

WOMEN'S RESISTANCE IN GEGURITAN RUNTUH WATUGUNUNG

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ABSTRACT

The focus of this research is Balinese Purwa literature, specifically a geguritan titled "Women's Resistance in Geguritan Runtu Watugunung." The primary data source for this study is the book *Satua lan Geguritan Runtu Watugunung*, written by I Nyoman Suprpta. This research aims to analyze the conventions of geguritan and examine the role of female characters in Geguritan Runtu Watugunung. The text consists of thirty-five stanzas of pupuh. This study employs post-structuralist theory, particularly deconstruction, alongside feminist theory. The research is conducted in three stages: data collection, which utilizes an observational method with note-taking and translation techniques; data analysis, which applies a qualitative approach using descriptive-analytical techniques; and presentation of findings, which employs both formal and informal methods, incorporating inductive and deductive reasoning. The findings reveal the conventions of geguritan, particularly the inconsistencies in *padalingsa* and *suara pamatut* across different types of pupuh. Furthermore, this study explores the role of the female character, Diah Sinta, in navigating and overcoming the challenges she faces from birth until the downfall of Watugunung.

Keywords: geguritan, geguritan conventions, feminism

INTRODUCTION

Balinese literature is remarkably rich both in quantity and content. This is evident from the extensive range of Balinese literary works, both in terms of form and volume. In terms of form, Balinese literature is categorized into traditional (*purwa*) and modern (*anyar*) literature. Traditional Balinese literature is further divided into two forms: oral and written. The oral tradition includes folklore (*satua*), children's songs (*gending rare*), proverbs (*paribasa*), and children's games.

Traditional Balinese literature in written form is divided into five types: *parwa*, *kakawin*, *kidung*, *geguritan*, and *parikan* (Suardiana, 2011:1). According to Agastia, traditional Balinese literature—as understood by the Balinese community—is classified based on structural (linguistic) and functional criteria. In terms of linguistic structure, only *geguritan* and *parikan* are considered traditional Balinese literature (Agastia, 1980:8). However, from a functional perspective, the entire corpus of Old Javanese literature (*parwa*, *kidung*, and *kakawin*) can be incorporated into traditional Balinese literature, as all three forms continue to be used by the Balinese despite differences in language structure (Old Javanese and Middle Javanese). Modern Balinese literature includes poetry, short stories, novels/novelettes, and drama, following a model similar to that employed in the classification of Malay literature (Suardiana, 2011:1).

The term *geguritan* in the Kamus Besar Bahasa Indonesia is derived from *gurit*, which refers to traditional poetry in Balinese or Javanese (Poerwadarminta, 1986, p. 161). *Geguritan* is a form of narrative poetry that cannot be analyzed solely through modern poetry theories but must be examined based on elements constructed through *pupuh*. It is also referred to as *paletan tembang*, as *sastra paletan* prioritizes *tembang* as the primary approach to analyzing *geguritan*. The elements of *paletan tembang* consist of three components: sound, *tembang*, and meaning (Granoka, 1981, p. 2). According to Soepandi (as cited in Widorini, 1999, p. 17), *pupuh* refers to the traditional poetic structures that serve as guidelines for composing *tembang* melodies.

Literary works in the form of *pupuh* are typically bound by specific rules known as *padalingsa*, *pada*, and *carik*. The structural requirements, referred to as *padalingsa*, include the number of lines in each stanza (*pada*), the number of syllables in each line (*carik*), and the rhyme pattern at the end of each line (Agastia, 1980, p. 17). Based on this explanation, *geguritan* can be defined as a poetic literary form that is traditionally sung using *tembang (pupuh)*. The literary work of *geguritan* contains artistic and spiritual values

embedded within each of its sections, carefully structured to create a unique and distinctive piece. As a result, *geguritan* is not merely a complement to religious ceremonies but also serves as an educational medium that conveys social and religious teachings, functioning as a guide for both family and community life. One relevant issue connected to these life guidelines is gender inequality and the oppression of marginalized groups.

This study analyzes a *geguritan* titled *Geguritan Runtuh Watugunung*, written by I Nyoman Suprpta. This work narrates the life journey of the protagonist, Watugunung, from his peak of glory to his downfall, driven by arrogance and obsession with power. Additionally, *Geguritan Runtuh Watugunung* depicts the resistance of Diah Sinta against the oppression she endures, with her struggle ultimately leading to Watugunung's downfall. Based on this premise, this research aims to examine the narrative structure of *Geguritan Runtuh Watugunung* through an analysis of *geguritan* conventions. Furthermore, it explores Diah Sinta's resistance to oppression, positioning her struggle as a lens through which to understand Balinese women's resistance against patriarchy. Given its significance, this study presents a compelling subject for further investigation.

