

## **Ecological Discourse and Balinese Wisdom in Children's Literatur**

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### **Abstract**

This study addresses the diminishing transmission of traditional ecological knowledge among younger generations by examining how children's literature can preserve and revitalize indigenous eco-philosophies. Focusing on the Balinese narrative Luh Ayu Manik Mas Nglawan Luu Plastik, the research investigates how environmental values grounded in the Hindu cosmology of *Tri Hita Karana* emphasizing harmony with the divine (*parhyangan*), with others (*pawongan*), and with nature (*palemahan*) are discursively constructed. Using a qualitative-interpretative method with an ecolinguistic framework informed by Haugen's (1972) ecological model of language, this study analyzes lexical choices, narrative patterns, and dialogic interactions across three dimensions: ideological, sociological, and biological. The findings reveal that the narrative integrates cultural, spiritual, and environmental elements to construct a holistic ecological discourse, portraying rituals and symbols as tools of eco-theological conservation. The story demonstrates how language encodes ecological ethics while promoting eco-literacy among young readers. These insights highlight the potential of children's literature to support culturally rooted environmental education and inform curriculum development. The study underscores the importance of incorporating indigenous worldviews into contemporary ecological discourse through education, storytelling, and language

**Keywords:** Ecolinguistics; Hindu Ecology; *Tri Hita Karana*; Luh Ayu Manik Mas

### **Abstrak**

*Penelitian ini merespons menurunnya transmisi pengetahuan ekologi tradisional pada generasi muda dengan menelaah peran literatur anak dalam melestarikan dan merevitalisasi filosofi ekologi lokal. Fokus kajian ini adalah narasi Bali Luh Ayu Manik Mas: Nglawan Luu Plastik yang merepresentasikan nilai-nilai lingkungan berdasarkan kosmologi Hindu Bali Tri Hita Karana, yaitu keharmonisan dengan Tuhan (parhyangan), sesama manusia (pawongan), dan alam (palemahan). Dengan menggunakan metode kualitatif-interpretatif dan kerangka ecolinguistik yang mengacu pada model ekologi bahasa Haugen (1972) penelitian ini menganalisis pilihan leksikal, pola naratif, dan interaksi dialogis dalam tiga dimensi ideologis, sosiologis, dan biologis. Hasil penelitian menunjukkan bahwa narasi ini membentuk wacana ekologis yang holistik, memadukan unsur budaya, spiritual, dan lingkungan, serta menampilkan ritual dan simbol sebagai alat konservasi ekoteologis. Cerita ini menunjukkan bagaimana bahasa mengandung etika ekologi dan mendorong literasi lingkungan pada anak-anak. Temuan ini menegaskan pentingnya mengintegrasikan kearifan lokal dalam pendidikan lingkungan kontemporer serta mendukung pengembangan kurikulum berbasis budaya dan spiritualitas.*

**Kata Kunci:** Ecolinguistik; Ekologi Hindu; *Tri Hita Karana*; Luh Ayu Manik Mas

## Introduction

Environmental degradation has emerged as a critical global challenge, with plastic pollution posing severe risks to marine and terrestrial ecosystems worldwide. In Bali, Indonesia a region globally renowned for its natural beauty and rich cultural heritage plastic waste has reached alarming levels. According to the Bali Provincial Environmental Agency, daily waste generation rose sharply from 3,367 tons in 2023 to 3,597 tons in mid-2024, with plastic waste comprising a significant share of this volume (Mahayani, 2024). This escalating crisis threatens not only the physical environment but also cultural and spiritual practices intrinsically linked to ecological stewardship. Addressing such issues requires strategies that transcend technical interventions and engage with culturally embedded approaches to environmental ethics and education.

This calls for holistic strategies that move beyond technical fixes by integrating cultural, educational, and ethical approaches to foster sustainable environmental practices. As Capra (1996) insightfully notes, these environmental problems are not isolated phenomena but instead represent just different facets of one single crisis, which is largely a crisis of perception a crisis rooted in outdated worldviews incapable of addressing the complex interdependence between humans and nature (Capra, 1996).

This study adopts ecolinguistics as its primary theoretical framework to examine how language shapes, sustains, and revitalizes ecological worldviews. Grounded in Einar Haugen's (1972) ecological model of language and influenced by Ernst Haeckel's broader ecological thought, ecolinguistics conceptualizes language as an ecologically embedded system that actively constructs and communicates environmental values and ideologies (Bang and Trampe, 2014; Steffensen and Fill, 2014). This perspective highlights the role of narrative discourse particularly in children's literature as a medium for transmitting ecological ethics and fostering emotional connections with nature from an early age. In the context of Bali, ecolinguistics offers a valuable lens for analyzing how indigenous philosophies, particularly *Tri Hita Karana*, are linguistically encoded in narratives that address both environmental and cultural concerns.

*Tri Hita Karana* promotes harmonious relationships among humans (*pawongan*), the natural environment (*palemahan*), and the divine (*parhyangan*), framing environmental care as both a moral and spiritual obligation. This perspective aligns closely with the principles of deep ecology, which, as Naess (2005) explains, does not separate humans or anything else from the natural environment, but instead recognizes the world as a network of phenomena that are fundamentally interconnected and interdependent (Naess, 2005).

A prominent example of such narrative-based ecological education is *Luh Ayu Manik Mas, Nglawan Luu Plastik* (Fighting the Plastic Monster), an illustrated children's book that tells the story of a young Balinese girl who transforms into a superhero to battle a sea monster made of plastic waste. The narrative emphasizes that small, everyday actions such as participating in beach clean-ups can significantly contribute to environmental sustainability. Through its plot and characters, the story conveys values of empathy, social responsibility, and collective environmental action (Suari et al., 2024).

Importantly, the narrative explicitly incorporates *Tri Hita Karana*, which emphasizes harmonious relationships among humans (*pawongan*), nature (*palemahan*), and the divine (*parhyangan*), as reflected in the phrase *Tri Hita Karana anggon nyaga katreptian jagat* (*Tri Hita Karana* as a means to maintain the harmony of the universe) (Suciartini, 2020). The ecological worldview embedded in the narrative is deeply rooted in Balinese Hindu cosmology. Ancient texts such as the *Atharva Veda* (Mandala XII) articulate a sacred bond between humans and the Earth, exemplified by the verse Mata Bhumih Putro'ham Prthivyah (The Earth is my mother, and I am her son) (Parisada Hindu

Dharma Indonesia, 2022). This perspective frames environmental stewardship not merely as a practical necessity but as a moral and spiritual obligation grounded in reverence, responsibility, and interdependence values that resonate throughout Balinese Hindu philosophy.

Notably, the narrative also presents *Banyupinaruh*, a Balinese purification ritual performed after Saraswati Day, in which individuals cleanse themselves in the sea, rivers, or springs. This ritual symbolizes both spiritual purification and environmental respect, reinforcing the intimate relationship between spiritual practice and ecological awareness. By depicting *Banyupinaruh*, the story integrates ritual-based ecological ethics into its narrative, demonstrating how religious traditions can shape environmental attitudes and behaviors within local communities.

