SOUTHEAST ASIAN LANGUAGE AND LITERATURE STUDIES (SALLS)

Ambivalence, Mimicry, and Third Space among Balinese Women in Oka Rusmini's Sagra

Windi Nur Fadilah[a]
Putri Retnosari[b]
[a,b] Universitas Negeri Surabaya, Indonesia
Corresponding Author: windinur.23213@mhs.unesa.ac.id , putriretnosari@unesa.ac.id

Received: 25st August 2026
Revised:14st October 2026
Accepted: 24st October 2026
DOI: https://doi/10.55981/salls.2026.16986

ABSTRACT

This study examines how identity ambivalence is formed among Balinese female characters in Oka Rusmini's short story collection *Sagra* and how ambivalence, mimicry, and third space relate to one another within Homi K. Bhabha's postcolonial framework. Earlier scholarship on *Sagra* has relied mainly on feminist readings of gender injustice, and Bhabha-oriented studies of Indonesian fiction have not examined this collection or traced the three concepts as a connected process within individual characters. Using descriptive qualitative library research, the study collected 18 units of ambivalence, with their accompanying mimicry and third space units, from the eleven stories by reading and note-taking and analyzed them with the interactive model of Miles, Huberman, and Saldaña. The analysis identifies eight forms of ambivalence shaped by five interacting factors: the caste system, patriarchal custom, colonial and wartime legacies, modernization, and economic pressure. A trajectory analysis of four characters (Sagra, Sita, Centaga, and Jero Melati) shows that the relationship among the three concepts is neither linear nor uniform. A third space may follow recognized mimicry, appear as a fleeting moment, be built after mimicry is rejected, or result from strategic mimicry, and in some cases ambivalence does not progress beyond itself. The contribution is to trace the three concepts as a connected process within individual characters and to test them on caste, which extends feminist readings by showing how these characters negotiate identity within constraint. The findings rest on an analogy between caste and colonial power and are limited to this collection.

Keywords: identity ambivalence, mimicry, third space, postcolonial literature, Balinese women, oka rusmini

SALLS Vol. 3 No. 2 October | ISSN 3064-2019 © (2026) Windi Nur Fadilah, Putri Retnosari. Published by Research Centre for Language, Literature, and Community. This is an open access article CC BY-SA license (https://creativecommons.org/licenses/by-sa/4.0). |

Introduction

Identity in postcolonial societies is rarely settled. It shifts as individuals negotiate their position among competing systems of value, a condition that Homi K. Bhabha (1994) calls ambivalence and places in the "in-between spaces" (Bhabha, 1994, p. 2) where identity is negotiated and not simply inherited.

For women in Bali, this condition is not an abstraction. Their lives are shaped from birth by a caste system and a body of customary law that regulate whom they may marry, how they must speak and dress, and even where they will be buried (Wira et al., 2023). Ashcroft, Griffiths, and Tiffin (2003) note that the effects of colonialism extended beyond the physical control of territory to the reshaping of social hierarchy and gender relations from within. Recent literature-based research on the politics of the Balinese female body describes that body as a field of interpretation between obedience to tradition and the pursuit of agency, mediated through education, art, and social participation (Lestari et al., 2025). Putri and Kamala (2026) observe that, although Balinese women have gained ground in modern domains, patriarchal custom still restricts their access to inheritance rights, customary decision-making, and recognition of their domestic economic contribution. Official statistics show that educational participation in Bali narrows sharply at higher levels: according to Badan Pusat Statistik (2026), the net enrollment rate falls from 97.05% at the primary level to 30.55% at the tertiary level. Such figures do not measure women's autonomy directly, but they indicate that access to modern institutions remains uneven.

This tension between inherited obligation and the pursuit of self-determination is the terrain that Oka Rusmini's short story collection *Sagra* (2023 [2001]) maps in unusual depth. Rusmini, a Balinese woman writer of Brahmin descent who has built a career questioning the very caste system into which she was born, populates *Sagra* with female characters spanning multiple castes, each negotiating a distinct configuration of customary pressure, colonial legacy, and modern aspiration. The collection has drawn sustained scholarly attention, but that attention has clustered heavily around a single interpretive lens.

Previous studies of *Sagra* and of Rusmini's broader oeuvre have predominantly employed feminist frameworks that foreground gender injustice. Rokhmansyah et al. (2018) examine violence against women in several of Rusmini's short stories, including "Api Sita" and "Pesta Tubuh," two stories central to the present analysis, and conclude that female characters in these texts consistently experience violence rooted in patriarchal culture. Mutianingtyas et al. (2020) read "Api Sita" specifically through postcolonial feminism to expose the subalternity of its protagonist, while Yulistiyani (2024) surveys the entire collection for patterns of gender-based injustice. A related strand of scholarship on Balinese-inflected literature more broadly has examined cultural resistance to hegemonic discourse through a feminist lens as well (Dwipayana et al., 2024). These studies converge on a shared conclusion: Balinese women in Rusmini's

fiction are constrained, marginalized, and subjected to violence by an entrenched patriarchal order.

Outside this feminist mainstream, a smaller body of scholarship applies Bhabha's framework to Indonesian literature, though not yet to *Sagra*. In poetry, Widyaningrum et al. (2024) trace mimicry, ambivalence, and stereotype in Wiji Thukul's political poems. In the short story, Sultoni and Utomo (2021) identify hybridity, mimicry, and ambivalence in Rosyid H. Dimas's "Kupata dan Meneer Chastelein," Hardianti (2022) identifies mimicry and ambivalence in Kwee Tek Hoay's "Ruma Sekola yang Saya Impiken," Asriyansyah and Erlambang (2025) trace mimicry as a form of colonized resistance in Dwi Cipta's "Tambo Raden Sukmakarto," and Abdullah and Rabbani (2022) examine indigenous identity under colonial rule in Iksaka Banu's "Penunjuk Jalan." Ratnasari et al. (2024) find ambivalence to be the dominant condition across Banu's anthology *Semua untuk Hindia*. In the novel, Sanditama and Kurniasih (2021) trace hybridity, mimicry, and ambivalence in Candra Malik's *Layla*, Sarifah and Safitri (2023) identify forms of mimicry between natives and the Dutch in Mas Marco Kartodikromo's *Student Hidjo*, Nensilianti et al. (2025) trace liminality and ambivalence in Y.B. Mangunwijaya's *Burung-Burung Manyar*, and Faisal et al. (2023) trace ambivalence, hybridity, and mimicry in *Njai Kedasih*. Churin'in (2026), in an undergraduate thesis from the same academic program as the present study, applies the framework to a novel centered on indigenous resistance to Dutch colonial rule. Other work extends the same vocabulary beyond literary prose: Sandiawan and Purnama (2025) apply ambivalence, mimicry, third space, and metonymy of presence to the Balinese film *Made in Bali*, and Park (2023) extends third space to Fatahillah Square in Jakarta. Beyond Indonesian literary corpora, Wulandari et al. (2025) apply Bhabha's concepts of postcolonial identity and hybridity to Jhumpa Lahiri's *The Namesake*, and Brameswari et al. (2026) reread mimicry in Pramoedya Ananta Toer's *Jejak Langkah* as an active strategy for recognition and not as passive capitulation. Aveling (2010) reads Sagra's own story "Cenana" as a case of cross-caste transgression, but without Bhabha's theoretical apparatus. Most of these studies concern explicitly colonial or diasporic settings, and they generally identify the concepts side by side instead of following a single subject from ambivalence to a new position.

