressive masculinity where men are involved in the struggle for gender equality, challenging traditional masculine norms. When portraying a young boy, Wayan Sasmita illustrates the expectation that boys must be brave and strong, which can influence their development by fostering the belief that emotions should be suppressed. Meanwhile, the character Ida Bagus

Ngurah Pidada defies social norms and exhibits irresponsibility towards family obligations, reflecting the negative aspects of masculinity that demonstrate how power and dominance can lead to destructive behaviors. Thus, this representation shows how male characters interact with gender stereotypes and masculine norms, providing insights into power dynamics and responsibilities within society. By depicting various facets of masculinity, the novel encourages readers to consider how gender constructs influence individual behavior and social relationships. Here is a table about men's representation in the novel *Tarian Bumi*.

Tabel 3. Men's Representation in the Novel *Tarian Bumi*

Data Code	Character Names	Roles in the Novel	Gender Stereotypes	Masculinity Analysis
(MRNTB01)	Ida Bagus Tugur	Head of the Family	Traditional Masculinity Stereotypes	The character of Ida Bagus Tugur illustrates how men are often seen as providers and leaders within the family, reflecting the traditional expectations associated with their gender roles. He faces pressure to fulfill these responsibilities, which encompass not only economic aspects but also the demand to be a strong and authoritative figure.
(MRNTB02)	Wayan Sasmita	Warrior/Activist	Progressive Masculinity Stereotypes	The character of Wayan Sasmita reflects how men can be involved in the struggle for gender equality, demonstrating that they can also be agents of change.
(MRNTB03)	Wayan Sasmita	Boy	Brave Child Stereotype	The character of Wayan Sasmita illustrates the social expectation that boys must be brave and strong, reflecting the pressures that men often face from a young age.
(MRNTB04)	Ida Bagus Ngurah Pidada	Head of the Family	Power Masculinity Stereotype	Violating social norms and neglecting family obligations reflect a defiance of the expectations established by society.

(MRNTB01) “*Laki-laki itu mulai jarang di rumah. Nenek juga takut menanyakan ke mana saja laki-laki itu pergi. Nenek takut ditinggalkan. Sampai terdengar desas-desus, ternyata Kakek memiliki simpanan seorang penari yang sangat cantik*” (Rusmini, 2017:18-19)

This quote represents how women (wives) are consistently dominated by men in various aspects of life. In the economic sphere, even though Ida Ayu Sagra Pidada (the grandmother) holds a higher status as a member of the nobility,

she still strives to elevate her husband, Ida Bagus Tugur's, status so that their positions are equal in the eyes of the family and society. By treating him as an equal, the grandmother demonstrates an effort to address existing gender inequalities.

However, after Ida Bagus Tugur attains the position of village head, he begins to exhibit arrogant behavior and neglects his responsibilities towards the family. In the household context, he belittles his wife, as reflected in his actions of "keeping" another woman, despite his wife's attempts to honor him as the head of the household by preparing meals every day. This situation reflects the injustice inherent in a patriarchal structure, where men tend to dominate and demean women, even when those women possess greater achievements or status. Thus, this quote illustrates the challenges women face in maintaining their dignity and rights amid male hegemony.

This quote reflects the dynamics of masculinity within the context of family relations and prevailing social norms. The line "Laki-laki itu mulai jarang di rumah" indicates that the role of the man as the head of the family or provider is not being fulfilled, creating uncertainty within the family structure that often places emotional burdens on other family members, such as the grandmother. The grandmother's fear of inquiring about the man's whereabouts illustrates women's powerlessness in this relationship, where men possess the authority to create tension and uncertainty, aligning with masculine norms that emphasize dominance and lack of transparency. The rumors about the grandfather having a beautiful dancer as a mistress depict a masculinity based on control and possession; the grandfather fulfills social expectations of powerful men by engaging in extramarital relationships as a means of maintaining his status or masculine image. The stigma attached to the grandfather's behavior shows that, although his actions may be unethical, he still gains recognition within the framework of traditional masculinity. Overall, this quote illustrates how masculine norms can create uncertainty and tension in family relationships. Men function as agents of domination that affect the emotional dynamics of women, while also revealing how power and possession are integral to the construction of masculine identity.