Post-Structuralist Theory

1. Feminist Theory

In the field of literature, the influence of Post-Structuralist theory has been evident since the 1980s, if not earlier. This includes Feminist Theory and Deconstruction Theory, both of which are employed in this study to analyze *Geguritan Runtuh Watugunung*. Feminism is a humanist movement that advocates for equality between women and men. It is not a monolithic ideology, meaning that feminist thought is not uniform, as it has evolved through the past, present, and future. This categorization helps delineate various approaches, perspectives, and frameworks in constructing explanations about women

(Tong, 1998, p. 2).

One of the key branches of feminism is Radical Feminism, within which the concept of Essentialist Feminism emerges. This division creates two primary factions within Radical Feminism: (1) Radical-Libertarian Feminism, which argues that sex is "dangerous" and that natural reproduction is the primary source of women's oppression; and (2) Radical-Cultural Feminism, which views sex as "pleasurable" and considers reproduction as a fundamental source of women's power (Tong, 1998, p. 72).

This study adopts the framework of Radical-Cultural Feminism, drawing on the perspectives of Alice Echols and Linda Alcoff. This approach is used to analyze *Geguritan Runtuh Watugunung* because Radical-Cultural Feminism rejects androgyny, instead emphasizing the essence of femininity. A liberated woman, according to this perspective, is one who embraces both masculine and feminine traits in her behavior and identity.

Radical-Cultural Feminism underscores three key principles:

1. Women should strengthen their feminine essence rather than attempt to conform to male characteristics.
2. Women should emphasize values and traits culturally associated with femininity, such as interdependence, community, relationships, sharing, emotion, trust, non-hierarchy, peace, and life.
3. Women should also reject values and traits culturally linked to masculinity, such as independence, autonomy, intellectualism, caution, hierarchy, dominance, and product-oriented thinking (Tong, 1998, pp. 70-71).

2. Deconstruction Theory

The key figure of Deconstruction Theory is Jacques Derrida (Norris, 2003). A defining characteristic of deconstruction is its rejection of the myth of binary opposition, which Derrida deconstructs through the concept of *différance*—a term that signifies both difference and deferral. This perspective challenges the assumption that men are

inherently superior while women are inferior. Instead, meaning must be deferred to allow mediating factors to play a role, ensuring that the notions of superiority and inferiority are neither fixed nor universal but exist merely as traces (Kutha Ratna, 2005, pp. 266-267). Because they function as traces, roles can shift—at certain moments, men may occupy an inferior position, while women may assume a position of superiority.

Deconstruction involves dismantling existing structures, not as an end in itself but as a means of reconstructing them into a more meaningful order, aligned with the essence of the object under analysis. It can be understood as an effort to give voice to marginalized groups that have historically been overlooked or even disregarded. The ultimate goal of deconstruction is construction—by overturning hierarchical structures that shape a text and replacing them with a different kind of construction, one that is both balanced and dynamic, rather than the static structures emphasized in structuralism (Norris, 2003, p. 15).

METHODS

1. Data Collection Stage

The data collection stage employs the *simak* method, which involves closely examining the literary work by reading it repeatedly (Sudaryanto, 1993, p. 2). This method enhances a deeper understanding of the text. The process is then followed by a translation technique, in which *Geguritan Runtuh Watugunung* is first translated from Balinese into Indonesian. This step aims to make the text more accessible to readers.

Two types of translation techniques are applied: literal translation and idiomatic translation. Literal translation is a word-for-word rendering without modification, while idiomatic translation focuses on conveying the message of the source language in a way that sounds natural in the target language, as if it were originally written in that language. Additionally, a note-taking technique is utilized to support this research. This technique

involves systematically collecting relevant data to ensure accuracy and prevent memory limitations from affecting the research process. The note-taking process is conducted alongside translation, classifying the data after each reading to facilitate a comprehensive understanding of *Geguritan Runtuh Watugunung*.

2. Data Analysis Stage

The data analysis stage involves processing the collected data using a qualitative method, as the research is qualitative in nature. Qualitative methods focus on scientific data and its contextual significance. They are considered multi-method approaches because they encompass a broad range of relevant social phenomena (Ratna, 2004, p. 47). The analysis employs a descriptive-analytical technique. Etymologically, description and analysis both involve breaking down information. However, analysis goes beyond mere description by offering deeper understanding and interpretation (Ratna, 2004, p. 53).