Taken together, the two bodies of scholarship reveal a gap. Feminist studies of *Sagra* document gender-based subordination thoroughly but, by foregrounding victimhood, leave little room for the active and strategic dimension of Balinese women's responses to it. Bhabha-oriented studies have shown the productivity of the framework on other texts, but they have not been directed at *Sagra*, and they have not consistently traced ambivalence, mimicry, and third space as a connected process within the trajectory of a single character. The theoretical novelty of this study therefore lies in two moves: it follows the three concepts through individual character trajectories, and it tests them on a local and customary hierarchy, namely caste, instead of a foreign colonizer. The study does not claim to replace feminist readings; it asks what a postcolonial reading can add to them.

Bhabha's framework supplies the vocabulary for this inquiry. Ambivalence names the condition in which dominant discourse seeks to make its subject knowable and governable while insisting on a categorical difference between dominator and dominated (Bhabha, 1994). It is treated here not as a symptom of confusion but as a productive condition that allows a subject to question and renegotiate an imposed identity (Bhabha, 1994). Mimicry is the imitation of a dominant system's values, comportment, or symbols in a manner that is almost, but never quite, complete (Bhabha, 1994); because the imitation is imperfect, it reads at once as compliance and as a subtle threat to the authority it appears to honor (Bhabha, 1994). Third space is the space of enunciation in which cultural meaning is produced and renewed through the encounter of two differing value systems (Bhabha, 1994), and its contradictory character is what makes it generative and not merely liminal (Bhabha, 1994). Bhabha does not present the three concepts as fixed stages. This study therefore treats the order ambivalence, mimicry, third space (Figure 1) as an analytical heuristic and not as a claim that every character passes through all three. In the model, ambivalence is the starting condition, mimicry is one possible response, and third space is one possible outcome, and the second row of Figure 1 lists the variations that the data are expected to test. Whether the relationship is sequential, cyclical, or context-dependent is the empirical question addressed by the third research objective below. The concepts are operationalized through three textual indicators: unresolved value tension in a character's inner speech or action; recognizable but imperfect imitation of a dominant system's attire, speech, or title; and the emergence of a position or moment that belongs wholly to neither value system in tension.

Figure 1. Conceptual Model of the Ambivalence–Mimicry–Third Space Relationship (an Analytical Heuristic, Not a Fixed Sequence)

Ambivalence *coexistence of conflicting value systems*	→	Mimicry *imperfect imitation: adaptation and resistance*	→	Third Space *new negotiated position or moment*
May persist without leading to mimicry		*May be recognized, imposed, rejected, or strategic*		*May be a durable position, a fleeting moment, a counter-ritual, or a calculated outcome*

Source: Author (2026)

Because the dominant system that a character in *Sagra* imitates is more often an internal caste hierarchy, an elite national culture, or a husband's family than a foreign colonizer, applying Bhabha's concepts requires an explicit justification. The similarities are structural. Colonial rule and caste hierarchy both sort people into unequal categories, and both mark membership through visible signs such as dress, level of speech, and title.

In both, a subject who adopts those signs without holding the corresponding status is recognized as similar but not equal. The Indonesian studies reviewed above (Abdullah & Rabbani, 2022; Faisal et al., 2023; Ratnasari et al., 2024) likewise rely on the asymmetry between imitator and imitated and not on the presence of a particular colonizer. The two systems also overlap, since colonialism reshaped existing social hierarchies (Ashcroft et al., 2003), and in "Api Sita" colonial power and patriarchal custom operate together. The differences are equally important. Caste is endogenous and religiously sanctioned, its parties share a cultural world, and it lacks the racial and imperial dimension of the colonial encounter that Bhabha theorizes. Imitation within caste can also be institutionalized, as when a *sudra* woman who marries into a *griya* receives a new title by custom. For these reasons, the study treats caste as analogous to colonial power and not as identical with it. Where a colonial referent is present, as in Sita's imitation of Japanese comportment, Bhabha's concepts are applied directly. Where it is absent, as in Sagra's imitation of *griya* dress, they are applied by analogy, and the findings are interpreted with that limit in mind. Park's (2023) extension of third space to a physical urban site shows that Bhabha's vocabulary can be applied beyond its original object when the condition of asymmetrical negotiation is preserved.

On this basis, the study poses a single research problem: how do ambivalence, mimicry, and third space relate to one another in the formation of postcolonial identity among Balinese female characters in *Sagra*? To answer it, the study aims to (1) identify the forms in which postcolonial identity ambivalence appears among these characters, (2) explain the factors that generate this ambivalence, and (3) examine, through the trajectories of four characters, whether and how ambivalence, mimicry, and third space form a connected process. Theoretically, the study extends the predominantly feminist reading of *Sagra* by offering a postcolonial account that treats its female characters as active negotiators of identity, and it tests the applicability of Bhabha's concepts to Indonesian short fiction grounded in a local caste system, a context distinct from the diasporic and colonial-administrative settings in which the framework was developed. Practically, it offers readers and future researchers a way of reading Balinese women's literary representation as a site of negotiated agency and not only of victimhood.

A postcolonial lens, instead of a purely feminist or sociological one, is used because the interest here is process. Feminist criticism names and documents subordination well, but it is less suited to explaining why a subordinated character's response so often takes the form of imperfect, self-aware imitation and not of compliance or refusal. Bhabha's three linked concepts make it possible to trace a character's movement through more than one state. The choice reflects an analytical priority and does not reject feminist insight, since, as the Results show, the same evidence supports both a feminist reading of victimization and a postcolonial reading of negotiated agency.

Methods

Research Design

This study is descriptive qualitative research in Moleong's (2017) sense, which seeks to understand a phenomenon holistically through the words and language of a natural context and not through numerical measurement. It follows a library research (*kepustakaan*) design, which suits research whose primary data source is a literary text and not data collected from human participants.

Data Source and Selection

The primary data source is Oka Rusmini's short story collection *Sagra*, in its first Gramedia Pustaka Utama printing (April 2023, 174 pages; ISBN 978-602-06-6553-5). All eleven stories were included because female characters of Balinese background occupy a central position in each, although the Balinese identity of the narrators of “Esensi Nobelia” and “Kakus” is inferred from setting and cultural reference and is not stated outright. The unit of data is a word, phrase, sentence, dialogue, or narrative segment that meets at least one of the three operational indicators defined in the Introduction. Eighteen units of ambivalence form the core data set reported in Table 1. These are the units that met the indicators most clearly and carried enough surrounding text to be interpreted without conjecture. The mimicry and third space units used in the trajectory analysis come from the same stories and are listed with the ambivalence units in Appendix A.

