



City Struggle: Rural and Urban Cultural Space in Bali In the Modern Indonesian Poetry of the 1960s—2012

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Abstract*

This research is based on the space discourse that represents the city and its environment in modern Indonesian literature in Bali in the 1960s—2012. City and Bali are presented as a setting of events through space that shows the city as a social configuration of its people. The research problem formulation is (1) rural and urban concepts in the appearance of tourist cities in Bali and (2) decentering Bali and Bali's changes in the poems of the 1960s—2012. The data collection of this research used the library method with note taking technique. Descriptive analytic analysis is used as a method with critical interpretive techniques. To analyze the data Derrida's deconstruction theory was used, specifically decentering the rural and urban cultural paradigm which places the text as a social construction. The results and discussion of this research show that, first, poems of Balinese poets have a tendency not to place cities as spaces as centers of progress, but cities that show individual awareness in the middle of the city. Second, decentering Bali is a hierarchical struggle that places rural and urban culture as a contradiction of urban spatial policy with the efforts of the community to defend its culture. Therefore, the poems of the 1960s—2012 about Bali was a battle of discourses that put the binary opposition to form because of the concept of rural and urban areas.

1. Introduction

One of the functions of literature is as historical documentation that can reveal a particular region or place. In the book *Towns in Britain*: Jones the Plenner, Jones and Matthews (2014) argue that the existence of the city shows *the Hight of man's achievement*. The existence of the city is always related to civilization that reflects the victory of humans over nature or the surrounding environment, humans no longer depend on the management of nature - land. Urban communities have developed new livelihoods, from agriculture to industry, trade and transportation. Changes in the community, also colored the Balinese people who have since rolled out a government policy on tourism development in Bali.

The echo of the development of modern Indonesian literature in Bali shows the uniqueness of the region and is considered a representation of the right time for the creation of literary art. In the late 1960s, prolific authors wrote poems, including Ngurah Parsua, Nyoman Tusthi Eddy, I Wayan Arthawa, Abu Bakar, Nyoman Rasta Sindu, I Gusti Putu Bawa Samar

Gantang, and I Dewa Raka Kusuma. In the 1970s a number of poets were born who voiced the theme of universal humanism and politics in Indonesia. In addition, in the 1960s the theme of tourism became a consistent object written by Balinese poets today.

In the 1970s, a number of poets in Bali tended to return to the genre of contemplative poetry. According to Eddy (1985, p. 15), Indonesian poets tended to write contemplative poems, for example Sutardji Calzoum Bachri, describing poetry in a mantra structure and linking the natural and magical realms. A similar poet in Bali is I Gusti Putu Bawa Samar Gantang. Since the 1960s — now, I G.P.B. Samar Gantang consistently writes spell poetry—known as modern poetry—though not a few of his poems are about nature and humanism in Balinese culture. Since the advent of Bali Island as an Indonesian tourism icon, the pros and cons of developing tourism facilities has led to poems about Bali and its changes. Poets like G.M. Sukawidana, Gde Artawan, I Dewa Raka Kusuma, and I Wayan Wirata, their sensitivity to Bali's political, social, and cultural aspects are outlined in his poems. In the 1980s to 1990s, writers emerged who wrote about the charm of Bali and the worst effects of Balinese progress. These writers included Oka Rusmini, Alit S. Rini, Cok Sawitri, Tan Lioe Ie, A.A. Mas Ruscitadewi, Sindhu Putra, Wayan Arthawa, Ketut Landras Syaelendra, Putu Fajar Arcana, and Warih Wisatsana. Apart from their works voicing the ins and outs of Bali, tourism remains an interesting topic.

In essence, the poems of poets in Bali and outside Bali are many who echo the issue of Bali as a discourse that never ends to be discussed in various ways. Based on the problem in Bali contained in poems of Balinese poets, the reasons for this research are as follows. First, the poems that were born in the 1980s—1990s are poems of protest and change in urban space from rural to urban culture. Second, the debate over Bali's change, one of which was due to the growth of tourism which eventually led Bali poets to write poems themed in the local colors of the Balinese environment as well as forms of protest by the Balinese themselves. Based on the reasons of the research, the formulation of this research is (1) the concept of rural and urban tourism in Bali and (2) decentering and positioning of Bali in spatial space in modern Indonesian poems by Balinese poets of the 1960s—2012. This study aims to criticize the thoughts of poets in voicing Bali and its change in Bali, both the views of rural, urban, and decentering Bali through poems of the 1960s—2012. In addition, the purpose of this research outlines the dominance of the view of the reversal of the structure of poet cities so that they contribute new ideas for the development of literary science in Bali and generally in Indonesia.

Some previous literature studies serve as benchmarks for this research to see the development of Indonesian literature in Bali with the aim of modern Indonesian poetry and deconstruction theory. Studies about poems that illustrate rural and urban aspects; decentering the city as the face of Bali as a binary opposition between culture and nature. Literary research (poetry) and urban talk using spatial and deconstruction theories have been investigated by Respati (2018); Hardiningtyas (2017; 2015); Priyawan (2016); Mashuri (2013; 2012); and Kusniawan (2012). Previous studies as a basis for comparison material on how deconstruction theory shows the battle of urban discourse in Bali to position rural and urban concepts that present alienation of the Balinese people themselves.

There are not many experts who have a special view examining poetry and literary development in Bali. Previous research that took up poetry (periodization based on literary politics) and thematic as well as the development of Indonesian literature in Bali was conducted by Putra (2017; 2011; 1998). A discussion of the material objects of poetry in the 1960s—2016 was conducted by Hardiningtyas (2018; 2017; 2015). Research on the development of national literature in Bali with a span of two decades, namely pre-1949 and post-1949 was conducted by Sukada (1982). In addition, Eddy (1997; 1996) wrote in the mass media about the literary journey

of poetry and poets in Bali. From the previous study, it was used as reference material to develop thematic poem studies depicted in poetry poets in Bali from the 1960s to 2016. The difference in this research with previous research lies in the object of study and the results of discussions about the rural concept of Balinese society which is inversely proportional to the current context faced by urban communities in Bali, especially those who live in the center of a tourism city.

