

THE EXISTENCE OF BALINESE FEMALE DANCERS IN TISNA'S *NI RAWIT CETI PENJUAL ORANG*, RUSMINI'S *TARIAN BUMI*, AND ARNADA'S *JEJAK DEDARI*

Eksistensi Penari Bali Perempuan dalam Novel *Ni Rawit Ceti Penjual Orang* oleh A.A. Pandji Tisna, *Tarian Bumi* oleh Oka Rusmini, dan *Jejak Dedari* oleh Erwin Arnada

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Abstract: This qualitative research aims to reveal how Balinese female dancers have existed by dancing in each era depicted in three novels namely *Ni Rawit Ceti Penjual Orang* (1935) by A.A. Pandji Tisna, (2) *Tarian Bumi* (2000) by Oka Rusmini, and (3) *Jejak Dedari* (2016) by Erwin Arnada. Structural-narrative theory by A.J. Greimas and Simone de Beauvoir's existentialist feminism approach was used to dissect the three novels. From the analysis, some differences describe the characteristics of Balinese female dancers in each era. In the novel *Ni Rawit Ceti Penjual Orang* as a marker of the postcolonial era, female dancers have not been able to reach their existence because of tradition dominated by men. In contrast, in *Tarian Bumi* and *Jejak Dedari* as a remark of the 2000s, Balinese female dancers can achieve their existence with the help and motivation of the surrounding community of figures. Thus, it shows the progress in the way of Balinese society towards the existence of Balinese female dancers from time to time.

Keywords: Balinese Female Dancers, Existentialist Feminism, Narrative Structure, Freedom

Abstrak: Penelitian berjenis kualitatif ini bertujuan untuk mengungkapkan bagaimana penari Bali perempuan bereksistensi dengan cara menari yang tergambarkan dalam tiga novel yaitu *Ni Rawit Ceti Penjual Orang* (1935) karya A.A. Pandji Tisna, (2) *Tarian Bumi* (2000) karya Oka Rusmini, dan (3) *Jejak Dedari* (2016) karya Erwin Arnada, sekaligus untuk mengungkapkan ciri khas eksistensi penari Bali perempuan pada setiap zamannya. Teori struktural-naratif oleh A.J. Greimas dan pendekatan feminisme eksistensialis Simone de Beauvoir dimanfaatkan untuk membedah ketiga novel tersebut. Dari analisis terdapat perbedaan yang sekaligus menggambarkan ciri khas penari Bali perempuan pada setiap zamannya. Pada novel *Ni Rawit Ceti Penjual Orang* (1935) sebagai penanda waktu era poskolonial, penari perempuan belum dapat mencapai eksistensinya karena tradisi terdominasi oleh laki-laki, sedangkan pada *Tarian Bumi* (2000) dan *Jejak Dedari* (2016) sebagai penanda waktu 2000-an, penari Bali perempuan dapat meraih eksistensinya dengan bantuan dan motivasi oleh masyarakat sekitar tokoh. Dengan demikian hal tersebut menunjukkan adanya kemajuan peradaban cara pandang masyarakat Bali terhadap eksistensi penari Bali perempuan dari masa ke masa.

Kata-Kata Kunci: Penari Bali Perempuan, Feminisme Eksistensialis, Struktur-Naratif, Kebebasan



INTRODUCTION

Balinese women and dancers are often linked as one. The beginnings of Balinese women and dancers were in the spotlight of the world when Dutch researchers came to Bali in 1920–1940 who published photographs of Balinese women bare-breasts along with their sacred dances which later attracted the attention of tourists coming to the island of Bali (Sitompul, 2008, p 11). The tie between women and Balinese dancers then becomes a puzzle that will be revealed in this study.

Further about the era of post-colonialism, reformation and post-reformation, the three eras were a leap in the struggle of Indonesian women. Some regions of Indonesia are known to have a patriarchal culture that has taken root in their communities (Sakina & A, 2017). The patriarchal domination, which is considered to be a protective shield of women unconsciously becomes a threat of hidden discrimination for women. The theme of women and patriarchal power has coloured Indonesian literary work as a reflection of women's lives since Balai Pustaka is still the centre for publishing literary works, such as in the novel *Siti Nubaya* (1922) by Marah Rusli, *Azab and Sengsara* (1920) by Merarri Siregar, and *Layar Terkembang* (1936) by Sutan Takdir Alisjahbana, and also the work of A.A. Pandji Tisna who has a focus on stories about Balinese culture such as in his work titled *Ni Rawit Ceti Penjual Orang* (1935), *Sukreni Gadis Bali* (1936), *I Swasta di Bedahulu* (1938), and *Dewi Karuna* (1939).