Data Collection

Data were collected by reading and note-taking. The eleven stories were read repeatedly and critically to locate passages that met the operational indicators. Each passage was recorded on a data card with its code (AM for ambivalence, MI for mimicry, and RK for third space, followed by a sequential number), the story title, the direct quotation, and the page number, so that every unit can be traced to the source text. A second reading of the source text was used to confirm each quotation and page reference. Direct quotations of 40 words or more are presented as indented block quotations in the original Indonesian, followed by an English gloss in brackets; shorter quotations are incorporated into the running text in quotation marks, following APA 7th-edition convention.

Data Analysis

Analysis followed the interactive model of Miles, Huberman, and Saldaña (2020), which comprises data condensation, data display, and conclusion drawing and verification. In the condensation stage, each data card was first coded by concept (AM, MI, or RK) using the operational indicators. The ambivalence units were then compared across stories and grouped according to the pair of values in tension in each passage, for example loyalty to caste against personal desire. Provisional groups were merged when they involved the same pair of values and were renamed or divided when they did not, and this process produced the eight forms of ambivalence reported below. To identify factors, each ambivalence unit was re-read in context to determine which pressures were

visible around the character, such as a caste rule, a customary expectation, or an economic constraint. A unit was coded for every factor visible in its context, which produced five categories. For the trajectories, the units belonging to the same character were ordered as they occur in the story and checked for the presence and order of ambivalence, mimicry, and third space. Data display took the form of Tables 1 and 2 and Appendix A, which link each unit to its code, story, page, quotation, concept, form, factor, and interpretation. Frequencies and percentages are used descriptively, to show how the coded units are distributed, and not for statistical generalization; with 18 units they cannot support inference to a wider population.

Trustworthiness

Two procedures supported the trustworthiness of the analysis, following the validity procedures described by Creswell and Poth (2018). The first was theoretical triangulation: Bhabha's framework was read alongside Said's (1978) account of colonial representation and Spivak's (1988) account of subaltern positionality wherever the meaning of a unit benefited from the additional lens. The second was prolonged engagement with the source text, through repeated reading from data collection to the final verification of conclusions. One limitation of the design should be stated. Because the eight forms and five factors emerged inductively from the data, another reader applying the same indicators might group some borderline units differently, particularly where a single passage indicates more than one form. The second reading and cross-checking reduced this risk but did not remove it, and the classification was not tested by a second coder.

Result

Eight Forms of Identity Ambivalence

Reading across the eleven stories identified eight forms of identity ambivalence among the collection's female characters. Table 1 shows how the 18 coded units are distributed across these forms, and Appendix A links every unit to its code, story, page, quotation, concept, form, factor, and interpretation. The forms are presented below in descending order of the number of units that support them, and in each case the textual evidence is given before its interpretation.

Table 1. Distribution of Forms of Identity Ambivalence among Balinese Female Characters in *Sagra* (n = 18 Units)

No	Form of Ambivalence	Representative Character(s)	N	%	Unit Codes
1	Caste loyalty vs. personal desire	Sagra	3	16.7	AM-01 to AM-03
2	Customary values vs. modernity	Dayu Bulan, Dayu Ratih	3	16.7	AM-04 to AM-06
3	Body as object vs. strategic instrument	Ni Luh Putu Sita	3	16.7	AM-07 to AM-09

4	Incomplete caste status	Centaga, Cenana	2	11.1	AM-10, AM-11
5	Performing Indonesian-ness vs. ferign symbols	Ibu Pembesar, Ibu yang Terhormat	2	11.1	AM-12, AM-13
6	Personal idealism vs. domestic obligation	Narrator of “Esensi Nobelia”	2	11.1	AM-14,AM-15
7	Western rationality vs. local instinct	Narrator of “Kakus”	2	5.6	AM-16,AM-17
8	Caste mobility through marriage	Jero Melati	1	10.0	AM-18
	TOTAL		18	100	

Source: Author (2026)

Note. Percentages describe the distribution of coded units and are not statistical estimates. Unit codes refer to Appendix A.

Three forms (caste loyalty versus personal desire, customary values versus modernity, and the body as object and instrument) account for nine of the 18 units, which is exactly half, and the remaining five forms are supported by one or two units each. This distribution reflects the emphasis of the data set and is not a measure of analytical importance, so the less frequent forms should not be read as marginal. For the same reason, the evidence for each form is presented below with page references and can be checked against Appendix A.

The first form, caste loyalty versus personal desire, is supported by three units, all from the title story. Its evidence appears in the scene in which Ida Ayu Pidada instructs Sagra on how to raise the family's heir, and in Sagra's recollection of her mother's earlier request that she serve the *griya* (Rusmini, 2023, pp. 78–79):

> *“Jangan sembarangan merawat cucuku, Sagra. ... Jaga dia sebagai bangsawan. Jangan kotori darah birunya. Kau paham?!” Sagra mengangguk. Dia paham kedudukannya. Sagra juga paham, sebagai wang jero, pelayan perempuan, dia harus tahu diri. ... “Meme titipkan kau pada keluarga griya, Sagra. Hanya kau yang diinginkan keluarga Pidada. ... Kau harus berbakti pada keluarga itu. Paham?!” “Aku tidak mau!” bantah Sagra sengit.* (Rusmini, 2023, pp. 78–79)
>
> [“Don't be careless raising my grandchild, Sagra. ... Look after her as a noblewoman. Never let her blue blood be sullied. Understand?!” Sagra nodded. She understood her place. Sagra also understood that, as a wang jero, a female servant, she had to know her place. ... “Mother entrusted you to the griya family, Sagra. You are the only one the Pidada family wants. ... You must devote yourself to that family. Understand?!” “I don't want to!” Sagra retorted sharply.]

Sagra openly refuses her mother (“Aku tidak mau!”) yet accepts Pidada's

instruction without protest. Elsewhere she reflects that life in the *griya* means that she no longer has the right to hold a dream as a human being (*Tinggal di griya, berarti Sagra tidak lagi berhak memiliki impian sebagai manusia*, p. 80), even as she feels "rasa cinta yang dalam" ["a deep love"] for the family (p. 78). Duty, attachment, and an unmet desire for self-determination therefore coexist in her, and her position belongs fully neither to servitude nor to kinship.

The second form, customary values versus modernity, is supported by three units from two stories. In "Ketika Perkawinan Harus Dimulai," Dayu Bulan, an unmarried woman of thirty, is pressed by those around her to marry. They ask, *Apa artinya karier sukses bila tanpa laki-laki?* ["What is a successful career worth without a man?"], and she answers with a question of her own, *Kenapa orang-orang selalu mengusik bila seorang perempuan memutuskan hidup sendiri?* ["Why do people always interfere when a woman decides to live alone?"] (Rusmini, 2023, p. 101). In "Putu Menolong Tuhan," the narrator, whom her husband calls Ratih (p. 127) and whom her sisters-in-law name Dayu Ratih (p. 134), plants seven hibiscus cuttings of her own choosing in her husband's family garden. Her mother-in-law rejects her choice of colors, and the whispers of the household accuse her: *aku dituduh sakti. Aku menanam kekuatan agar bisa berkuasa* ["I was accused of being a sorceress. That I was planting power in order to seize control"] (p. 130). The same suspicion later reaches her by name: *Dayu Ratih itu mau berkuasa di rumah ini?* ["Does Dayu Ratih want to take power in this house?"] (p. 134). In both cases the surrounding community neither rejects the woman's modern conduct outright nor accepts it. It reads that conduct through a traditional lens, as a failure to marry in the first case and as an illegitimate claim to power in the second, while the characters themselves, for most of their stories, neither renounce their independence nor openly defy their families. Modernity here produces ambivalence, and not simple liberation or simple suppression.

