

# The Nationalism Discourse of *Gending Jangér Banjar* *Bengkel*: Voice of Pancasila in Societal Literary Narratives

Putu Arie Surya Pranatha<sup>1</sup>, I Ketut Sudewa<sup>2</sup>, I Gusti Ayu Agung Mas Triadnyani<sup>3</sup>

<sup>1,2,3</sup>(Faculty of Humanities, Udayana University, Indonesia)

**ABSTRACT :** This research entitled “The Nationalism Discourse of *Gending Jangér Banjar Bengkel*: Voice of Pancasila in Societal Literary Narratives”. The aim of this research is to reveal the types of thematic propositions and ideologies in the *gending-gending jangér Banjar Bengkel* by using the critical discourse analysis propose by Teun A. van Dijk. The data source of this research is obtained through a manuscript entitled *Jangér Padmagita Br.Bengkel-Dps Juara I PKB XIV/92*. Methodologically, the data collection stage uses two methods, namely literature study and field study methods. This stage is completed by observation, listening, interviewing, recording, note-taking, transcription, and translation techniques. Furthermore, the data analysis stage uses an analytical descriptive method. At the presentation stage, the results of the analysis are presented descriptively and systematically. The results obtained from this research are mapped into three major themes supported by propositions including (1) thematic propositions through the lexicon of hope; (2) thematic propositions of popularization of Pancasila values; and (3) persuasive thematic propositions. The ideologies that have been successfully revealed are the ideology of Pancasila democracy and the ideology of new order development.

**KEYWORDS -** *gending jangér, nasionalism, thematic propositions, ideology*

## I. INTRODUCTION

Nationality has become a necessity for a plural nation like Indonesia. Through the traces left behind, nationality becomes a timeless authenticity that continues to flow in line with the sense of unity embodied by its people. As a form of patriotism as well as an endeavor to see the prestige of diversity in maintaining the integrity of the nation, it is appropriate to explore the distinctive and massive national values in oral tradition as one of the components of culture.

The oral tradition is a part of the collective culture that is spread and passed down traditionally with different versions, either in oral, partially oral or non-oral form. The diversity of cultures on the Bali Island also places the oral tradition as a discursive locality that contains a variety of cultures including arts, events, language, religion, problems and community organizations. Folk dance as a form of partly verbal folklore is one of the human cultures that also contains elements of nationalism as a form of state defense activities through the cultural strategies of its supporting communities.

Bali as one of the islands with rich cultural and artistic elements has managed to maintain the existence of oral traditions to the present day. One of the Balinese folk dances with a high existence is the *jangér* dance. *Jangér* dance is a youth association dance that is usually danced by 10-16 female dancers who are called *jangér* dancer and 10-16 male dancer who are called *kécak* dancer. Through the performance, *kécak* and *jangér* sing together and chant. This dance is usually performed after the harvest season (Suandi, 2009, p. 82).

As an art form that developed long before the G30S/PKI era, *jangér* dance is an entity that is intertwined with the historical conditions that surrounded the lives of the people at that time. *Jangér* dance plays an important role in preserving cultural patterns based on national values. This is reflected in the *gending* 'song' as an important component that is sung during a *jangér* performance. Through the social genre base, *jangér* dance is expected to be able to embrace all levels of society, especially young people to absorb, practice and make national values and nationalism in each music as a guide in social life. In fact, *jangér* art does not only function as an arena to cultivate beauty values, it also positively contains aspirations, in the form of the context of youthful romanticism or the values and principles of morality in the general public.

Although the literature related to the discourse of nationalism in the art of *jangér* has not been widely carried out, Mulyati (1994) research entitled “*Peranan Tari Janggér dalam Melestarikan Nilai-Nilai P-4*” has successfully examined how *gending-gending jangér* can reflect the government's efforts to indoctrinate the teachings of P4<sup>1</sup> in the *Orde Baru*<sup>2</sup> ‘New Order era’. In her research, Mulyati revealed that *gending jangér* in Beringkit Traditional Village, Badung Regency, Bali is able to emphasize the spirit of regional development through the application of the noble values of Pancasila<sup>3</sup>.