The importance of ecological wisdom within religious and cultural frameworks has been widely explored in eco-theology and environmental ethics. Capra (1996) underscores the necessity of systems thinking to foster ecological consciousness and recognize the interconnectedness of all life forms (Capra, 1996). Mary Evelyn Tucker (2003) highlights how religious narratives and rituals can motivate ecological ethics and promote sustainable environmental practices (Tucker, 2003). From an anthropological perspective, Turner (1969) emphasizes the transformative power of communal rituals in reinforcing shared values and social cohesion (Turner et al., 1969). These interdisciplinary insights align closely with Balinese ecological philosophies, where ritual practices such as *Banyupinaruh* serve both spiritual and ecological functions.

In recent years, *Tri Hita Karana* has gained increasing scholarly attention for its applicability to sustainable development across sectors including tourism, education, theology, law, and renewable energy initiatives (Hisyam et al., 2024; Putra et al., 2023; Putrawan et al., 2021; Rasmini and Karta, 2024; Redana and Mujiyono, 2023; Sanjaya et al., 2024; Yasa et al., 2025; Wirawan and Rosalina, 2024). However, despite its growing prominence, limited research has examined how these ecological values are linguistically constructed and transmitted through children's narratives an area that this study specifically addresses.

Through an ecolinguistic approach, this study investigates how *Luh Ayu Manik Mas, Nglawan Luu Plastik* discursively constructs ecological values derived from Balinese Hindu cosmology. The central research question guiding this study is, How are the values of *Tri Hita Karana* represented in the discourse structure of the text using an ecolinguistic framework? Four sub-questions direct this inquiry, (1) How is ecological ideology expressed through lexicon and narrative to reflect the human divine relationship (*parhyangan*)? (2) How do language practices in character interactions convey ecological awareness and social harmony (*pawongan*)? (3) How are marine life and natural elements depicted to express care for the environment (*palemahan*)? (4) To what extent do the ideological, sociological, and biological dimensions contribute to constructing environmental discourse grounded in Balinese wisdom?

Haugen's (1972) ecological model of language, this study analyzes these dimensions through lexical choices, narrative structures, and character interactions. The *parhyangan* dimension is examined through expressions of reverence for nature and the divine, the *pawongan* dimension explores how ecological values inform social relationships and collective action, and the *palemahan* dimension addresses depictions of environmental ethics and human nature interdependence. Together, these dimensions reveal how local ecological wisdom is discursively transmitted through children's literature.

Ultimately, *Luh Ayu Manik Mas* emerges not only as a compelling educational tool for cultivating ecological awareness among young readers, but also as a culturally grounded model of value-based environmental education. By integrating the discourse of *Tri Hita Karana* into its narrative, the text exemplifies the pedagogical potential of indigenous ecological wisdom in fostering eco-literacy. This analysis also highlights the broader utility of ecolinguistics as a methodological bridge between environmental education, linguistic research, and indigenous knowledge systems, offering a replicable model for other cultural contexts confronting similar ecological challenges.

## Method

This study employed a qualitative textual analysis within the framework of ecolinguistics, focusing on discourse-oriented analysis of narrative texts. Drawing upon analytical principles from critical discourse analysis, the study examined how ecological values are linguistically constructed and transmitted through the narrative structure, lexical choices, and character dialogues in *Luh Ayu Manik Mas, Nglawan Luu Plastik* (4<sup>th</sup> Edition). As a trilingual children's storybook published in Balinese, Indonesian, and English this text represents a contemporary form of Balinese literature (*sastra anyar*), distinct from traditional *satua* in its engagement with global environmental issues through culturally embedded narratives. The primary data source is the Balinese language version of the story, selected for its rich reflection of local ecological values and Balinese Hindu philosophy. The analysis also incorporated selective references to the English and Indonesian versions, particularly in the context of environmental action terms such as Reduce, Reuse, Recycle to enhance cross-cultural understanding. Data were systematically extracted through close reading and coding of narrative segments, dialogues, lexical items, and discursive patterns associated with ecological themes and the *Tri Hita Karana* framework, encompassing *Parhyangan* (spiritual relationships), *Pawongan* (social harmony), and *Palemahan* (environmental care). Although this study did not involve direct ethnographic fieldwork, it incorporated contextual cultural analysis through secondary sources to ensure culturally grounded interpretations. These secondary data include books, journal articles, and reports on the *Banyupinaruh* ritual featured in the narrative as well as studies on Balinese Hindu environmental philosophy, eco-literacy programs in Bali, and Balinese cultural concepts related to sea purification and ecological ceremonies. These sources were used to provide cultural and ecological context for the narrative's depiction of ritual-based environmental ethics and to enhance the validity of the textual analysis. This study also refers to key ideas from deep ecology Naess (2005) and systems thinking Capra (1996) to better understand the ecological values in the story. These perspectives help explain that the values in the text are not just about protecting the environment for human benefit, but also about seeing all living things as connected, respecting nature spiritually, and promoting a holistic approach to caring for the environment. The theoretical framework is rooted in ecolinguistics but enriched by insights from eco-theology and symbolic anthropology. Eco-theological perspectives provide a foundation for interpreting the moral and spiritual dimensions of ecological values, while symbolic anthropology enables a deeper understanding of how rituals and narratives symbolically encode ecological ethics within the Balinese socio-cultural context. For data analysis, the study examined semantic fields, modality, verb forms, and discourse structures to identify how language constructs and communicates ecological ideologies. Particular attention was given to linguistic elements such as honorifics, imperatives, and metaphorical expressions that function as carriers of ecological meaning. The analysis also explored the interplay among ideological, sociological, and biological dimensions within the narrative, highlighting a holistic ecological discourse. To enhance

the study's validity, a triangulation strategy was employed. This included cross-referencing with prior studies on Balinese ecological philosophy, environmental education programs, and ritual practices, as well as informal consultations with Balinese Hindu scholars, cultural practitioners, and educators. These consultations ensured the cultural appropriateness and interpretive accuracy of the ecological values identified in the text. This comprehensive approach underscores the role of language as a medium that connects ecological ideology with cultural identity in Balinese society.

## Results and Discussions

The findings of this study demonstrate that *Luh Ayu Manik Mas, Nglawan Luu Plastik* constructs a holistic ecological discourse by embedding the values of *Tri Hita Karana parhyangan* (harmony with the divine), *pawongan* (harmony among humans), and *palemahan* (harmony with nature) into its narrative through carefully selected lexical items. These lexemes are not isolated semantic choices, but function collaboratively across the story to linguistically enact ecological ideology rooted in Balinese Hindu cosmology.

Using Haugen's (1972) ecolinguistic framework, these lexical items are organized according to three interconnected dimensions, ideological (spiritual-religious), sociological (social-cultural), and biological (ecological-environmental). Table 1 presents this classification, illustrating how language operates as a semiotic bridge that unites sacred values, communal ethics, and environmental care.