In its existence, Indonesian literary works that have a sense of women and their dynamism emerged massively after the New Order era ended and were replaced with the Reformation era in 1998. The presence of women writers after the New Order era coloured literary treasures with 'new' story patterns that were appreciated by readers. As the novel titled *Saman* (1998) by Ayu Utami, *Mereka Bilang Saya Monyet* (2002) by Djenaer Maesa Ayu, including Oka Rusmini who contributed her literary work on Balinese women in the novel *Tarian Bumi* (2000). This is in line with the growing feminism movement, including in Indonesia, which voices gender equality and anti-discrimination to women. In its continuation, feminist features emerge in literary works that critically express discrimination and resistance to patriarchal domination. In line with what was revealed by Faruk (2017, p. 56) that literary works are certainly not necessarily present and created by themselves, but rather a culture that delivers its presence.

The theme of Balinese female dancers is also still one of the interesting topics nowadays, proven by the source of a new author who carries the theme of Balinese female dancers in literary works. One of the writers who is relatively new in the realm of literature is Erwin Arnada. *Rumah di Seribu Ombak* (2012) and *Jejak Dedari* (2016) are the other Arnada's literary work that have interesting elements to read because they bring out elements of Balinese locality. Furthermore, in the novel titled *Jedak Dedari* (2016), Arnada presents Balinese female dancers. This is interesting because if we look back on literary works related to Balinese female dancers, it turns out that it has long existed and participated in decorating the treasures of Indonesian literature. There are authors with their intense work presenting women figures and Balinese cultures, such as A.A. Pandji Tisna, who has published his work since the Balai Pustaka and Oka Rusmini, whose writings were published in the Reformation era.

Furthermore, the authors chose three novels as primary data from this study, namely *Ni Rawit Ceti Penjual Orang* (1935) by A.A. Pandji Tisna, (2) *Tarian Bumi* (2000) by Oka Rusmini, and (3) *Jejak of Dedari: yang Menari di atas Mitos dan Karma* (2016) by Erwin Arnada. These three eras became substantial leaps for the outbreak of the struggle of Indonesian women shown in Indonesian literary works.

Bali is an essential part of the birth of Indonesian literature. According to Marrison (1987, p. 469) of the Kirtya building in Singaraja that has existed since the days of Dutch colonialism, Singaraja-Bali was the centre of literacy in the era of colonialism and became a point of activeness for Balinese writers to write and publish their works. Then authors like A.A. Pandji Tisna published his work on Balinese culture and the lives of Balinese women who were also Balinese dancers in that era. The researcher then chose his work entitled *Ni Rawit Ceti Penjual Orang* (1935) because the main character was a female Legong dancer. Then it continued in the New Order era marked by the presence of a writer named Putu Wijaya. In this study, researchers did not make Putu Wijaya's work the object of research, because, in his work, there were no women figures who became Balinese dancers. The continuation of writing about Balinese women becoming Balinese dancers present in the Reformation era is in Oka Rusmini's work, *Tarian Bumi* (2000). In the post-Soeharto era or post-Reformation, it was an era of hope for women writers to criticize discrimination against women (Creese, 2004, p. 1). Then in the post-Reformation era, there was a work by Erwin Arnada entitled *Jejak Dedari* (2016) which tells of Rare being a dancer Sang Hyang Dedari. The third position of the novel as an object of study cannot be replaced by other novels which also discuss women, because it has a distinctive writing character.

The literary work is then interesting to study differences and similarities in story patterns so that it can refer to the characteristics of the existence of Balinese female dancers from post-colonialism to post-Suharto. To support these objectives, researchers utilize structural-narrative theory by A.J. Greimas and the approach of feminism by Simone de Beauvoir to reveal things related to the struggle and resistance of Balinese female dancers in the three novels. The combination of theories originating from the period of structuralism which is then followed by a feminist approach refers to the results of the whole research because it begins with structural analysis as a foundation that persistent.