RESULTS AND DISCUSSION

Geguritan is a form of traditional Balinese literature. Understanding literary works, including *geguritan*, requires imagination, which plays a crucial role in literary interpretation. Literature is often perceived as a creation of an imaginary world rather than an empirical reality or historical truth. In other words, literature is a work of fiction (Kleden, 2004, p. 20). Therefore, the world depicted in *Geguritan Runtuh Watugunung* is fictional and should not be examined for its factual accuracy in the real world.

Synopsis of *Geguritan Runtuh Watugunung*

King Kulagiri, the ruler of Kundadwipa, had two wives: Diah Sinta and Dewi Sanjiwartia. One day, while King Kulagiri was meditating on Mount Himalaya, he left his pregnant wife, Diah Sinta, behind. As time passed, her pregnancy progressed, and eventually, she decided to follow her husband to the Himalayas. However, during her journey up the mountain, she gave birth atop a large, flat rock. The newborn unexpectedly

fell but remained unscathed. Even more astonishing, the rock split into two upon impact.

By the grace of Lord Shiva, the child was named I Watugunung. Lord Shiva prophesied that Watugunung would grow into a powerful and renowned figure, immune to harm from gods, *detya*, *denawa*, *asura*, or humans. However, he could be defeated and killed by Lord Vishnu in the form of a turtle (*Kurma*). As Watugunung grew, he developed an insatiable appetite, causing great distress to his mother. One day, when he demanded food, his mother, overwhelmed and frustrated, struck him on the head with a rice ladle, leaving a wound. Deeply hurt, Watugunung left the palace.

During his travels, he became a notorious robber, conquering numerous kingdoms. Eventually, he arrived in Kundadwipa and unknowingly married his own mother, Diah Sinta. One day, as Diah Sinta was grooming him, she discovered the scar from the rice ladle and realized her grave mistake. Overcome with guilt and aware that only Lord Vishnu could defeat Watugunung, she devised a plan. She requested Watugunung to capture Dewi Sri—Lord Vishnu's wife—and make her a servant. This enraged Lord Vishnu, who then challenged Watugunung to battle. Despite his arrogance, Watugunung accepted the challenge, leading to an unavoidable war. In the end, Watugunung was defeated.

As Lord Vishnu was about to strike the final blow, Lord Shiva intervened, advising him to spare Watugunung's life. Instead, Lord Vishnu cast Watugunung and his followers into the sky, transforming them into the *Wuku* (a set of weeks in the Balinese calendar). The *Wuku* Sinta and Landep symbolized Kulagiri's two wives, while *Wuku* Ukir represented Watugunung's father, King Kulagiri. The other *Wuku*, such as Kulantir, Taulu, Gumbreg, and so forth, symbolized Watugunung's followers and warriors. The final *Wuku* was named *Wuku Watugunung*.

Following these events, the people offered prayers and sacrifices to *Sang Hyang Aji Saraswati*, pleading for wisdom so they would not succumb to madness caused by

knowledge, as Watugunung had. In response, *Sang Hyang Aji Saraswati* descended to guide them, establishing *Saniscara Umanis Watugunung*, which later became known as *Hari Raya Saraswati*—a sacred day celebrating knowledge and wisdom. Additionally, on *Redite Paing Sinta*, the people performed purification rituals at springs or the sea, seeking *tirta* (holy water) from *Ida Sang Hyang Aji Saraswati*. This day became known as holy day *Banyu Pinaruh*.

Adherence of *Geguritan Runtuh Watugunung* to *Geguritan* Conventions

As a literary form, *geguritan* is composed using *pupuh* (metrical patterns). Some *geguritan* incorporate multiple *pupuh*, while others rely on a single *pupuh*. The use of *pupuh* is not arbitrary but follows specific rules, commonly referred to as *padalingsa*. In *Geguritan Runtuh Watugunung*, the author employs nine types of *pupuh*: *Pupuh Sinom*, *Pupuh Semarandana*, *Pupuh Mijil*, *Pupuh Maskumambang*, *Pupuh Pangkur*, *Pupuh Pucung*, *Pupuh Ginada*, *Pupuh Ginanti*, *Pupuh Durma*. The following section will present examples of verses from these *pupuh* to demonstrate their adherence to the literary conventions of *geguritan* (*padalingsa*).