This study uses the basic concepts and thoughts of Jacques Derrida's deconstruction. The work steps of the deconstruction theory, according to Derrida (1982, p. 230), behind the text (philosophical) there is not emptiness, but a text of a network of diversity of forces that are fast and the reference is not clear so that what can be recognized from a text is a trace or trail (trace) from the difference process of the previous texts. The concept of difference not only determines meaning, but also reality or text. The word difference means 'to differ' ('to differentiate') and 'to defer' ('delay') so that the meaning of a reality or text takes place in the process of "differentiating" as well as "delaying" the meaning obtained.

Deconstruction is a way of reading the text, by dismantling the hierarchical structure of the text which presupposes the existence of a "center-edge". According to Selden (1991, pp. 88-89), deconstruction focuses on ongoing efforts to dismantle and eliminate the central existence in the text (read: decentering). The concept of thought offered by deconstruction is in line with the concept of poststructural thinking in critique of the concept of logocentrism. Derrida presupposes logocentrism as "the desire for a center". Derrida defines deconstruction as a denial of the understanding of the world formed by the existence of binary opposition. The existence of a hierarchical structure formed by the binary opposition indicates the truth of the logos concept offered by structuralism. Deconstruction sees the text in its inconsistency to present certain concepts, by reversing the structure of the hierarchy formed in the text. This conception is based on Saussure's structural linguistics, which developed the concept of binary opposition. Deconstruction is a reversal of a pre-existing text. From this opinion, it can be concluded that deconstruction deliberately reconstructs the conceptual hierarchy of the structure of an existing text so as to form a text can find a reversal of an established structure.

The method of deconstruction, according to Norris (2008, p. 13), steps are grouped into three, namely (1) identifying the hierarchy of opposition in the text, (2) the opposition is reversed by showing the dependency between conflicting and reversed privileges, and (3) the term or new ideas cannot all be categorized as old opposition. Deconstruction reading in principle seeks a truer meaning, while at the same time looking for the unity that covers a text. Thus, deconstruction is the reading of a text and looking for the reversal construction or strength that is included in building the text. According to Barry (2010, p. 86; pp. 90-91), there are three steps to the deconstruction reading process, namely (1) verbal, (2) textual, and (3) linguistic. To make it even clearer, deconstruction reading reveals a contradiction or paradox; showing fractures, gaps, cracks, and continuity are ways to imply that the text lacks coherence and consistency of purpose; linguistic peculiarities that seem relevant include some linguistic oddities or a kind of *non-sequitur* which weakens the fixed meaning. From this process, there is a facet of the theory of deconstruction—poststructuralism is the tendency to reverse the polarity of binary opposition from the text itself.

2. Research Methods

This type of research is qualitative based on interpretive philosophy. In collecting this research data, the study method of literature, documents and note-taking techniques are used. The document method is used to involve the exploration and analysis of documents about poems of Balinese poet in the conservation of urban space and mitigation of the changing face of Bali. In

addition, the document method is also used to trace the history of literature, especially poetry in Bali. The material object of this research is a poem published from the 1960s—2012 that was chosen randomly as a research material, both published in individual anthology and joint anthology. The formal object of this research is urban space in Bali, decentering poems that focus on rural and urban concepts of Balinese change and the alienation felt by the people.

As analytical material, poetry data was collected using the literature method with a purposive sampling technique representing the 1960s—2012 by taking 10 anthologies (13 poems) and 11 poems published in the mass media. The data source used in this study is thirteen collections of poems published from the 1960s—2012, the works of Balinese poets as follow.

Table 1
Poetry of 1960s—1990s Decades
Themed Land, Anxiety, Rural and Urban Culture, Cities and Bali

No	Judul	Penyair	Tahun, Hlm.	Tema
1	Paulus Yos Adi Riyadi	Pelebaran Djalan (in <i>Penyair Bali</i>)	1969, p. 27	Efforts to change the city planning by widening the road that leaves the sacrifices of its people
2	Ngurah Parsua	Hujan di Tengah Kota (in <i>Setelah Angin Senja Berhembus</i>)	1973; p. 7	Hope a city far from the welfare of its people
3	Made Taro	Sajak Kota (in <i>Seekor Burung Buat Tarma</i>)	1973, p. 1	Changes in developed cities that leave poverty in their communities
4	I Wayan Windia	Ballada Orang-Orang Trunyan (in <i>Malam Sunyi</i>)	1974; p. 8	An overview of the original village Bali Mula under hill with a few of work.
5	Faisal Baraas	Di Pelabuhan Buleleng (in <i>Adalah Sebagian dari Kita</i>)	1974; p. 5	Social, trade and coolie situation in Port of Buleleng
6	Made Sukada	Jalan Gajah Mada (in <i>Denpasar dalam Sajak</i>)	1973	The hustle and bustle of the atmosphere of Jalan Gadjah Mada, known as the economic center of Denpasar City
7	Made Sukada	Jalan Diponegoro (in <i>Denpasar dalam Sajak</i>)	1973	Jalan Diponegoro which has been replaced by shops and malls that are identical with urban culture
8	Made Sukada	HBB (in <i>Denpasar dalam Sajak</i>)	1973	The Bali Beach Hotel witnesses an exchange of dollars and tourism in Sanur