METHOD

This research is qualitative research, where research focuses on exploration and understanding of meaning ascribed to social problems (Creswell, 2007, p. 4). The data collection method uses a literature study, namely, by conducting library research that is continuous with the research objectives. Thus, the writer will do depth-reading then use the note-taking method and then analyse the data in the text. To collect data in line with the focus of the study, the writer will record the citations in the three novels with careful reading, which can then help the process analysis which refers to the narrative elements and the existence of Balinese female dancers.

In the data analysis stage, the authors utilize structural-narrative theory by A.J. Greimas and the approach of feminism by Simone de Beauvoir to answer research questions. There are several mechanisms that must be carried out in research using these theories and approaches.

It starts with (1) in-depth reading to get the raw data from the primary text in the form of important quotes. Then (2) rereading is done to determine the actants and its function. There are six functions in a single syntax, namely subject, object, sender, receiver, helper, and opponent (Greimas, 1983, p. 207) (3) The function of the actant will be related to each other into three pairs of binary opposition, namely Axis of Desire (Subject with Object), Axis of Power (Helper with Opponent), Axis of Knowledge (Sender and Receiver) (Setijowati, 2018, p. 4). (4) The relation between the actants will then be made a scheme to make it easier to analyse the action functions of each actant. (5) the

narrative actantial scheme that is formed will be traced to functional models whose aim is to obtain a storyline. There are three functional operations in the movement of a story, namely the initial situation, transformation, and the glory stage. (6) The relationship of patterns and narrative elements of the three novels discovered through the previous stages will then be criticized by using the existentialist feminism by Simone de Beauvoir to express and interpret the struggle of Balinese women from differences in writing level. To assist the analysis process, the writer uses secondary data such as journals, articles, and print or online media arranged chronologically as supporting data in finding the characteristics of Balinese female dancers according to the time span of the three novels.