Table 1. Categorization of Lexical Items in *Luh Ayu Manik Mas, Nglawan Luu Plastik*  
Based on the *Tri Hita Karana* Framework

Dimension	Lexical Items
<i>Parhyangan</i> (Spiritual-Religious Harmony)	<i>Banyu Pinaruh</i> ('water of ultimate knowledge'; celebrated the day after Saraswati Day), <i>Saraswati</i> ('Saraswati Day'), <i>panglukatan</i> (n. 'spiritual cleansing'), <i>malukat</i> (v. 'to perform spiritual cleansing'), <i>canang</i> ('daily flower offering'), <i>dupa</i> ('incense'), <i>sesaji</i> ('offering'), <i>pasih</i> ('sea'), <i>suci</i> ('sacred'), <i>Tri Datu</i> ('three-colored sacred thread symbolizing the <i>Tri Murti</i> : <i>Brahma</i> , <i>Vishnu</i> , <i>Shiva</i> '), <i>aji kawiséan</i> ('sacred knowledge of power'), <i>nunas panugrahan</i> ('to request divine blessings'), <i>Hyang Baruna</i> ('God of the sea in Balinese Hindu belief'), <i>Kaslametang</i> ('to be spiritually rescued'), <i>Soca Pelungé</i> ('blue bead as a spiritual symbol'), <i>Ratu Sesuhunan</i> ('Lord' or 'venerated deity'), <i>Titah</i> ('divine command'), <i>Paduka Bhatara</i> ('revered Lord'), <i>Pawarah-warah</i> ('holy advice or counsel') <i>sabda</i> ('divine speech'), <i>Bapané</i> ('father figure; denotes divine paternal care'), <i>raksasa pasih</i> ('sea monster').
<i>Pawongan</i> (Social Harmony)	<i>nulungin</i> ('to help'), <i>ida dané sareng sami</i> ('men, women, younger siblings' collective familial reference), <i>ngiring</i> ('let us [together]'), <i>runguang</i> ('listen'; 'pay attention'), <i>prawireng stri</i> ('heroine'), <i>krama Bali</i> ('Balinese honorific register in social interaction'), <i>ngajakin</i> ('to invite'), <i>kramané makejang</i> ('all community members'), <i>katimpalin</i> ('to accompany'), <i>wargané</i> ('community members'), <i>ngaé papan pengumuman</i> ('to create notice boards'), <i>pangéling-éling</i> ('reminders'), <i>pangapti</i> ('solemn commitment'), <i>ngemang pajalan</i> ('to advise'), <i>iraga</i> ('we'; inclusive), <i>panglingsiré</i> ('ancestors'), <i>masukserah</i> ('to realign').

<i>Palemahan</i> (Environmental Harmony)	<i>pasih</i> ('sea'), <i>tukad</i> ('river'), <i>klebutan</i> ('spring'), <i>beburon</i> ('animals'), <i>cemer</i> ('to pollute'), <i>nglilit</i> ('to entangle'), <i>ngrusak</i> ('to destroy'), <i>nyayangin</i> ('to care for'), <i>kampih</i> ('stranded'), <i>kajepit</i> ('trapped'), <i>katusuk</i> ('pierced'), <i>ten kadi-kadi</i> ('unbearable'), <i>bungut kedis</i> ('bird's beak'), <i>cunguh penyu</i> ('turtle's nose'), <i>nulungin</i> ('to help [animals]'), <i>ngelésang</i> ('to remove'), <i>raksasa pasih</i> ('sea monster'), <i>mesuang gulungan</i> ('to spew coils [of waste]'), <i>nganyudang</i> ('to sweep away'), <i>kranjang</i> ('rattan basket'), <i>ulatan tiing</i> ('woven bamboo'), <i>don teges</i> ('teak leaf [used as a wrapper]'), <i>don biu</i> ('banana leaf [used as a wrapper]'), <i>biasaang</i> ('make it a habit'), <i>uger-uger</i> ('regulation'), <i>Jero Sang Nuénang Segara</i> ('sea guardian' or 'sea monster'), <i>Nyayangin</i> ('to care for/protect'), <i>Gumi</i> ('the Earth'), Reduce, Reuse, Recycle, Repair, Refuse, Rethink (core principles of environmental action), <i>Tongos Luu</i> ('waste bin' or 'waste disposal site').
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These three dimensions are not presented in isolation but function in a mutually reinforcing system. Lexical items within the *parhyangan* domain such as *Banyu Pinaruh*, *Tri Datu*, and *Hyang Baruna* infuse the narrative with spiritual authority, framing nature as sacred and environmental care as a form of devotion. This divine register reinforces the moral imperative of ecological action as part of dharma (cosmic duty). Within the *pawongan* dimension, social values are articulated through interpersonal expressions like *nulungin* (to help), *ngiring* (let us [together]), and *pangéling-éling* (reminders).

These terms linguistically foster a sense of communal responsibility and intergenerational continuity. The use of *krama Bali* (Balinese honorifics) and references to *panglingsiré* (elders) position ecological ethics within a social structure that values harmony, cooperation, and respect. Meanwhile, the *palemahan* lexicon with terms such as *pasih* (sea), *cemer* (pollute), *nyayangin* (to care for), and biodegradable alternatives like *don biu* and *ulatan tiing* constructs an affective and action-oriented environmental discourse. These words encode both the symptoms of ecological damage (e.g., *ngrusak*, *kajepit*, *katusuk*) and the solutions, including behavioral imperatives (*Reduce*, *Refuse*, *biasaang* 'make it a habit') that promote sustainable living grounded in Balinese tradition.

The inclusion of overlapping items such as *pasih* (which appears in both spiritual and environmental contexts) and *raksasa pasih* (mythic symbol of marine imbalance) demonstrates how ecological meaning is layered and relational, cutting across spiritual, social, and material spheres. Through these lexical patterns, the narrative of *Luh Ayu Manik Mas* articulates an ecological worldview that is simultaneously local and universal. It echoes Capra's (1996) systems thinking, where living systems are seen as interdependent networks, and aligns with Naess's (1986) *Deep Ecology*, which posits that all beings have intrinsic value beyond human utility.

In this way, the story does not merely describe environmental harm or advocate behavior change it performs ecological ethics through language. Every ritual expression, dialogic invitation, or ecological imperative functions as a node in a larger moral-ecological network. The discourse of *Tri Hita Karana*, as actualized in the story, thus becomes both narrative logic and ethical foundation, encouraging young readers to see environmental stewardship as a natural extension of their cultural and spiritual identity. The following analysis further explores how this integrated lexicon supports the narrative's portrayal of sacred interconnectedness, social cohesion, and environmental care demonstrating the power of ecolinguistics to illuminate indigenous ecological wisdom in contemporary storytelling.

