Jargon Used by Jegog Musician in Jembrana's Local Tradition

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A B S T R A K

Bahasa dan budaya sangat berhubungan. Dalam budaya, pasti ada bahasa yang digunakan oleh orang-orang untuk berkomunikasi satu sama lain. Jargon adalah kosa kata khusus yang dimiliki oleh suatu kelompok masyarakat. Penelitian ini bertujuan untuk menganalisis jargon dan makna jargon yang ada pada jargon yang digunakan oleh musisi jegog. Desain penelitian penelitian ini adalah penelitian kualitatif deskriptif. Metode yang digunakan untuk mengumpulkan data adalah observasi dan wawancara. Penelitian ini menggunakan empat langkah analisis data yang meliputi pengumpulan data, reduksi data, penyajian data, dan penarikan kesimpulan. Hasil penelitian menunjukkan bahwa pemusik jegog menggunakan empat puluh satu jargon untuk berkomunikasi satu sama lain. Berdasarkan empat puluh satu jargon yang ditemukan dalam penelitian ini, jargon tersebut dikategorikan menjadi lima jenis. Pertama, jargon dalam penamaan instrumen, yang menemukan sepuluh jargon. Kedua, jargon dalam teknik bermain jegog yang ditemukan tiga belas jargon. Ketiga, jargon dalam penamaan nota, ditemukan sepuluh jargon. Kemudian, jargon dalam kegiatan saat melakukan pertunjukan jegog ditemukan enam jargon. Terakhir adalah jargon dalam hal penamaan jenis tabuh yang menemukan dua jargon. Makna dari masing-masing jargon tersebut memiliki arti tersendiri untuk dikomunikasikan dalam grup musik jegog.

A B S T R A C T

Language and culture are very relatable. In culture, there must be language used by the people to communicate with each other. Jargon is special vocabulary which had by a group of community. This study targets to analyze the jargon and the meaning of the jargon which existed on jargon used by jegog musician. The research design of this research is descriptive qualitative research. The method used to collect the data is observation and interviews. This study is use four steps of data analyzing including data collection, data reduction, data display, and conclusion drawing. The result of this research showed that jegog musician used forty-one jargons to communicate with each other. Based on the forty-one jargons found in this research, the jargons are categorized into five types. First, jargon in term of the naming of the instrument, which find ten jargons. The second, jargon in technique used on playing jegog which find thirteen jargons. Third, jargon in the naming of the notes, which find ten jargons. Then, jargon in the activity when doing jegog performance that finds six jargons. The last is jargon in term the naming of type of tabuh which find two jargons. The meaning of each jargon has their meaning to communicate in jegog musician group.

1. INTRODUCTION

Bali is an island with several names depictions, namely paradise islands, an island of a thousand temples, and an island of God. It makes Bali has many temples, cultures, arts, and traditions. Bali is known for its thousands of islands of temples with many natural beauties, cultures and traditions (Amaliah, 2016; Astuti et al., 2019; Nurjani & Dwijendra, 2020; Sukayana & Putri, 2019). Culture is a complex whole that includes areas including: knowledge, belief, art, law, morals, customs and habits, and other abilities that acquired by a person in society (Rosa & Gavarrete, 2017; Sirate, 2011; Wisnu & Pradana, 2020). Balinese culture is a way of life that is developed and owned by the Balinese people and passed down from generation to generation. Balinese culture is essentially based on values originating from the teachings of Hinduism. Bali is also famous for the diversity of culture and customs that are still attached to each of its people. They really maintain the customs passed down by their ancestors (I. G. A. A. O. Dewi, 2018; Suhari et al., 2019; Suwija, 2017).