The third form, the body as an object of power and, at the same time, a strategic instrument, is supported by three units and is most sharply drawn in Ni Luh Putu Sita in "Api Sita." Sawer, a courier of the resistance, tells her, *Nanti malam aku akan menyamar jadi sekaa Joged Bumbung. Kau kan bisa menari Joged Bumbung. Menarilah dengan gaya merangsang* ["Tonight I will disguise myself as part of a Joged Bumbung troupe. You can dance the Joged Bumbung. Dance provocatively"] (Rusmini, 2023, p. 70), so that she can win over the Japanese official Hosikaga Watagama. Sita sees this as selling her body once more (*Lagi-lagi aku harus jual tubuhku!*, p. 71), and she later describes herself as made to act *seperti perempuan gila, tanpa harga diri* ["like a madwoman, without self-respect"] for the sake of the documents she obtains (p. 73). Read through Bhabha's ambivalence, the body appears at once as a site of victimization, controlled by the occupying official and by the resistance that sends her, and as a site of contestation that Sita eventually directs toward her own ends.

The fourth form, incomplete caste status, is supported by two units, one each for Centaga and Cenana. Centaga, who dances among the girls of a *griya*, describes herself as a noblewoman who is *tidak lengkap* ["incomplete"] because she has no right to the title

Ida Ayu (Rusmini, 2023, p. 37), and her leg is judged too imperfect for the sacred *Rejang* dance. An old man refuses her with these words:

> *"Ini upacara suci. Kalau kau ikut menari, upacara di pura akan tercemar. Wabah penyakit akan menyerang desa kita. Upacara ini harus sempurna. Makanya, penari-penarinya juga harus sempurna, harus memiliki kaki yang lengkap. Jangan merusak upacara ini, Centaga," kata laki-laki itu dengan wajah mengeras.* (Rusmini, 2023, p. 42)
>
> ["This is a sacred ceremony. If you join the dance, the temple ritual will be defiled. Plague will strike our village. This ceremony must be perfect. That is why the dancers, too, must be perfect – they must have whole legs. Do not ruin this ceremony, Centaga," the man said, his face hardening.]

Cenana, the daughter of a Brahmin father and a *sudra* mother who was already five months pregnant when she married, is not recognized as Ida Ayu: *Di depan namanya tidak ada gelar Ida Ayu, padahal bapaknya seorang Ida Bagus. Menurut logika, bila anak Ida Bagus itu perempuan, otomatis berhak menyandang gelar Ida Ayu. Tetapi, itu tidak berlaku bagi Cenana* ["Her name carried no title of Ida Ayu, even though her father was an Ida Bagus. By rights, a daughter of an Ida Bagus should automatically hold the title Ida Ayu. But this did not apply to Cenana"] (Rusmini, 2023, p. 154). She must also address everyone in the *griya* in refined speech, while other children may answer her in coarse language (p. 154). In both cases the character is neither expelled from her caste position nor fully accepted in it. Centaga is a noblewoman without the title and without the bodily perfection that the ritual demands, and Cenana remains in the *griya* with her rights as a family member withdrawn (*haknya sebagai keluarga dicabut*, p. 154).

The fifth form, the performance of Indonesian-ness set against the private consumption of foreign symbols, is supported by two units from "Harga Seorang Perempuan." Ibu Pembesar, the leading official's wife in her region, says that she must set an example in loving domestic products and insists that her perfume must reflect Indonesia, although she admits in a whisper that it is a gift from a French guest (Rusmini, 2023, p. 24). Her model is Ibu yang Terhormat, a national-level superior who urges an exhibition audience, *Cintailah produk dalam negeri* ["Love domestic products"] (p. 28), while wearing a gown by the designer Nino Cerruti (p. 29). Ibu Pembesar then follows the same strategy: she dresses in a gown made to resemble a *kebaya* that is also a Cerruti design, and she wonders who will ever know (p. 30). The contradiction operates at the level of a national elite that performs authenticity for a public audience, and the imitation of a superior's conduct by a subordinate adds a mimetic layer within the elite itself.

The sixth form, personal idealism versus domestic obligation, is supported by two units from "Esensi Nobelia." The narrator, who earns money by writing commissioned texts, states that *Ada idealisme yang kupertaruhkan pada setiap baris tulisanku* ["There is an idealism I stake on every line I write"] and accepts the cost of that choice: *Inilah konsekuensi yang harus kuambil* ["This is the consequence I must accept"] (Rusmini, 2023, p. 1). The cost is concrete. While she tries to finish a commissioned text, the image of her

daughter's belly appears on her computer screen (*Yang muncul justru bayangan perut anakku melingkar di layar komputer*, p. 8). Her idealism and her obligations as a mother and earner do not cancel each other, and the story leaves them in tension. The story refers to Ubud and Kuta (p. 3), but the narrator's own ethnic and religious background is not stated, and she is shown learning Islamic prayer (p. 10), so her place among the Balinese characters is tentative.

The seventh form, Western-derived rationality versus local instinct, is supported by two units from "Kakus." The narrator, a mother, listens to her husband present their son's behavior in the language of Western social theory, for example Weber's *zweckrationalität* (Rusmini, 2023, p. 14), and begs him, *Hentikan omonganmu tentang peradaban itu. Di rumah ini sudah terlalu banyak teori* ["Stop your talk about civilization. There is already too much theory in this house"] (pp. 14–15). Her response grows into a bodily fantasy in which she craves and eats the letters of books and wants to see whether the brains of thinkers are *kakus-kakus intelektual orang-orang luar* ["intellectual latrines of outsiders"] (p. 21). The refusal is irrational on its surface, but it can be read as a symbolic rejection of an inherited epistemology that privileges abstract theory over lived maternal knowledge. The narrator's link to Bali is inferred from references to Balinese ritual and painting in the story (pp. 15, 17) and is not stated outright.

The eighth form, caste mobility through marriage, is supported by one unit from "Pemahat Abad." Ni Luh Putu Sari, born a *sudra*, must take the name Jero Melati when she marries into the *griya* of a Brahmin family (Rusmini, 2023, pp. 114–115). This is the thinnest of the eight forms in evidence, and its interpretation rests on the perspective of Kopag, her blind brother-in-law, who regards her as *pemain sandiwara yang ulung* ["an accomplished actress"] (p. 115). The ambivalence indicated here is not an inner refusal, as with Sagra, but the cost of a deliberate exchange in which a new standing is gained by giving up an earlier name, and this reading holds only as far as Kopag's account can be trusted.