Tallapessy's (2019) article entitled “*Wacana Nasionalisme Kritis dalam Musik Banyuwangian pada Masa Orde Baru*” also examines the discourse of nationalism reflected in Banyuwangian music during the New Order era. The article shows that the construction of various community problems has been carried out by using local terms in the creation of Banyuwangian songs in that era. The vibrancy of songwriting at that time was greatly influenced by national cultural policies that supported national integration and development. Tallapessy's research aims to see the meaning and discourse of nationalism that can be presented in three types of Banyuwangian songs with the use of local language and terms. The important thing that Tallapessy's research also reveals is that New Order nationalism was formed in top-down doctrines and seemed to be used as a legitimization of militaristic political power.

Meanwhile, as a basis for theoretical studies that can support this paper, Merrita's research (2021) entitled “*Nationalism Ideology: Critical Discourse Analysis of Joko Widodo's Speech in Indonesian Presidential Election*”. Merrita's research analyzes Joko Widodo's victory speech with his plans for the next five years known as the Indonesian vision speech in Sentul, July 14, 2019. Merrita's research discusses macro propositions that are conceptualized as global propositions in discourse studies. The things discussed in Merrita's research are 18 macro propositions which include the goals of the Indonesian nation, an optimistic attitude, internalized Pancasila ideology, national identity with human resources excellence, and several other propositions. The discussion of ideology reveals how Jokowi constructs himself in front of the audience as (1) a leader who prioritizes the needs of the people, (2) a visionary leader for the welfare of the community, (3) a leader who improves quality in several sectors, (4) a leader who is competitive with other countries, and others.

This research discusses about classical *gending* from *sekaa*<sup>4</sup> *jangér banjar*<sup>5</sup> *Bengkel* located in Sumerta Kelod village, East Denpasar District, administrative area of Denpasar City, Bali. The *gending jangér* discussed is certainly the nationalist *gending* that constructs various meanings of Pancasila by presenting local customs and terms. Therefore, the formulated problems are (1) What are the thematic propositions in *gending-gending jangér* titled nationalism in *Banjar Bengkel*? and (2) What are the ideologies presented in *gending jangér* in *Banjar Bengkel*? In line with this, this research aims to examine the text structure in the form of thematic propositions and ideologies in *gending jangér* of *Banjar Bengkel*. It is hoped that this research can be a relevant study as a contribution to the theory of critical discourse analysis.

<sup>1</sup> P4 stands for Guidelines for the Creation and Practice of Pancasila

<sup>2</sup> *Orde baru* ‘New Order era’ was the term used to describe the second presidential administration of Indonesia from 1966 to 1998

<sup>3</sup> Pancasila is the ideology and foundation of the Indonesia consisting of five principles

<sup>4</sup> *Sekaa* is an association or community organization formed for a specific purpose, such as a common hobby

<sup>5</sup> *Banjar* is a part of the Balinese village that is equivalent to a neighborhood and is headed by a *kelian*

## II. RESEARCH METHOD

This research is a descriptive library research combined with direct observation in the data collection stage. The data used is qualitative data in the form of lyrics of *gending jangér* of *Banjar Bengkel* obtained through research stages. The *gendings* used are *Pancasila gending*, *P4 gending*, *Pemilu gending*, *Gotong Royong gending*, and *Pesta Seni gending*.

Methodologically, the literature study and field study methods are the basis of methods at the data collection stage. In order to obtain rich and detailed data, this research is complemented by observation, listening, interviewing, recording, note-taking, transcription and translation techniques (Zurich, 2021, p. 137). The data that has been collected is selected and analyzed using the analytical descriptive method. The analysis stage is also complemented by several techniques including content analysis and interpretative techniques. This research is presented with the use of scientific language which is delivered descriptively and systematically.

## III. THEORETICAL FRAMEWORK

This research is based on van Dijk's critical discourse analysis context that also emphasizes interpretation through hermeneutic reading. The important thing that is analyzed is the text structure based on locality in the lyrics of Balinese *gending jangér*, which fully discusses nationalist elements as a symbol of P4 learning indoctrination during the *masa orde baru* 'New Order era'.