(MRNTB02) & (MRNTB02) "Berkali-kali tiang berkata, menikah dengan perempuan Ida Ayu pasti mendatangkan kesialan. Sekarang anakku mati! Wayan tidak pernah mau mengerti. Ini bukan cerita dongeng. Ini kebenaran. Kalau sudah begini jadinya aku harus bicara apa lagi! "Luh Gumbreg memukul dadanya. Menatap telaga tidak senang" (Rusmini, 2017:152).

This quote illustrates the tension within family relationships and the perception of women within a broader cultural context. The expression "marrying an Ida Ayu woman surely brings misfortune" reflects beliefs or myths associated with certain female identities, showing how women are often targeted as scapegoats in the tragedies or difficulties faced by families, thus becoming symbols of bad luck. The tension between Luh Gumbreg and Wayan highlights generational conflict, where Wayan, the younger character, is reluctant to accept the traditional beliefs upheld by Luh Gumbreg, emphasizing the shifting values in society. Luh Gumbreg's action of "beating her chest" conveys deep pain and frustration, reflecting how women are often caught in complex emotional dynamics; they experience not only sorrow but also strive to express their disappointment at unjust circumstances. On the other hand, Wayan Sasmita, Ida Ayu's husband, actively advocates for gender equality and challenges traditional Balinese norms. He aligns men and women in family roles, willingly taking full responsibility for his family's needs. Thus, this quote underscores how cultural beliefs and myths influence relationships among family members, creating tension between generations while illustrating women's positions within narratives of misfortune, despite their lack of control over their circumstances. It reflects the challenges faced by couples in navigating their identities and positions amid constraining social structures.

(MRNTB04) "Aku capek jadi perempuan miskin, Luh. Tidak ada orang yang menghargaiku. Ayahku telibat kegiatan politik, sampai kini tak jelas hidup atau matikah dia. Orang-orang mengucilkan aku kata mereka, aku anak penghianat. Anak PKI ! yang berbuat ayahku yang menanggung beban aku dan keluargaku. Kadang-kadang aku berpikir kalau kutemukan laki-laki itu aku akan membunuhnya..." (Rusmini, 2017:22).

This quote illustrates the frustration and anger of a woman trapped in social stigma and life's hardships. The statement "Aku capek jadi perempuan miskin, Luh" conveys the heavy burden she feels, particularly in the context of poverty that makes her feel undervalued by society. She highlights her family identity, especially her father's involvement in politics, which further exacerbates her sense of alienation and exclusion. The phrases "anak penghianat"

and "anak PKI" reflect the stigma attached to her, where her father's mistakes render her a target of societal anger. This indicates how women are often positioned as victims of men's actions in political and social contexts, lacking control over their circumstances. The resentment expressed in her final thought about wanting to kill the man responsible for her suffering reveals her deep emotional turmoil and the awakening of strength within her. This suggests that despite feeling oppressed and marginalized, there is a desire to reclaim control over her life. Thus, this quote underscores gender injustice and how socio-political factors shape women's experiences and identities, while also depicting the internal conflict faced in the pursuit of strength and recognition.

Comparison of Gender Representation (CGR)

In this novel, gender dynamics are portrayed with profound complexity. Women are often placed in domestic and caregiving roles, while men are viewed as providers and leaders, creating a traditional division of gender roles.

Each gender is expected to fulfill specific responsibilities, reflecting the existing patriarchal structure. In social struggles, women are depicted as fighting for equality and their rights, challenging norms that limit them. Meanwhile, men are torn between maintaining the status quo and supporting change, creating a duality in the struggle. Women's focus is primarily on seeking equality, while men navigate between these two positions. Gender stereotypes remain strong, with women often represented through both traditional and progressive lenses, while men are trapped in notions of masculinity. Despite efforts to break these norms, challenges in altering social expectations persist. Therefore, the novel illustrates how roles, struggles, and gender stereotypes shape the identities and experiences of both women and men. While progress toward equality has been made, many obstacles still need to be overcome, highlighting the complexities of the struggle for a more just society. Here is a table comparing gender representation in the novel *Tarian Bumi*.