These eight forms indicate that identity ambivalence in *Sagra* is not confined to a single axis of caste subordination but recurs across structurally distinct domains while sharing a common logic: two value systems occupy the same character at once, and neither fully displaces the other. The scale differs from form to form. Caste loyalty operates at the level of one character's relationship to one household, whereas the performance of Indonesian-ness in "Harga Seorang Perempuan" operates at the level of a national elite performing authenticity for a public audience. An account that flattens these scales into a single mechanism would obscure the structural variety that the eight-form classification is designed to show.

Factors Surrounding Ambivalence

The eight forms of ambivalence appear in contexts shaped by five factors: the Bali caste system, patriarchal custom, the legacy of Dutch colonialism and Japanese occupation, modernization and expanded access to education, and economic or class-based pressure. These factors are not treated as causes in a strict sense, since a literary

text does not allow a cause to be isolated or tested. They are read as contextual conditions that the text makes visible around each unit and that interact with one another. Each unit was coded for every factor visible in its context, so that one unit may carry more than one factor. Table 2 shows how the factors are distributed across the eight forms.

Table 2. Factors Coded for Each Form of Ambivalence (Number of Units)

No	Form of Ambivalence	Units	Caste	Patriarchy	Colonial / wartime	Modernization / education	Economic / class
1	Caste loyalty vs. personal desire	3	3	1	–	–	1
2	Customary values vs. modernity	3	2	3	–	1	–
3	Body as object vs. strategic instrument	3	–	1	3	–	1
4	Incomplete caste status	2	2	2	–	–	–
5	Performing Indonesian-ness vs. foreign symbols	2	–	–	–	2	2
6	Personal idealism vs. domestic obligation	2	–	1	–	1	2
7	Western rationality vs. local instinct	2	–	–	1	2	–
8	Caste mobility through marriage	1	1	–	–	–	1
	Units coded for the factor	18	8	8	4	6	7

Source: Author (2026)

Note. A unit may carry more than one factor, so counts are not additive across columns. A dash means that no unit of that form was coded for the factor.

Caste and patriarchal custom, each coded for eight of the 18 units, are the most frequent factors and function as the structural conditions that define the positions in tension. Caste underlies Sagra's servitude to the *griya* (Rusmini, 2023, pp. 78–79), the purity requirement that bars Centaga from the sacred *Rejang* (pp. 41–42), and the title restriction that marks Cenana's incomplete belonging (p. 154). Patriarchal custom is visible in the pressure on Dayu Bulan to marry (p. 101), in the reading of Dayu Ratih's garden as a bid for power (pp. 130, 134), and in the use of Sita's body (p. 70).

Colonial and wartime legacies, coded for four units, shape the conditions under which the body becomes both object and instrument. In “Api Sita,” Sita's mother, Luh Sagrep, sells her body to a Dutch administrator in order to obtain data for the resistance (pp. 65–66), and Sita herself is later kept as the concubine of a Japanese official (pp. 72–73). Beyond the coded units, the author's note to “Pesta Tubuh” places that story in the same wartime context by identifying its exploited girls with the *jugun ianfu*, the women forced into sexual service during the Japanese occupation (p. 58).

Modernization and education, coded for six units, do not act as a straightforward

liberating force. In “Ketika Perkawinan Harus Dimulai,” Dayu Bulan's independent, unmarried life is set against mounting customary pressure to marry (Rusmini, 2023, p. 101). Her independence does not resolve older forms of ambivalence; it produces a new one, specific to unmarried, self-sufficient women who depart from the marital timeline that their families expect. A parallel appears in “Putu Menolong Tuhan,” where Dayu Ratih's choice of her own garden flowers, a small act of personal taste, is reinterpreted by her in-laws as an illegitimate, quasi-magical bid for domestic power (p. 130), and the same accusation is later repeated by name (p. 134).

Economic and class pressure, coded for seven units, is the more diffuse factor. It is visible in the promise of food and a funeral rite by which Sagra's mother secures her place in the *griya* (Rusmini, 2023, p. 79), in the narrator's need for commissioned income in “Esensi Nobelia” (p. 8), in the elite performance of authenticity in “Harga Seorang Perempuan,” where class status and not caste alone generates the contradiction between nationalist rhetoric and cosmopolitan consumption (pp. 24, 28–30), and in Jero Melati's rise through marriage (pp. 114–115), whose result is made visible when she later spends the household's money, earned by Kopag's sculpture, as she wishes (p. 121).

Read together, the five factors indicate that ambivalence in *Sagra* is overdetermined: no single character's conflict can be traced to caste, patriarchy, or colonial legacy alone, but typically to a combination of these acting at once. Outside the literary domain, Wira et al. (2023) similarly document that caste and patriarchal custom jointly, and not separately, constrain Balinese women's lives in contemporary society, which lends external plausibility to the configuration identified here.

Overdetermination has a further implication. Because the factors interact, weakening one of them does not straightforwardly resolve a character's ambivalence; it tends to shift the ambivalence into a new configuration. Dayu Bulan's case suggests this pattern. Her education and independent livelihood address the economic and educational dimension of her position, yet they coexist with, and may sharpen, the customary pressure to marry, since an unmarried woman who has built an independent life is a more visible departure from expectation (pp. 101–102). The text does not state this link directly, and the reading is an inference from the pressures voiced in the story. The factors should therefore be read as interacting conditions whose combined configuration shapes the form that ambivalence takes for a given character, and not as independent variables whose removal would end that character's conflict.

Ambivalence, Mimicry, and Third Space in Four Character Trajectories

To examine whether ambivalence, mimicry, and third space form a connected process, this section traces four characters whose data contain all three concepts: Sagra, Sita, Centaga, and Jero Melati. Each trajectory is presented in the same order, namely ambivalence, mimicry, and third space with the textual evidence for each, and is followed by an interpretation that separates what the text states from what the analysis infers. A comparative synthesis follows the four cases.

For Sagra, the ambivalence is the one discussed above (Rusmini, 2023, pp. 78–80):

a tension between duty to the family and the wish to be more than a servant. Mimicry appears when, told by her mother to wash the pink brocade *kebaya* that the *griya* family had given to Luh Sewir, Sagra tries it on and for the first time sees herself as beautiful (p. 80):

> *Ternyata aku cantik. Lihat kulitku! Begitu putih. Kilau merah kebaya itu menambah kesegaran pada tubuhku. ... Aku memiliki seluruh keindahan perempuan. Aku terlalu cantik.* (Rusmini, 2023, p. 80)
>
> ["So I am beautiful. Look at my skin! So fair. The crimson gleam of the kebaya makes my body glow even more. ... I possess a woman's whole beauty. I am too beautiful."]

