

The Harmonization of Ecology and Balinese Local Identity through Music by Indie-Folk Trio Nosstress

(Harmonisasi Ekologi dan Identitas Lokal Bali melalui Musik Trio Indie-Folk Nostress)

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Abstrak

Studi ini meneliti tentang pentingnya nilai seni dan ekologis di Bali, terutama selama reklamasi Tanjung Bena dewasa ini, yang tercermin dalam eksistensi musik oleh Trio Indie-Folk *Nosstress*. Kedua aspek signifikan tersebut saling terjalin satu sama lain dengan aspek-aspek lainnya di Bali—alam, sosial, budaya, ekonomi, hingga spritualisme—di mana kemudian berkontribusi dalam membuat prinsip dasar Tri Hita Karana menjadi harmonis. Menggunakan metode kualitatif dan teori *Constructing Community* gagasan Barbara Hatley, hasil dari studi ini menunjukkan bahwa nilai “realita” dari fenomena tersebut adalah disharmonisasi antara ekologis dan lokal yang terletak pada *bagian separuh pertama lirik lagu*. Sementara itu, *bagian separuh terakhir lirik lagu* menggambarkan perlunya revitalisasi terhadap kedua aspek yang bersangkutan di mana menjadi nilai ‘ideal’ dari seniman-seniman Bali tersebut. Kesimpulan dari penelitian ini menunjukkan bahwa ketidakharmonisan ekologis yang masih melanda Bali hingga saat ini dianggap sebagai polemik yang cukup berat. Hal ini disebabkan peran alam sebagai salah satu aspek prinsip dasar Tri Hita Karana, membuatnya menjadi hal yang sangat dihormati bagi masyarakat Bali itu sendiri.

Kata kunci: Bali, *constructing community*, ekologis, musik, reklamasi Tanjung Bena

Abstract

This study explores the importance of art and ecological values in Bali, especially during the reclamation of Tanjung Bena nowadays, which is reflected in the existence of music by Indie-Folk Trio *Nosstress*. Those two prominent aspects interweave the other facets in Bali—nature, social, culture, economy, until spiritualism—which then makes the basic tenet of Tri Hita Karana becomes harmonious. Using qualitative method as well as the theory of *Constructing Community* initiated by Barbara Hatley, the results of this study show that the ‘reality’ value of that phenomena is disharmonization between ecology and local which lies on *the first half of the lyrics*. Whereas *the rest of the lyrics* depict the need to revitalize the harmonization of both aspects which becomes the ‘ideal’ value from those Balinese artists. In conclusion, this study denotes that the ecological disharmony, that still strucks Bali until these days, is considered as a heavy polemic. This is because the role of nature as one of the aspects of basic principle Tri Hita Karana, makes it become respected as an essential thing for the Balinese society itself.

Keywords: Bali, *constructing community*, ecology, music, Tanjung Bena reclamation

INTRODUCTION

Art and ecology have been going hand in hand in shaping the characteristic of Bali since the beginning until nowadays. Both of those two things are correlated to each other and have become the main key of the whole

aspects – nature, social, culture, economy, until spiritualism—in that island of Gods. The majority of Balinese people who are predominantly Hindu Dharma, adheres to the basic and modest principle called Tri Hita Karana. That principle consists of three causes in achieving happiness by maintaining harmony between *Parahyangan* (relationship with God), *Pahwongan* (relationship among human beings), and *Palemahan* (relationship with nature) (Wiana 2007:2). The balance between God, human, and nature; or a message about the harmony of life is very vital in this principle. Meanwhile, according to Winarno (1992:1), ecology itself is an intertwined reciprocity among one another where the continuity is processing in a complex yet harmonious natural order. Therefore, this condition makes harmony as well as balance of nature become a prominent main goal of the Balinese identity syncretism.

