

# 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 Dharna, 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 Syaendra, 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, Warih Wisatsana, Helmi Y. Haska, Saut Situmorang, and Acep Zamzam 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 [3,4,5,6,7,8,9,10,11]. 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].

William Rueckert wrote an essay in 1978 entitled "Literature and Ecology and Experiment in Ecocriticism," which introduced the term ecocritical by emphasizing the treatise on nature. In the following year, Buell (1995) published the book *Environmental Imagination*, explaining the term "ecocriticism" [17] first officially came into our view, followed by Glotfelty and Fromm (1996) in his book *The Ecocriticism Reader: Landmarks in Literary Ecology*. "Ecocriticism offers a broad study approach and is recognized by a number of other designations, such as, "green cultural studies", "eco-poetics", and "environmental literary criticism". Since "ecocriticism is the study of the relationship between literature and the physical environment" [18]. Furthermore, Gerrard [19] states that "ecocriticism entails 'the study of the relationship of the human and the non-human, throughout human cultural history and entailing critical analysis of the term "human" itself.'" Ecocritical meanings clearly talk about textual relationships between humans and non-humans, human and cultural histories related to the critical analysis of humans and their environment.

## 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 I below.

TABLE I. BEAUTY AND DAMAGE OF BALI POEMS

Poet	Anthology of Poetry		
	Poetry Title	Year, page	Issue
Made Adyana Ole [20]	Desa Palasari, Jembrana	2014; 29	Konflik pembangunan bendungan
Gde Artawan [21]	Di Kota Singaraja	2014; 95-96	Perubahan kota akibat tanah sawah terjual
I G.P.B. Samar Gantang [22]	Bendung Kota Pala	2013; 140	Dampak pembanguna bendungan
I G.P.B. Samar Gantang [23]	Bukit Pecatu	2013; 26; 1976; 3	Gambaran bukit yang tandus di tengah hingar binger bandara Tuban dan pelabuhan Benoa
I G.P.B. Samar Gantang [23]	Gua Bedugul	2013; 27; 1976; 5	Keindahan alam gua di Bedugul
I G.P.B. Samar Gantang [23]	Pagi Buta di Pantai Kuta	2013; 28; 1976; 6	Keindahan Kuta di pagi hari
I G.P.B. Samar Gantang [23]	Tabanan I, Tabanan II	2013; 30, 31; 1976; 10,11	Gambaran kota Tabanan yang jauh dari kota
Putu Fajar Arcana [24]	Jalanan Denpasar	2012; 16	Denpasar yang kehilangan tata ruang kota
Stiraprana Duarsa [25]	Mertasari	2012; 39	Gambaran kerusakan kota di tengah pantai yang indah
Tan Lioe Ie [26,27]	Malam di Pasar Kumbasari	2012; 59; 2000; 85	Pemandangan pasar Kumbasari di malam hari
Lilik Mulyadi [28]	Selamat Malam Kota Denpasar	2012; 66	Kota yang dirindukan antara kemajuan dan tradisi
Ketut Nena [29]	Sanur	2012; 69	Keindahan Sanur dan ikon pariwisata
Umbu Landu Paranggi [30]	Denpasar Selatan, dari Sebuah Lorong	2012; 70	Kota metropolitan yang meninggalkan kesenjangan
Sindhu Putra [31]	Denpasar Kilometer Nol	2012; 86	Kota yang riuh kehilangan jati diri
Alit S. Rini [32]	Sihir Denpasar	2012; 93	Perubahan kota yang macet dan penuh kesejahteraan semu
Mas Ruscitadewi [33,34]	Denpasar	2012; 99; 2000; 5	Denpasar penuh cerita sejarah
Oka Rusmini [35]	Sanur	2012; 101	Sanur yang telah tergerus pembangunan hotel
I Made Suantha [36]	Ekuilibrium Denpasar	2012; 103	Denpasar yang tinggal kenangan; sawah beralih fungsi
Wayan Sunarta [37]	Denpasar	2012; 111	Kota Denpasar yang telah berubah
K. Landras Syaendra [38]	Fragmen Pasar Malam Kumbasari	2012; 121	Suasana pasar Kumbasari adalah kehidupan perempuan
Ayu Winastri [39]	Kumbasari	2012; 132	Pemandangan pasar Kumbasari yang dipenuhi