Table 4. Comparison of Gender Representation in the Novel *Tarian Bumi*

Data Code	Aspects	Women's Representation	Men's Representation	Conclusion
(CGR01)	Role in the Family	Women are often placed in domestic and caregiving roles	Men are often seen as providers and leaders	This novel illustrates the traditional division of gender roles within the family
(CGR02)	Social Struggle	Women fight for equality and their rights	Men either fight to maintain the status quo or support change	Both men and women are portrayed as fighters but with different focuses on their struggles
(CGR03)	Gender Stereotypes	Women are often depicted with both traditional and progressive stereotypes	Men are portrayed with both traditional and progressive masculinity	Gender stereotypes remain strong, despite efforts to break those norms

Social and Cultural Implications of Gender Representation (SCIGR)

In analyzing the impact on women and men in the novel, two main aspects stand out: social and cultural. Socially, women often face restrictions in their roles and spaces within society, yet they also have opportunities for empowerment. Despite the challenges, women find ways to strengthen their positions within these constraints. On the other hand, men face pressure to meet traditional masculinity

expectations, which often require them to appear strong and dominant. This limits their emotional expression and creates internal conflict. Thus, the gender representation in the novel reflects and simultaneously challenges existing social norms, illustrating the interactions between the genders as they confront societal expectations. Culturally, women are often caught between tradition and modernity, striving to find their identities amidst conflicting demands. This creates dilemmas that affect their life choices. Similarly, men must also

adapt to social and cultural changes, facing challenges in maintaining a masculine image amid evolving societal values. Overall, the novel depicts the complexities of culture and how gender influences individual experiences. Gender experiences cannot be separated from the broader

cultural context, highlighting the challenges and opportunities faced by each gender in an ever-changing landscape. Here is a table about social and cultural implications of gender representation.

Table 5. Social and Cultural Implications of Gender Representation

Data Code	Aspects	Impact on Women	Impact on Men	Conclusion
(SCIGR01)	Social	Women face restrictions in space and roles but also have opportunities for empowerment	Men face pressure to meet traditional masculinity expectations	Gender representation in the novel reflects and challenges existing social norms
(SCIGR02)	Culture	Women often have to navigate between tradition and modernity	Men also have to adapt to social and cultural changes	This novel depicts the complexities of culture and how gender influences individual experiences

The Relationship between Feminism and Masculinity Studies in the Novel *Tarian Bumi* (RFMS)

In comparing feminist perspectives and masculinity studies within the context of the novel *Tarian Bumi*, several key aspects stand out. Feminism focuses on the struggle for gender equality and women's rights, while masculinity studies explore the social and cultural constructions of masculinity itself. In this novel, feminism highlights the experiences and struggles of Balinese women, such as Luh Sekar and Luh Dalem, who face pressures from patriarchal traditions. They fight against the limitations imposed by society, demonstrating strength and resilience in their pursuit of rights and freedoms. On the other hand, masculinity studies analyze how men, like Jero Kenanga, interact with the binding norms of masculinity. These male characters are often trapped by expectations to exhibit power and dominance, leading to internal conflicts and feelings of dissatisfaction.

The story's conflicts encompass women's resistance to constraining traditions and men's struggles to meet societal expectations. Themes such as gender equality, women's empowerment, and critiques of patriarchy emerge from the feminist perspective, while masculinity studies focus on men's roles in maintaining and responding to the patriarchal system. The novel portrays women as strong individuals in their struggles, while men are depicted as figures compelled to conform to traditional norms. Culturally, feminism critiques Balinese customs that limit women, whereas masculinity studies analyze how these customs shape male identity. Thus, these two perspectives complement each other in illustrating gender dynamics in *Tarian Bumi*, providing valuable insights into the relationships between gender, culture, and identity within Balinese society. Here is a table about the relationship between feminism and masculinity studies in the novel *Tarian Bumi*.