The significance of art within the joints of the island community has also been embedded in their daily lives. The Hindu Dharma religion, which becomes the source of belief for them, needs and applies art into the processions of worship and culture. For example, ceremonies of marriage, birth, and death (*ngaben*); making offerings; daily worship rituals; etc. Afterward, that existence of art leads to the aspect of ecology in Bali which has been renowned for its prosperity and abundance. As stated by Kackerlack in his writing about Bali entitled *Liputan Pertama*, Bali at the royal period was an island surrounded by various kinds of vegetation as well as flooded by tributaries and lakes, which made it as a prosperous region (Kackerlack 2012:9). Bali which is categorized as an agrarian territory, cannot be separated from the art itself. The Balinese farmers are not like the Indonesian farmers in general. Poortenaar stated in his writing entitled *Agama yang Indah* that the Balinese farmers have the ability to design and carve at the same time (Poortenaar 2012:338). Thereby, it proves that the existence of art and ecology have harmony among each other in shaping a harmonious daily life of Balinese people.

However, today's mass development often decorates the face of Bali and shifts its beauty as well as its greeny environment. It can be seen from the massive amount of hotels, apartments, bars, restaurants, and cafes in this island. In his one of outstanding books, a composer named Gardika Gigih Pradipta mentioned that the development transformations in Bali have become very rapid (Pradipta 2017:35-36). The ecology of Bali that used to be abundant with various kinds of natural wealth, has been eroded by the existence of tall buildings which then narrows the street and leads to a severe pollution. The more alarming thing in there nowadays is the reclamation discourse of Tanjung Benoa. The island as well as the province which becomes the centre of art in Indonesia is having such an ecological crisis for approximately five years since 2012. That reclamation has been revised and refurbished through Presidential Regulation Number 51 2014 where the process will cover a 700 hectares area in Badung along with Denpasar as well (Artharini 2016).

That phenomena triggers Nosstress to save the ecological harmonization as well as the nature of their home through the existence of music that they have created, existed, and performed to the Balinese society and the Indonesian as well. Unlike the other resistances with fiery melodies and tend to provoke the surroundings to join their opinion; this trio is the conversely. They served their opinion through calm melodies, but with a direct lyrics that depict their opinion literally. Hence, this what makes these musicians become different and unique from the rest; and also have such a significance regarding of that ecological disharmonization issue in Bali nowadays. Furthermore, this issue needs to be delved more because the ecological injustice is something that is considered as very fatal, especially in Bali as a centre of art, culture, and tradition in this country.

Nosstress itself is a Balinese Indie-Folk Trio which consists of three personnel: Angga, Kupit, and Cok Bagus. This band formed in 2008 and have officially released their debut album *Perspektif Bodoh* in Oktober 2011. Almost all of their lyrics depict the concern towards nature, ecology, and also politics. Afterward, three years later, in June-July 2014, they held a music tour along with Balinese reclamation movement (*Bali Tolak Reklamasi*) in Hamburg, Germany. Upon returning to Indonesia in August 2014, the second album entitled *Perspektif Bodoh II* was released in Taman Baca Kesiman, Denpasar, Bali. Until recently in October 2017, they have launched their newest album called *Ini Bukan Nosstress*.

The first previous study entitled *Indie Music in Post-Bomb Bali: Participant Practices, Scene Subjectivities* by Rebekah E. Moore (2015) shows the correlation between music and ecology which has such a significant role in this exotic island. Using the anthropological and ethnomusicological approaches, Moore examines about the rise of Balinese Indie music—which is somehow not too widely known by the majority of society—twelve years later after the Bali bombing in 2002. At that time, Bali is also known as a home for several successful bands in the history of Indonesian music industry. This phenomena is based on the historical growth equation – close social ties by combining social, environmental, and music issues. Music is a strategy to arrange social relationship and collective action in order to maintain the diversity of artistic, social, and ecology in Bali. Thereby, in line with this research, that dissertation examines how music becomes a mean of expression and also maintains the ecological aspect which has a very vital role in that paradise island.