A third space follows. In a silent address to her dead lover Jegog, Ida Ayu Pidada admits that she has smeared a false nobility on her own child, Cemeti, and that Sagra is in fact the daughter of Pidada's husband and Luh Sewir, and therefore *yang sesungguhnya seorang bangsawan* ["the one who is truly a noblewoman"] (p. 98). In the next scene she tells Sagra, *Mulai sekarang, kau kuanggap bagian dari keluargaku!* ["From now on, I consider you part of my family!"] and binds her to secrecy: *Kekeluargaan kita adalah rahasia* ["Our kinship is a secret"] (p. 99). Sagra thus occupies a position that is neither servant nor acknowledged kin, and the text gives no sign that she knows the reason. In Pidada's own account, the roles of original and copy are also reversed: Cemeti, who carries the title Ida Ayu, is the child of Pidada and the commoner Jegog, whereas Sagra, the servant, is the daughter of Pidada's husband (p. 98). The text does not say that the *kebaya* episode causes Pidada's decision, so the link between mimicry and third space in this trajectory is an analytical inference about sequence and not a causal claim made by the story.

For Sita, the sequence is compressed into a single high-stakes episode that involves two performances. Her ambivalence, the body as both colonized object and instrument of resistance (pp. 70–73), first appears through mimicry imposed on her: the Japanese official makes her wear a kimono and treats her as an ornament (p. 72). Mimicry then becomes strategic when Sawer asks her to dance provocatively and to act as a playful, innocent, and shy young girl (pp. 70–71). Later, Sita dresses herself in a *furisode* kimono and makes herself up *benar-benar seperti geisha yang sesungguhnya* ["truly like a real geisha"] (p. 74), this time not for the Japanese official but to receive Sawer, the courier who had used her, before she stabs him with a samurai sword (p. 74). Unlike Sagra's, Sita's third space is not a durable social position but a moment in which a welcome performed and a retribution concealed coincide. The text frames the moment through Sita's own grievance, since she has recently learned that Sawer is about to marry (p. 73), so reading her final act as mimicry used for retribution is an interpretation. Third space here is temporally fleeting and not institutionally stabilized, a distinction that matters for how third space should be theorized in short fiction, where narrative compression can collapse a sequence that, in a novel, might unfold across chapters.

For Centaga, the sequence is reordered by the non-chronological telling of the

story. Her ambivalence is that of an "incomplete" noblewoman (p. 37) whose left leg is judged unfit by the purity standard of ritual dance (pp. 41–42). Her mimicry takes the form of dancing despite that judgment. She dances at her family's temple altar with a faltering step and prays that *taksu* will flow into her *dagingku yang lumpuh ini* ["this paralyzed flesh of mine"], while her teacher, Luh Karni, encourages her (p. 41). At the age of twelve she had wanted to dance the sacred *Rejang*, and an old man refused her (p. 42). The two settings should be distinguished: her dancing is tolerated at the family temple and by her teacher but rejected in the public sacred ritual. It is that rejection, the failure of mimicry in the public ritual, that precedes the construction of a new third space:

> *"Inikah potongan daging milik laki-laki itu? ... Aku tak ingin memakainya lagi!" Centaga berkata penuh geram. Lalu, dengan penuh perasaan, dipotongnya kaki kirinya. Darah menetes, Centaga mengusap seluruh tubuhnya yang telanjang dengan darahnya. ... "Aku telah kenakan busana tari dari darahku, lengkap dengan bunganya," gumam Centaga.* (Rusmini, 2023, p. 43)
>
> ["Is this the piece of flesh that man wants? ... I no longer wish to wear it!" Centaga said with fury. Then, with deep feeling, she cut off her own left leg. Blood dripped as Centaga smeared her whole naked body with her own blood. ... "I have now put on a dance costume made of my own blood, complete with its flowers," Centaga murmured.]

She cuts off her left leg and performs a private dance ritual with her blood and the severed limb, outside any official ceremony (p. 43). In this way she builds a third space through self-authored ritual and not through social recognition, and the act is costly, which shows that a third space can be reached through loss. Where Sagra and Sita reach a third space after mimicry that is recognized, even provisionally, Centaga reaches hers after her mimicry is rejected in the public ritual, and she is left to construct a counter-system of her own.

Jero Melati supplies a fourth variant. Her ambivalence lies in the exchange of her birth name, Ni Luh Putu Sari, for the title Jero Melati upon her marriage into a Brahmin family (Rusmini, 2023, pp. 114–115). Her mimicry is described by her brother-in-law Kopag as that of *pemain sandiwara yang ulung* ["an accomplished actress"] who pursues her ambition to enter a Brahmin household and takes the role of a Brahmin man's wife seriously (p. 115). Her third space is a secure position: she no longer nags the household, spends Kopag's earnings as she wishes, and proposes that Kopag marry her own sister, asking the servant Gubreg to persuade him (p. 121). This reading rests on the focalization of Kopag and Gubreg, since the story gives Jero Melati no inner voice, so the claim that her mimicry is deliberate is an attribution by other characters and is stated here with that limit. If the attribution is accepted, hers is a third space reached through calculated performance and not through gradual negotiation, compression, or rejection.

Comparing the four trajectories indicates that the relationship among ambivalence, mimicry, and third space in *Sagra* is neither linear nor uniform, and the data

point to a context-dependent relationship and not to a fixed sequence or a cycle. For Sagra, mimicry is followed by a favorable third space that depends on another person's decision. For Sita, mimicry, first imposed and then strategic, is followed by a momentary third space. For Centaga, the third space follows the rejection of mimicry. For Jero Melati, it follows mimicry used as strategy. The relationship can also stop at ambivalence: Dayu Bulan's unmarried independence meets persistent pressure to marry, and her story ends with questions that she does not resolve (pp. 101, 110), so the data contain ambivalence that is not followed by mimicry. Third space, correspondingly, does not always take the form of a stable position. It may be a durable relationship, a single decisive moment, a self-authored counter-ritual, or the outcome of a calculated performance. This variation extends Bhabha's (1994) own account of third space as contradictory and unstable by showing what forms that instability can take in a specific corpus. It also bears on whether mimicry that fails can lead to a third space. For Bhabha (1994), mimicry is menacing because it is almost the same but not quite, and the menace arises from the gap between copy and model. Mimicry that is refused, as Centaga's is in the sacred ritual, exposes that gap more sharply than mimicry that is accepted, and the refusal closes off belonging within the existing order. The third space that Centaga builds is not produced by the failure itself but by her response to it, so the claim made here is that failed mimicry can be the occasion for a third space and not that it generates one.

The trajectories also differ in how much agency the text supports, and three categories help to keep the claims proportionate. Agency in the fuller sense, a choice that the character herself makes and narrates, is best supported where she speaks in her own voice: Sita's final act is narrated through her own grievance (p. 73), and Centaga's act is accompanied by her own words (p. 43). Even these acts occur under severe constraint, since Sita's options are set by the occupation and by Sawer, and Centaga's alternative to dancing is exclusion. Strategic adaptation, in which a character uses an existing system to improve her position without challenging it, fits Jero Melati, although the evidence for it comes only from other characters. Constrained response, in which behavior is shaped mainly by what the system allows, fits Sagra, whose third space depends on Pidada's decision, and Dayu Bulan, whose ambivalence remains unresolved. These labels are analytical and overlap, and a single character may show more than one.