9	Ngurah Parsua	Kepada Bali (in <i>Pemburu</i>)	1987; p. 40	Hopes for Bali to stick to tradition
10	Hartanto	Nanyian Tanah Gersang (in <i>Ladrang</i>)	1994; p. 8	Restless to lose rice fields as ingredients
11	I Wayan Arthawa	“Tanah Leluhur” (in <i>Majalah Horison</i> , 12/XXVIII/37)	1989	The issue of ancestral heritage which is easily traded and lives as an urban generation to the city of Denpasar
12	Oka Rusmini	“Upacara Kepulangan Tanah”; “Tanah Bali 1”, “Tanah Bali 2”, “Tanah Bali 3”, “Tanah Bali 4”; (<i>Bali Post</i> , March 5 th 1995; in <i>Monolog Pohon</i> ; Denpasar, Geriya Budaya, 1997)	1995; 1997	The issue of land for sale, people live in reversing rural culture into urban areas under the pretext of tourism development
13	Putu Fajar Arcana	“Halaman Kapur Bukit Pecatu” (in <i>Bali Post</i>)	1996	Bukit Pecatu has been controlled by foreign investors; local people sell land to investors without considering the future of their offspring
14	Alit S. Rini	“Tanah Sengketa” (dalam <i>Bali Post</i> , February 19 th 1995)	1995	Anxiety about ancestral land, how people perform rituals if a lot of land is traded for tourism development
15	K. Landras Syaellendra	“Di Pura Tanah Lot” (in <i>Majalah Horison</i> , Juni 1994)	1994	Hotel construction, tourism and ritual loss at places of worship around Tanah Lot Temple
16	Widiyazid Soethama	“Mana Tanah Bali” (in <i>Bali Post</i> , 5 Juni 1994)	1994	A question about Bali's land which is partly lost due to tourism development
17	Umbu Landu Paranggi	“Jagung Bakar Pantai Sanur” (<i>Majalah Budaya Kolong</i> , No. 3, year 1, 1996, p. 17)	1996	The portrait of Sanur Beach that has been built in European style buildings and the memories of fishing boats is only a story
18	Umbu Landu Paranggi	“Ni Reneng” (<i>Majalah Budaya Kolong</i> , No. 3, year. 1, Agustus, 1996)	1996	An overview of the city of Denpasar with all the activities of urban life that longed for the life

				of previous Bali
19	Umbu Landu Paranggi	“Dari Pura Tanah Lot” (dalam Majalah <i>Budaya Kolong</i> , No. 3, Thn. 1, Agustus, 1996)	1996	Between tourism, migrants across, and Tanah Lot Temple illustrates the function of a place of worship as well as a tourist attraction
20	Umbu Landu Paranggi	“Denpasar Selatan, dari Sebuah Lorong ...” (dalam <i>Bali Post, Sunday</i> , February 23 rd 1997; <i>Dendang Denpasar Nyiur Sanur</i>)	1996; 2012	The setting of Denpasar City has changed into a metropolitan city
21	Mas Ruscitadewi	Denpasar (in <i>Dendang Denpasar Nyiur Sanur</i>)	2012	Denpasar is a historical city
22	Oka Rusmini	Sanur (in <i>Dendang Denpasar Nyiur Sanur</i>)	2012	Changes in Sanur from traditional transportation, rice fields, head trees on the coast replaced with hotel buildings
23	Putu Fajar Arcana	Jalanan Denpasar (in <i>Dendang Denpasar Nyiur Sanur</i>)	2012	Changes in Denpasar City from traditional to modern transportation
24	Sindu Putra	Denpasar Kilometer Nol (in <i>Dendang Denpasar Nyiur Sanur</i>)	2012	Denpasar City Center that ignores the lives of the poor/ destitute and orphaned

Stages of analysis of this research, existing data are classified by theme and then analyzed by descriptive analysis method with critical interpretative techniques. The process of data analysis is elaborated with Jacques Derrida's deconstruction theory guide. The presentation of this research uses formal and informal methods with inductive deductive techniques or vice versa.

3. Discussions

Explanation the results and discussion of this research are divided into two subsections as follows. First, an analysis of rural and urban concepts as a configuration of tourist cities and Bali in the poems of the 1960s—2012 by the poets of Bali. Second, decentering Bali and its changes as an interaction between rural and urban culture. The two sections of the research discussion are described as follows.

3.1 Rural and Urban Concepts: Changeable City of Tourism in Bali

Since 1958, Bali has become a province of its own. After a decade, in the 1960s, Bali organized the government structure and urban spatial planning and tourism. In the 1970s, tourism had become a part of culture in Bali. This is in line with the opinion of Schulte Nordholt (2010, pp. 2--3) that the notion of cultural tourism, which developed at that time, not only implied cultural commodities, but also community tourism, which blurred artificial boundaries between cultures (parts of Balinese society) and tourism (outside). By doing so, tourism is involved in creating a Balinese culture as an object that can be marketed and become the object of literary inspiration for writers in Bali. In the 1980s to 1990s developments in the tourism sector was prolonged without regard to the *trihita karana* concept anymore. At that time, many protests were posted by the public and also poets through protest poems published in the mass media or in joint anthology publications. In line with this, Putra (1998, p. 144) argues that the 1980s—1990s were periods of social criticism of Bali's change. Many poets who also work as journalists write poetry and news that voice social protest against Bali and uneven tourism development.

From the 24 poems that show the streets of Denpasar, it can be assumed that the role of the modern city is significant as the 'center' of the civilization. The picture of narrow streets, traffic density, the number of shops/outlets along the road has constructed Denpasar as a variety and heterogeneous city discursivity. According to Hall (1993; Melani, 2008, p. 38), identity is not the essence, but a number of identification attributes that show how individuals are positioned and position themselves in society because cultural and historical aspects are a necessity. Identity as a production that is never finished, always in process and always built in representation. Identity is not static, is always constructed in space and time, and is complex and various. The space and time presented in the poems are very visible as social problems in Denpasar City as a city base in Eastern Indonesia which is predicted as a tourism city.