## 1. Ecological Ideology in *Parhyangan*: Human Divine Relationship

The ecological ideology in *Luh Ayu Manik Mas, Nglawan Luu Plastik* is deeply rooted in the Balinese spiritual concept of *Parhyangan* the reciprocal relationship between humans and the divine. This ideological foundation positions the natural environment as sacred, and ecological care as a religious and moral duty. The text constructs a religious lexical field that includes Hindu rituals, divine appellations, sacred times and places, and mythological figures. These elements collectively frame environmental degradation as a spiritual violation and environmental stewardship as an act of religious devotion. The narrative begins by embedding its events within the ritual and religious life of Balinese Hinduism, presenting the ocean not merely as an ecological site but as a sacralized space. Cultural lexemes such as *Banyu Pinaruh*, *Saraswati*, *panglukatan*, *canang*, *dupa*, *sesaji*, and *malukat* establish a semantic field grounded in Hindu ritual practice. These terms align with *Parhyangan*, a central pillar of the *Tri Hita Karana* philosophy, which emphasizes harmony between humans and the divine. This religious discourse is exemplified in the following excerpt:

*Semengé ené kabaos utama pesan olih krama hinduné di Bali... Luh Ayu Manik ajak dadongné masih suba sayaga nuju pasisi... nyiapang canang, dupa, sesaji... anggona malukat saha dedaaran.*

Translation:

This morning, the main topic of conversation among the Balinese Hindu community centered around the *Banyu Pinaruh* ritual... Luh Ayu Manik and her grandmother were already prepared to head to the beach... preparing *canang* (flower offerings), incense, ritual offerings... to be used for the purification ceremony (*malukat*) (Suciartini, 2020).

Through these ritual lexemes, the narrative embeds ecological concern within a sacred framework. The use of terms such as *Banyu Pinaruh* a ritual symbolizing purification and wisdom imbues natural water sources with sacred and transformative significance. Offerings like *canang*, *dupa*, and *sesaji* serve as material expressions of devotion, linking religious practice with environmental reverence. Words such as *panglukatan* and *malukat* denote spiritual and bodily cleansing, linguistically transforming the sea into *tirta amerta* (the elixir of life in Hindu cosmology (Dauh and Dharma, 2021). In this worldview, the sea is not only a divine creation (*srēsti*), but a manifestation of divinity (Suarka et al., 2024). Luh Ayu Manik's active participation in these rituals reinforces her role as a spiritually responsible youth:

*Liu sajan kramané suba malukat di pasih. Ditu lantas, Luh Ayu Manik nyiapang srana pamuspan ajak dadongné ané suba ngempu déwékné uli cenik.*

Translation:

Many members of the community had already performed the *melukat* (purification ritual) at the beach. After that, Luh Ayu Manik prepared the *srana pamuspan* (worship offerings) with her grandmother, who had been teaching her these practices since she was a child (Suciartini, 2020).

This semantic saturation of religious vocabulary constructs an ecological ideology where stewardship is not only ethical but theological. Terms such as *suci* (sacred) and *tusing bani* (not allowed) convey evaluative meanings that prohibit profane behavior in sacred natural spaces, strengthening the religious rationale for environmental protection. The narrative structure reinforces this ideology by positioning ritual moments as pivotal. Rather than background elements, rituals function as narrative catalysts. The transformation of Luh Ayu Manik into the heroic Luh Ayu Manik Mas is facilitated by a sacred object the *Tri Datu* bracelet imbued with divine energy from *Hyang Tri Murti* (Brahma, Vishnu and Shiva):

*Luh Ayu Manik mitehang benang tri datu... ia nunas panugrahan ring Hyang Tri Murti... awak Luh Ayu Manike ngendih tur ia nyuti rupa dadi Luh Ayu Manik Mas.*  
Translation:

Luh Ayu Manik tied the tri-colored sacred thread around her wrist... invoked a blessing from Hyang Tri Murti... her body shone brightly, and she transformed into Luh Ayu Manik Mas (Suciartini, 2020).

This transformation scene marks an ideological climax, where spiritual empowerment legitimizes ecological action. The act of *nunas panugrahan* (requesting divine blessings) signifies human dependence on divine authority to restore environmental balance. The *Tri Datu* bracelet, in this context, serves not merely as an accessory, but as a conduit of *aji kawisésan* sacred knowledge and divine legitimacy (Krishna, 2017).

*Aji kawisésan benang tri datuné, Ia mautsaha ngelésang déwék.*

Translation:

Using the power of her *Tri datu* bracelet, she tried to free herself" (Suciartini, 2020).

Here, *aji* denotes esoteric, ritual knowledge passed through spiritual lineage, while *kawisésan* (from *wisesa*, meaning sovereignty) signifies divine authority. The bracelet, thus, becomes a material symbol of sacred knowledge and moral agency. The story presents Luh Ayu Manik's actions to protect the environment as a form of spiritual responsibility, supported by sacred knowledge and religious practices. The ideological message peaks during the protagonist's divine encounter with *Hyang Baruna*, the Sea God:

*Hyang Baruna masabda, indik pasih Baliné ané nyansan cemer... parekan Bapané dini setata makatang luu plastik... I manusia tusing nawang yéning... ngawag-awag.*

Translation:

*Hyang Baruna* spoke about the increasingly polluted seas of Bali... people continually throw away plastic waste... humanity does not realize that such actions disturb and pollute (Suciartini, 2020).

This divine *sabda* (pronouncement) contains evaluative and causative lexemes such as *ngranyang* (cause) and *ngawag-awag* (pollute/disturb), drawing a direct link between human behavior and ecological imbalance. *Hyang Baruna* refers to himself as *Bapané* (his/her father), emphasizing a paternal cosmology in which divine figures guide and correct human conduct. The invocation of familial terms heightens the moral weight of the critique and reaffirms pollution as a spiritual transgression.

The narrative concludes with an ecological allegory. The *raksasa pasih* (sea monster), initially framed as a threat, is revealed to be a once-compassionate creature, transformed into a destructive force due to human negligence:

*Raksasa pasih... sujatiné ia tuah buron ané welas asih... mémenné nadah luun pucung... ngemasin mati... mawastu ia buin éling ring déwék.*

Translation:

The sea monster was, in truth, a compassionate sea creature... but its parents died from ingesting waste thrown by humans... so that it might return to its original, loving self (Suciartini, 2020).

This reversal repositions the monster as a victim, dramatizing the consequences of environmental harm and signaling the possibility of redemption through spiritual reawakening a core tenet of *Parhyangan*. In *Luh Ayu Manik Mas, Nglawan Luu Plastik*, ecological responsibility is framed as a sacred obligation rooted in Balinese cosmology. Through ritual language and divine narrative, the text presents nature as a site of worship

and ecological degradation as a breach of cosmic harmony. This reinforces *Parhyangan* as a compelling ideological framework for environmental stewardship. This spiritual framing of ecological responsibility aligns closely with deep ecological thought, which emphasizes that all beings possess intrinsic value beyond human utility and that ecological care is a moral obligation rooted in recognizing the interconnectedness of life (Naess, 1989). Rituals such as *Banyu Pinaruh* and sacred objects like the *Tri Datu* bracelet illustrate this ethos by embedding environmental protection within spiritual practice. Similarly, Capra's systems perspective frames such rituals as acts that symbolically restore the balance of a larger ecological web, where spiritual reverence and ecological harmony are inseparable. In this sense, the narrative mirrors a worldview that transcends anthropocentrism, presenting environmental stewardship not merely as conservation, but as sacred participation in the broader web of life.