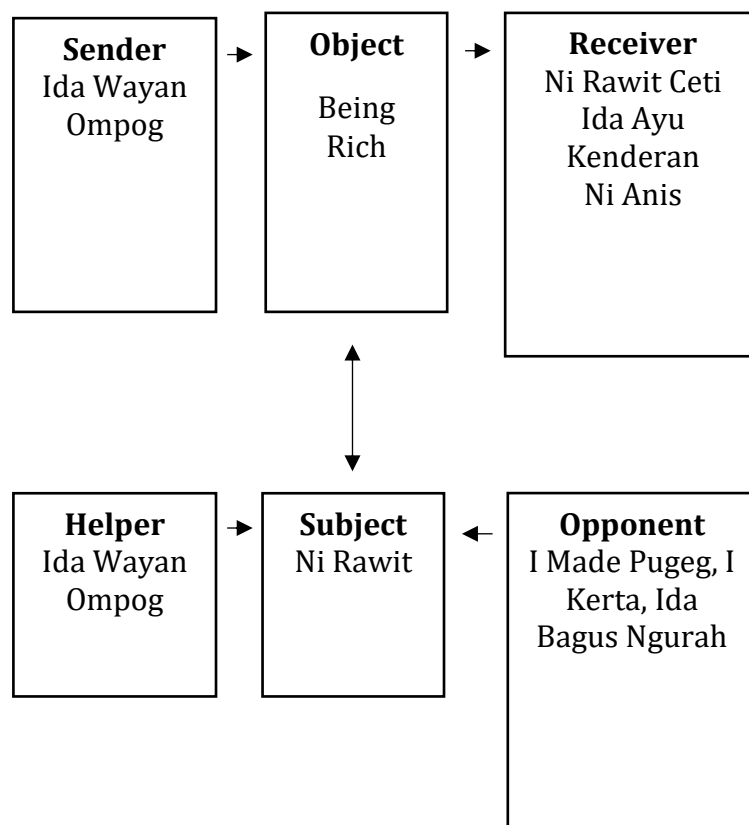
FINDINGS AND DISCUSSION

Identification of Actantial Schemes and Functional Models in All Three Novels

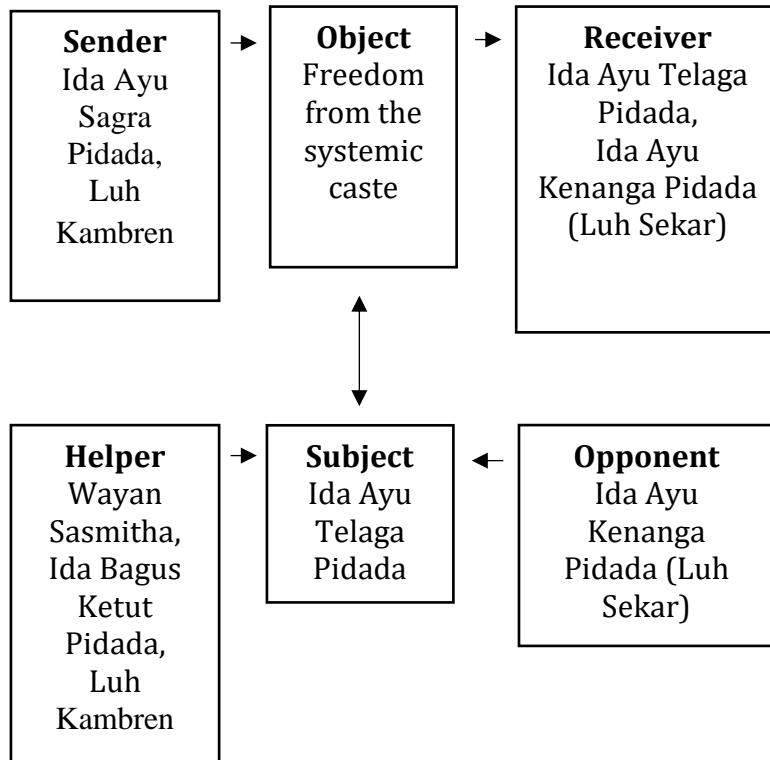
Actantial Schemes

The analysis of the text begins with identifying the narrative structure that exists in the three novels, *Ni Rawit Ceti Penjual Orang*, *Tarian Bumi*, and *Jejak Dedari*. The narrative structure of the three novels is important because the researcher aims to find out the patterns of Balinese female dancers that appear in all three texts. In the use of structural-semantic theory by A.J. Greimas, then the first thing to examine is the placement of the actantial functions (Karnanta, 2015). Actant has the understanding as a narrative syntax unit where each syntax has certain functions. The formation of a narrative is largely determined by the functions that create the basic unit of story. There are six functions in an active syntax, namely subject, object, sender, receiver, helper, and opponent (Greimas, 1983).

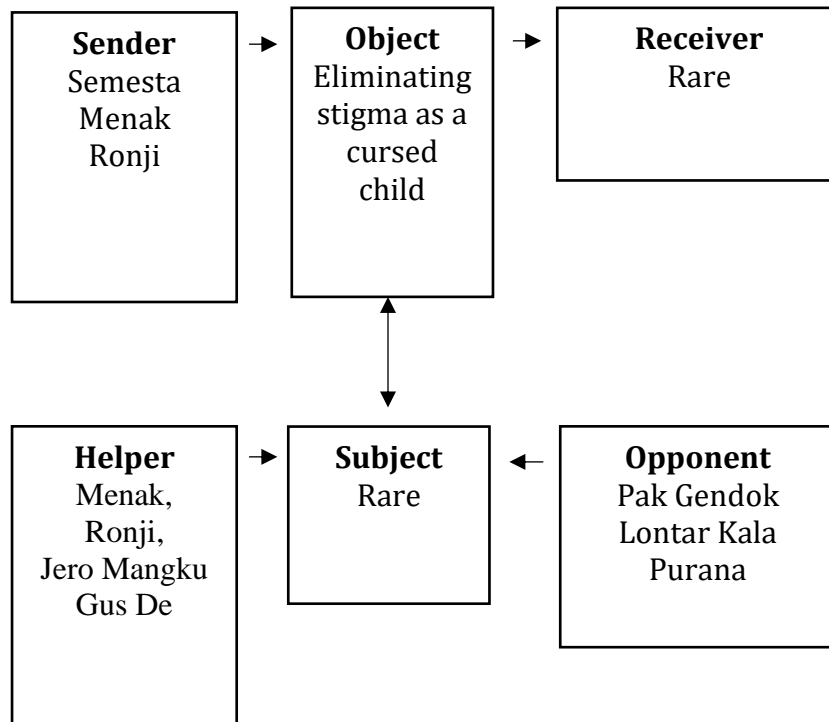
Graphic 1
Actantial Scheme in *Ni Rawit Ceti Penjual Orang*



Graphic 2
Actantial Scheme in *Tarian Bumi*



Graphic 3
Actantial Scheme in *Jejak Dedari*



Functional Models

The stage after analyzing the actantial scheme is to determine the functional model of the novel *Ni Rawit Ceti Penjual Orang, Tarian Bumi, and Jejak Dedari*. The structural analysis does not mean text per word or sentence, but something that is released by the internal relationship of the text (Amiruddin, 2005). The main objective is to find the existence of an internal organization in the structure of the story. Outputs from the use of structural analysis by A.J. Greimas, namely textual themes generated after the analysis stage of functional models, are data that are not personally determined in order to reduce the authors' bias.