Afterward, the following studies are exemplifying how the existence of art, especially music, in Bali is pivotal and inseparable whether for the practitioners and the society itself. It is because both of those things—art and music—are the representations of their identity and culture. *Balinese Discourses on Music: Musical Modernization in the Ideas and Practices of Shadow Play Performers from Sukawati and the Indonesian College of the Arts* by Brita Renee Heimarck (1999) shows about the music modernization in Bali which is seen through the spectacle of traditional performances and music institutions. Those two aspects are represented through oral and written discourses in Banjar Babakan, Sukawati and the Indonesian College of the Arts (STSI) in Denpasar. Furthermore, the next study comes from a dissertation by Peter M. Steele (2013) entitled “Balinese Hybridities: Balinese Music as Global Phenomena” which examines about the Balinese music or the fusion of that music itself. This phenomena then shifts from a single to a global one. A thesis entitled “Performing Arts, Identity, and the Construction of Place in Three Balinese Transmigration Settlements” by Danni Josephine Redding (2002) explains about the re-declaration of transmigration in 1950 of Balinese in three areas: Bali, Sumbawa, and Sumatra. The roles of dance and music affect greatly to the life of the Balinese in there. It is a form of cultural identity defense as well as an assimilation with the new culture. Thereby, alike with this study, the existence of art and music are very significant for the continuity and harmony of the Balinese life.

Finally, a dissertation entitled “Modern Noise and Ethnic Accents: Indonesian Popular Music in the Era of Reformasi” by Jeremy Wallach (2002) refers to the significance of three genre Pop-Indonesian music in the reformation era—*dangdut*, *pop Indonesia*, *underground*—which consist of three different ideologies as well. The access of music and technology which prevails globally these days does not extinguish the production of local Indonesian music. Instead, it provides more spaces and opportunities for Indonesian music practitioners to create and represent music as their multicultural identity. In harmony with this study, music—especially local or indie music—has become a tool for expressing the opinions of both the musicians as well as the Balinese society itself.

In examining that phenomena, this study uses Constructing Community theory initiated by Barbara Hatley. In her research of drama performances or local theatre in Daerah Istimewa Yogyakarta (DIY) and Solo during Soeharto regime after 1998, she stated that contemporary performance has a strong correlation and contribution towards social and political shifts in there (Hatley 2015:22-44). Community construction exists because of the harmonization between two parties – the society and the government – towards something. Afterward, she also noted that there are two main values in the community construction: ‘reality’ value and ‘ideal’ representation. The ‘reality’ denotes the fact of the social condition or phenomena that is happening around that area. Whereas the ‘ideal’ representation is an idea that an artist has towards the social phenomena which he/she pours to a work or a creation. Hatley also explains about the aspects of this theatre research as follows:

- (1) Celebration and Display—Festivals, ‘Karnaval’: A marker of culture identity in the tradition and acceptance towards a shift (A fusion of arts);
- (2) Space and Place: Showing performances to the local community in the daily lives, and overcoming the separation between theatre and social life;

- (3) Local Narratives: Local values—identity issue, relation, and actual events nowadays—which surround a society and are performed by the artist in his/her stage;
- (4) Community Connection: Connecting and constructing a connection between a community and local society in mutual enjoyment as well as solidarity.

Summarizing the Trends: The invention of social consciousness among audiences and the offer of a new perspective that does not lead to a confrontation – which becomes a characteristic of the Indonesian artists in the past – with the government.

METHOD

There are two types of source which have been used in this study. The first source or the primary data is collected through an observation towards the music, video clip and live music, as well as the journey of that indie band in delivering the phenomena which has occurred in Bali nowadays. Besides of observing the music of Nosstress, the writer also examines the latest news about Bali and the disharmonization issue itself, especially about the reclamation discourse of Tanjung Bena, in order to get the accurate data about what is really happening in there. Whereas for the second source or the secondary data, the writer obtains it from books, journals, and articles from websites which are correlated and also able to support the analysis of this study.

The method of this study is qualitative method. Qualitative research itself, according to Creswell, is “an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem” (Creswell 2009:4). This research focuses on the ecology disharmonization in Bali which is delivered and fought by trio Nosstress through their music compositions. In doing the analysis, the theory of Constructing Community by Barbara Hatley is applied to this study in order to get the ‘reality’ value (disharmonization) and the ‘ideal’ representation about Bali’s ecology delivered by the artist concerned. The five aspects—*Celebration and Display*, *Space and Place*, *Local Narratives*, *Community Connection*, and *Summarizing the Trends*—which contains in the theory of Constructing Community are applicable depends on the context of the study itself. Hence, all of those aspects are not applied entirely. It should be depended and considered on the context as well as the phenomena in a certain culture.