## 2. Language Practices and Ecological Awareness in *Pawongan*: Social Harmony

The narrative of *Luh Ayu Manik Mas* demonstrates how language serves not only to convey ecological messages but also to enact *pawongan* the Balinese principle of maintaining harmonious human relationships within the triadic cosmology of *Tri Hita Karana*. Through character interactions, especially in moments of dialogue, the story exemplifies how verbal exchanges express care, communal responsibility, and moral encouragement toward environmental protection. One key example appears when Luh Ayu Manik helps her grandmother, who has been physically hurt by plastic waste entangled on her ankle:

*Luh Ayu Manik laut nulungin dadongné mersihin tatune tur ngelesang luun plastiké ané neket dibatisné.*

Translation:

Luh Ayu Manik then helped the elderly woman clean her wounds and removed the plastic waste stuck to her ankle (Suciartini, 2020).

The verb *nulungin* (to help) highlights the interpersonal function of language in expressing compassion and care. This choice is pragmatically significant as it marks a performative act of solidarity and empathy. Within the framework of *pawongan*, such lexicon not only reflects individual kindness but also affirms the social value of intergenerational cooperation in addressing ecological harm. The grandmother, as a symbolic figure of wisdom and continuity, is not isolated from the consequences of environmental damage rather, the narrative connects human vulnerability with ecological negligence. Luh Ayu Manik's response linguistically framed through active help models how ecological awareness arises from relational responsibility. The narrative further develops this relational ethic through collective appeals and expressions of social unity. In a public scene, Luh Ayu Manik addresses the community:

*Ida dané sareng sami, ngiring ngawit mangkin runguang pasihé. Da kanti pasihe kroda krana iraga ngebekin pasihe baan luun plastik ane kakutang ngawag-awag.*

Translation:

All of you, let us from now on listen to the ocean. Do not allow it to rage because we keep filling it with plastic waste, which causes disturbance and pollution (Suciartini, 2020).

This imperative utterance exemplifies a deeply interpersonal and respectful tone characteristic of the Balinese linguistic system, which carefully encodes distinctions of formality and social hierarchy. The pronoun *ida dané sareng sami* (all of you together) employs honorific and inclusive forms from *Basa Alus*, the polite register reserved for addressing elders or the broader community. This linguistic choice conveys both respect and communal solidarity, positioning the message as a collective moral appeal rather than

a mere directive. The verb *ngiring* (let us [together]) operates not as a coercive command but as a gentle invitation, softening the imperative and appealing to the audience's emotional and spiritual sensibilities. Such phrasing aligns with Balinese cultural etiquette, promoting voluntary and harmonious action rooted in shared responsibility. Furthermore, the term *runguang*, often translated as 'listen' but contextually closer to 'pay attention to' or 'take care of,' personifies nature particularly the ocean as a sentient entity with a voice deserving ethical regard. The word *kroda* (rage) further underscores that natural disturbances are morally charged phenomena, interpreted as deliberate responses to human misconduct rather than random events. This linguistic framing reinforces an eco-ethical worldview intrinsic to Balinese culture.

Further interpersonal expressions, such as the use of titles *prawireng stri* (female warrior), construct social roles that are emotionally resonant and culturally grounded. For instance, after Luh Ayu Manik defeats an environmental threat, the community responds:

*Luh Ayu Manik Mas prawireng stri ané ngranayang krama baliné bangga, nyadang raksasané. Onyang kramané bengong ningalin prawireng stri kabanggaané teke nepék tatkala kabuatang.*

Translation:

Luh Ayu Manik Mas was a female warrior who made the Balinese people proud by defeating the monster. The crowd stood in awe, mesmerized by the heroic figure who appeared at a critical moment (Suciartini, 2020).

The expression *prawireng stri* not only elevates the status of the female protagonist but also subverts traditional gender roles by positioning a woman as both an ecological and moral leader. The verb *ngranayang* (causes to feel proud) reflects the affective dimension of her actions, demonstrating how heroism inspires collective emotional response. This shared sense of pride *krama baliné* reinforces social cohesion and highlights the communal affirmation of environmental stewardship led by women. The theme of intergenerational collaboration is further reinforced as Luh Ayu Manik's grandmother plays an important discursive and cultural role in fostering environmentally responsible behavior at the grassroots level. Her participation is articulated through inclusive directive speech that promotes communal engagement:

*Salanturné, Luh Ayu Manik katimpalin dadongné ngajakin kramané makejang apang milih-milihin kadang plastiké padidi-padidi di pamedalané soang-soang.*

Translation:

Afterward, Luh Ayu Manik and the elderly woman encouraged the community members to begin separating their plastic waste at home and at their local markets (Suciartini, 2020).

The verb *ngajakin* (to invite' or 'to encourage) functions as a persuasive interpersonal strategy, promoting collective action without coercion. The phrase *kramané makejang* (all of the community members) constructs a sense of social inclusivity and shared responsibility, while *katimpalin* (to accompany) further reinforces community solidarity, emphasizing cooperative effort over individualism. This exchange exemplifies how environmental care is embedded within the sociocultural ethic of *pawongan* harmonious human relationships which is foundational to the Balinese ecological philosophy of *Tri Hita Karana*. The figure of the *dadong* (grandmother) embodies cultural authority as a transmitter of tradition and environmental wisdom, positioning elders as key agents in fostering intergenerational ecological ethics. Building on this, the community's transition from awareness to collective environmental action is linguistically mediated through expressions of mutual support. The verb *nulungin* (to help) once again reiterates the principle of the Balinese value of *gotong royong*, underscoring the communal nature of ecological engagement. The use of *wargané*

foregrounds the collective agency of the community, emphasizing that environmental stewardship is a social, rather than purely individual, endeavor. This is exemplified in the phrase *ngaé papan pengumuman* (creating notice boards), demonstrating how language functions not only as representation but as a catalyst for social change:

*Wargané masih nulungin Luh Ayu Manik ngaé papan pengumuman apang kramané nulak anaké ané nganggon plastik tatkala nyalanang kauripanè sadina-dina. Pangéling-élingé ento misi pangapti, lure: Reduce... Reuse... Recycle... Repair... Refuse... Rethink.*

Translation:

The community members supported Luh Ayu Manik in creating public notice boards that encouraged residents to reject plastic use in daily life. These reminders conveyed messages grounded in environmental commitment, emphasizing six key principles: Reduce. Reuse. Recycle. Repair. Refuse. Rethink. (Suciartini, 2020).