The functional model is described in the events' sequence that occurs in each text, which is called a functional model. In a functional model divided into three parts, namely (1) the initial situation, (2) transformation, and (3) the final situation. In part (2) the transformation is further divided into three phases of the test: the qualification, the main test, and the glory. The test is aimed at the subject to re-check whether the mission was achieved or the mission failed. The Functional models are in the table 1-3.

Table 1
Functional Model of *Ni Rawit Ceti Penjual Orang*

I	II		III
Initial Situation	Transformation		Final Situation
	Qualification	Main Test	
Ni Rawit utilizes her beauty charm as a Legong dancer and accepts the mission as a ceti or procurer given by Ida Wayan Ompog to match him with Ida Ayu Kenderan	Ni Rawit seeks to persuade Ida Ayu Kenderan with assets owned by Ida Wayan Ompog. Ida Ayu Kenderan refused, she prefers to be with men from simple families	Ni Rawit tested the ability to get money by luring Ompog and Balian Beda. Ni Rawit uses her body to dig more money and rice. She also succeeded in the mission.	Ni Rawit failed in her mission to get money from Ompog and Kenderan matchmaking. After Ni Rawit was released from prison. The mission to make a living by selling women again, this time Ni Rawit heard that the pirates wanted to buy Balinese women. Then kidnapped Ni Anis, a friend of Ida Ayu Kenderan, was sold to pirates.
			Shortly after the glory achieved by Ni Rawit by selling Ni Anis, she gained karma. Her friend also sold Ni Rawit. Until I Kerta and I Made Pugeg were assisted by Dutch crew members to save Ni Anis, but the unlucky Ni Rawit sank into the sea so that the mission of Ni Rawit failed to be achieved.

Table 2
Functional Model of *Tarian Bumi*

I	II		III	
Initial Situation	Transformation		Final Situation	
	Qualification	Main Test		Glorification
<p>Ida Ayu Sagra Pidada gave a mission to her granddaughter Ida Ayu Telaga Pidada, to marry a man who sincerely loved her, not based on caste or other interests. Then followed by Luh Kambren, Telaga dance trainer to become a dancer. Kambren promised her thrill for Telaga</p>	<p>Telaga undertakes the mission. Telaga decided to become a dancer in the temple, devoted himself to the Gods as a form of freedom. Including her freedom to express her feelings to I Wayan Sasmita, a Sudra man who loves Telaga. Telaga's Mother-Kenanga refused the mission.</p>	<p>Wayan Sasmita and Telaga decided to get married. Opposition arises between Telaga and Kenanga. Kenanga was present to thwart the marriage by blessing to Telaga. The helper was present, namely the grandfather of Telaga-Ida Bagus Tugur, who was dealing directly with the opponents. Discrimination attacks Telaga. She is considered as a jinxed or cursed woman for the Sasmita family</p>	<p>Telaga has a plan to conduct a Patiwangi ceremony, which will change its identity from a Brahmin woman to a Sudra. Kenanga does not want to, because a noble virgin will destroy it for the tail.</p>	<p>Telaga succeeded in making her mother want to perform the Patiwangi ceremony for Telaga. Subject-Telaga has chosen her own identity. Thus Telaga successfully carried out the mission. She lives happily with her daughter, Luh Sari</p>