1. *Pupuh Sinom*

Pupuh Sinom is characterized by its romantic and courteous nature, making it well-suited for conveying advice or moral messages (Tinggen, 1982: 35). According to Tinggen (1982: 31), the structural rules (*padalingsa*) of *Pupuh Sinom* are as follows:

- I, _____ / 8a
- II, _____ / 8i
- III, _____ / 8a
- IV, _____ / 8i
- V, _____ / 8i
- VI, _____ / 8u
- VII, _____ / 8a
- VIII, _____ / 8i
- IX, _____ / 4u

X, _ _ _ _ _ // 8a

In *Pupuh Sinom*, which consists of eight stanzas (*pada*), an analysis of each stanza reveals several inconsistencies in the syllabic count (*wilangan kecap*), with some lines containing either fewer or more syllables than prescribed. These inconsistencies appear to be unintentional variations in the poet's adherence to the syllabic structure. However, such variations should not be seen merely as writing errors but may result from other factors, such as: the difficulty of maintaining consistent end sounds (*padalingsa* pattern) while ensuring coherence in the story. If forced to conform strictly to the pattern, the meaning of the text might change or become fragmented, the oral composition process, in which the poet may have sung the verses while composing them, leading to natural variations. the poet's effort to maintain narrative continuity and avoid potential misinterpretations of meaning within the *geguritan*.

These inconsistencies can be observed on page 10, which serves as the opening (*pamungkah*) of *Pupuh Sinom* in *Geguritan Runtuh Watugunung*. Similar structural deviations are also found in stanza 11, stanza 15, and stanza 31. Below are excerpts illustrating these inconsistencies:

Mogi sweca Hyang Kawi (May God Show the Way)

(*Pupuh Sinom*, Opening Stanza, Line VIII)

Tiang tresna maring ibu (I Love You, Mother)

(*Pupuh Sinom*, Stanza 11, Line VI)

Hyang Wisnu alus nyanggra (Lord Vishnu Welcomes Warmly)

(*Pupuh Sinom*, Stanza 15, Line I)

Sang Hyang Wisnu satinut (Lord Vishnu Obeys)

(*Pupuh Sinom*, Stanza 31, Line VI)

In these stanzas, there is a reduction in the number of syllables, which should be eight but deviates to seven. This occurs in line VIII of the opening stanza, line VI of stanza

11, line I of stanza 15, and line VI of stanza 31. These deviations occur because the author prioritizes the coherence of the narrative structure.

In addition to the reduction in syllable count in *pupuh sinom* within *Geguritan Runtuh Watugunung*, there are also inconsistencies in end sounds in several sections. For instance, in stanza 2, line X, and stanza 31, line I, the final vowel sound should be *a*, but in these lines, it instead ends with *e*. As seen in the following excerpts:

Beli buduh tambis padem (My Beloved Goes Mad to Death)

(*Pupuh Sinom*, Stanza 2, Line X)

Depang Watugunung nyeneng (Just Let Watugunung Rejoice)

(*Pupuh Sinom*, Stanza 31, Line I)

These inconsistencies in the final vowel sounds are due to *sor singgih basa* (language hierarchy considerations) and the author's intention to avoid misinterpretations of the meaning within these lines.

2. *Pupuh Semarandana*

Pupuh Semarandana is characterized by a somewhat melancholic yet occasionally romantic tone and is often used to express narratives with elements of romance (Tinggen, 1982: 35). According to Tinggen (1982: 31), the *padalingsa* (metrical pattern) of *Pupuh Semarandana* follows this structure:

I, _____ /8i

II, _____ /8a

III, _____ /8e

IV, _____ /8a

V, _____ /7a

VI, _____ /8u

VII, _____ //8a

Based on Tinggen's description of the *padalingsa* of *Pupuh Semarandana*, several

deviations can be found in *Geguritan Runtuh Watugunung*. In certain sections of *Pupuh Semarandana* within this *geguritan*, inconsistencies occur in the metric patterns, as illustrated below:

This *geguritan* contains two stanzas of *Pupuh Semarandana*, both of which exhibit deviations in terms of syllable count and the final vowel sounds in each line. For instance, in stanzas 8 and 9, there is an inconsistency in line V, where the expected syllable count should be seven, but in this text, it appears as eight. This deviation occurs as the author prioritizes the coherence of the narrative. As seen in the following excerpts:

Mangda kacunduk ring putra (So that she may reunite with his son)

(*Pupuh Semarandana*, stanza 8, line V)

Napi wenten pelih biang (What mistake has the mother made?)