The *pangéling-éling* (reminders) employ rhythm and repetition akin to Balinese oral traditions, enhancing memorability and cultural resonance through slogans such as *Reduce... Reuse... Recycle... Repair... Refuse... Rethink*. The indigenization of these global environmental principles is seen, for instance, in the promotion of Reuse by substituting disposable plastic with traditional, biodegradable containers:

*Reuse tuah nyaratang apang kramané ngaba wadah dedaaran saha pucung inem-ineman padidi, bandingkan tekén nganggon wadah ané malakar stirofoam.*

Translation:

Reuse urges the community to use traditional food containers and beverage cups repeatedly, compared to containers made from styrofoam (Suciartini, 2020).

Such linguistic blending integrates international ecological discourse with local cultural practices. The term *pangapti* (solemn commitment) imbues environmental action with moral and spiritual weight, reflecting the *Tri Hita Karana*'s triadic harmony between humans, nature, and the divine. Ultimately, ecological stewardship in this text emerges as a collective, culturally embedded responsibility that is transmitted intergenerationally through community discourse and action. This depiction of communal ecological responsibility strongly resonates with the Deep Ecology movement, particularly Arne Naess's principle of self-realization, which calls for individuals to expand their identity to include wider social and ecological networks.

In this narrative, mutual help (*nulungin*) and collective rituals reflect a form of ecological self-realization grounded in community solidarity. Moreover, Capra's concept of webs of life highlights such social ties as crucial strands within the larger ecological network, showing that ecological harmony emerges not only from personal actions, but also from collective cultural practices. Luh Ayu Manik's environmental campaign extends beyond raising awareness to promoting practical, sustainable alternatives through culturally embedded directives. The verb *ngamaang pajalan* (to advise' or 'offer a solution) serves an interpersonal function, positioning the speaker not as an authority figure but as a collaborative guide. It reflects a persuasive strategy grounded in *pawongan* the Balinese principle of harmonious human relations where advising others is a communal act of care rather than imposition. This is evident in the following excerpt:

*Ia ngamaang pajalan tekén kramané yening pet prade ka peken tusing nagih kresek sakewala tas kain. Yéning meli dedaaran utawi inem-ineman, tusing nganggon wadah ané malakar baan plastik.*

Translation:

She urged the people to commit to shopping without requesting plastic bags, bringing cloth totes instead. When purchasing food or beverages, they should likewise avoid containers made of plastic (Suciartini, 2020).

The word *ngamaang pajalan* not only instructs but also aligns with local norms of respectful dialogue, fostering voluntary ecological action. The term *tas kain* (cloth bags) evokes traditional, reusable items rooted in Balinese material culture, reinforcing environmentally responsible habits through familiar, culturally resonant lexicon. This scene exemplifies how environmental discourse is localized expressed through indigenous terms that balance moral responsibility, practicality, and communal values. The narrative deepens its ecological message by introducing explicit prohibitions against single-use plastics, using modal negation to articulate environmental responsibility as a moral and cultural imperative. The utterance:

*Eda buin nganggon pipet plastik, yening nyidaang pipet ane malakar aji kertas, tiing, utawi nginem inem-inemanne tanpa nganggon srana.*

Translation:

Stop using plastic straws. Whenever possible, choose straws made of paper or bamboo or better still, drink without a straw at all (Suciartini, 2020).

Employs *eda buin* (do not) as a direct negative command, softened by constructive alternatives *pipet ane malakar aji kertas, tiing* (paper or bamboo straws) and the more sustainable option of *tanpa nganggon srana* (without using any tool). This linguistic strategy balances firmness with flexibility, promoting environmentally friendly practices while acknowledging individual autonomy. Such framing illustrates how ecological guidance is shaped through interpersonal persuasion, rooted in *pawongan*, the Balinese ethic of communal harmony and mutual respect.

*Iraga enu nyidaang idup tanpa plastik. Laan buin masukserah teken isin gumine, cara i malunan panglingsiré nyidaang idup ulian nganggon don biu, don teges, ngaba beblanjaan aji tas tiing, muah panyalin anggona wadah beblanjaan ane aluh berek tur gumine tetep lestari.*

Translation:

We are capable of living without plastic. Let us realign with the earth's integrity, just like our ancestors, who lived sustainably by using banana leaves, palm leaves, bamboo bags for shopping, and natural wrapping materials easier to manage and more sustainable for the environment (Suciartini, 2020).

This excerpt embeds environmental advocacy within a broader spiritual and historical narrative. The inclusive pronouns *iraga* (we) and the hortatory *laan buin* (let us) invite collective participation, reinforcing shared ethical responsibility. The verb *masukserah* (to realign' or 'submit oneself') and the reference to *panglingsiré* (ancestors or respected elders') evoke a worldview in which environmental stewardship is a return to cultural authenticity rather than a new imposition. Terms such as *don biu*, *don teges*, and *tas tiing* traditional biodegradable materials reaffirm the viability of indigenous practices as sustainable alternatives.

These lexical and grammatical choices reflect an ecology of care that is not only environmentally pragmatic but spiritually rooted and socially cohesive. Ultimately, the narrative frames ecological awareness as a continuation of ancestral wisdom, mediated through respectful interpersonal discourse that aligns with the cultural logic of *Tri Hita Karana*. These examples demonstrate how the narrative's language blends ecological pragmatism with cultural tradition and collective social values. Imperatives, negations, inclusive pronouns, and culturally specific lexicon function not merely as instructions but as mechanisms for fostering solidarity and a shared ecological consciousness. In doing so, the text embodies the *pawongan* principle as a cornerstone of both social cohesion and environmental stewardship.

These examples illustrate how the narrative's linguistic features interweave ecological pragmatism with cultural tradition and collective values. The use of

imperatives, negation, inclusive pronouns, and culturally embedded lexical items serves not merely to instruct but to cultivate solidarity and ecological consciousness. Through this strategic blending of directive discourse and cultural resonance, the text enacts the *pawongan* principle as both a foundation for social cohesion and a catalyst for environmental stewardship.

### 3. Depiction of Nature in *Palemahan*: Care for the Environment

The narrative constructs a compelling ecological discourse anchored in *palemahan*, one of the three pillars of the Balinese *Tri Hita Karana* philosophy, which emphasizes harmony between humans and the natural environment. Through vivid descriptive imagery, culturally embedded lexicon, and ecologically oriented verb choices, the text linguistically realizes an environmental ethic that is both locally situated and globally resonant. *Palemahan* is foregrounded through a dense ecological lexicon that consistently draws the reader's attention to natural entities and the imperative of protecting them. Concrete nouns such as *pasih* (sea), *tukad* (river), *klebutan* (spring) and *beburon* (fauna) evoke a rich physical landscape and biodiversity central to Balinese cultural identity, positioning nature not merely as setting but as a vital participant in the moral fabric of the narrative.

This harmony is disrupted by the introduction of *luu plastik* (plastic waste), a lexical marker of modern ecological degradation. Far from being portrayed as inert matter, plastic is linguistically animated through its collocation with negatively valenced verbs such as *cemer* (pollute), *nglilit* (entangle), and *mangrusak* (destroy). These choices construct plastic waste as an active, destructive agent rather than a passive byproduct, thereby intensifying its narrative function as both a symbol and symptom of ecological imbalance. The personification of pollution is further reinforced through direct character speech, as in:

*Da anggon kresek utawi plastik, Dong! ... plastiké bisa ngaénang palemahané cemer*

Translation:

Don't use plastic bags, grandma! ... plastic makes the environment filthy (Suciartini, 2020).