Table 3
Functional Model of *Jejak Dedari*

I	II			III
Initial Situation	Transformation			Final Situation
	Qualification	Main Test	Glorification	
Rare as a Kolok child born in <i>wuku wayang</i> gets a mission from the universe to become a dancer Sanghyang Dedari. Then the mission was also conveyed by Menak and Ronji that Rare be a Sanghyang Dedari dancer to remove the negative stigma attached to it.	There is insecurity feeling to be a dancer Sanghyang Dedari because there is a palm that is contrary to the wishes of the subject. Emotional upheaval then occurs. Present the helpers Menak, Ronji, Jero Mangku Gus De, and Dayan convinced that her decision was right.	Jero Mangku Gus De helps the subject to hold the Sapuh Leger ceremony to release the curse. Although Rare is not yet a Sanghyang Dedari dancer, there is hope to reach the object. On the other side, Ronji continues to help Rare to practice dancing.	A fake hero, Mr. Gendo, appeared, who initially gave hope to Menak so that Rare could become a dancer Sanghyang Dedari. It turned out to be a lie, instead of helping, Mr. Gendo even raped Menak and tried to damage the Sanghyang Dedari dance performance. The rescuers were present to frustrate the plan of Mr. Gendo.	Opponents failed to deter Rare from being a Sanghyang Dedari dancer. Even though Menak died, Rare had carried out her mission as a dancer Sanghyang Dedari and removed the negative stigma from the Beskala village community. Rare has become the protector of the village sent by the Gods.

The structural analysis provides answers to the patterns of the presence of Balinese female dancers who appear in the *novel Ni Rawit Ceti Penjual Orang, Tarian Bumi, and Jejak Dedari*. First, Balinese female dancers present as subjects who always want to achieve the object of freedom. Based on the results of the analysis, the intended liberty in the form of freedom to earn a living, become an independent woman, choose an identity, release negative stigma, and be a saviour of the surrounding community.

Secondly, there is a pattern of shifting roles that occupy the sender's and the opposing act, both of which are essential in moving the story. If drawn a common thread, opponents present from the novel *Ni Rawit Ceti Penjual Orang, Tarian Bumi, and Jejak Dedari* show changes in opposition to Balinese female dancers, until now. In the novel *Ni Rawit Ceti Penjual Orang*, the time setting of the story in the 1930s presents male are in the opponents and senders of the mission of freedom for Balinese female dancers. The novel *Tarian Bumi* and *Jejak Dedari* have the current time setting of 2000 and 2016. Both novels have limited men opponents, women and traditional people who are also present in the opponent actants. Likewise, the mission senders are all women.

All of the senders in the novel *Tarian Bumi* and *Jejak Dedari* is women. It becomes a code that women in both novels support the existence of freedom for Balinese female dancers. On the contrary, the presence of women and ejection Kala Tatwa became opponents of the freedom of Balinese female dancers to achieve the success of their mission is a discovery of the sign that men are not the only roles that limit the existence of Balinese female dancers.

Structural analysis by A.J. Greimas has answered the patterns present in the three novels. Still, it has not elucidated how the existence of Balinese female dancers in the three novels, along with minor roles whose presence dramatically influences how the subject succeeds or fails in fulfilling the mission. Further discussion regarding the existence of Balinese female dancers in the three novels will be answered in the next chapter by utilizing the existentialist feminist thinking by Simone de Beauvoir.

Journey of Balinese Female Dancers

At the level of analysis by utilizing the narrative structural theory by A.J. Greimas, the motifs revealed by the three Bali female dancers were Ni Rawit, Ida Ayu Telaga Pidada, and Rare.

Socio-Economic Women

The main character of Ni Rawit in the novel *Ni Rawit Ceti Penjual Orang* has the motive of seeking material wealth. Ni Rawit's identity as a Legong dancer is contrary to the concept of ethical behaviour according to Balinese standards. When viewed from the year of the first publication of the *Ni Rawit Ceti Penjual Orang* novel in 1935, the connotation of women as dancers is a woman who has materialist thoughts. Ni Rawit is present as a portrait of a woman who has the main job as a *ceti* or procurer who uses her beauty as a Legong dancer. Ni Rawit's main occupation will always bury the existence of women. The missions are carried out like match-up and even sell women and consider women as objects of men's desire. As in the following quote:

“Jika ia dapat menolong menyampaikan cita-cita Ida Wayan Ompog yang telah berumur lebih kurang 35 tahun itu, niscaya lumbungnya akan penuh sesak dengan padi dan ikat pinggangnya tidak akan lurus sebagaimana dewasa itu, tiada menaruh buhulan sedikit jua.”

“Mesti aku jalankan akal, supaya gadis ini dapat aku pikat untuk Ida Wayan Ompog yang kaya itu. Ia senang, aku mendapat uang!” katanya dalam hati”

(Tisna A. A., 1975: 9)

“Apa gunanya ia diberi muka cantik oleh dewa, jika ia hanya mencangkul tanah berhujan dan berpanas juga? Berjudi atau meceti seperti sekarang adalah lebih mudah dan lebih senang. Uang lekas masuk....”