However, there are three aspects that contains in this study. The first one is, *Summarizing the Trends* which can be seen through the calm songs compositions of Nosstress, but have such remarkable lyrics within it. Afterward, the second is *Local Narratives*. This aspect can be seen on the issue of ecology degradation which exists in Bali until these days. And the last one, *Community Connection* which is explicitly visible on the campaign as well as conference wrapped in a music tour by Nosstress in Hamburg, Germany on June-July 2014. Thus, both of the main values which are ‘reality’ value and ‘ideal’ representation can be drawn well from the three aspects of Constructing Community that exists in that phenomena.

RESULTS AND DISCUSSION

Bali has been renowned for its beauty since the very beginning. The abundance of tradition, art, until nature makes its society become close to the art itself—gamelan, dance, sculpture, painting, drama, etc.—and leaves an awe for anyone who witnesses this harmony (Pradipta 2017:90-91). However, that harmonization is being tested by the massive development in this island until the existence of Tanjung Bena reclamation for approximately five years long. This is started from the decision of Bali’s governor who gave an acceptance of reclamation to PT Tirta Wahana Bali Internasional (PT TWBI) on December 26th 2012 (Forum Rakyat Bali Tolak Reklamasi (ForBali) 2013). That decision itself is very fatal for the continuity of Bali’s life because it could bring Bali to such a great destruction later on.

In harmony with the theory initiated by Hatley, Nosstress expresses their opinions to the Balinese government through their compositions as the representative of the Balinese society. The rise of mass developments – hotels, cafes, billboards, reclamations, until malls – makes that beautiful island becomes very narrow and full of pollution.

One of the local artists as well as musicians, Ansambel Gamelan Salukat, has voiced this matter on the stage through their songs entitled *Ngejuk Memedi* and *Tanah Sedang Bicara*. Those two songs are a form of reflection of the situation and condition in Bali that has lost its cultural orientation; and where the land that becomes the main support for its cultural continuity today has also been sold (Pradipta 2017:121). Ecology degradation and disharmonization are clearly existing in here, and it will lead to an identity as well as locality destruction later on. Nature is a foreground of Bali's identity and locality itself. If these lots of buildings still scatter around, then the Balinese locality itself will be going to shift indirectly or the worst will be vanished. Hence, this condition really needs to be noticed for in order to preserve the locality of Bali itself.

The critics of excessive development by Nosstress through their works is a form of disharmonization between them as the representative of the Balinese people in majority with the local government related to that ecological issue. Therefore, a 'reality' in this study is formed through those facts. Afterward, in the theory of Constructing Community, the 'ideal' representation offered by the artist will automatically follow the 'reality' itself. This 'ideal' representation can be seen simply from their desire for harmonization between ecology and locality which had once been maintained sustainably. This is reflected through the Balinese society who hold solidly the principle of Tri Hita Karana—the balance between acceptance and giving to God, human, and also nature—a message about the harmony of life. With this massive development that exists in that beautiful island, then the very important basic principles of Balinese society have been blatantly ignored.

From that fact above, the 'reality' value of this study about ecological disharmonization is formed. Afterward, the 'ideal' representation is also seen simply on the urge of Nosstress towards a harmonization between ecology and local which was sustained well long time ago. On an interview in the online news called Mongabay Indonesia, this group stated that the nature in Bali has been sick due to the intensity of the buildings' amount in that island (Apriando 2016). And the climax lies on the reclamation discourse of Tanjung Benoa which creates assorted controversies in the middle of Balinese. As stated firmly by Balinese Civil Society Alliance, ForBali, this resistance towards the reclamation is based on 13 things (Forum Rakyat Bali Tolak Reklamasi (ForBali) 2013): (1) Loss of Conservation Function, (2) Flood, (3) Disasters, (4) Damage of Coral Reefs, (5) Threats to Mangrove Ecosystems, (6) Abrasion, (7) Ecological Disasters, (8) Cheap Land Investor, (9) Pro-Investor Policy, (10) Unequal Development, (11) Lulled by Investors, (12) Denying CTI (*Coral Triangle Initiatives*) Commitment, (13) Tourism Bankruptcy.

Thus, the statement declared by Nosstress and all the points submitted by the community alliance, including Nosstress itself who is incorporated in it, are the manifestation of 'reality' value that is existing in Bali today.