From the choice of the Denpasar City street diction used by poets in the anthology of *Denpasar dalam Sajak* in Made Sukada's poem can be traced to the theory of deconstruction. In the anthology three poems were chosen that were the face of Denpasar City, namely the poem titled "Jalan Gajah Mada", "Jalan Diponegoro", and "HBB". The poem "Jalan Gajah Mada" consists of 2 stanzas, the 1st stanza there are 3 lines, the 2nd stanza there are 2 lines, */melintang barat timur/memajang trotoir/tak mengenal tidur/ dan warna kehidupan/ berlomba dalam debu dan waktu/*. The binary opposition of the poem reinforces the hierarchy that the text actually occurs to reverse the meaning to equalize the meaning itself. The binary opposition pair of rhymes is "barat" and "timur" the rest there is no consistency of the poem text in constructing meaning. The words "trotoir", "tidur", "kehidupan", "berlomba", "debu", and "waktu" there are no binary pairs. For the diction "trotoir", the writing is not standard in Indonesian language norms, the right is "trotoar". Imagination and accustomed to a variety of proficiency so that poets more easily write the word "trotoir". Apart from the writing, it can be understood that there is a diction "trotoar" in accordance with the meaning of the hierarchy along the road in the Gadah Mada Street area. The concept of Gajah Mada Street is a road that runs from west to east on Gadah Mada Street, Denpasar City, which is the life of Denpasar City, there is morning, afternoon, evening, and night life. Along Jalan Gadah Mada there are Pasar Badung and Pasar Kumbasari, on either side of the road there are shops that are open from morning to night. Jalan Gajah Mada is the busiest street in the city of Denpasar because of economic and trade life.

The same thing can be seen in the poems "Jalan Diponegoro" and "HBB" are poems written in the 1970s with the imagination of the City of Denpasar that changes in line with the development and modernization program in Bali. On *Jalan Diponegoro* there was a prison building that was moved in the 1980s, the prison building was demolished and moved to Korobokan, Badung Regency. After it was demolished, shops were built—named Kertha Wijaya

Shops—which faced the construction of the Bali Mall Ramayana. Denpasar's very rapid changes have also been documented by Made Sukada in his poems. Likewise, the rhyme "HBB" is what highlights the construction of the Bali Beach Hotel, Sanur, Denpasar City. The poem "HBB" consists of 4 stanzas, the 1st line has 2 lines, the 2nd stanza has 2 lines, the 3rd stanza there are 3 lines, and the 4th stanza there are 3 lines the search for binary opposition cannot be found in the text. However, there are diction “jaringan dolar”, “kehidupan”, “terbunuh” “misteri”, “berapa dolar”, “harga kehidupan”, “kebebasan”, “kemanusiaan”, “cukup berwatak”, “membenah diri”, and “ujud hipokrasi”. The diction is proof that there is no consistency of the text in constructing meaning. The words “berapa dolar” dan “harga kehidupan” save the sadness and anxiety to choose life between "freedom" and "life". Every word in Made Sukada's poem which is positioned as if it contains a tendency for answers to dollars and life in Bali. The concept of rural culture is inversely proportional to the presence of urban culture in the city of Denpasar. There is a sense of disappointment and hypocrisy that impressed in the last stanza */ya, ya, ya, kita pun cukup berwatak/membenah diri/dalam ujud hipokrasi/*. For the words "ujud" and "hipokrasi" not standard so that it will cause a meaning that is different from the literal meaning. The word "hipokrasi" which means 'hypocrisy' turns out to be a typographical error and the standard "ujud" is "wujud". Here, the axis of meaning can be traced behind, the hypocrisy and anxiety of the people themselves cannot be measured by the presence of dollars. Bali's fear of change with the construction of the Bali Beach Hotel is a form of dominance of the power of diction in a poem text.

From the 24 poems that are the object of this research, they present the rural concept, especially the names of roads, *banjar*, temples, and rivers into cultural identities that are owned by Denpasar City. Cultural identity is always associated with hybridity and diaspora. The anthology of the *Dendang Denpasar Nyiur Sanur* poem appears on the cover there are illustrations of temples, beaches, bicycles, and two people (men and women) which are certainly very ironic when compared to the current development of Denpasar. Cycling activities are not commonly found on the streets of Denpasar. Bicycles and agricultural activities seen in Putu Fajar Arcana's poem entitled "Jalanan Denpasar" (Putra et al., 2012, p. 16), “Sanur” by Oka Rusmini (Putra et al., 2012, p. 101--102), “Denpasar” by Mas Ruscitadewi (Putra et al., 2012, p. 99), and “Denpasar Kilometer Nol” by Sindu Putra (Putra et al., 2012, p. 86) can be found in the context of the past when Denpasar was at an evolutionary stage. tourism city. Note the following excerpts of the poem "Jalanan Denpasar" by Putu Fajar Arcana */bersama waktu melajulah/dan/ke menara masa tua/sempit lorong/pengap ruangan/dan/lewati saja sembari melambai/peradaban/dan /jalan sempit menyetakan/* (p. 16) is an opposition diction. The opposition dictionaries are "waktu" and "masa", "sempit" and "lorong", "peradaban" and "masa tua", and "sempit" and "menyetakan". The quote from the poem offers a binary opposition that places the modernity of the progress of the city and the past of Denpasar City. There is a blurring of traces of the progress of the city with the social problems created by these poems.