Critical Discourse Analysis theory developed by van Dijk collaborates several discourse elements so that it has three main structural parameters including text, social cognition, and social context (Eriyanto, 2006, p. 224). This research analyzes the parameters of the text structure, especially the thematic propositions that focus on the discussion of topical themes. In addition, it is important to analyze the ideology contained in the social cognition parameter to reveal the ideology contained in the *gending-gending jangér* of *Banjar Bengkel*.

## IV. RESULT AND DISCUSSION

### A Brief History of *Jangér Banjar Bengkel*

Reflecting back on the historical process of *jangér Bengkel*, there is no definitive answer as to the exact year of its inception. Through the interview process, the informant conveyed that the development of *jangér Bengkel* dance began with the formation of a *sekaa jangér* long before the G30S/PKI<sup>6</sup> era. *Jangér Bengkel* dance originally functioned as a profane and touristic *balih-balihan*<sup>7</sup> dance with basic elements of great dance art. During its time, *jangér Bengkel* dance was intended to entertain guests at the Ina Bali Hotel on Jalan Veteran, Denpasar. Within a short period of time, *jangér Bengkel* became a well-known art form and managed to expand by performing on several stages in famous hotels in the Sanur area, including Segara Beach, Segara Village, Bali Hyatt and Bali Beach.

The formation of *sekaa jangér* in *Banjar Bengkel* is thought to be an attempt by the youth to have the similar *sekaa jangér* as other *banjars* in Sumerta Kelod Village, one of which is *sekaa jangér Banjar Kedaton*. Over time, *jangér Bengkel* dance began to be performed as a *balih-balihan* dance with religious value in the *jaba* of *Pura Dangka* 'dangka temple'. This art performance is also carried out in religious activities such as at *Purnama Kadasa* or *Tumpek Wayang*<sup>8</sup>. This is further evidenced by the presence of the *gelungan jangér* 'jangér dancer's headdress' which is sacred in the local temple.

### Thematic Proposition

Van Dijk (Eriyanto, 2006, p. 230) defines a proposition as a unit of meaning that expresses an idea as something that is assumed to be true or false. A proposition is usually presented in a simple clause. While the macro structure has the function of conveying a message, or the meaning of a discourse.

---

<sup>6</sup> The G30S/PKI movement, or the September 30<sup>th</sup> Movement of the Indonesian Communist Party, has been called one of the darkest events in Indonesian history

<sup>7</sup> *Tari balih-balihan* 'balih-balihan dance' is a dance that functions only as entertainment

<sup>8</sup> *Purnama Kadasa* and *Tumpek Wayang* is holy day based on hindu calendar calculation

The use of diction based on the theme of the underpinning of nationalism makes the five *gendings* of *Banjar Bengkel* predominantly express the nuances of nationalism that are still wrapped in regional terms. *Gending* with a nationalistic nuance is the *gending* in the *pangawak*<sup>9</sup> structure section. The system of structuring the *gending* in such a way has been able to classify the part of the *gending* that will be delivered into a performance that can be considered sequential and organized. In the five *gendings* used, nine thematic propositions that were considered relevant to nationalist nuances were found. The proposition is formed by the continuity between one lyric and another.

### Thematic Proposition Through the Lexicon of Hope

Lexicon is a component of language with all the information related to the meaning and use of words in language. Lexicon also refers to the richness of a language with various terms that still refer to the same thing. In this case, *gending-gending jangér* also includes a lexicon that relates to hopes for a more prosperous Indonesia. The propositions related to the lexicon of hope are described in the following table.

**Table 1.** Thematic Proposition Through the Lexicon of Hope

Proposition Code	Thematic Proposition	Translation
1	<i>Indonesia gemuh landuh tur raharja</i>	Indonesia <i>gemah ripah loh jinawi</i> <sup>10</sup> and prosperous
2	<i>Ngardi jagat mangguh trepti</i>	Make Indonesia gain order
3	<i>Ukti bhakti ring panegara Indonesia</i>	Proof of devotion to the Republic of Indonesia

Through some of the lyrics delivered, the production of discourse emphasizing ideas and dreams to bring Indonesia as a country based on Pancasila becomes a form of formal speech style that can be considered persuasive. Moreover, the recognition of Pancasila as the state philosophy is the goal of the community until sustainable indoctrination can be carried out together.