Constructing Community

1. Summarizing the Trends

Direct and simple are two words that suit the music compositions of this trio. Through their relaxed compositions and no force at all, it indirectly operates otherwise. The melodies that they have created tend to be categorized as smooth and soothing melodies or it can be said that the majority of their songs have an *andante* tempo (at a walking speed) (Taylor 1990:27). Furthermore, the tunes that blanketed their songs are also *major tunes* in which those notes represent a lively, bright, and vibrant situation. Thereby, the listeners or the society become 'invited' casually and willingly without any doubt towards the hands of this trio in defending the ecology of Bali through their songs.

Local Narratives

Table 1. Nosstress' Songs Lyrics

Endonesya, Begitu Katanya	Ini Judulnya Belakangan	Hiruk Pikuk Denpasar
Ooo.. Pernah dengar Indonesia Negara yang bersatu kemudian muncul banyak persatuan Yang adu kuat dengan persatuan yang lainnya Uuu.. Begitu	Bali aku tinggal sebentar ya, aku mau ke Jogjakarta aku mau nyanyi seperti biasanya Bali aku pergi sebentar ya, pergi dari jalanmu yang mulai macet mulai nggak nyaman, mulai...	Suara bising bukan asing lagi Kepulan asap kendaraan menjejat pagi Bangunan tampak berdiri di sana sini Yang terlihat cuma fatamorgana sunyi
Ooo.. Pernah dengar Indonesia Kerakyatan yang dipimpin oleh hikmat kebijaksanaan dalam permusyawaratan dan perwakilan Saking panjangnya jadi nggak ngerti apa lagi banyak rakyat yang nggak paham membaca Uuu.. Begitu	Bali aku pergi sebentar ya, pergi dari pantaimu yang katanya indah yang disekelilingnya berdiri hotel megah, wah Bali aku pergi sebentar ya, pergi dari alammu yang katanya asri asri sebelah sana, eh sebelah sini enggak	Orang-orang sudah enggan berjalan kaki Matahari sudah bukan sahabat kita lagi Sedikit mungkin yang berpikir tentang ini Atau harus tunggu sampai api membakar kota ini Hiruk pikuk Denpasar 3x Banyak sampah berserakan di jalan
Ooo.. Pernah dengar Indonesia Keadilan bagi seluruh rakyat indonesia Sayangnya semua adil sudah terbeli oleh yang mampu membeli Uuu.. Begitu	Esok ku kembali semoga esok ku kembali semoga pemimpin menambah prestasi bukannya menambah baliho Esok ku kembali semoga esok ku kembali semoga beton tak tumbuh lebih subur daripada pepohonan	Kebersihan bukan cuma tugas truk berbedag hijau Ayo ikut bersihkan sampahnya perlahan Atau harus tunggu sampai mereka menimbun kota kita Hiruk pikuk Denpasar 3x
Uuu.. Begitu	uuuuuuuuuu,,,,,uiuu,,...	

The ‘reality’ value as well as the ‘ideal’ representation delivered by Nosstress are able to be seen through the lyrics in several of their songs: “Endonesya, Begitu Katanya;” “Ini Judulnya Belakangan;” and “Hiruk Pikuk Denpasar.” Starting from “Endonesya, Begitu Katanya,” this song inserts the values of Pancasila which ironically are not applied appropriately in these days. The first song stanza, which embodies the third principle, explicitly depicts the condition of Bali that becomes fragmented nowadays. It exists between the society who demands a cancellation of reclamation as well as the restoration of Bali's natural conditions; and the Balinese government who is intensely developing the mass development in that island. That phenomenon can be seen in the recent movement of ForBali related to the decision of the Minister of Marine Affairs and Fisheries, Susi Pudjiastuti, on licensing the new reclamation location in Tanjung Benoa (Forum Rakyat Bali Tolak Reklamasi (ForBali) 2019). The movement ForBali that was coordinated by Wayan Gendo Suardana have been attended by Balinese people from various circles including Nosstress itself. Besides of reprimanding Minister Susi Pudjiastuti, they also criticized soundly the Governor of Bali, Wayan Koster, who seemed to be totally not firm at all to this issue. He personally have promised to reject the reclamation by sending a letter to President Joko Widodo. However, that letter is never opened to the public at all until this second. That event is very sad and ironic considering that the friction itself

exists due to the promises of the Balinese government to its people which in fact did not work properly. Since nature has become one of the significant things in their lives, that current occasion makes the Balinese society feel cheated and neglected. Hence, this reclamation issue will always be fought for by them.