Poet	Anthology of Poetry		
	Poetry Title	Year, page	Issue
			perempuan kuat
I Nyoman Wirata [40]	Di Taman Kota, Sebatang Pohon Tak Kutahu Namanya	2012; 136	Sawah-sawah habis dibangun taman kota
Acep Zamzam Noor [41]	Pasar Kumbasari, Denpasar	2012; 147	Pemandangan malam di pasar Kumbasari
Oka Rusmini [42]	Kintamani	2003; 120	Gambaran Kintamani, gunung dan danau Batur
K. Landras Syaelendra	Di Pura Tanah Lot	2000; 49; 1994	Pembangunan di sekitar Pura Tanah Lot
Warid Wisatsana [43]	Jalan ke Tanah Lot	2000; 71	Penebangan pohon untuk pembangunan dan tanah persawahan dibangun hotel-hotel
Helmi Y. Haska [44]	Jembatan Campuhan	2000; 109	Keasrian sungai di bawah jembatan
Saut Situmorang [45]	Arak Bali	2000; 119	Perubahan kehidupan di Bali yang terbuka untuk wisatawan
Ngurah Parsua [46]	Kepada Bali	1987; 40	Harapan kepada Bali tetap berpegang tradisi
Ngurah Parsua [47]	Batur	1982; 40–42	Gambaran Batur yang subur, meski persoalan sosial tetap harus dilalui
I G.P.B. Samar Gantang	Pantai Kelanting	2013; 54; 1979; 16	Pantai yang masih asri untuk bermain anak-anak
I.G. Rahchmat Supandi [48]	Di Persimpangan Bukit Pecatu	1975; 17	Di balik panorama indah ada kesedihan
I.G. Rahchmat Supandi [49]	Malam Terang Bulan di Pantai Kuta	1975; 20	Keindahan Pantai Kuta dan lingkungannya yang mengalami pergeseran nilai kehidupan
I.G. Rahchmat Supandi	Kerambitan	1974; 16	Panorama alam di Desa Kerambitan
I.G. Rahchmat Supandi	Pantai Kuta	1974; 13	Suasana Pantai Kuta sebagai kawasan pariwisata
I Wayan Windia [50]	Sukawati	1974; 9	Sebuah desa yang kering dan tanpa penghasilan untuk warganya
I Wayan Windia [50]	Balada Orang <sup>2</sup> Trunyan	1974; 8	Gambaran desa asli Bali Mula di bawah bukit yang sepi pekerjaan
I Wayan Windia [50]	Kamasan	1974; 14	Gambaran sebuah desa yang sepi dan asri
I Made Jaro Atmaja [51]	Denpasar	1973; 8	Kesenjangan masyarakat akibat perubahan kota
Made Taro [52]	Oleh <sup>2</sup> dari Bali	1973; 4	Keindahan Tanah Lot dan alam di Bali
I.G. Rahchmat Supandi [53]	Kemarau di Bukit Pecatu	1973; 14	Kekeringan di Bukit Pecatu
Faisal Baraas [54]	Di Pelabuhan Buleleng	1973; 5	Situasi dan kondisi yang panas bagi pekerja buruh di Pelabuhan Buleleng

Poet	Anthology of Poetry		
	Poetry Title	Year, page	Issue
Ngurah Parsua [55]	Bedugul	1973; 5	Ketenangan di Danau Bedugul
Nyoman Sutjipta [56]	Danau Bedugul	1969; 41	Suasana tenang dan keindahan alam di Danau Bedugul
Ninik Berata [57]	Sendja di Pantai Buleleng	1969; 20	Keindahan pantai di Buleleng menjadi saksi kegundahan manusia
Yudha Paniek [58]	Kepada Bali	1969; 15	Rasa cinta terhadap Bali dapat diukur melalui diri sendiri
Faisal Baraas [59]	Kintamani	1969; 12	Kintamani yang penuh kabut
Gde Dharna [60]	Kepada Bali	1969; 10	Harapan ketenangan dan keindahan untuk Bali tetap terjaga