Thematic proposition refers to the overview of a text which can be referred to as the central idea, summary or main point of a text (Eriyanto, 2006, p. 229). The thematic propositions in table 1. present the lyrics of *gending jangér* by prioritizing the realization and hope for Indonesia through the lexicon it presents. The relationship built between the text and the audience dominantly constructs the condition of Indonesia in the future if the lyrics that express the practice of Pancasila and P4 can be implemented properly.

Through table 1., lyric (1) *Indonesia gemuh landuh tur raharja* ‘Indonesia *gemah ripah loh jinawi* and prosperous’; (2) *Ngardi jagat mangguh trepti* ‘Make Indonesia gain order’; and (3) *Ukti bhakti ring panegara Indonesia* “Proof of devotion to the Republic of Indonesia” show people's hope for the welfare and prosperity of Indonesia. The lyrics are expected to be able to provide a positive image of Indonesia and be able to contribute to the efforts of the community in the progress and order of the country based on love for the country. The message to be conveyed also jointly states that prosperity and order have a reciprocal relationship and are responsibilities that must be carried out together.

### Thematic Proposition of Pancasila Value Correction

The next thematic proposition relates to the form of socialization of Pancasila values through the lyrics of *gending jangér*. The form of indoctrination that is carried out clearly shows the practice of the existing Pancasila points. The proposition can be seen in the following table.

**Table 2.** Thematic Proposition of Pancasila Value Correction

Proposition Code	Thematic Proposition	Translation
4a	<i>Pertamma bakti ring Hyang Widhi</i>	The first is devotion to God

<sup>9</sup> *Gending pangawak* is the content that is delivered. In the structure of a *janger* text or performance, there will be five steps or stages delivered, including *gending pengaksama*, *gending pepeson*, *gending pangawak*, *gending pangecet* and *gending mulih*

<sup>10</sup> *gemah ripah loh jinawi* can be interpreted as a prosperous society and region

4b	<i>Saling tinulung ring sesamaning manusa</i>	Help each other with fellow human beings
4c	<i>Persatuan né kaapti mangda kukuh</i>	The unity that is expected to be strong
4d	<i>Wénten bawos patut rembugang</i>	There are decisions that must be deliberated
4e	<i>Sama rata sama rasa</i>	Equal share equal sense
5	<i>Pésta démokrasi kawastanin</i>	It's called the democratic party
6	<i>Gotong royong makarya tanpa pamrih</i>	Working together without reward

Table 2. shows thematic propositions with the form of practicing the grains of Pancasila. The choice of diction is an important thing that needs to be underlined to be able to interpret the topic sentence clearly. *Gending* Pancasila as *gending* that is coded with the number (4a), (4b), (4c), (4d), and (4e), fully convey the noble values and points of application of Pancasila.

On lyric (4a) *Pertamma bakti ring Hyang Widhi* 'The first is devotion to God.' expresses people's belief and devotion to God in accordance with their respective religions and beliefs according to the basis of just and civilized humanity.

Lyric (4b) *Saling tinulung ring sesamaning manusa* 'Help each other with fellow human beings' emphasizes the importance of social solidarity. This lyric has a message format to build strong social ties by helping each other.

On lyric (4c) *Persatuan né kaapti mangda kukuh* 'The unity that is expected to be strong' underlines the word *Persatuan*. *Kukuh* shows a desire for a sense of unity that is not just temporary but strong and long-lasting. Unity is focused as a basic guideline for tolerance of the diverse cultures and ethnic groups in Indonesia, driven by three fundamental factors including the youth oath, Pancasila, and the motto of *Bhinneka Tunggal Ika*<sup>11</sup>.

Lyric (4d) *Wénten bawos patut rembugang* 'There are decisions that must be deliberated' clearly shows the practice of the fourth precept. The lyrics are relevant to the fourth principle of Pancasila, which teaches that every decision-making should be based on a deliberative process that involves discussion, negotiation and collaboration.