In the midst of the modernization there are a number of suburban and urban groups which must struggle to be able to live in the city. Changes in community life as cultural actors in urban areas compete with the feudal and capitalist economic systems. The change in life activities from an agrarian life that does not require a lot of expertise has removed the community groups that have been disadvantaged by the development of the city. This condition can be seen in poetry "Sanur" by Oka Rusmini and "Denpasar Kilometer Nol" by Sindu Putra. From these two poems, it is shown that the fading of the local identity of Denpasar City has been swallowed up by the times, especially the physical changes and the way of the people. Since the 1970s, the City of Denpasar, the community, and the government of Bali have experienced an identity crisis in the

name of the impact of tourism. The following excerpt from the poem "Sanur" by Oka Rusmini as an example of a form of conflicting changes in the city of Denpasar that is too fast without regard to the concept of rural culture.

Sanur

1970—1975

Dari Beraban, Denpasar, menuju Sanur. Lelaki itu mengayuh sepeda kunonya....

...

Begitulah perjalanan itu dilukis di mata kanak-kanaknya.

Pohon-pohon kelapa yang menjulang tinggi. Hamparan sawah, dan percakapan burung-burung selalu menemani sepanjang perjalanan. Kadang, suara gelak para petani berteriak sambil mengusir hama. Sering juga perempuan itu naik dokar, menuju Sanur....

1990—

...

Aku telah kehilangan pantaiku, orang-orang terus berdatangan
Menanam beragam pohon-pohon asing berbatu. Menguncinya
rapat-rapat semua lubang pintu.

.... Aku tak bisa lagi mandi dengan riang
karena setiap menit perahu motor datang menyeberangkan
orang-orang.

Air alut yang amis tak lagi mengingatkanku pada Sanur. Aku

mencium bau solar, orang-orang berteriak dari atas kapal... (Putra et al., 2012, p. 101--

102).

The poem "Sanur" is a conception of the state of Denpasar City, especially Sanur, which is known as a beautiful beach in Bali, before foreign investors enter to build hotels and make Sanur a tourist attraction, Sanur is described as a place that is conceived of as a rural culture. The mention of diction "sepeda", "pohon-pohon kelapa", "hamparan sawah", "percakapan burung-burung", "gelak para petani", "mengusir hama", and "dokar" are a form of rural culture of Balinese people depicted poets in the range in 1970—1975. However, on the contrary, in 1990 — Sanur became a center of tourism, especially marked by the building of the Bali Beach Hotel (which was also revealed by the poet Made Sukada)—is an urban cultural concept. In fact, the binary opposition pair that at the same time declared urban culture appears in the 2nd stanza line 8, 9, 10, 21, 22, and 23. The diction "orang-orang terus berdatangan", "menanam beragam pohon-pohon asing berbatu", and "mengunci rapat-rapat semua lubang pintu" emphasized that the influence of tourists has brought a new civilization to the community, especially humans involved in tourism development. In these poems that mention community competition that survives with rural culture and people who enjoy urban culture. In the midst of community conflict to fight over urban space and agricultural space, its existence is denied. In addition, the space and city planning inhabited by the poor urban, which hampered progress are told in the poem "Denpasar" by Mas Ruscitadewi and "Denpasar Kilometer Nol" by Sindu Putra also identified that Denpasar seemed to have lost its identity as a city that had given birth to the concept of human civilization. Excerpts of the poem "Denpasar Kilometer Nol" by Sindu Putra seen in verse 4 consists of the following 4 lines /*di surga Denpasar, di pohon-pohon yang kurus/di sela air yang menyadap cahaya/aku dengar himne kaum bisu itu/dengan tangan pilu menabuh batu api/orang miskin dengan tubuh tak berubah/* (p. 86). Meanwhile, the poem

"Denpasar" by Mas Ruscitadewi consists of 4 stanzas which each row in the first row pollutes the City of Denpasar as a battle of rural and urban culture. See the following poem.

Denpasar

Denpasar adalah pohon lontar di utara pasar
di daunnya cerita ditatah
(dari bale bengong raja menembangkannya)

Denpasar adalah cerita perang
Sejarah keris-keris ditanam
(sebelum tidur para ksatria mendogengkannya)

Denpasar adalah kusir dokar tua
Yang melintas di bawah pohon asam
(penuh syukur mendapati bayi Karna putra Surya)

Denpasar adalah gasing yang senantiasa berputar
Aku di dalamnya menjadi noktah tak terbaca
(ketika kanak-kanak memainkannya dengan riang) (Putra et al., 2012, p. 99).

The poem shows the traditional contrasts of Denpasar/rural—lontar and the story of the kings, the history of the keris and the story of the knight, the driver of an old doctor and the story of the baby Karna the son of Surya—not the slightest poet wants Denpasar to turn into a metropolitan. Like the first line of the 4th stanza */Denpasar adalah gasing yang senantiasa berputar/* seems to be an artificial mimesis of a cultural area that cannot be changed. In line with this, Putra (2011, p. 44) argues that the identity of opposites in the midst of the strong influence of Western culture brought by tourists, in the 1970s, who came with long hair and casual clothes had influenced Balinese society. The deconstruction shown in the poems by Balinese poets has presented binary opposition in the diction that reverses the facts of the development of Denpasar City. The binary opposition was formed from diction which could be juxtaposed, but instead gave rise to a new construction of the meaning of poems summarized in the poetry anthology of *Dendang Denpasar Nyiur Sanur*. From the four examples of poems by Putu Fajar Arcana, Oka Rusmini, Mas Ruscitadewi, and Sindu Putra, the hierarchical opposition to poetry by Balinese poets shows the prevalence of a city that welcomes civilization.

Denial or negation of the meaning of the diction in *Dendang Denpasar Nyiur Sanur* poems that engender to the opposition to the reversal of a material-based city system in carrying out patterns of human life and objects in the city. The negation of the word *di dusun-dusun jagatraya Bali* related to *memasuki gerbang kotamu tergesa metropolitan* in the poem "Denpasar Selatan, Dari Sebuah Lorong..." by Umbu Landu Paranggi (p. 70) is a decentering of Denpasar City, generally Bali, which represents the absolute patterns and systems of a Denpasar cities that are responded negatively. The city has shaped the lives of people who live in it must undergo a mechanism and this is able to change the identity of the community itself. In denial of the city of Denpasar, difference offers a context in which urban society lives in the midst of intense and magnificent activities of the city. Note the poem "Denpasar Selatan, dari Sebuah Lorong..." by Umbu Landu Paranggi (Putra et al., 2012, p. 70; *Bali Post*, Sunday, February 23rd 1997) has provided social criticism of the development of Denpasar City.

