The Features of Bali between its Beauty and Destruction in 1960—2014 Poetry

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Abstract— Various intellectual discourse of the features of Bali is characterized by a transition of poetry-writing style that tends to reveal well and bad of Bali in its time in five decades, between 1960 to 2014. The objective of this research is to analyze the Features of Bali between beauty and destruction in poems of Balinese poets published in 1960-2014. The data were collected using literature study method with critical reading technique and recorded corpus data taken from 19 poetry anthologies of Balinese poet. The method used to analyze data is analytical descriptive with interpretative technique. This study uses discourse theory and ecocritical theory with an interdisciplinary approach. The results and discussion of this study show that the poems of Balinese poet in 1960-2014 described the discourse of local knowledge of society about anthropocentrism and harmony of human with nature in Bali. The ecocultural nature of Bali’s beauty and nature destruction includes (1) beautiful Balinese landscape and harmonious relationship between humans sourced from Hindu tri hita karana, (2) nature destruction such as conversion of agricultural land into tourism object, coastal damage, due to disaster, and the natural damage caused by humans. Thus, the poetry of Balinese poets in 1960-2014 is a reflection of social and environmental events of society as a track record of Bali from the beginning until now can be found through the art of poetry.

Keywords—discourse; environment; nature of Bali; beauty; destruction; ecocriticism

I. INTRODUCTION

The change of Bali in the early 21st century was influenced by the dynamics of economic politics that occurred in Indonesia. In addition, since tourism was expressed in Bali, there are pressures on Bali that affect the lives of its people. The inner conflicts in Balinese society are a consequence of the transition process from agricultural economy to urban tourism [1]. Based on that context, there are interesting things that need to be discussed in this research, that is the dualism of natural discourse in Bali in the era of 1960s—2014. The Balinese poet has written about Bali and its changes since five decades ago. In 1960—1970 came the poems of the expression of Bali’s natural beauty that was contradicted by the value of humanity and change of Bali environment. The Balinese poets, among them, are Ngurah Parsua, I Wayan Windia, I Made Taro, I Made Jara Atmaja, Gde Dharma, Faisal Baraas, I.G. Rachmat Supandi, Umbu Landu Paranggi, and I Gusti Putu Bawa Samar Gantang. Another Balinese poet who consistently writes local Balinese-themed rhymes in the three decades, 1980s-2000s, are Gde Artawan, Putu Fajar Arcana, Sthiraprana Duarsa, Tan Lioe Ie, Nyoman Wirata, Made Adnyana Ole, Sindu Putra, Alit S. Rini, Mas Ruscitadewi, Oka Rusmini, I Made Suantha, K. Landras Syaelendra, Wayan Sunarta, and Ayu Winastri. Some of the names of poets outside Bali who also recorded his trace in writing about Bali in the last 50 years are IG. Rachmat Supandi, Faisal Baraas, Umbu Landu Paranggi, Lilik Mulyadi, Waruh Wisatsana, Helmi Y. Haska, Saut Situmorang, and Acep Zaman Noor.

Essentially, the poems of Balinese poets and outside Bali is indeed expressing the issue of Bali as a discourse that never ended to be discussed in various ways. Based on the problems in Bali contained in the poems of poets in Bali, the reasons for this research are as follows. First, the debate over Bali changes, one of them due to the growth of tourism which eventually led the Balinese poet to write the poetry-themed local color of the environment of Bali. Secondly, the Bali damage crisis that is packed in such a way as to be an attempt to rebel/social critic against the change. Third, the presence of awareness to preserve the beauty of Bali by documenting them through poems has been done by Balinese poet. This study discusses how the features of Bali between beauty and its damage are reflected in modern Indonesian poems in Bali 1960—2014. This study aims to reveal the description of the features of Bali and their environment in the poetry of 1960—2014 which theoretically contributes literary science, especially the literary period of poetry in Bali.

Previous studies that have studied several anthologies of poetry with the same title in A Literary Mirror: Balinese Reflections on Modernity and Identity in the Twentieth Century [2]. Besides poetry, the studies with ecocritical theory, both in national and international journals [3,4,5,6,7,8,10,11]. These earlier researchers became mindset and reference of this study that focused on the features of Bali between beauty and destruction in the poetry by Balinese poet.

The concept of discourse in this study is described in the view of Teun A. van Dijk [12]. The analysis of critical discourse on the text is shaped by the text itself, starting from the textual dimension of the text, the social cognitive dimension of the text-maker, and the social context dimension of its society through interaction and communication [12,13].
In this discourse, van Dijk uses a model that is called social cognition, a term adopted from this psychological approach explaining the structure and process of text formation [14]. Moreover, discourse consists of three dimensions that is text, cognition, and social context. In the texts are studied the structures and discourses that arise with various other social representations related to the social mindset, individual and community relationships, and micro and macro social structures [15,16].