(Tisna A. A., 1975: 10)

Otherwise, Ni Rawit is free of material dependence by her husband-I Made Pugeg. Poros Ni Rawit and I Made Pugeg in opposition (Subject: Ni Rawit><Opponents: I Made Pugeg), positions Ni Rawit as a woman who is free to determine her economic situation. This is in line with Gilman's statement (Thornham, 2000, p. 33) that women's freedom will be an inevitable result of economic and social change. Ni Rawit's awareness of her beauty as a Legong dancer supports her to make a living in another way. Coupled with the 1930s setting in the *Ni Rawit Ceti Penjual Orang*, it describes there are a few women who have the awareness to work to make more money than their husbands. Can be compared with other women leaders who do not have independent work, the tendency is more dependent on the husband's income. The number of occupations is limited. So, when Ni Rawit was faced with two missions, to become a *ceti* or gardener, then she chose

to become a *ceti*. Gardening is considered the same job as her husband, I Made Pugeg, she thinks the job is unprofitable and requires much energy where gardening is also full of things related to manliness.

However, the choice of work for Ni Rawit tends to be weak and against the regular Balinese women does. All forms of work and actions for Ni Rawit must be able to make money, without thinking about the presence of women for sale. Ni Rawit was then classified as a woman who closed the door to other women's freedom to determine her identity; she considered herself transcendent. As in her actions to Ida Ayu Kenderan and Ni Anis, the two recipients get a narrow space to determine their future. Men will arrange all as the main humans; they only need to follow. Then came the supporting act of Ida Bagus Ngurah, I Kerta, and I Made Pugeg. All three are men who oppose women as the object of 'selling' Ni Rawit. Nevertheless, the helpers led Kenderan and Ni Anis to enter the scope of the smallest social institution, marriage.

Awareness of Balinese Female Dancers as Liyan

Ida Ayu Telaga Pidada is a Balinese female dancer who wants the freedom to determine her own identity. Telaga is in opposition with her mother, Kenanga. The desire to determine her identity began when her grandmother, Sagra, sent a mission to seek freedom in choosing men as a husband. Telaga has ambiguity as an immanent woman. After all, it becomes part of a concrete or transcendent reality because it wants freedom (Beauvoir, 2011).

Her mission was increasingly pursued when she met her dance instructor-helper Luh Kendran. Luh Kendran gave a mission to Telaga as a Legong dancer and offered it as a form of pleasure to be able to find a woman as resilient as herself. The figure of Luh Kendran is a transcendence of women, where women have the awareness to declare freedom against men. Kendran's thought was that she has the right to choose the man she likes, not the other way around. This urged Telaga to approve the mission of Luh Kendran, becoming a Legong dancer in the temple area.

Being a dancer makes Telaga's body free of expression, including when she loves her dance partner, I Wayan Sasmitha. The man who became Telaga's husband supported Telaga to choose her identity, to become 'Telaga'. I Wayan Sasmitha as a husband did not encourage Telaga to perform a Patiwangi ceremony that could change the identity of her wife to become a Sudra. Sasmitha freed his wife to choose the caste she wanted, even though she consistently opposed it.

In the end, the self-transcendence in Telaga was faded by the action taken by I Wayan Sasmitha. Telaga does not dance anymore, and the inferior rules forced Telaga as a maid in Sasmitha's house.

Hence, Telaga holds fast to her choice to become a Sudra woman named "Telaga" without the mention of Ida Ayu. She is aware that some consequences are resulting from her decision. Thus, the mission was successfully carried out by Telaga, namely its success to defeat the opponents and hold a Patiwangi ceremony for himself as a form of freedom in choosing an identity. As in the following quote:

"[...] Telaga bergumam, membiarkan perempuan tua itu mencuci kaki di ubun-ubunnya untuk menjelmakan dirinya menjadi perempuan baru. Perempuan Sudra!"

(Rusmini, 2000: 175)

Telaga had succeeded in achieving freedom in choosing her identity, even though families trapped her and Luh Sari (her daughter) with lower caste status than before she married Wayan Sasmitha.

The Emergence of Transcendence of Balinese Female Dancers

Rare, a Balinese female dancer who was discriminated against by kolok and born in Wuku Wayang, is a portrait of the existence of transcendent women. Beginning with the realization that she is different from other dancers. Some doubts bothered Rare when she decided to carry out the mission sent by the universe and two women-Menak and Ronji. Starting from the physical deficiencies owned by the opponent dances to the Sanghyang Dedari dance that has a recognized Brahmin caste can get *taksu*.