The last lyric of *gending Pancasila* is (4e) *Sama rata sama rasa* 'equal share equal sense'. *Sama rata* emphasizes the equality of every individual to be treated equally. Whereas *sama rasa* refers to a more emotional term, namely the involvement of feelings in developing a just attitude towards others. The phrase *sama rasa* can only be obtained after the equality is well realized. The expression *sama rasa* emphasizes the common perception and common emotion after being able to obtain equality in social life. Society's commitment to social justice is one important step towards a just and prosperous society.

Next lyric in table 2. is (5) *Pesta demokrasi kawastanin* 'It's called the democratic party' and (6) *Gotong royong makarya tanpa pamrih* 'working together without reward'. Lyric (5) is the part of *gending Pemilu* which clearly conveyed the conditions and principles of the general election at that time. Election is an important way for Indonesians to carry out and implement the values contained in Pancasila, especially the fourth precept. Elections are a tangible manifestation of the democratic process that involves all Indonesian people with the people as the highest sovereignty holders. On the other hand, lyric (6) underlines *gotong royong* as a joint activity without expectation of reward. This is in accordance with the fifth principle which reads "*Mengembangkan perbuatan yang luhur, yang mencerminkan sikap dan suasana kekeluargaan dan kegotongroyongan*" or in English means "Developing noble deeds, which reflect the attitude and atmosphere of kinship and mutual cooperation".

### Persuasive Thematic Proposition

The last thematic proposition is a form of persuasion from the lyrics of *gending-gending jangér* addressed to the entire audience. Persuasive is one of the language functions that purely influences others with the aim of doing something that is ordered. The form of thematically persuasive propositions can be seen in the following table.

<sup>11</sup> *Bhinneka Tunggal Ika* is the national motto of Indonesia which means "Different but still one"

**Table 3.** Persuasive Thematic Proposition

Proposition Code	Thematic Proposition	Translation
7	<i>Pé em pat té, Né mangkin ngiring margiang</i>	P4, now let's do it together
8	<i>Sameton sareng sami ngiring mangkin gotong royong</i>	Ladies and gentlemen, let us work together
9	<i>Ngiring lestariang seni budaya warisan para leluhur</i>	Let's preserve the cultural heritage of the ancestors

In table 3. several lyrics of the *gending* show persuasive phenomena addressed to the audience with the word *ngiring*. The word *ngiring* means 'let's go; as an interjection to invite or encourage'. In this case, the invitation discourse marked with the word *ngiring* can be found in the proposition code (7) *Pe em pa té, Né mangkin ngiring margiang sareng sami* 'P4, now let's do it together'; (8) *Sameton sareng sami ngiring mangkin gotong royong* 'Ladies and gentlemen, let us work together.'; (9) *Ngiring lestariang seni budaya warisan para leluhur* 'Let's preserve the cultural heritage of the ancestors'. The three lines of *gending* above have a conative function that emphasizes the effect of the message on its delivery. The delivery in this case is more concerned with selective word choice so that it can be an order as well as an invitation for the audience to follow what is conveyed by the audience. (Sibarani, 2004, p. 39).

The lyrics with proposition codes (7) and (8) are considered to clearly show the form of invitation in the form of actions to implement the teachings of P4 and *gotong royong*. Through the presence of the word *mangkin* 'now' in both lyrics, it makes the lyrics with the proposition code (7) and (8) a collective call and an urgency. The word *mangkin* 'now' suggests that the implementation of P4 and *gotong royong* is a collective action that is full of togetherness and should not be delayed.

In the proposition code (9), the persuasive form is also seen from the word *ngiring* 'let's'. The phrase *lestariang seni budaya* 'preserve cultural arts' is a form of conative function that emphasizes the context of cultural maintenance. In contrast to the form of invitation in other *gendings* that prioritize the application of Pancasila values, this *gending* prioritizes the message format in terms related to culture. The quote indicates that *gending janger* as a discursive form of locality tries to invite listeners to take action in the form of caring for, maintaining, and preserving culture, especially popular dance, which is considered unique and authentic.

### Pancasila Democracy Ideology

Ideology is defined by various definitions that contribute to a certain perspective for the community. Ideology can be a belief held by certain groups or classes (Eriyanto, 2006, pp. 87–88). Ideology is also considered as a human foundation in performing an action and is a choice of human goals.