Poets have used metaphors to sharpen their poems by showing the relationships between city dwellers who are already full, crowded, and cruel to the indigenous people. The negative view of the city that brought about this change has marginalized the indigenous inhabitants who have to compete with urban communities and tourists who come to Denpasar. In fact, the city is increasingly intensive with its territory and the old city is being renewed to keep it relevant to the civilizations that enter the cities of Denpasar and Sanur. The fading identity of a city can be seen from the physical structure, lifestyle, and socio-cultural orientation of the community which has been shown in poems by Balinese poets. Judging from the title of these poems, deconstruction has seen irregularities, deconstruction rejects the establishment produced by Balinese poets visualized through the choice of the word "kota". Their poems describe the physical and social struggle of the city and the imbalances that occur in Denpasar City. The word "dendang" means "Singing expressions of pleasure and excitement, while "Denpasar" is the name of the city, land, region in Denpasar, the capital of the Province of Bali. The word "nyitur" means "coconut" and "Sanur" is a famous tourist spot in Bali, located east of Denpasar City. The use of the words "dendang" and "Denpasar" is a representation of the song of the anxious people of Denpasar. *Dendang Denpasar Nyitur Sanur* is certainly very inversely proportional to the differences that are presented in these poems which incidentally as a documentation of changes in the city from the 1950s to the 2012s. The 114 poems in *Dendang Denpasar Nyitur Sanur* have a tendency not to place the city as a space that shows individual awareness in the middle of the city.

The city becomes an object that clashes with the past, overlaps, and contradicts the current of rapid changes in the memory of the residents of the city. From the 24 verses presented in this research, poets deliberately describe the past fate of a city—Denpasar City—which has been eroded by the centuries as a result of development and tourism. In the poems of the Bali poet's work, he imagines the cities of Denpasar and Sanur as a city and beach that has a relationship that changes people as residents of Denpasar City. These poems treat the city as a setting and position the city as a social and cultural unit that makes it possible to live in an agrarian world which is partly expressed by poets. This dichotomy actually completely ignores extreme socio-cultural shifts when there are "theories" that black and white in treating cities as constructive settings.

4.2 Decentering Bali and its Changes in 1980s—2012 Poetry

The development of Indonesian literature in Bali is inseparable from the phenomenon of the influx of tourism in the 1950s—1968, then in the 1970s has more or less changed the order of traditional, post-revolutionary, and modern life. In the previous year, in the 1960s, Balinese poets had been sensitive to the socio-cultural conditions and locality of their regions which were reflected, contemplated, and set forth in their poems. In the 1980s—1990s the theme of ritual and rite was instinctively written by Balinese poets, both senior and junior. As a Balinese community, poets position themselves as individual and cultural actors, then create literary works that can give rise to explicit or implicit discourse that occurs in society. The following table lists poems that speak out against tourism development in Bali.

The social construction in the poems of Balinese poets is formed through a shift that places agriculture as the main sector of people's livelihood in Bali. According to Picard Picard (1996; Schulte Nordholt, 2010, p. 10), in 1990, as many as 26% of the Balinese population lived in urban areas, both in (formerly) rural and urban areas. Land commodities take place very quickly, even in urban areas, people are no longer able to pay taxes, calculated based on market prices and eventually people sell their land and move to cheaper places. See the "Pelebaran Djalan" poem by Paulus Yos Adi Riyadi (1969, p. 16), the poem was created because it saw a portrait of

government policy without thinking about the interests of the Balinese people. Apart from the word "pembangunan" Bali which puts Denpasar City as a diachronic time concept.

The social construction in the "Pelebaran Djalan" poem is formed through a shift that places the role of the suburban community in Denpasar as part of the community structure that is always involved in the tension between urban spatial planning policies and the community's efforts to survive eviction. Compaction of events that are placed on the complexity of rural communities becomes the pattern of social construction of the people of Denpasar City in the "Pelebaran Djalan", which is colored by the nuances of repression and also resistance by the people. According to Kusniawan Kusniawan (2015, p. 61), the displacement indicates a text effort to eliminate city construction as a center of progress with the iconography of buildings, but the removal is present through eviction events that have a relation with city construction as a center of progress. Which is none other than equitable development of the tourism region.

In the "Pelebaran Djalan" poem by Paulus Yos Adi Riyadi there is opposition between "orang-orang berkerumun" and "sebuah pengumuman"; "jalan" and "diperlebar"; "pembangunan kota" and "dibongkar rumahnya"; "memperindah" and "membangun"; and "negara" and "kota". The choice of diction "orang-orang berkerumun" relates to the diction "sebuah pengumuman". If you pay close attention, the choice of words is related to negation or inverting from an existing structure. There is an appropriate conjunction to negate the diction, namely *tetapi*. The purpose of using conjunctions *tetapi* is to negate diction in a hierarchical order. In the 3rd verse that read */orang-orang berkerumun/diam/tapi di hati yang paling dalam/melepas kata-kata:/Bapak/sejak dulu kami telah siap/untuk memperindah dan membangun/negara ini dan kota ini/* there is opposition that represented in a community readiness for the change of the city in Bali. The pattern of hierarchical formation in the poem text "Pelebaran Djalan" is presented with the use of a diction between "pembangunan kota"; "orang-orang berkerumun"; "diam"; dan "memperindah"/ "membangun" which can be negated from the opposite condition of the word *pembangunan*. This "Pelebaran Djalan" poem is positioned as a contradiction to the condition of the city and the impact it has on the development and expansion of urban spatial planning. This is indicated by the 2nd verse line *5/para penduduk harus bersiap yang dibongkar rumahnya/*. There is a metaphorical element offered by poets between road widening and demolition of houses so that overlapping hierarchical meanings. This "Pelebaran Djalan" rhyme offers the end of the poem to hope such as the sound of the 3rd verse line 12 and the 13th as follow */benar-benar membawa kami/kepada hidup yang lebih baik/*.