II. RESEARCH METHOD

The data source of this research is poems of Balinese poet published between the 1960s – 2014. The data was taken from 19 joint anthologies and personal anthology that has been published in the 5 decades. The data is limited to poems that have the beauty and nature damage in Bali. Samples of the poems are taken as much as possible in the interest of research and prioritized on poems of poet who are quite prominent and influential by purposive sampling of the poems that represent the year 1960 – 2014 by taking 47 poems from 19 poets written by Balinese and non-Balinese poet. Most of these poems were published before the 2000s. Stages of analysis of this research are first, collecting the same theme poems by using the method of library research with critical reading techniques and notes. The existing data are classified by theme and then analyzed by the descriptive method of analysis with interpretative technique. Discourse theory of critical analysis van Dijk used to see that the text of poetry is a discourse of social cognition that occurs in society. Buell’s ecocritical theory, Glotfelty, and Fromm, and Garrard with an interdisciplinary approach are used to analyze poetic data showing environmental conditions, both beauty and destruction, human and environmental relations, and human and non-human.

III. RESULT AND DISCUSSION

Based on the reading of the 1960—2014 poems, there are 48 poems that describe the features of Bali from the point of view of beauty and damage. The poems are listed in table 1 below.

### TABLE 1. BEAUTY AND DAMAGE OF BALI POEMS

<table>
<thead>
<tr>
<th>Poet</th>
<th>Anthology of Poetry</th>
<th>Year, page</th>
<th>Issue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Made Adyana Ole [20]</td>
<td>Deva Palasari, Jembrana</td>
<td>2014; 29</td>
<td>Konflik pembangunan bendungan</td>
</tr>
<tr>
<td>Gde Artawan [21]</td>
<td>Di Kota Singaraja</td>
<td>2014; 95-96</td>
<td>Perubahan kota akibat tanah sawah terjaal</td>
</tr>
<tr>
<td>I G.P.B. Samar Gantang [22]</td>
<td>Bendung Kota Pala</td>
<td>2013; 140</td>
<td>Dampak pembangunan bendungan</td>
</tr>
<tr>
<td>I G.P.B. Samar Gantang [23]</td>
<td>Bukit Pecatu</td>
<td>2013; 26, 1976; 3</td>
<td>Gambaran bukit yang tandus di tengah hangir binger bandara Tabanan dan pelabuhan Benoa</td>
</tr>
<tr>
<td>Likik Mulyadi [28]</td>
<td>Selamat Malam Kota Denpasar</td>
<td>2012; 66</td>
<td>Kota yang dirindui antara kemauan dan tradisi</td>
</tr>
<tr>
<td>Ketut Nena [29]</td>
<td>Sanur</td>
<td>2012; 69</td>
<td>Keindahan Sanur dan ikon pariwisata</td>
</tr>
<tr>
<td>Umhu Landu Paranggi [30]</td>
<td>Denpasar Selatan, dari Sebuah Lorong</td>
<td>2012; 70</td>
<td>Kota metropolitan yang meninggalkan kesenjangan</td>
</tr>
<tr>
<td>Sindhu Putra [31]</td>
<td>Denpasar Kilometer Nol</td>
<td>2012; 86</td>
<td>Kota yang riuh kehilangan jati diri</td>
</tr>
<tr>
<td>Aliit S. Rini [32]</td>
<td>Sihir Denpasar</td>
<td>2012; 93</td>
<td>Perubahan kota yang macet dan penuh kesejahteraan demi</td>
</tr>
<tr>
<td>Mas Ruscitadewi [33,34]</td>
<td>Denpasar</td>
<td>2012; 99, 2000; 5</td>
<td>Denpasar penuh cerita sejarah</td>
</tr>
<tr>
<td>Oka Rusmini [35]</td>
<td>Sanur</td>
<td>2012; 101</td>
<td>Sanur yang telah tergerus pembangunan hotel</td>
</tr>
<tr>
<td>I Made Suamtha [36]</td>
<td>Ekuilibrium Denpasar</td>
<td>2012; 103</td>
<td>Denpasar yang tinggal kemang; sawah beralih fungsi</td>
</tr>
<tr>
<td>Wayan Sumarta [37]</td>
<td>Denpasar</td>
<td>2012; 111</td>
<td>Kota Denpasar yang telah berubah</td>
</tr>
<tr>
<td>K. Landras Syaelendra [38]</td>
<td>Fragment Pasar Malam Kumbasari</td>
<td>2012; 121</td>
<td>Suasana pasar Kumbasari adalah kedihapan perempuan</td>
</tr>
</tbody>
</table>
## From the table, found 16 poems about the beauty of nature that are written by 16 poets and 32 poems about the destruction that are written by 26 poets. From the 48 poems about the features of Bali, in general, the poems describe the damage to the Balinese environment that impact on the life of Balinese people themselves.