As a multiethnic country, the Indonesians make Pancasila as an ideology that determines the perspective and thinking system of its people. Through the existence of an ideology, the Indonesian people are expected to become a strong nation and be able to make the national values of Pancasila a guideline for thinking and behavior. Therefore, all aspects of life and statehood are considered obligatory to make Pancasila a single ideology that aims to develop Indonesia by emphasizing humans and society as a whole. Pancasila as a single ideology is very much in accordance with the *Pancasila gending* which can be seen in the following quote.

(Data 1)

“Pancasila dasar negara utama”

Translation:

“Pancasila is the main foundation of the nation”

(*Gending Pancasila, Jangér Padmagita Br.Bengkel-Dps Juara I PKB XIV/92*)

Through the quote above, it has been clearly shown that there is an acknowledgment of Pancasila as the basis of the state that is medicated for the realization of better Indonesian development. *Dasar* means 'the bottom; the base; the foundation; or the base of something'. In this case, Pancasila is used as the main principle in aspects

of life as well as a sign of endorsement, strengthening or legitimizing the nation and state. In fact, during the New Order era, Pancasila was used as a reflection of an interpretation that was able to support the development of the overall mentality of its people. Another expression that also voices Pancasila as the basis of the state is conveyed in the following lyrics.

(Data 2)

“*Déning Pancasila sampun  
Mangguh sakti  
Tan kahanan baya pati*”

Translation:

“If Pancasila is already  
Gaining strength  
There is no danger of even death”

(*Gending Pancasila, Jangér Padmagita Br.Bengkel-Dps Juara I PKB XIV/92*)

*Gending Pancasila* in the quote above is a form of thematic proposition that emphasizes the lexicon of hope. The existence of the word *dening* 'if' is a form of Pancasila that is expected to be used as an essential foundation for national development. In general, the above quote can be interpreted as a form of formal recognition of Pancasila and is considered to have a strong influence to encourage the community in realizing an attitude of love for the nation. The lyrics *tan kahanan baya pati* 'There is no danger even of death', shows that Pancasila as the basis of the state has a great opportunity to realize a safe and peaceful attitude free from threats and violence.

### The New Order Development Ideology

In addition to the ideology of Pancasila, *Banjar Bengkel's gending janger* also conveys the ideology of the new order's development through one of its *gendings* entitled *gending P4*. New Order is a term used to describe the reign of Indonesia's second president, Soeharto, from 1966 to 1998. *Gending* titled new order voices the active implementation of P4 teachings as a form of socialization of values and norms that were intensively carried out at that time. Indoctrination is aimed at the realization of an Indonesian nation that is respected and has integrity. The basis of the P4 upgrading process can be seen in the following three lyrics.

(Data 3)

“*Pé em pat té  
Anggen sasuluh mapa wangun  
.....  
Ngardi jagat mangguh trepti*”

Translation:

The four (P4)  
Use as a reflection of development  
.....  
Making an organized nation”

(*Gending P4, Jangér Padmagita Br.Bengkel-Dps Juara I PKB XIV/92*)

P4 stands for *Pedoman Penghayatan dan Pengalaman Pancasila* (Guidelines for the Cultivation and Experience of Pancasila), which was the idea of President Soeharto in 1978 (Agista, 2023, p. 2). This idea was then followed up through the provision of socialization by providing an understanding of Pancasila democracy to all levels of society. The aim is simply, individuals and groups are expected to pay attention to behavior and mannerisms in order not to deviate from the values contained in the grains of Pancasila.

In fact, all of *janger* of *Banjar Bengkel's* tunes, which are based on nationalistic nuances, are very supportive of all the ideas planned in the new order. Through the lyrics of *Anggen sasuluh mapa wangun* 'Use as a reflection of development', it is considered to have underlined the form of development carried out at that time. P4 as an absolute foundation is required to be a reflection in carrying out every political action, as well as in national development. The reflection in this case questions the extent to which the development carried out by the

Indonesian state and society can be said to be in harmony with the values of Pancasila, be it development in physical form or development in the social, moral and cultural context. After all these things can be considered in line, then the next lyric which reads *Ngardi jagat mangguh trepti* 'Making an orderly nation' can be realized properly. Indeed, *Gending P4* was born through a socio-political context that is not only seen as a doctrine, but serves as a mirror that assesses the extent to which development can be said to be in line with the values of Pancasila.