Table 6. The Relation between Feminism and Masculinity Studies in the Novel *Tarian Bumi*

Aspects	Feminism	Masculinity
Definition	Feminism is a movement that advocates for gender equality and women's rights	Masculinity Studies is a field that explores the social and cultural constructions of masculinity
Focus in <i>Tarian Bumi</i>	Emphasis on the struggles and experiences of Balinese women in facing patriarchal traditions	Exploration of how Balinese men interact with and influence the patriarchal system
Main Character	Luh Sekar, Luh Sadri, and Luh Dalem face pressure from	Male characters like Jero Kenanga influence and are

	patriarchal traditions	influenced by masculinity norms
Conflicts	Women's resistance against traditions that restrict and discriminate against them	Man's struggle to meet expectations of masculinity and power in Balinese society
Theme	Gender equality, women's empowerment, critique of patriarchy	The role of masculinity in upholding and maintaining the patriarchal system
Gender Representation	The depiction of women as strong individuals fighting for their rights and freedoms	The depiction of men as figures who must adhere to traditional masculinity norms
Cultural Perspective	Critique of Balinese customs that restrict women's freedoms and rights	Analysis of how Balinese customs shape the identity and roles of men in society
Cultural Influence	Patriarchal Balinese culture creates many conflicts experienced by female characters	Balinese culture demands that men hold control and power, often suppressing emotions and vulnerability
Gender Perspective	Highlighting the struggles of Balinese women to gain freedom and their rights.	Highlighting the pressure and conflicts faced by men in maintaining their status and masculine roles.
Role of Tradition	Traditions that limit women's roles and reinforce gender inequality	Traditions that demand men to always be strong, dominant, and not show weakness
Reactions to Change	Women's resistance to changes in traditions and cultures that oppress them.	Men's fear of losing status and roles in a changing society
Social Critique	Critiquing how patriarchal norms limit women's freedom	Critiquing how traditional constructions of masculinity can harm both men and women
Objectives	Raising awareness of the importance of gender equality and women's empowerment	Raising awareness of the complexities of masculine identity and men's roles within patriarchy
Implications	Encouraging social change towards gender equality and the elimination of discrimination against women	Understanding the negative impact of masculinity expectations on men and society as a whole

IV. CONCLUSION

The findings indicate that the novel presents a diverse and complex representation of gender, where gender roles are not always bound by the common stereotypes found in Balinese society. The novel critiques the patriarchal gender constructs within Balinese culture, providing space for women to express desires and ambitions that often contradict social expectations. On the other hand, the male characters in the novel also portray contradictory forms of masculinity, as they do not always meet the expected standards of masculinity. In conclusion, *Tarian Bumi* offers a nuanced representation of gender and provides a broader

understanding of gender dynamics within Balinese society. The findings in this study have significant practical implications, particularly in the context of the gender equality movement and cultural awareness in Indonesia. The novel *Tarian Bumi* can serve as a tool to introduce a new perspective on gender roles in Balinese society, as well as to raise awareness about the importance of valuing both women's and men's roles in a more equitable social structure. Additionally, the complex representation of masculinity in this novel can spark important discussions about the construction of traditional masculinity and how it interacts with contemporary social challenges. Thus, this work

not only offers literary insights but also opens space for critical reflection on gender dynamics in present-day Indonesian society.

This study reveals that the representation of gender in *Tarian Bumi* is not only influenced by Balinese social norms but also by the significant role of the caste system in shaping gender experiences, both for women and men. These findings highlight how cultural values such as Tri Hita Karana and the construction of masculinity play a role in influencing gender dynamics in Balinese society. The broader implications of this study include the importance of literature as a tool to promote awareness of gender equality, as well as to inspire a shift in thinking about masculinity and social roles in contemporary Indonesian society. Future research could focus on two main areas: first, exploring intersectionality in *Tarian Bumi* to examine how gender, social class, religion, and ethnicity interact in shaping the experiences of female and male characters in Balinese society. This approach would deepen our understanding of power dynamics and marginalization in Oka Rusmini's work. Second, research could investigate adaptations of *Tarian Bumi* into media such as film or theater, to explore how gender representation, feminism, and masculinity are translated into visual media. This study would provide new insights into how gender narratives in Indonesian literature are received and influenced by popular culture.

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