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 "Sihir Denpasar", Putu Fajar Arcana "Jalanan Denpasar", K. Landras Syaelendra "Di Pura Tanah Lot", Oka Rusmini "Sanur", and Stiraprana Duarsa "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-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 menurun/.../langit cerah awan gemawan/hijau pepohonan, hijau persawahan/cuaca hening dan tentram/.../anak-anak kampung lari kejar-kejaran/sembari bersiul di punggung kerbau/.../di kali, gadis-gadis perawan telanjang mandi/.../Krambitan, desa para dewi-dewi, yang/diciptakan Tuhan, buat umat-Nya, buat jejak/ yang beruntung [49]. The "Kerambitan" shows the nature, culture, and nurture of villages away from urban areas, peaceful atmosphere, and many trees surrounding the village. The words sawah, langit cerah, hijau pepohonan, di sungai, Krambitan, desa para dewi-dewi are an allusion to a peaceful and fertile dwelling place. Similar views are also found in the poem "Danau Bedugul" by Nyoman Sutjipta, the beauty of the lake environment is clearly seen. Like the following quote /digunung itu angin menjelinap meriakkan air danau/kupatju lari rinduku di danau Bedugul/.../tahukah kau tjintamu kubawa berlajar diatas danau/ [56]. The poem also demands an understanding of nature, culture, and nurture in Bedugul. The phrase of the lake can be seen in Ngurah Parsua poem titled "Bedugul" when it is paired, the two poems show the similarity of theme and a peaceful nature imagery in a famous lake in Bali. The quotation of Ngurah Parsua poem is an imagery of mountains, the land of Bali which has a panorama of Lake Bedugul and the existence of Pura Ulun Danu Beratan give more image of tourism objects in Bali, /keristal sepi angin meluluhkan bayangan/kemuning sunyi danau lenggang tenang/semua asyik bersiul sendiri-sendiri/ [55]. The beauty of beach and sea in Buleleng is also beautifully described by Ninik Berata in the "Sendja di Pantai Buleleng". Through the diction of laut, ombak, karang, gundukan pasir, and gemuruhnya ombak di pantai Buleleng, the poet expressed the local Balinese ecosphere, such as /ahoi, indahnja laut diwaktu sendja/ombak di bulan desember menampar-nampar tepian djambatan/mengelus karang, lalu mentjium gundukan pasir/ (Berata, 1969: 20). Thus, nature and culture in Bali can be said to synergize well if there is nurture in it.

The second stage, the analysis of poems reflecting Bali's 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 dipagari garis-garis yang tipis/seperti petak pematang dan rasa lumpur yang

subur/Menyadarkan aku ini sapi pembajak/petani yang akan kehilangan sawah-sawahnya [40] as figurative issues of land in Bali that are increasingly narrow. Moreover, the city as an arena of cultural and cultural binary contestation of economic, social, political, and human cultural innovations that change the ecology of the city. Notice other poems with the same theme and expressing the shift of urban planning and the space of Denpasar City (see table).

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 Syaendra, 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 lalu lalang tubuh-tubuh/Telanjang/ [38]. Note also the poem "Bukit Pecatu" by I.G.P.B. Samar 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-orang datang memasang tenda-tenda. Menawarkan beragam barang/Pasar? /Aku telah kehilangan pantaiku, orang-orang terus berdatangan menanam beragam pohon-pohon asing berbatu/Menguncinya rapat-rapat semua lubang pintu/. The quotation of the verse is a representation of the natural damage caused by tourism and urbanization. The environmental damage in Bali in the poem shows that Balinese have forgotten the Hindu cosmology concept, namely trihita karana. The poems are equally expressing environmental crises caused by capitalism, government policies, and the tourism sector on the environment.

#### IV. CONCLUSION

Based on these descriptions, it can be concluded that forty-two poets in the five-decade range still proposed the same issue: environmental damage in some areas of Bali and the beauty of Bali's natural panorama. In this ecocriticism critic, poems of Balinese poet connect the discourse and reality of the natural environment that grows the culture of production and economic assets of the people of Bali. From the 48 poems, the reader gets two interesting discourses. Firstly, the poets in Bali are very capable in describing nature as a harmonization between the microcosm and the macrocosm in Bali although the poem is a social critique of the loss of land and the destruction of the beaches in Bali. Secondly, as a literary work,

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

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