## V. CONCLUSION

The description presented has shown that *gending jangér* as a means of integrating the narrative of nationalism is very good when viewed in terms of its lyrics. Through the *gending*, the structural parameters focused on topical themes have succeeded in presenting several types of thematic propositions including (1) thematic propositions through the lexicon of hope; (2) thematic propositions of popularizing the value of Pancasila; and (3) persuasive thematic propositions. Each thematic proposition is realized in the form of clauses to sentences that have been represented through the proposition code. In *gending janger banjar Bengkel*, nine thematic propositions have been found from different *gendings*, namely *gending Pancasila*, *gending P4*, *gending Pemilu*, *gending Gotong Royong*, and *gending Pesta Seni*. In addition, the ideology of Pancasila democracy and the ideology of new order development are also found in this *gending janger*. The ideology is strongly reflected in the two existing *gendings*, namely *gending Pancasila* and *gending P4*. Through this, *janger* dance as a folk dance has been considered capable of conveying the historical conditions that surround the lives of its supporting communities.

## REFERENCES

- [1] Suandi, dkk, *Kamus Seni Tari Bali* (Balai Bahasa Bali. 2009).
- [2] Mulyati, N. N. (1994). *Peranan Tari Janger dalam Melestarikan Nilai-Nilai P4*. Sekolah Tinggi Seni Indonesia Denpasar.
- [3] Tallapessy, A., Setiawan, I., Sariono, A., and Suwargono, E, *Wacana Nasionalisme Kritis dalam Musik Banyuwangian pada Masa Orde Baru. Paradigma: Jurnal Kajian Budaya*, 9(3), 2019, 256.
- [4] Merrita, D, *Nationalism Ideology: Critical Discourse Analysis of Joko Widodo's Speech in Indonesian Presidential Election. Celtic: A Journal of Culture, English Language Teaching, Literature and Linguistics*, 8(1), 2021, 112–125.
- [5] Zurich, A. *Metode Penelitian Kualitatif* (CV. Syakir Media Press, 2021).
- [6] Eriyanto, *Analisis Wacana: Pengantar Analisis Teks Media* (LKIS Pelangi Aksara, 2006).
- [7] Agista, *Transformasi Penataran P4 Masa Orde Baru ke dalam Kurikulum Merdeka: Tinjauan Terhadap Implementasi P5 Dalam Pendidikan Nasional, Jagaddhita: Jurnal Kebhinekaan Dan Wawasan Kebangsaan*, 3(1), 2023, 1–10.
- [8] Aini, S., and Aria, R. D, Surat Kabar Soenting Melajoe dan Wacana Nasionalisme (1912-1921), *Jurnal Pendidikan Sejarah*, 5(4), 2018, 430-444.
- [9] Laksmi, D. M. S, Janger Bali: Sejarah dan Popularitasnya, *Journal of Music Science, Technology, and Industry*, 5(2), 2022, 325–337.
- [10] Partiningsih, Ideologi Pembangunan Orde Baru dalam Sastra Anak Balai Pustaka Tahun 80-an. *Jurnal Atavisme*, 19(1), 2016, 29–44.
- [11] Sari, Endah Puspita, Y., and Rhoma Dwi Aria, Wacana Kebangsaan dan Kebudayaan Jawa dalam Majalah Jaya Jaya (1984-1995). *Jurnal Pendidikan Sejarah*, 2018, 5(2), 2018, 170–180.



- [12] Sibarani, R, *Antropolinguistik* (Penerbit PODA, 2004).
- [13] Susilawati, I Gusti Agung, dkk, *Deskripsi Tari Bali Janger* (Denpasar: Proyek Pembinaan Kesenian Bali, Kanwil Depdikbud Propinsi Bali, 1992).
- [14] Wasono, S, *Narasi Kebangsaan dalam Karya Budaya Indonesia* (LIPI Press, 2020).