Rare gets reliable help from Menak and Ronji, as mothers and aunts. The power of women who were present made Rare begins to create an existence for herself. Being a Sanghyang Dedari dancer is a way to become a messenger of the gods so that Rare will be free from discrimination and become a dominant part of the village community in Beskala.

Even though there are opponents such as Lontar Kala Tatwa who are abstract and manage Rare's life and also Mr Gendo who is sending an intense mission of 'better kolok women get married', but helpers assist rare. Unlike the one in the novel *Ni Rawit Ceti Seller of People and Dance of the Earth*, whose helpers are veiled towards marriage as a social saviour institution, in the novel *Jejak Dedari* the helpers purely help Rare to gain transcendence freedom. The marriage offers as a 'wage' of the success of making Rare as a dancer Sanghyang Dedari is in the position of the opponent not in the same axis as the subject. The opposing axis is cancelled by rescuers who are dealing directly with opponents, such as Menak <Pak Gendo and Jero Mangku Gus De> <Lontar Kala Tatwa.

Rare became a transcendent Balinese female dancer, where Rare gained her existence as a Sanghyang Dedari dancer whose job was to protect the people of the village of Beskala, as an intermediary in expressing prayers and praise to the Gods by dancing.

CONCLUSION

Three novels that tell the story of Balinese female dancers, namely *Ni Rawit Ceti Penjual Orang* (1935), *Tarian Bumi* (2000), and *Jejak Dedari* (2016) convey a portrait of the existence of Balinese female dancers in each era. There are differences and similarities in how a woman can exist through her identity as a Balinese dancer. Likewise, the path taken to obtain its existence is full of discriminatory exposure by the surrounding community.

The similarities that appear in the three novels are discriminatory behaviour by the community about work, decisions, identity, and physicality of Balinese female dancers. Opposition always arises when the women leaders want to determine their way of life. Some men and even women have patriarchal thoughts, and do not want women to exist.

Balinese female dancers have a unique character in each era. In the 1930s, when Indonesia was going through a period of post-colonialism, women had a very narrow space to get their existence—described by the figure of Ni Rawit, a female Legong dancer who has the motive to search for material wealth. Ni Rawit does not want to help her husband to garden, because working in her husband's garden is the same as not working independently. Thus, narrowing the jobs that can be obtained makes her prefer to become a procurer.

Then in the 2000s, the era of independence reform was to express opinions. In this era, Balinese female dancers want freedom from the patriarchal cloak that is shrouded in

the caste system. This is illustrated by a Balinese female dancer named Ida Ayu Telaga Pidada in the novel *Tarian Bumi* who wants the freedom to be her 'Telaga'. Nonetheless, the helpers present in the actantial still have the patriarchal veil behind marriage.

The following year, a novel called *Jejak Dedari* appeared in 2016 which marked almost two decades of the post-Soeharto era. Balinese Female dancers have almost the same motives as the women characters in the novel *Tarian Bumi*, namely freedom. Nevertheless, more specifically, the freedom desired by her character—Rare in the form of her existence as a dancer Sanghyang Dedari who is free from discriminatory treatment against her. Furthermore, there are no helpers who have a patriarchal veil, indicating that their civilization is increasingly sensitive to discriminatory issues and its belief in women who have physical limitations (deaf and speechless) as protectors of the village of Beskala.

In the end, the three novels that are used as markers of time in each era show the journey of Balinese women as dancers. The existence of Balinese female dancers in the postcolonial period shown by Ni Rawit was still broken because of her highly patriarchal thinking, making other women as 'merchandise'. Furthermore, the spirit of democracy during the reform era was followed by a movement of Balinese female dancers to the figure of Ida Ayu Telaga Pidada with awareness as being other and seeking freedom for herself. Then the figure of Rare as a picture of Balinese female dancers in the post-Soeharto era, the era of sustainability of the spirit of democracy that ran for two decades. Rare succeeded in getting her mission to become a dancer Sanghyang Dedari, her awareness as being liable with physical disabilities as deaf and speech changes the construction of society about sacred dance dancers that must be a perfect, clean, and sacred woman. This is a new achievement for the existence of Balinese female dancers.

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