### A. The Features of Bali as a Form of Community Discourse

The decade 1960—2000s poems was the rise of social protest poems as the effect of changes in Bali, both of which occurred due to natural disasters, human activities, local government policies, tourism, and the fate from God. In the literary texts, the diction of poets depicting the area of Bali written in different times apparently shows a common theme. Some of the diction chosen in 48 poems were used in the social context by the poet. The choice of diction depends on the ideology of the poet, both of beauty and the nature damage of the poem displayed in the table. When it is observed from 48 poems, the diction tends to be used to provide a negative image. In the year of 1960—2014 found the same title of poetry written by different poets. Despite reaching more than 50 years, the problem of Bali change is still expressed by the poet in Bali in their poems. From the 48 poems, the social discourse written by the poet can be classified into six discourses that were risen from the events in Balinese society, that are (1) the construction of the reservoir conflict in Palasari village, (2) the change of city due to tourism and immigrants, (3) conversion of rice fields into hospitality land, (4) dry nature conditions, (5) Balinese natural beauty, especially the beaches, and (6) Balinese economy.

As an example, in this discussion, the first, second, and third discourses will be analyzed as follows. In relation to the poems that are born from the public discourse, especially the social interactions of society and the environment have shaped the socio-cultural activities of society itself. This appears in the poem titled "Desa Palasari, Jembrana" by Made Adnyana Ole and "Bendungan Kota Pala" (I G.P. Bawa Samar Gantang) which was born by his poet because he saw the social phenomenon that occurred in Jembrana society. The discourse of the construction of a reservoir in the village of Palasari, Jembrana is an event that occurred 22 years ago. As an individual, Samar Gantang is very sensitive to the social events that occurred. Similarly, Made Adnyana Ole who just wrote the
discourse of the construction of the Palasari Village reservoir in 1996, although the issue of the reservoir construction happened in 1986.

Social facts that are conceptualized as mental structures are encompassed in the view of human, social role, or social event. The aesthetic shift of Balinese poets from idealistic romantics to social issues/ Balinese changes occurred and marked by a major change of government policy in the late 1980s [11]. The local government gives deregulation in the banking sector and receives capital help from the investor in Bali and occurred massive development tourism industry. The same thing was done by the poets that opposed government policy by writing poetry. Consider the poem I G.P.B Samar Gantang “Bukit Pecatu”, Umbu Landu Paranggi “Denpasar Selatan, dari Sebuah Lorong …”, Alit S. Rini “Shir Sihir Denpasar”, Putu Fajar Arcana “Jalan Denpasar”, K. Landras Syaelendra “Di Pura Tanah Lot”, Oka Rusmini “Sanur”, and Shirapra Duartas Mertasari “. Their poems expressed the city changes due to tourism and immigrants, such as the poem “Sanur” by Oka Rusmini /Aku telah kehilangan pantaiku, orang-orang terus berdatangan/menanam beragam pohon-pohon asing berbatu/. The diction chosen by the poet is very appropriate to convey the dissatisfaction/protest against the uncontrolled hotel construction in Bali.

In the early 1990s to 2000s, the construction of hotels is very rapid in Bali. Agricultural reserves are getting smaller and thinner. This land issue is packed with poets in the following poems. In 1996 Warih Wisatsana writes the poem “Jalan ke Tanah Lot” and K. Landras Syaelendra “Di Pura Tanah Lot”, it is very clear that the exploitation of the land around Tanah Lot at that time became the poet's inspiration in his poem, such as /Kami memasuki kawasan asing ini/ di antara tiang beton/. The cognitive process of poets is shaped because of the environment, in the exploited natural phenomena, the poem becomes a witness to the historical changes of a city or region. Based on the poetry produced by poets in Bali, it can be concluded that events occurring within society influence the sociological knowledge that follows the poet's mind to write poems in the context of what happened at the time.