Changes and spatial development in Bali have brought discomfort and tension felt by the people in Bali. Consider the same poem that sounds contradictory resistance is the poem "Sajak Kota" by Made Taro. The private event represented by a beggar in opposition to the city wall, the 2nd stanza of the 2nd row with the 4th stanza of the 1st row which reads */berserakan pengemis-pengemis kering/ dan /laut melapuh di dinding kota/* using a city background identical with social criticism in it. The presence of beggars and the progress of the city which simultaneously oppose. Opposition that can be assessed from the diction chosen by the poet is "laut melapuh" dan "dinding kota"; "laut melapuh" dan "jangkar patah"; "wajah kota" dan "merah kelabu"; "wajah kota" dan "pengemis-pengemis kering"; dan "angin berwabah" dan "kematian di tangan kanan". If you pay closer attention, there will be opposition that offers a relationship between "laut melapuh", "wajah kota", dan "jangkar patah". There is a picture of the tone of disappointment and sadness over the change of a city. A parallel relation is raised in the poem, there is a causal relationship that is raised in the poem. Expansion and development of the city deliberately created the face of the city to be gloomy, compared to the sea which is fading and broken anchor. The relationship that is clearly visible between "wajah kota", "merah kelabu", dan "berseraklah

pengemis-pengemis kering” is the diction highlighted for the negation of a city development and the welfare of its people. The meaning of a city with dry beggars’ metaphors that city change is identical with poverty so it is very clear poets dismantle the existence of a city full of problems.

Another poem “Denpasar Selatan, dari Sebuah Lorong ...” by Umbu Landu Paranggi was also made into a city and the streets throughout Denpasar underwent changes from year to year. Opposition occurs between the “anak angin” and “ruh”; “sembunyikan” and “air matamu”; “cakrawala” and “sepagar halaman”; “menyibak” and “rahasia semesta”; “perempuan” and “laki-laki”; “bertanda” and “sigaran nyawa”; “bibir cahaya” and “rumpun perdu”; “kekasih dewata” and “terowongan penjor”; “dusun-dusun” and “jagat raya Bali”; “gerbang kotamu” and “tergesa metropolitan”; and “jalan pasir” and “gubug ladang garam”. The poem “Denpasar Selatan, dari Sebuah Lorong ...” is a poem representing the Balinese people who all met in the City of Denpasar. An illustration of urban society can be seen in the poem, Umbu carries the metropolitan city of Denpasar although contradictory, there are still many people who live below the poverty line. Another poem entitled “Hujan di Tengah Kota” by Ngurah Parsua also emphasizes decentering the city as an urban and rural concept. Excerpts from Ngurah Parsua's poem can be seen from the use of binary opposition relations; spatial planning and the face of poverty of the people, namely between “di bukit lembut” and “kota termangu”; “harapan datang” and “membasuh mimpi”; “kata bisik beku” and “orang menggigil”; “inilah peperangan” and “dibangun sendiri”; and “kehendak damai” and “menindas pura-pura”.

The third poem is a battle of discourse to place a hierarchical position against the opposition formed, namely the concept of rural and urban. By choosing the vocabulary of street names, road conditions, and place names (beaches) in Denpasar, urban and rural ideas can be seen with very striking inequality. The events presented in the poems of Paulus Yos Adi Riyadi, Made Taro, Umbu Landu Paranggi, and Ngurah Parsua slowly became the construction of the city as a center of progress.

The street names chosen by poets are cultural identities that can be associated with hybridity and diaspora. Denpasar City has dynamically placed the concept of time. In 1984, the mention of Denpasar City appeared in the poem “Ni Reneng” by Umbu Landu Paranggi, which was presented with inconsistencies in constructing hierarchy with parallel construction of relations. The city of Denpasar was deliberately recited under the name of a famous artist named Ni Reneng, a dance maestro of his day. On the contrary, it was clearly shown that Denpasar is the metropolitan city center seen in the 1st row of the 2nd stanza /*meliuk di tengah Denpasar*/ and the 27th row /*di sini, di pusaran jantung Bali*/. Opposition occurred between “memeluk tanah”, “rimba babad prasasti” and “ritus tubuh tarian” which was metaphorically rural when Denpasar-Bali was in a position of traditional life.

There are blurring traces of the progress of the city with social problems created from these poems. In denial of the city of Denpasar, difference offers a context in which urban society lives in the midst of intense and magnificent activities of the city. Again, consider the poem “Denpasar Selatan, dari Sebuah Lorong ...” by Umbu Landu Paranggi as follow.

Denpasar Selatan, dari Sebuah Lorong...

Umbu Landu Paranggi

...

terowongan penjor nun

didusun dusun jagatraya Bali

resah menanti lalu menyulingmu kembali

memasuki gerbang kotamu tergesa metropolitan (*Bali Post*, 1997; (*Bali Post*, 1997; Putra et al., 2012, p. 70).