The imperative *da anggon* (don't use) directly addresses behavior, reinforcing a normative command within the community. The vocative *Dong*, meaning 'grandmother,' invokes a close familial relationship, embedding the ecological message within everyday social interactions and emphasizing the transmission of values across generations. Meanwhile, the verb *ngaénang* (makes) highlights the active role of plastic in causing environmental pollution, shifting the focus from passive presence to dynamic impact, thereby strengthening the moral urgency of the appeal.

In contrast, positively valenced verbs such as *nyayangin* (to care for/protect) and *runguang* (to take care) serve as lexical markers of environmental stewardship. These terms convey a moral imperative embedded within Balinese ecological discourse, where care for the environment is conceptualized as both a personal and communal obligation. Affectively charged depictions of fauna impacted by plastic pollution deepen the ecological message of the narrative. The text moves beyond abstract warnings by presenting biologically grounded, emotionally resonant scenes of suffering wildlife. Through such depictions, the narrative seeks to evoke empathy, thereby reinforcing a culturally embedded ethic of environmental care.



Figure 1. Luh Ayu Manik Assists A Sea Turtle Whose Straw-Pierced Nostril And Swollen Gut Reveal The Grave Toll Of Plastic Pollution

The vivid representation of animal injury contributes substantially to the construction of *palemahan* by emphasizing not only the preservation of natural landscapes but also the protection of sentient life forms within them. These scenes underscore the biological consequences of pollution and dramatize the vulnerability of marine and avian species to human negligence, particularly plastic waste. Lexical choices significantly contribute to constructing the ecological discourse by vividly illustrating the physical and emotional consequences of pollution on wildlife. The use of terms such as *kampih* (stranded' or aground), *cunguhné katusuk* (its nose pierced), and *kajepit* (trapped) encodes a sense of biological distress and vulnerability. These lexical items portray ecological harm within tangible, corporeal experiences, making the environmental damage both relatable and urgent:

*Penyu kampih tur cunguhné katusuk pipet plastik ... Penyuné buka naanang sakit ané ten kadi-kadi.*

Translation:

A turtle's stomach was swollen and its nose pierced by a plastic straw ... the turtle was in excruciating pain (Suciartini, 2020).

The words *kampih* and *katusuk* specifically highlight internal and external bodily afflictions caused by plastic waste, drawing attention to the severity of ecological degradation at the organismic level. Furthermore, the intensifier *ten kadi-kadi* ('unbearable') functions as an evaluative marker, expressing moral condemnation of the inflicted suffering. These lexical items embody ecological harm through vivid, physical experiences, rendering environmental damage immediate and compelling. Similarly, the description of a bird entrapped by plastic continues this biologically situated narrative:

*Bungut kedis ané kajepit baan pucung plastik.*

Translation:

A bird's beak was trapped in a plastic ring (Suciartini, 2020).

Here, *bungut kedis* (bird's beak) and *kajepit* (trapped) highlight the immediate physical constraint and impairment caused by plastic waste. The phrase *pucung plastik* (plastic ring) symbolizes human-generated pollution, transforming everyday refuse into a tangible environmental threat. These lexical choices carry ideological weight, deliberately evoking empathy and urging ethical responsibility toward affected wildlife, thus reinforcing the narrative's call for ecological stewardship.

The use of Balinese anatomical terms such as *cunguhné* (its nose), *penyuné* (the turtle), and *bungut kedis* (bird's beak) reinforces a culturally intimate view of animals as sentient beings. This linguistic strategy frames animals as morally considerable entities within *palemahan*, encouraging ecological identification and responsibility. In Balinese cosmology, such references affirm that animals are interconnected participants in both spiritual and ecological orders. Scenes of intervention and recovery further highlight ecological agency, shifting the narrative from despair toward hope by illustrating the protagonist's active role in healing environmental damage:

*Luh Ayu Manik nulungin ngelesang pipet plastik uling cunguh penyune ... penyune ... buka ngucapang suksma.*

Translation:

She removed the straw from the turtle's nose ... the turtle seemed to thank her (Suciartini, 2020).

The verbs *nulungin* (helped) and *ngelésang* (removed) depict deliberate acts of care that restore the turtle's wellbeing, foregrounding the potential for ecological restoration. Meanwhile, the phrase *buka ngucapang suksma* (seemed to say thank you) humanizes the turtle, fostering empathy and emphasizing a reciprocal bond between humans and nature. These linguistic features construct a hopeful narrative that reinforces *palemahan* the ethical commitment to respect and nurture all living beings within the natural environment.

This portrayal aligns with other narratives featuring Luh Ayu Manik, such as *Luh Ayu Manik: Tresna ring Alas*, where the protagonist similarly embodies environmental concern, here directed toward the forest (Suari et al., 2024). Collectively, these representations consolidate Luh Ayu Manik as a figure of ecological stewardship, symbolizing the active role humans must take in sustaining natural harmony. The ecological crisis in the narrative reaches a dramatic climax with the depiction of a plastic monster, symbolizing the overwhelming accumulation of pollution as an embodiment of nature's backlash:

*Ada raksasa aéng ... raksasan paasihé mesuang plastik ané magulung-gulung uli cangkemné ... gulungan plastik ento ngilit awak Luh Ayu Manik Masé.*

Translation:

A strange sea monster spewed rolling masses of plastic ... the coils of plastic wrapped around Luh Ayu Manik Mas (Suciartini, 2020).

This vivid metaphor literalizes the concept of nature retaliating against human negligence, transforming the invisible threat of plastic waste into a tangible, menacing force. The plastic monster is not merely symbolic but actively enacts harm, wrapping itself around the protagonist and illustrating the suffocating and invasive presence of pollution. The narrative further dramatizes the destructive consequences of ecological harm through depictions of natural forces unleashed in violent response:

*Ia buin mesuang gulungan ombak ... nganyudang batu kaang saha punyan-punyanan muah umah wargané.*

Translation:

It hurled black waves that swept away rocks, trees, and houses (Suciartini, 2020).

This portrayal aligns with an ecological understanding that environmental degradation triggers catastrophic impacts on both natural ecosystems and human communities. The lexical choices *raksasa* (monster), *mesuang* (spewing/hurling), *gulungan* (coil, roll), and *nganyudang* (swept away) evoke dynamic and violent biological processes, anthropomorphizing pollution as an invasive species that constricts and

overwhelms. Such vocabulary embeds the biological domain within the narrative, framing pollution as an active agent disrupting ecological balance.