Language is a system of communication with an arbitrary and vocal symbol for a human to communicate. Language is a system of sound symbols used by members of social groups to work together, communicate and identify themselves. Language and culture are something which cannot be parted (Rina Devianty, 2017; Tahmidaten & Krismanto, 2020). Through language a person or society can know the culture of that person or society. Language as a social activity is part of culture. Language is a very important community heritage, its

function, position and benefits (Fitriyani et al., 2019; Hitchcock & Dann, 1998; Howarth, 2016). Every culture has its language to share with others. Bali has several cultures and arts which become inherited from ancestors (Amaliah, 2016; Linggih & Sudarsana, 2020; Sukayana & Putri, 2019). Balinese traditional music is among of cultures in Bali. *Jegog* is one of the traditional Balinese music which comes from Jembrana, Bali. Jembrana is located in the west of Bali. According to, previous study *jegog* is a musical instrument made from a giant bamboo tree (Wijaya, 2011).

Jargon is a particular vocabulary which is made by a specific community. The jargon could be seen in a particular community, such as in profession, trading site, and culture (Liaw et al., 2013; Rakedzon et al., 2017). According to previous study particular community or group in society used jargon to communicate with others (Marousek, 2015). It means that jargon is several vocabularies made by a group in society to share with others. Every jargon has its meaning. The meaning of the jargon is understood by the people in the group (Z. C. Brown et al., 2020; Bullock et al., 2019). Jargon and word have the difference between them. Word is a common vocabulary which human uses to communicate.

In line with this research, there are some similar researchs. One of them is the study \ that conducted in order to find out the jargons that exist in Balinese traditional weaving community (A. A. P. S. Dewi et al., 2022; Pandita et al., 2021). The results showed that there were forty-one jargons found in traditional weaving. These jargons were distinguished into three type. Several jargons in weaving jargon, such as *nganji*, *nganyin*, *katikan* in *Grinsing* weaving. All of the jargons have their own meaning used by the weavers in order to communicate each other. This research helped to document the jargons that exist in Balinese traditional weaving community. Other study also found several jargons in Semar Pagulingan musician such as *kajar*, *kotekan*, *lanang*, and many more (Utama, 2021).

Base on those explanation and result from several previous study, jargon on jegog became an interesting topic which will be discussed in this research. In playing *jegog*, jargons are usually used to make learning and practising jegog instruments easier. All jargon found in a group of community is used to communicate with each other in a group. This study was held to discover the information about jargon used by *jegog* musician in Jembrana's Local Tradition. This research aims to analyze jargon and the meaning of jargon used by jegog musicians. Therefore, this research is focused on the jargon and the purpose of the jargon used by *jegog* musicians in Jembrana's Local Tradition.

2. METHOD

This study used a descriptive qualitative research design. Qualitative research is an investigation process of understanding and knowing which explores social or human problems (Hayashi et al., 2019; Patton, 2002). It belongs that descriptive qualitative research defines and describes the phenomena which the researcher analyzes. It can be concluded that this study was conducted to understand and explain the reality and the meaning of the jargon used by *Jegog* Musicians in Jembrana's Local Tradition.

Data collection, this information was collected by using observation and interviews with the informants. This study was conducted at Penyaringan village, Jembrana regency. It is because this village has some *jegog* musicians, it also has several experts in *jegog* tradition, there is one *jegog* studio where the musician of jegog trained gamelan *jegog*, and the research of jargon used by *jegog* musicians has never been done in this village. For the instrument of this study four instruments are used in this study such as the researcher as the main instrument, observation sheet, interview guide, and camera. Two *jegog* musicians as the subjects of this study have been *jegog* musicians for more than ten years and were around fifty years old.

Four steps can be used in analysing data: data collection, data reduction, data display, and conclusion drawing (Miles, M. B. & Huberman, 1994). Data collection was done by observing the *jegog* musician do jegog performance and interviewing the informants. Data reduction has done by grouping the jargons and the meanings of the jargons. Data display has done by displaying the jargons and the meanings of the jargons. Conclusion drawing has been done by concluding the data.

3. RESULT AND DISCUSSION

Result

This research analyzed the jargon used by *jegog* musician in Jembrana's Local Tradition. All jargons found is collected by observing and interviewing as method of data collection. Jegog musician used forty-one jargons in Jembrana's Local Tradition. Those jargons found were categorized into five, namely; jargon in the naming of the instrument, jargon in the technique used on playing *jegog*, jargon in the naming of the notes on *jegog*, jargon in the activity when doing *jegog* performance, jargon in the type of *tabuh*. The jargon which finds

in jargon of *jegog* musician has their own meaning. The description which shows as many as ten jargons used by *jegog* musician from the naming of the instrument is show in Table 1.