(*Pupuh Semarandana*, stanza 9, line V)

In addition to deviations in syllable count, *Pupuh Semarandana* in this *geguritan* also exhibits inconsistencies in the final vowel sounds. In stanza 8, line II, the expected final vowel is *a*, but in this text, it ends in *e*. Furthermore, in stanza 8 and stanza 9, line III, the expected final vowel is *e*, yet in this text, it ends in *a* for stanza 8 and *o* for stanza 9. As seen in the following excerpts:

Diah Sinta macepol lemet (Diah Sinta sat down weakly)

(*Pupuh Semarandana*, stanza 8, line II)

'Inggih Ratu Hyang Betara' (Yes, My Lord)

(*Pupuh Semarandana*, stanza 8, line III)

Duur cening biang ngetok (Your mother strikes your head)

(*Pupuh Semarandana*, stanza 9, line III)

These deviations in the final vowel sounds occur due to *sor singgih basa* (Balinese linguistic hierarchy) and the author's intention to prevent misinterpretations of the meaning within these lines.

3. Pupuh Mijil

Pupuh Mijil is characterized by an expression of anxiety and is also used to convey advice (Tinggen, 1982: 35). According to Tinggen (1982: 31), the *padalingsa* (metrical pattern) of *Pupuh Mijil* follows this structure:

I, _____/10i

II, _____/6a

III, _____/10e

IV, _____/10i

V, _____/6i

VI, _____/8u

Based on Tinggen's description of the *padalingsa* of *Pupuh Mijil*, several inconsistencies can be found in *Geguritan Runtuh Watugunung*. In certain sections of *Pupuh Mijil* within this *geguritan*, inconsistencies occur in the metric patterns, as illustrated below:

In *Pupuh Mijil*, which consists of two stanzas, both the syllable count and the final vowel sounds of all lines in the two stanzas—specifically in stanza 6 and stanza 7—do not align with the *padalingsa* described by Tinggen. The number of lines in *Pupuh Mijil* in *Geguritan Runtuh Watugunung* should be six per stanza, but in this text, each stanza consists of seven lines. The final vowel sounds in each line of the stanza follow this structure:

I, ____/4u

II, _____/6i

III, _____/6a

IV, _____/10e

V, _____/10i

VI, _____/6i

VII, _ _ _ _ _//6u

Based on the above presentation of *padalingsa* in *Pupuh Mijil*, it can be concluded that the number of syllables, the final vowel sounds of each line, and the number of lines per stanza do not conform to Tinggen's description. These inconsistencies arise because the author prioritizes the coherence of the narrative by focusing on the arrangement of words within each stanza. Additionally, the author aims to maintain the use of *sor singgih basa* (Balinese linguistic hierarchy), which influences their choice of *padalingsa*.

4. Pupuh Maskumambang

Pupuh Maskumambang is characterized by an emotional tone, often expressing sadness, suffering, or, at times, romance. It is considered effective in evoking emotions (Tinggen, 1982: 35). According to Tinggen (1982: 31), the *padalingsa* of *Pupuh Maskumambang* follows this structure:

I, _ _ _ _ _/12i

II, _ _ _ _ _/6a

III, _ _ _ _ _/8i

IV, _ _ _ _ _//8a

Based on Tinggen's description of *padalingsa* in *Pupuh Maskumambang*, several inconsistencies can be found in *Geguritan Runtu Watugunung*. In certain sections of *Pupuh Maskumambang*, inconsistencies occur in the metric patterns, as illustrated below:

In *Pupuh Maskumambang*, which consists of two stanzas, both the syllable count and the final vowel sounds in all lines of the two stanzas—specifically in stanza 18 and stanza 19—do not align with the *padalingsa* described by Tinggen. The number of lines in *Pupuh Maskumambang* in *Geguritan Runtu Watugunung* should be four per stanza, but in this text, each stanza consists of five lines. The final vowel sounds in each line of the stanza follow this structure:

I, _ _ _ _/4a

II, _____/8i

III, _____/6a

IV, _____/8i

V, _____/8a

In addition to the inconsistencies mentioned above, stanza 19 and stanza 18 also exhibit variations in the final vowel sounds in line V. In stanza 19, line V ends in the vowel *e*, while in stanza 18, line V ends in the vowel *a*. As seen in the following excerpts:

Raris rauh Rsi Lumanglang (Then came Rsi Lumanglang)

(*Pupuh Maskumambang*, stanza 18, line V)

Maring gedong mglayut tekek (Inside the house, hanging tightly)

(*Pupuh Maskumambang*, stanza 19, line V)

Based on the above presentation of *padalingsa* in *Pupuh Maskumambang*, it can be concluded that the number of syllables, the final vowel sounds of each line, and the number of lines per stanza do not conform to Tinggen's description. These inconsistencies arise because the author prioritizes the coherence of the narrative by focusing on the arrangement of words within each stanza. Additionally, the author aims to maintain the use of *sor singgih basa*, which influences their choice of *padalingsa*.