Afterward, the second stanza, which is the embodiment of the fourth principle, represents how the human resources of this nation are still lagging behind. The decision to keep developing the mass development is pretty ironic considering that actually the citizens itself who need that development the most. The Expert Team of Ministry of Tourism and Cultural Affairs, Prof. Dr. I Gde Pitana, M.Sc, stated that although the tourism had become the driving economy force on that island, however the development also created a negative impact toward the Balinese people (BaliPost.com 2018). For example, it can be seen through the issue of plastic waste which becomes the concept of Paiketan Krama Bali. The Paiketan Krama Bali itself is an organization which stands on the basis of a response to the massive development in that island of Gods (Paiketan Krama Bali 2018). That movement itself aims to accommodate the Balinese people to take part as well as to give voice and suggestions in regard to the massive development so that it could be in harmony with Tri Hita Karana.

And finally, the last stanza that is also the last principle, shows explicitly that the project of Tanjung Bena reclamation has bought the voices of the government in there, and obscured the voices of its people. This stanza can be seen very clearly through the existence of the ForBali movement which has existed for five years. Considering that nature is one of the important components in the basic principles of Balinese society, Tri Hita Karana, hence this movement is a response to the reclamation of Tanjung Bena which basically is considered as capable to destroy the natural order. The reclamation discourse seems to be renewed through a new location permit by Minister Susi Pudjiastuti on 29 November 2018 to the same investor, PT Tirta Wahana Bali Internasional (PT TWBI) (Forum Rakyat Bali Tolak Reklamasi (ForBali) 2019). During those five years of the organization establishment, it expressly stated that the voice of the Balinese people was neglected for five years long too. Various kinds of movements have been done by them to reach those aspirations, but until this moment the discourse of Tanjung Bena reclamation still exists and stagnant. Thus, the condition in Bali nowadays can be said to be at a stage of prolonged polemic which is quite heartbreaking.

The next two songs entitled “Ini Judulnya Belakangan” and “Hiruk Pikuk Denpasar” clearly depict the condition of Bali which drastically and contrastly change through the whole lyrics. It explicitly shows how Bali nowadays has become so dense and overcrowded. Nosstress also makes a live video music in “Ini Judulnya Belakangan” and records that condition by singing around on some places in Bali. Starting from the streets that become full of vehicles; the beaches that become overcrowded with humans and trashes; until the buildings which add that density very real. Afterward, on the next song, “Hiruk Pikuk Denpasar,” the changes of Bali are very vivid and alarming. It is suitable with their live music video which shows how the vehicles fill the city and shift their habits to walk. Besides of the pollution in there that becomes inevitable, the Balinese society awareness towards the importance of maintaining hygiene seems to be degraded nowadays. The Expert Team of the Balinese Government (KAP Bali), Made Arca Eriawan, stated that Bali today has experienced various kind of environmental issues (Suriyani 2019). Those natural disasters are eruptions, volcanoes, landslides, and exploitations which often occur in there. Afterward, the forest balance target in that island has also reached only 23% which is categorized as less than the balance target itself specifically 30%. In fact, the threat of lack raw water is also existing in there whether for both of irrigation and conversion of agricultural functions. If this condition is left continuously, then the ecological degradation will be possible to lead on the destruction of the other aspects of Balinese life.

Those two songs have a unique similarity. In the song “Ini Judulnya Belakangan,” there is a lyric of ‘*aku mau ke Jogjakarta.*’ Whereas the next song took the setting of the video clip in Baru Beach, Jogjakarta on 2013. Both of those songs are probably a comparison of the ecological harmony and art that are still preserved beautifully in Jogjakarta. Afterward, it also probably in this trio perspective that Jogjakarta still preserves its ecological and locality. Therefore, Bali needs to reconsider about this incessant development—especially Tanjung Bena reclamation—because it will be able to erode the beauty and the localization of that island itself.