B. The Features of Bali between Beauty and Environment

Damage

Basically, reading the poetry of Balinese poets in 1960—2014, the reader needs to understand the dichotomy/dualism of meaning. On the one hand, the poet expresses the beauty of nature; on the other hand, the poems convey the voice of anxiety, concern, and alienation of Balinese people in their own territory. This section describes the ecocritical analysis of poems that reveal the Balinese environment, both beauty and destruction. The first phase of this analysis looks at the beauty of the environment that humans do with nature. Here are some poems with the theme of Bali’s beauty and environmental damage, specifically discussed with ecocritic theory that shows the attitude of respect for nature with a critical poet poured in his poem. Three poems of nature’s beauty are “Kerambitan” by IG. Rachmat Supandi, "Danau Bedugul” by Nyoman Sutjipta, and "Sendja di Pantai Buleleng” by Ninik Berata.

In the “Kerambitan” the poet represents the natural scenery of Kerambitan Village. This poem is very clear showing the village environment that still there are rice fields stretched, green trees, and peaceful atmosphere. The fertile and prosperous imagery of nature, agriculture and farming culture, and the ecosphere nature of Kerambitan characterized by winding, rocky, steep roads, clear skies, clear streams, and teenage girls engrossed in water, and pollution-free is the dominant image in poem “Kerambitan”. The lyrics depicted are the natural paintings of villages in the 1970s. /liku-liku jalan terjal berbatu/ mendaki dan menunur/…/langit cerah awan gemawan/hijau pepohonan, hijau persawahan/cuaca hening dan tentram/…/anak-anak kampong lari kejar-kejaran/sembabri bersil di punggung kerbau/…/diti kali, gadi-gadi perawan telanjang mandi/…/Kerambitan, desa para dewi-dewi, yang diciptakan Tuhan, buat umat-Nya, buat jejaknya/…/ kenikmatan/…/ "Sanur" by K. Landras Syaelendra “Di Pura Tanah Lot”, it is very clear showing the exploitation of the land around Tanah Lot that has decreased the quality of the environment. The poet expresses the beauty of nature destruction. The poem with the theme of nature destruction in Bali discussed is “Di Taman Kota, Sebatang Pohon Tak Kutahu Namanya” by I Nyoman Wirata, "Di Pura Tanah Lot” by K. Landras Syaelendra, "Bukit Pecatu” by I. G. P.B. Samar Gantang, “Sanur” Oka Rusmini, and “Sanur” by Ketut Nena. In general, the phenomenon of natural destruction cannot be separated from the destructive actions of human himself. The poem “Di Taman Kota, Sebatang Pohon Tak Kutahu Namanya” by I Nyoman Wirata dominated the image of the city of Denpasar that has decreased the quality of the environment. At the end of the verse, I Nyoman Wirata describes /pada ruang yang digapari garis-garis yang tipis/seperti petak pematang dan rasa lumpur yang
It is often not realized that the destruction of nature, one of which is caused by human intervention and cultural change. In the "Di Pura Tanah Lot" by K. Landras Syaeldendra, with a nostalgic style invites reader to see Tanah Lot which once was silent, quiet, and where people pray in certain ceremonies, now it becomes a land of foreign investors to build hotels, villa or resort worth billions of rupiah. Here are the first two lines in the first verse, /Kami masuki kawasan asing ini/Di antara tiang-tiang beton/Dan lahu lalang tubuh-tubuh/Telanjang/ [38]. Note also the poem "Bukit Pecatu" by I.G.P.B. Saman Gantang is an imagery of a dry, barren, and untouched condition that is different from Tuban, Benoa, and Sanggaran as three heavenly goddesses.

The poem "Sanur" by Oka Rusmini and "Sanur" by Ketut Nena became a metaphorical environmental landscape. In 1970s, dokar was the main transportation of the people in Bali. This poem is a representation of the pain, suffering, and destruction of Sanur beach. Local people began to lose their identity because of the change and growth of the tourism industry in Denpasar encourages new development, the urban from Sanur. Bali is no longer a community that prioritizes agriculture [1]. In 2005, half of Bali’s population lives in urban areas. In 1990, the beginning of massive urbanization happened, there were 26% of residents living in Denpasar, including Sanur. The description is explained in the fifth stanza /Tak ada rasa sunyi yang begitu hening/Orang terus berdatang/Manan beragam pohon/.../It becomes a land of forests, beaches, and development.

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The poems of Balinese poets make an important contribution to the treasures of modern Indonesian poetry in Indonesia, especially environmental-oriented studies in Bali.

ACKNOWLEDGMENT

Thanks to Prof. Dr. I Nyoman Darma Putra, M.Litt. (Promotor), Prof. Dr. I Nyoman Weda Kusuma, M.S. (Co-promotor 1), and Dr. I Gusti Ayu Agung Mas Triadnyani, S.S., M. Hum. (Co-promotor 2) that has guided the author.

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