Ecological advocacy in the narrative is linguistically grounded in Balinese material culture, where sustainable practices are encoded through lexical and grammatical choices that evoke local tradition rather than externally imposed environmental discourses. The grandmother's nostalgic contrast between past and present consumption practices employs culturally specific lexical items such as *kranjang* (rattan basket), *ulatan tiing* (woven bamboo), and *don teges/biu* (leaf wrappers), which lexically index biodegradable and reusable materials:

*Masyarakaté pidan biasa ngaba kranjang ... meli bé mabungkus don teges utawi biu.*

Translation:

People once shopped with rattan baskets ... meat was wrapped in teak or banana leaves (Suciartini, 2020).

These culturally resonant lexical choices function as semantic anchors that invoke ancestral ecological knowledge and situate sustainability within a historically continuous Balinese lifeworld. The use of the past habitual marker *pidan biasa* (once used to) grammatically frames these practices as normative and integral to everyday life, reinforcing their legitimacy and desirability. Luh Ayu's exhortations deploy imperative verb forms combined with deontic modality, transforming cultural memory into immediate calls to action:

*Anggon penyedotan yéh aji tiing ... wadah inem-ineman uli jumah ... tas meblanjané soang-soang! Ento patut biasaang uli jani, dong.*

Translation:

Use bamboo straws, bring your own food box, your own shopping bag that must become our habit from now on, grandma! (Suciartini, 2020).

The imperatives *anggon* (use) and *biasaang* ('make it a habit'), reinforced by the deontic modal *patut* (must/should), articulate behavioral norms grounded in ecological ethics. The use of the vocative *dong* (grandma) not only establishes an intergenerational dialogue but also embeds the directive within a culturally intimate framework. This relational address transforms the monologic instruction into a shared call for action, aligning environmental responsibility with familial respect and communal tradition. Such linguistic strategies construct the reader not as a passive observer but as an ethically implicated participant in the narrative's ecological agenda.

The frequent use of negated imperatives, such as *da anggon* (don't use), enhances the prohibitive force of ecological messaging, delineating boundaries of acceptable conduct. Second-person pronouns and vocatives sustain a dialogic and interpersonal tone, directly implicating the reader in environmental stewardship and reinforcing the alignment between individual behavior and collective ecological goals. Crucially, the narrative culminates in an explicit intertextual reference to local environmental governance:

*Makejang kramané masuryak ... pemerintahé suba mesuang uger-uger ... apang nyiadang nguangin sisa-sisan plastiké ...*

Translation:

The community rejoiced because the authorities had issued regulations to curb plastic waste (Suciartini, 2020).

By incorporating real-world legislation such as Denpasar Regulation No. 36/2018 and Bali Governor Regulation No. 97/2018 the text grounds *palemahan* within a broader socio-political framework. This connection underscores the multilayered nature of ecological responsibility, encompassing traditional values, personal conduct, and

institutional policy. It affirms that sustainable practices are not only culturally embedded but also legally reinforced. The narrative weaves ecological concern with Balinese cultural values, positioning *palemahan* as both an ethical compass and a shared social commitment. Through local lexical choices, intergenerational dialogue, and action-oriented language, nature is framed as a moral partner in communal life. This culturally grounded discourse not only supports local sustainability but also echoes global environmental ethics, urging lasting, collective care for the environment.

#### **4. Parameter Keterhubungan Dalam Wacana Ekologi *Luh Ayu Manik Mas*: *Nglawan Luu Plastik***

The ecolinguistic analysis of *Luh Ayu Manik Mas: Nglawan Luu Plastik* reveals that the principle of interrelationship among humans, language, nature, and cultural/religious values functions as a foundational axis in constructing a holistic environmental discourse rooted in Balinese local wisdom, specifically the philosophical framework of *Tri Hita Karana*. This interrelationship is not linear or fragmented but rather forms a network of mutually reinforcing connections across ideological (parhyangan), sociological (pawongan), and biological (palemahan) dimensions.

Language in the text functions as a medium that weaves meaning across these three domains through lexical choices that are semantically rich and culturally layered. Religious terms such as *Banyu Pinaruh* (water of highest knowledge), *canang* (daily floral offering), *dupa* (incense), and *Hyang Baruna* (Sea God) exemplify the parhyangan dimension emphasizing harmony between humans and the divine. These lexical items are not merely ritual references, they encode a sacred ecological worldview that links spiritual reverence with environmental stewardship.

Within the sociocultural domain of pawongan, lexical items such as *nulungin* ('to help), *suksma* (gratitude), *krama* (community), and *uger-uger* (customary rules) highlight values of mutual aid, social responsibility, and communal cohesion. These terms linguistically instantiate an ethic of solidarity, reflecting a collective ecological consciousness rooted in traditional communal life. In the biological domain of palemahan, terms like *luu plastik* (plastic waste), *pasih* (beach), *tukad* (river), *cemer* (to pollute), and *beburon* (wildlife) articulate ecological awareness and emphasize the urgency of environmental preservation.

The selection of these terms foregrounds the tangible presence of nature in the text and the threats it faces, reinforcing the narrative's environmental message. The intersection of these domains reveals that *Luh Ayu Manik Mas* does not present social, cultural, and ecological concerns as separate thematic strands. Rather, it constructs an interwoven discourse in which language functions as a semiotic bridge, enabling the ideological integration of spiritual, social, and environmental ethics. For example, the use of the expression *nunas pangampura* ('asking for forgiveness') in the context of human-nature relations signifies both reverence and ecological accountability blending religious humility with environmental ethics.

Thus, the parameter of interconnectedness not only enriches the textual analysis but also expands the scope of ecolinguistics by embedding cultural and spiritual dimensions into environmental discourse. Language here serves as a discursive tool for constructing ecological ideology that is locally rooted, culturally meaningful, and globally resonant. This reinforces the role of *Tri Hita Karana* as a dynamic ecological philosophy enacted through language, and highlights the power of ecolinguistics to illuminate indigenous frameworks of sustainability.

## Conclusion

This study demonstrates that *Luh Ayu Manik Mas: Nglawan Luu Plastik* constructs an ecological discourse rooted in the Balinese Hindu philosophy of *Tri Hita Karana*, where language becomes a medium linking spiritual devotion, social solidarity, and environmental care. Through ritual terms (*Banyu Pinaruh, malukat*), cultural expressions (*pangéling-éling, tas tiing*), and vivid depictions of marine pollution and care (*ngerunguang, cemer, nyayangin*), the narrative enacts a form of spiritual ecological education. Theoretically, this research contributes to ecolinguistics by reframing coastal rituals and lexicons as expressions of an indigenous eco-ethic, with figures like *Hyang Baruna* and *raksasa pasih* reinforcing a worldview where ecological harm is also a spiritual transgression. Practically, the story holds pedagogical value for curriculum designers and educators, particularly in Bali. It supports ethnopedagogical learning about *Tri Hita Karana* and marine ecology and is recommended for use in Hindu religion and Balinese language classes to teach ecological ethics and cultural values. Future research may adopt a multidisciplinary approach, involving linguistics, religious studies, education, and environmental humanities, or apply multimodal discourse analysis to explore the interplay of text and image in promoting local eco-literacy.

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