2. Community Connection

“Bali Tolak Reklamasi: From Denpasar to Hamburg”

Bangun Bali subsidi petani

Kita semua makan nasi

Bukannya butuh reklamasi

Keputusan bau konspirasi

Penguasa pengusaha bagi komisi

Konservasi dikhianati

Bangun Bali tolak reklamasi

Sayang Bali tolak reklamasi

Bangun Bali tolak dibohongi

Rusak Bumi dan anak negeri.

Bali Tolak Reklamasi, sung by Nosstress
in Hamburg, Germany, June-July 2014.

The lyrics on the above are a part of the song that was delivered by Nosstress when they held a music tour as well as campaign related to the discourse of Tanjung Bena Reclamation in Hamburg, Germany. Those lyrics strongly illustrate the obvious rejection by the majority of Balinese people. It can be seen in the first three lines of the song as follows:

Bangun Bali subsidi petani

Kita semua makan nasi

Bukannya butuh reklamasi

The first line of the song explicitly describes the condition of the Balinese people who majority depend on the agricultural environment, not only as a daily food requirement, but also as a tool in the continuity of their daily traditions, ceremonies, and rituals. Moreover, this reclamation process itself clearly puts the aspects of Balinese life—nature, social, culture, economy, until the most basic, spiritualism—into a degradation along with destruction.

Besides of their efforts to save Bali’s ecology through songs, Nosstress also held a campaign wrapped in a music tour regarding to the Tanjung Bena reclamation. Bali is currently not in a good state right now. They brought this issue to the international area in order to tell the whole Indonesians who live in Europe especially in Germany, as well as the international society. The name of Bali, which is categorized as a largest tourism pioneer in Indonesia, has wandered around to the international scale. And by bringing this issue abroad, Nosstress aims to inform all of the Indonesian people in there that currently Bali is far from well. *Sense of locality* is clearly visible in this context. It can be seen from the enthusiasm of both the German citizens and the Indonesians who enthusiastically contributed to the activities held by that trio.

It is a Balinese woman who currently resides in Germany named Ibu Aryani. She and her family prepared their residence for Nosstress during that trio visit in there. She also accompanied and supported totally the *Bali Tolak Reklamasi* movement along with the activities that Nosstress have during in Germany. Furthermore, both Nosstress and Ibu Aryani also communicate with each other using Balinese language. Therefore, it shows that the Balinese locality which has become a part of Ibu Aryani’s life, remains everlasting and not eroded by globalization or modernization even though she has lived and settled abroad for a long period of time.

The citizens of Indonesia in there also worked and blended each other (*bergotong royong*) harmoniously to make a poster for *Bali Tolak Reklamasi* held by Nosstress. Not just about making and painting, both of those citizens also

learnt a meaning, symbol, and Balinese language contained on that canvas. Thus, it shows that the locality has a role in uniting its members.

CONCLUSION

In conclusion, the ecology disharmonization which exists in Bali is considered as a heavy polemic and still has continuity until these days. Nature is an essential aspect in the basic principle of Tri Hita Karana. This disharmonization makes Nosstress, as the Balinese musicians along with the member of alliance ForBali, voices the concern and disagreement through their compositions which calming, relaxing, but contain the direct lyrics without any rambling. Furthermore, among all of those five aspects in the Constructing Community theory, this study only uses three aspects: *Summarizing the Trends*, *Local Narratives*, and *Community Connection*. As for the 'reality' value of that phenomena is the disharmonization between ecology and local which lies on the *first half of the lyrics*. That value, according to the artist as well as the majority of the Balinese society, needs to be returned to the former position: harmonization on both of those aspects. The return which lies on the *rest of the lyrics*, is an 'ideal' representation that owned by Nosstress for the Balinese along with the Indonesian society through the existence of music.

There are two things that need to be emphasized in here regarding on the theory application to an artwork. The first one is the correlation between the artist's intention and the social reality that surrounds the artist itself should be related to each other. This is intended so that the 'reality' value and the 'ideal' representation of this study could be formed and drawn well. Afterward, the entire aspects from the Constructing Community theory are not supposed to be applied entirely, but it needs to be suited with the issue that will be examined later on. However, if the issue is quite complex, hence, all of those five aspects need to be applied. Thus, the application thoroughly by considering the context itself is very significant in order to receive the appropriate 'reality' value as well as the 'ideal' representation.

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