Table 1. The Meaning of Jargon Based on The Naming of The Instrument

No	Jargons	Meanings of Jargon
1	Patus	*patus* is an instrument which is located in the middle of *barangan, kantilan,* and *suir*. *Patus* also become melody holder in *jegog*. In *gamelan jegog*, there must be three *patus*. The instrument called patus will hold the melody of *barangan, kantilan,* and *suir*.
2	Barangan	*barangan* is an instrument which is located in the front of all the instruments. This instrument can play improvisation of the melody. This instrument just could be played by one person. The located of this instrument is in the first line of *gamelan jegog*. In one package of *gamelan jegog*, there must be a pair of *barangan*.
3	Kantilan	*kantilan* is an instrument which is located behind of *barangan*. This instrument played a concept of harmonization by using one technique in playing *jegog*. The located of this instrument is in the second line of *gamelan jegog*.
4	Suir	*suir* is an instrument located behind *kantilan*. These instruments have the same fuction with kantilan which played a concept of harmonization by using one technique in playing *jegog*. The located of these instruments are located in the third line of *gamelan jegog*. In the middle of a pair of *suir*, there must be one *patus*.
5	Kuntung	*kuntung* is an instrument located behind *suir*. The function of *kuntung* is playing main melody. The located of these instruments are in the fourth line of *gamelan jegog*. In one package of gamelan jegog, there must be a pair of *kuntung*. One person will be played one *kuntung*.
6	Undir	*undir* is an instrument which located in the backmost. The located of this instrument is in the last line of gamelan jegog. The function of *undir* is playing main melody.
7	Jegog	*jegog* is an instrument located in the middle of undir. This instrument is the biggest than other instruments. The located of this instrument is in the last line. Because of the size of this instrument is too big, this instrument must be played by two person.
8	Ugal	*ugal* comes from the word "*pangugal*", which means leader. *ugal* is the synonym of *patus*. The function of this instrument is as melody holder of gamelan jegog. These instruments also have function to start the music.
9	Cluluk	*cluluk* is the name of instrument which became a synonym of *kuntung*. The function of this instrument is to play main melody in *gamelan jegog*.
10	Tungguh	The naming of the package in one instrument. The example of the used of this jargon is "one tungguh *barangan*" which means one package of *barangan* instrument. Another example of the used of this jargon is "two tungguh suir" which means a pair of suir instrument.

Base on Table 1, those jargons *were patus, barangan, kantilan, suir, kuntung, undir, jegog, ugal, cluluk, and tungguh.* In this research, thirteen jargons are categorized in the technique used in playing *jegog*a as show in Table 2.

Table 2. The Meaning of Jargon Based on The Technique Used in Playing Jegog

No	Jargons	Meanings of Jargon
1	Oncang-Oncangan	Playing two types of notes with stepping over one note. It means that the musicians of jegog must play two notes which has middle note.
2	Salangkitan	Playing *jegog* with one hand and using melody in on the beat and offbeat. Salangkitan is one of technique in jegog which the musician of jegog must make the sound of instrument bigger or slower notes.
3	Leb-Leban	Playing *jegog* with one hand but without melody in on the beat and offbeat. This technique is the same with *salangkitan* technique which played the instrument by one hand and without melody.
4	Jurung-Jurung	The transition from one theme to the other theme. The transition of theme of song means that the musician of *jegog* must play this technique when the musician of *jegog* have done with the first theme of song and continue to another theme.
5	Uncab-Uncab	Playing *jegog* by dotting the notes. It means that the musician of jegog must play the instrument by hitting notes for making dotted note.