These findings can be set against the earlier scholarship reviewed in the Introduction. Feminist readings document subordination and violence in Rusmini's fiction (Mutianingtyas et al., 2020; Rokhmansyah et al., 2018), and the present data confirm that constraint: Sita's body is sold, and Centaga's alternative to dancing is exclusion. The trajectories add that, within such constraint, characters also perform imitation that is self-aware, which parallels Brameswari et al.'s (2026) reading of mimicry in *Jejak Langkah* as an active strategy for recognition and not as passive capitulation. Where Ratnasari et al. (2024) find ambivalence to be the dominant condition in colonial-era stories, the data here locate the imitated system in caste, a husband's family, and an elite national culture, and they include a case, Dayu Bulan, in which ambivalence is not

followed by mimicry. Aveling (2010) reads “Cenana” as cross-caste transgression; the incomplete caste status coded here is consistent with that reading, and the present analysis adds the question of how a character responds to that status.

The variation among the four outcomes suggests a pattern worth testing: the stability of a third space appears to depend on who controls the terms of recognition at the moment of mimicry. Jero Melati controls her performance and reaches a comparatively stable position; Sita acts under duress with little time to plan, and her third space is momentary; Centaga's alternative to dancing is exclusion, and her third space is a physical sacrifice and not a social negotiation. Sagra complicates the pattern, because her position is stable although it depends on Pidada's decision and not on her own control. The pattern is therefore offered as a hypothesis and not as a finding, since four trajectories within a single collection cannot establish it.

Conclusion

This study asked how ambivalence, mimicry, and third space relate to one another in the formation of postcolonial identity among Balinese female characters in *Sagra*. Three findings answer the question. First, identity ambivalence appears in eight forms that span caste, customary values, the body, public performance, domestic obligation, epistemology, and marriage, and it operates at the level of the household, the community, and the national elite. Second, five interacting conditions (caste, patriarchal custom, colonial and wartime legacy, modernization, and economic pressure) surround these forms, and none acts alone. Third, the relationship among the three concepts is context-dependent: mimicry may be recognized, imposed, rejected, or strategic, a third space may be durable, momentary, self-authored, or calculated, and ambivalence may persist without leading to either.

These findings qualify the view of the collection's female characters as passive victims, the frame implicit in much feminist scholarship on it (Mutianingtyas et al., 2020; Rokhmansyah et al., 2018; Yulistiyani, 2024). They do not set that scholarship aside, since the same evidence supports a feminist reading of gender injustice, but they add a reading that attends to strategic response within constraint. The study also shows that Bhabha's three concepts can be applied to Indonesian short fiction rooted in a local caste hierarchy, a setting that differs from the explicitly colonial narratives to which they have mainly been applied (Abdullah & Rabbani, 2022; Faisal et al., 2023; Hardianti, 2022; Nensilianti et al., 2025; Ratnasari et al., 2024; Sanditama & Kurniasih, 2021; Sultoni & Utomo, 2021; Widyaningrum et al., 2024), and it is consistent with Sandiawan and Purnama's (2025) application of the same concepts to Balinese film. The contribution is interpretive. It rests on an analogy between caste and colonial power whose limits are stated in the Introduction.

Two kinds of limitation should be distinguished. The limitations of the findings concern the data. Three of the eight forms rest on nine of the 18 units and the other five on one or two units each, so statements about the less frequent forms are indicative. Some readings depend on the focalization of other characters, as for Jero Melati, or on setting

and cultural reference and not on a stated Balinese identity, as for the narrators of “Esensi Nobelia” and “Kakus,” and the narrator of the former is shown learning Islamic prayer (Rusmini, 2023, p. 10), so her inclusion is tentative. The link between control at the moment of mimicry and the stability of a third space remains a hypothesis. The limitations of the study concern its design. The data come from a single collection and cannot be generalized to Rusmini's other works or to Balinese literature, the classification was made by one analyst and has not been checked by a second coder, and the application of Bhabha's concepts to caste is analogical.

Future research could extend the analysis to Rusmini's novels, test the proposed relationship between control at the moment of mimicry and the stability of a third space on a larger corpus, and have the classification coded independently by more than one reader. A comparison with visual and performative media that depict Balinese identity, as suggested by Sandiawan and Purnama's (2025) study of film, would also show whether the four patterns identified here depend on the short story form.

Declaration

Author Contribution

Conceptualization: W.N.F. and P.R.; Methodology: W.N.F.; Investigation: W.N.F.; Data curation: W.N.F.; Formal analysis: W.N.F.; Validation: P.R.; Visualization: W.N.F.; Writing – original draft: W.N.F.; Writing – review and editing: W.N.F. and P.R.; Supervision: P.R.

Funding Statement

This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

Competing Interest

The authors declare that they have no financial or non-financial competing interests relevant to this work.

Generative AI and AI-Assisted Technologies in the Manuscript Preparation Process

During the preparation of this revised manuscript, the authors used a generative AI tool to assist with language editing and with drafting passages of the revision in response to the reviewers’ comments. The data collection and coding were carried out by the authors. After using this tool, the authors reviewed and edited the content as needed and take full responsibility for the published article.

References

Abdullah, R. D., & Rabbani, I. (2022). Identitas tokoh pribumi dalam cerpen “Penunjuk Jalan” karya Iksaka Banu: Kajian pascakolonial Homi K. Bhabha. *MIMESIS, 3*(1), 10–23. https://doi.org/10.12928/mms.v3i1.5247

Ashcroft, B., Griffiths, G., & Tiffin, H. (2003). *The empire writes back: Theory and practice in post-colonial literatures* (2nd ed.). Routledge.

Asriyansyah, A., & Erlambang, E. (2025). Wajah ganda kolonialisme dan mimikri

 © (2026) Putri Retnosari, Windi Nur Fadilah. Published by Research Centre for Language, Literature, and Community. This is an open access article CC BY-SA license (https://creativecommons.org/licenses/by-sa/4.0). |

subjek terjajah dalam cerpen “Tambo Raden Sukmakarto” karya Dwi Cipta. *Sintesis, 19*(2), 114–124. https://doi.org/10.24071/sin.v19i2.13465

Aveling, H. (2010). Outcaste by choice: Re-genderings in a short story by Oka Rusmini. *PORTAL: Journal of Multidisciplinary International Studies, 7*(2), 1–17. https://doi.org/10.5130/portal.v7i2.1416

Badan Pusat Statistik. (2026). *Angka partisipasi murni (APM) Provinsi Bali menurut jenjang pendidikan dan jenis kelamin (persen), 2025*. https://bali.bps.go.id/id/statistics-table/2/Nzkjmg==/angka-partisipasi-murni-apm-provinsi-bali-menurut-jenjang-pendidikan-dan-jenis-kelamin.html

Bhabha, H. K. (1994). *The location of culture*. Routledge.