5. *Pupuh Pangkur*

Pupuh Pangkur is characterized by an intense emotional tone, making it suitable for conveying serious or resolute matters (Tinggen, 1982: 35). According to Tinggen (1982: 31), the structure of *padalingsa* in *Pangkur* is as follows:

I, _____/8a

II, _____/11i

III, _____/8u

IV, _____/7a

V, _____/12u

VI, _____/8a

VII, _____//8i

Based on Tinggen's perspective on *padalingsa* in *Pangkur*, several deviations or inconsistencies are found in the *Geguritan Runtuh Watugunung*. In several instances, the *Pangkur* in this *geguritan* exhibits inconsistencies in both the number of syllables and the final vowel sound in each line. These deviations can be observed in the following excerpts:

Eda adi liu nutur teken Beli (Do not speak too much to me)

(*Pupuh Pangkur*, stanza 4, line II)

Adi Ayu tusing enyak (Why you didn't want?)

(*Pupuh Pangkur*, stanza 4, line IV)

Ngatag wadua aketi melanin Gusti (Swearing allegiance to the lord at all costs)

(*Pupuh Pangkur*, stanza 5, line II)

Anggan Watugunung akas (Watugunung transforms)

(*Pupuh Pangkur*, stanza 5, line IV)

Nyuti satria ulu empas kuku lanying (A warrior with a turtle's head and sharp claws)

(*Pupuh Pangkur*, stanza 24, line II)

Bayu runtag cokor ngejer (A restless body, trembling feet)

(*Pupuh Pangkur*, stanza 24, line IV)

Redite Kliwon Watugunung duk niki (It was Sunday *Kliwon Watugunung*, this moment in time)

(*Pupuh Pangkur*, stanza 25, line II)

Benjang semeng wawu seda (The next day, he finally passed away)

(*Pupuh Pangkur*, stanza 25, line IV)

The inconsistencies are found in stanza 4, stanza 5, stanza 24, stanza 25, and stanza 26, all of which deviate in lines II and IV. According to Tinggen, line II should contain eleven syllables, but in *Geguritan Runtuh Watugunung*, it contains twelve

syllables. Likewise, line IV, which should contain seven syllables, instead contains eight. The author intentionally altered the number of syllables to maintain the story's flow and ensure that the conveyed meaning does not deviate from the plot.

Additionally, deviations occur in stanza 16 and stanza 17. In stanza 16, line I, which should have eight syllables, instead has seven. Line II and IV, which should have 11 and 7 syllables respectively, instead have 12 and 8. In stanza 17, the only deviation occurs in line IV. These variations are intentional, allowing the author to preserve the storyline. Apart from the number of syllables, inconsistencies are also found in the final vowel sounds of certain lines in *Pupuh Pangkur*, as seen in the following excerpts:

Bayu runtak coker ngejer (The body trembles, feet shudder)

(*Pupuh Pangkur*, stanza 24, line IV)

Layone kapaid mileh (The corpse is dragged around)

(*Pupuh Pangkur*, stanza 26, line IV)

Puput kapaid malincer (Dragged until lifeless)

(*Pupuh Pangkur*, stanza 26, line VI)

The inconsistencies are found in stanza 24, line IV, and stanza 26, lines IV and VI. According to Tinggen, the final vowel in lines IV and VI of *Pupuh Pangkur* should be "a," but in *Geguritan Runtuh Watugunung*, the final vowel is "e." This deviation is due to *sor singgih basa* (language refinement) and the author's intent to prevent misinterpretation of the meaning. If there are differences from the established conventions, as seen in the examples above, they should not be considered errors. The deviations in *padalingsa* usage do not affect the overall meaning of the stanzas. Therefore, they should not be excessively debated, as they are not relevant to the primary research issue (Karmini, 2008:112).