No	Jargons	Meanings of Jargon
6	Noltol	Playing *jegog* by hitting one note twice. It means that the musician of jegog must play the instrument by hitting one note double.
7	Nyelingkadin	Playing *jegog* by looping one of the notes. It means that when the musician of jegog played the instrument by passed one note after the notes which have been hit.
8	Matingkadan	Playing *jegog* by passing one of the notes. *matingkadan* is the synonym of "*nyelingkadin*".
9	Ngedenin	Playing *jegog* on the beat. This is one of the types of beating technique in jegog. This is the major beating in *jegog*.
10	Nyenikin	Playing *jegog* offbeat. This technique used to harmonize the major beating called "ngedenin" in *jegog*. The purpose to use this technique is producing and balancing the harmony in a song.
11	Ungkaban	Playing *jegog* by hitting the note harder or slower. It means that the musician of *jegog* wants to give something to the hearer like hitting the note harder or slower.
12	Ngempat	Playing the first note and fourth note at the same time. It means that the musician of *jegog* must play the instrument by hitting first note with the last note or fourth note concurrently.
13	Ngelu	Playing the first note and third note at the same time. It is means that the musician of *jegog* must play the instrument by hitting the first note with the third note concurrently.

Base on Table 2, it is found that there are thirteen jargons including *oncang-oncangan, salangkitan, leb-leban, jurung-jurung, uncab-uncaban, noltol, nyelingkadin, matingkadan, ngedenin, nyenikin, ungkaban, ngempat,* and *ngelu*. In this research, ten jargons are categorized in naming the notes on *jegog*. Table 3 shows a list of jargon in the naming of the notes on *jegog*.

Table 3. The Meaning of Jargon Based on The Naming of The Notes on Jegog

No	Jargons	Meanings of Jargon
1	Giying	*giying* is the naming of melody in *jegog*. *giying* makes the song in jegog more beautiful to hear. It means that *giying* is rhythm pattern which make the song more beautiful.
2	Papatutan	Papatutan is musical scale. It means that *papatutan* is the notes which are arranged in tiered from the main note.
3	Pangalus	Soft song form in *jegog*. This jargon comes from the root "*alus*". In Balinese language, "alus" means soft. Therefore, *pangalus* means a song which played with soft notes.
4	Gede	High note in *jegog*. In Balinese language, *gede* means big. This jargon used to tell the high pitch in human or we called "tenor"
5	Sedeng	Medium note in *jegog*. This jargon has the same meaning with medium pitch in human called "baritone".
6	Cenik	Low note in *jegog*. This jargon has the same meaning with low pitch in human called "bass".
7	Panak	The smaller note on *barangan, kantilan,* and *suir*. This note is located in the left side of instrument.
8	Inan	The higher note on *barangan, kantilan,* and *suir*. This note is located in the right side of the instrument.
9	Pangumbang	The higher note on *kuntung, undir,* and *jegog*. This note is located in the right side of the instrument.
10	Pangisep	The smaller note on *kuntung, undir,* and *jegog*. This note is located in the left side of the instrument.

Base on Table 3, those ten jargons were; *giying, papatutan, pangalus, gede, sedeng, cenik, panak, inan, pangumbang,* and *pangisep*. In this research, six jargons are categorized in the activity when doing jegog performance. Table 4 show the description which presents this jargon.

Table 4. The Meaning of Jargons Based on The Activity When Doing *Jegog* Performance

No	Jargons	Meanings of Jargon
1	Mabarung	Two groups or more play together to determine the biggest sound. *mabarung* is come from the root "*barung*". In Balinese language, *barung* means combination. Therefore, mabarung is combination performance from two or more groups of *jegog*.

2	Cah-Cah Pangi	Process of dividing notes in a song. This jargon comes from the root "*cah-cah*" and "*pangi*". *cah-cah* means breaking and *pangi* means kluwek fruit.
3	Nuwasen	Finding the best day to start anything. nuwasen is comes from the root duwasa which means best day. Therefore, nuwasen means an activity to find best day in *jegog* tradition.
4	Matampih	Two groups or more play together with a fast tempo after the main song. This jargon comes from the root "*tampih*" which means tidy up. Therefore this song is played in the last.
5	Nruntungin	Playing the first song in *jegog* performance.
6	Angkepan	Harmonizing the notes in *jegog*.