Brameswari, C., Suwanto, G. E., & Aji, G. F. S. (2026). Looking for recognition: Mimicry as a strategy for equality in Pramoedya Ananta Toer's Jejak Langkah. *Journal of Language and Literature, 26*(1), 169–179. https://doi.org/10.24071/joll.v26i1.168

Churin'in, N. M. (2026). *Representasi perlawanan pribumi terhadap kolonial dalam novel 1890 karya Ayu Dewi (Kajian poskolonialisme Homi K. Bhabha)* [Undergraduate thesis, Universitas Negeri Surabaya]. Digilib Universitas Negeri Surabaya.

Creswell, J. W., & Poth, C. N. (2018). *Qualitative inquiry and research design: Choosing among five approaches* (4th ed.). SAGE Publications.

Dwipayana, A., Tantri, A. A. S., & Sudiana, I. N. (2024). Perlawanan kultural terhadap wacana hegemonis: Kajian wacana feminisme dalam karya sastra berwarna lokal Bali. *Prasi, 19*(2), 155–169. https://doi.org/10.23887/prasi.v19i02.78585

Faisal, F., Mahmudah, M., & Aprilia, R. (2023). Dampak kolonialisme pembentukan identitas budaya Indonesia dalam novel Njai Kedasih: Poskolonial Homi Bhabha. *Titik Dua: Jurnal Pembelajaran Bahasa dan Sastra Indonesia, 2*(2), 113–125. https://doi.org/10.59562/titikdua.v2i2.24068

Hardianti, S. (2022). Mimikri dan ambivalensi dalam cerpen “Ruma Sekola yang Saya Impiken” karya Kwee Tek Hoay. *Nusa, 17*(2), 208–220. https://doi.org/10.14710/nusa.17.2.83-95

Lestari, N. M. P., Erviantono, T., & Noak, P. A. (2025). Politik tubuh perempuan di Bali: Kajian literatur atas relasi kuasa, identitas budaya, dan ruang gerak sosial. *Triwikrama: Jurnal Ilmu Sosial, 10*(9), 51–60. https://doi.org/10.9963/hy5k6x69

Miles, M. B., Huberman, A. M., & Saldaña, J. (2020). *Qualitative data analysis: A methods sourcebook* (4th ed.). SAGE Publications.

Moleong, L. J. (2017). *Metodologi penelitian kualitatif* (Rev. ed.). Remaja Rosdakarya.

Mutianingtyas, I., Upartini, D. P., & Badri. (2020). Subalternitas perempuan Bali dalam cerpen Api Sita karya Oka Rusmini: Kajian feminisme pascakolonial. *Jurnal Wanita dan Keluarga, 1*(2), 50–62. https://doi.org/10.22146/jwk.1119

Nensilianti, Ridwan, & Istiqamah, P. N. (2025). Liminalitas dan ambivalensi dalam novel Burung-Burung Manyar karya Y.B. Mangunwijaya: Poskolonialisme Homi K. Bhabha. *Prosodi: Jurnal Ilmu Bahasa dan Sastra, 19*(1), 17–26. https://doi.org/10.21107/prosodi.v19i1.25463

Park, J. (2023). Postcolonial pessimisms and alternative spatial practices: Critical interpretation of the concept of the third space through the case of Fatahillah Square, Indonesia. *TRaNS: Trans-Regional and -National Studies of Southeast Asia, 12*(2), 145–155. https://doi.org/10.1017/trn.2023.10

Putri, P. W., & Kamala, L. D. A. B. (2026). Emansipasi perempuan Bali di tengah cengkeraman adat patriarki: Analisis feminisme. *Wathan: Jurnal Ilmu Sosial dan Humaniora, 3*(1), 182–197. https://doi.org/10.71153/wathan.v3i1.469

Ratnasari, A., Wahab, M., & Muhri, M. (2024). Postkolonialisme dalam antologi cerpen Semua untuk Hindia karya Iksaka Banu: Kajian teori Homi K. Bhabha. *SeBaSa, 7*(1), 181–197. https://doi.org/10.29408/sbs.v7i1.27260

Rokhmansyah, A., Valiantien, N. M., & Giriani, N. P. (2018). Kekerasan terhadap perempuan dalam cerpen-cerpen karya Oka Rusmini. *Litera, 17*(3). https://doi.org/10.21831/ltr.v17i3.16785

Rusmini, O. (2023). *Sagra* (1st ed.). Gramedia Pustaka Utama. (Original work published 2001)

Said, E. W. (1978). *Orientalism*. Pantheon Books.

Sarifah, R. N., & Safitri, I. N. (2023). Mimikri pribumi dan kolonial Belanda dalam novel Student Hidjo karya Mas Marco Kartodikromo: Kajian postkolonialisme. *Kibas Cenderawasih: Jurnal Ilmiah Kebahasaan dan Kesastraan, 20*(1), 85–97. https://doi.org/10.26499/kc.v20i1.337

Sandiawan, I. K., & Purnama, D. H. (2025). Hibriditas identitas budaya wayang pada film Made In Bali karya Johar Prayudhi. *Jurnal Empirika, 10*(2), 69–106.

Sanditama, E., & Kurniasih, D. (2021). Hibriditas, mimikri, dan ambivalensi dalam novel Layla karya Candra Malik dan relevansinya dalam pembelajaran bahasa Indonesia di SMA: Kajian poskolonialisme. *Suar Betang, 16*(1), 65–82. https://doi.org/10.26499/surbet.v16i1.236

Spivak, G. C. (1988). Can the subaltern speak? In C. Nelson & L. Grossberg (Eds.), *Marxism and the interpretation of culture* (pp. 271–313). University of Illinois Press.

Sultoni, A., & Utomo, H. W. (2021). Hibriditas, mimikri, dan ambivalensi dalam cerpen Kupata dan Meneer Chastelein karya Rosyid H. Dimas: Kajian poskolonial. *Jurnal Pendidikan Bahasa dan Sastra Indonesia, 6*(2), 112–118.

Widyaningrum, H. K., Hasanudin, C., & Ambarwati, R. (2024). Mimikri, ambivalensi, dan stereotip: Kajian postkolonial puisi-puisi karya Wiji Thukul. *SAWERIGADING, 30*(1), 14–25. https://doi.org/10.26499/sawer.v30i1.4213

Wulandari, R. S., Wahyuni, S., Hermansyah, & Jaya, A. (2025). Postcolonial identity and hybridity in Jhumpa Lahiri's The Namesake. *Mimbar Ilmu, 30*(2), 374–384. https://doi.org/10.23887/mi.v30i02.103847

Wira, I. A. D., Septiari, D. M. A., & Dhammayanti, I. G. A. W. (2023). Eksistensi perempuan Bali dalam budaya patriarki. *Pramana: Jurnal Hasil Penelitian, 3*(2), 129–139. https://doi.org/10.55115/jp.v3i2.3775

Yulistiyani, N. (2024). *Ketidakadilan gender dalam kumpulan cerpen Sagra karya Oka*

Rusmini [Undergraduate thesis, Universitas PGRI Semarang].

SALLS Vol. 3 No. 2 October | ISSN 3064-2019 © (2026) Putri Retnosari, Windi Nur Fadilah. Published by Research Centre for Language, Literature, and Community. This is an open access article CC BY-SA license (https://creativecommons.org/licenses/by-sa/4.0). |