Diah Sinta's Resistance

In the storyline of *Geguritan Runtuh Watugunung*, the character Diah Sinta feels

powerless against Watugunung. When Watugunung attempts to abduct her, she is unable to resist, believing that he is far beyond her strength. The efforts to protect the Queen prove futile—every warrior is easily slaughtered, and the royal advisor fails to save Diah Sinta, the Queen of the Kulagiri Kingdom. This is reflected in the following excerpt:

<i>Watugunung raris ngucap</i>	(Watugunung then said
<i>"Eda adi liu nutur teken beli</i>	"Do not speak too much to me.
<i>Beli ngiding uli lung</i>	I have asked you kindly,
<i>Adi ayu tusing enyak</i>	But you refused.
<i>Jani beli lakar maksa adi ayu"</i>	Now, I will force you."
<i>Puput Watugunung ngucap</i>	When Watugunung finished speaking,
<i>Raris Nyaup Diah Sinta</i>	He then seized (abducted) Diah Sinta).

(*Geguritan Runtuh Watugunung, Pupuh Pangkur, Stanza 4*)

This passage illustrates how Watugunung forces Diah Sinta into marriage. Even after discovering that she is his biological mother, he remains undeterred. This is depicted in the following excerpt:

<i>Uduh Watugunung cening</i>	(O my son, Watugunung),
<i>Cening mula putran biang</i>	(Indeed, you are my child.)
<i>Duur cening biang ngetok</i>	(I have strokes your head,)
<i>Lantas cening nilar biang</i>	(Yet you left me behind.)

(*Geguritan Runtuh Watugunung, Pupuh Semarandana, stanza 9*)

<i>Diastun sampun kadartayang</i>	(Even though it had been explained,)
<i>Watugunung ten makirig</i>	(Watugunung still refused to back down,)
<i>Nganggen rabi biang skala</i>	(Determined to make his own mother his wife,)
<i>Wireh sampun punyah paling</i>	(For he was utterly obsessed—)

Kesaktiane munyahin (His great power had driven him mad.)

(*Geguritan Runtuh Watugunung, Pupuh Sinom*, stanza 10)

The excerpt above illustrates Diah Sinta's powerlessness against Watugunung, who, despite knowing the truth that Diah Sinta is his biological mother, remains determined to make her his wife. After this event, Watugunung and Diah Sinta eventually marry. However, deep inside, Diah Sinta longs to break free from Watugunung's grasp. At this point in the narrative, she begins to resist by devising a strategy to defeat him. Diah Sinta's resistance is supported by multiple figures, as seen when *Hyang Narada* provides her with a strategy—she is to claim she has cravings and desires *Dewi Sri* to become her servant. This is reflected in the following excerpt:

Raris rauh Hyang Narada (Then came Hyang Narada)

Ngicen Diah Sinta pamargi (Providing Diah Sinta with a solution)

Dewi Sinta suksma pisan (Diah Sinta then expressed gratitude)

(*Geguritan Runtuh Watugunung, Pupuh Ginada*, stanza 12)

This passage highlights how, after receiving guidance from *Hyang Narada* on how to entrap Watugunung, Diah Sinta expresses her gratitude and promptly seeks him out. When she conveys her request, Watugunung departs for heaven to meet *God Wisnu*. This is reflected in the following excerpt:

Titiang uyang reh mangidam (I feel restless due to my cravings)

Mangidamang Dewi Sri (Craving Dewi Sri)

Jagi anggen panyeroan (I want Dewi Sri to be my servant)

(*Geguritan Runtuh Watugunung, Pupuh Ginada*, stanza 13)

"Onya ja rabin betara ("All the powerful wives of the gods)

Anggon panyeroan adi (Shall become my servants)

Nak mula alihang Beli" (I will find them for you")

Puput mabaos puniku (After saying this)
Pramangkin ida mamargi (Watugunung immediately departed)
(*Geguritan Runtuh Watugunung, Pupuh Sinom*, stanza 14)

Hyang Wisnu duka pisan (Dewa Wisnu was furious)
"Ih cai jelema mangletehin gumi ("You, human, you defile the earth,)
Solah cai buron tuhu (Your nature is like a beast.")
(*Geguritan Runtuh Watugunung, Pupuh Pangkur*, stanza 16)

A battle was inevitable; both Dewa Wisnu and Watugunung were equally strong and undefeatable. As evening approached, Watugunung arrogantly declared that Dewi Sri must be handed over to him by the next morning, and then he left the heavens.