In the midst of the modernization there are a number of suburban and urban groups which must struggle to be able to live in the city. Changes in community life as cultural actors in urban areas compete with the feudal and capitalist economic systems. The change in life activities from an agrarian life that does not require a lot of expertise has removed the community groups that have been disadvantaged by the development of the city. These poems treat the city as a setting and position the city as a social and cultural unit that makes it possible to live in an agrarian world which is partly expressed by poets. This dichotomy actually completely ignores extreme socio-cultural shifts when there are "theories" that black and white in treating cities as constructive settings. The fading identity of a city as seen from the physical structure, lifestyle, and socio-cultural orientation of the people has been shown twenty-four verses in Table 1. Deconstruction rejects the establishment produced by Balinese poets visualized through the choice of the word *kota*. The poems of Bali poetry illustrate the physical and social struggle of the city and the imbalances that occur in the city of Denpasar.

The view of demystification and demythologize about nature is essentially the tendency of modern people to think that nature is an object. Nature can be utilized for the benefit of humans and not nature uses humans. Environmental ecosystems are clearly depicted in the poem "Tanah Leluhur" by I Wayan Arthawa, "Nyanyian Tanah Gersang" by Hartanto, "Upacara Kepulauan Tanah; Tanah Bali 1, Tanah Bali 2, Tanah Bali 3, Tanah Bali 4" by Oka Rusmini "Tanah Sengketa" by Alit S. Rini, and "Mana Tanah Bali". Nature is not a regulator, guardians let alone grow and develop something, nature is what is regulated, maintained or cultivated. The existence of nature expressed by Balinese poets in these two poems is a moral responsibility, not only of the selfish anthropological nature of Balinese people, but also of cosmic causes. In the midst of the modernization there are a number of suburban and urban groups which must struggle to be able to live in the city. Changes in community life as cultural actors in urban areas compete with the feudal and capitalist economic systems. The change in life activities from an agrarian life that does not require a lot of expertise has removed the community groups that have been disadvantaged by the development of the city. From these two poems, it is shown that the fading of the local identity of Denpasar City has been swallowed up by the times, especially the physical changes and the way of the people. Since the 1970s, the City of Denpasar, the community, and the government of Bali have experienced an identity crisis in the name of the impact of tourism.

Umbu Landu Paranggi's rhyme titled "Dari Pura Tanah Lot" which read */beribu para aku sebrang sana datang/mengabadikanmu pasang naik pasang surut/dan kini giliran asal bunyi sunyiku menggapai puncak meru/ke gunung-gunung agung tengadah matak mengail ufuk/tak teduh mengairi kasihku/* also socialize rural culture around Tanah Lot. In line with Umbu's poetry, K. Landras Syaelendra "Di Pura Tanah Lot", it is very clear that the exploitation of land around Tanah Lot at that time was the inspiration of poets in his poetry, such seperti */Kami memasuki kawasan asing ini/ di antara tiang-tiang beton/*. Binary opposition "kawasan asing", "tiang-tiang beton" is a very clear diction as the Balinese relations are referred to by the word "kami". The pronoun "kami" presents the meaning of togetherness or Balinese society which is assumed as a metaphor for Bali's change from rural to urban life. Urban society—the city—is represented in poems of Balinese poets in opposition to rural—village—forming a hierarchical construction that places the concept of rural under urban. The movement forward from rural culture to urban culture is in the text of the poem sajak "Di Pura Tanah Lot". The cognitive process is formed because of the environment, in the midst of exploited natural phenomena,

poetry also witnesses the history of changes in a city or region. Based on the poems produced by poets in Bali, it can be concluded that the events that occur in society affect the socio-cultural knowledge that follows the poet's mind to write poems in a hierarchical context by presenting parallel rural and urban relations.

4. Novelities

The twenty-four poems of Balinese poets in the 1960s—2012 present a decentering picture of the rural and urban concepts. The findings of this research are as follows. *First*, the twenty-four poems of Balinese poet have two poles that form a vertical hierarchy, namely between rural and urban concepts. The rural concept is a poetic text that places the culture of the people who live in traditional positions—living in the village then doing work in agriculture. The urban concept in the poetry texts of Bali places urban communities living in urban centers and tourism in Bali with livelihoods in the economy (business, trade), tourism sector (hotels, tour guides, and tourist attractions). *Second*, poems of Balinese poet create city decentering that changes and the movement of Balinese people from rural to urban life with the spirit to change the destiny and escape from traditions that are considered inherent in rural concepts. Rural concepts—such as maintaining traditions and ancestral lands, are worth defending in the midst of the changes that occur. The urban concept is visualized with Denpasar City, Tanah Lot, Bukit Pecatu, and Sanur as the center or heart of the city by highlighting in the trade and tourism sectors. From these two findings, this research is an effort to document changes in villages, vocabularies, preserving ancestral lands, sacred places of worship, and tourist attractions in poetry. In addition, this research can be used as a reference for further research with other methods and theories so that develop literary science in Indonesia, especially modern Indonesian literature in Bali.

5. Conclusion

Based on this explanation, it can be concluded that the poems of the 1960s—2012 have a common Balinese local theme, both the concept of rural and urban culture on the development of cities and Bali in general. From the 24 poems by Balinese poets, in general, decentering the concept of the city, which is the city of Denpasar and tourist attractions in Bali that become urban culture. Visualization of city streets and hotel development is an image of the city as a center for the advancement of Balinese civilization into a metropolitan city. The existence of rice fields and places of worship that functioned as tourist attractions, tourism cities that leave poverty and leave agricultural land increasingly narrow. There was an attempt to shift the instruction of the rural cultural hierarchy into an urban culture which was conceived in the 24 poems of the 1960s—2012. Second, from the point of view of decentering the cities of Denpasar and Bali, none other than an attempt to reverse the repression of the rural concept can be indicated as the absence that still offers urban concept repression. Very clearly, the poems presented in this research have represented the people in Bali who live in urban areas must adapt to new urban spaces while preparing to become marginalized communities. On the other hand, rural or urban communities are becoming urban communities that are witnessing the development of cities, urban changes, and social systems that are increasingly developing today.

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