Upon hearing that Watugunung could not be defeated by Dewa Wisnu, Diah Sinta was deeply saddened, and Dewa Wisnu felt disappointed. Witnessing this, Rsi Lumanglang arrived to aid Diah Sinta and Dewa Wisnu in uncovering Watugunung's weakness. This is reflected in the following excerpt:

Rsi Lumanglang (Rsi Lumanglang)
Mangicen pamargi singid (Provided a secret solution.)
Raris ida mlecat (He immediately departed),
Manados kakawa yukti (Transforming into a spider,)
Maring gedong nglayut tekek (Hanging tightly at Watugunung's resting place.)
(*Geguritan Runtuh Watugunung, Pupuh Maskumambang*, stanza 19)

After Rsi Lumanglang discovered Watugunung's weakness, he swiftly reported to Dewa Wisnu. This knowledge ultimately led to Dewa Wisnu's victory over Watugunung. In their fierce second battle, Dewa Wisnu, having transformed into a terrifying creature resembling a giant's turtle, successfully defeated Watugunung. Watugunung met a

gruesome end, and this victory freed Diah Sinta from his oppressive grasp.

Forms of Resistance Among Balinese Women Against Oppression

As previously discussed, issues such as oppression, violence, and incestuous marriage have been addressed through various measures to prevent their recurrence. Incestuous marriage, in particular, has received legal protection, both in customary and national law. Marriage holds significant importance in traditional societies. It is not merely a personal event between a man and a woman but also involves both families. Ideally, marriage should be a union that is accepted by all parties, adhering to social norms and regulations. However, certain marriages face challenges due to various factors, including:

A. Kinship Relations

Throughout different regions in Indonesia, marriage restrictions based on kinship vary. Some communities strictly prohibit marriages between relatives, while others encourage such unions. For instance, in Batak customary law, where kinship follows the principle of *asymmetrisch connubium*, marriage between individuals of the same *marga* (clan) is forbidden. Instead, the ideal practice follows the *manunduti* tradition, where marriage is arranged in a repeated unidirectional manner from a common ancestral source. The recipient of the *boru* (bride) is encouraged to continue selecting brides from the *hula-hula* (the bride-giver's lineage). Ideally, a man should marry his maternal uncle's daughter (*tulang*).

B. Social Status Differences

In several regions of Indonesia, remnants of feudal structures continue to influence marriage customs. Social hierarchy and status still shape marriage norms, restricting unions between individuals of different ranks. For example, in Balinese customary law, marriages where the woman belongs to a higher caste than the man are traditionally prohibited.

The Evolving Role of Balinese Women in Contemporary Society

Today, Balinese women have made significant strides toward breaking free from patriarchal constraints. Many are actively seeking to improve their quality of life, demonstrating a shift in mindset from traditional domestic roles to broader societal participation. This transformation is evident in the increasing number of Balinese women pursuing higher education. Rather than being confined to household duties, they are striving for professional and social equality. Women now assert their rights across various domains, including family life, social engagement, and even politics.

For instance, in recent Indonesian elections, numerous women ran for office to represent the people. Additionally, many women have taken on roles as educators, from teachers and lecturers to ministers. A notable example is Bintang Puspayoga, the Minister of Women's Empowerment and Child Protection (PPPA), who hails from Bali. Her position serves as a testament to women's resistance against patriarchy, proving that women can advocate for their rights and contribute to justice, even within the legal framework.

CONCLUSION

The *Geguritan Runtuh Watugunung* incorporates nine types of *pupuh*: *Sinom*, *Semarandana*, *Mijil*, *Maskumambang*, *Pangkur*, *Pucung*, *Ginada*, *Ginanti*, and *Durma*. However, the application of these *pupuh* in the text exhibits several inconsistencies or deviations from *Suara Pematut* and *Wilangan Kecap* when compared to their conventional structure as defined by *Tinggen*. These inconsistencies are classified as variations.

Diah Sinta's resistance in *Geguritan Runtuh Watugunung* is illustrated through a clear narrative structure, beginning with her initial powerlessness in confronting Watugunung, followed by the support she receives from those around her, and ultimately culminating in her liberation from Watugunung's control. This depiction can also be examined through the lens of contemporary Balinese women, who increasingly challenge and resist patriarchal structures in their pursuit of equality, peace, and well-being. Many

Balinese women today have demonstrated their ability to achieve parity with men, not only within domestic life but also in social and political spheres. This shift is not solely the result of women's resistance but is also reinforced by legal protections under both customary and national law.

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