Base on Table 4, found that there are six jargon including *mabarung, cah-cah pangi, nuwasen, matampih, nruntungin,* and *angkepan*. In this research, two jargons are categorized in terms of the naming type of *tabuh*. List of jargon in the naming of the type of *tabuh* is show in Table 5.

Table 5. The Meaning of Jargons Based on The Naming of Type of *Tabuh*

No	Jargons	Meanings of Jargon
1	Truntungan	The first song before the main *tabuh* is played. This *tabuh* or song is usually used for welcoming guest when *jegog mabarung* or welcoming our rival in *jegog mabarung*.
2	Tatampihan	The last song after the main *tabuh* is played. This tabuh or song is usually used to close the *jegog* performance especially in *jegog mabarung*.

Discussion

Jargon is a unique vocabulary that a community has and is used in a specific context. In this research, *jegog* musicians have several jargons which used to communicate with each other in Jembrana. The data found about jargon used by *jegog* musicians in Jembrana's Local Tradition come through observation and interview. Four instruments are used to collect the data: the researcher as the main instrument, observation sheet, interview guide, and camera. The main purpose of this research is to find and identify the jargon used by *jegog* musicians in Jembrana's Local Tradition. Jargon is a piece of language variation in an entire group or community (Allan, K., & Burridge, 2006; Zachariah C. Brown et al., 2020). Jargons that are found in *jegog* tradition especially in Penyaringan village, Jembrana are special vocabularies that are used by the people who work in that place.

Base on the result of this study the jargon found in this study was classified into five types; jargon in terms of the naming of the instrument, jargon in the technique used on playing *jegog*, jargon in terms of the naming of notes in *jegog*, jargon in the activity when doing *jegog* performance, and jargon in term of naming of type of *tabuh*. This is very representative of the opinions of experts who say that language and culture cannot be separated or have a very close relationship. Cultural meaning can be interpreted as the meaning that exists in society in the form of symbols and is used as a benchmark in everyday life. This jargons are used to communicate each other by *Jegog* musician and they also are used to name the the instrument, jargon in the technique used on playing *jegog*, jargon in terms of the naming of notes in *jegog*, jargon in the activity when doing *jegog* performance, and jargon in term of naming of type of *tabuh*. These jargons are only found in the *jegog* tradition especially in Penyaringan village, Jembrana. From this point, jargons is the special vocabularies only known for some people in certain group or profession (A. A. P. S. Dewi et al., 2022; Marousek, 2015)

There are several research related to examine jargon use in communities. One of the jargons in Semar Pagulingan musician such as *kajar*, *kotekan*, *lanang*, and many more (Utama, 2021). In line with this research, there is also a study conducted in order to find out the jargons that exist in Balinese traditional weaving community (A. A. P. S. Dewi et al., 2022; Pandita et al., 2021). The results showed that there were forty-one jargons found in traditional weaving. These jargons were distinguished into three type. Several jargons in weaving jargon, such as *nganji*, *nganyin*, *katikan* in *Grinsing* weaving. All of the jargons have their own meaning used by the weavers in order to communicate each other. This research helped to document the jargons that exist in Balinese traditional weaving community.

The implication of this research is to provide an overview related to the jargon used by jegog musicians in Jembrana's local tradition. This research of jargon on jegog helps anyone who wants to learn and practice this jargon and explore Balinese culture. This study has limitations, the limitations of this study lie in the limited on research subjects. Therefore, it is hoped that future research will be able to deepen and broaden similar research related to jargon in traditional arts in other regions.

4. CONCLUSION

This study found forty-one jargon used by jegog musicians in Jembrana's Local Tradition conducted at Penyaringan village, Mendoyo, Jembrana. The jargon found in this study was classified into five types; jargon in terms of the naming of the instrument, jargon in the technique used on playing *jegog*, jargon in terms of the naming of notes in *jegog*, jargon in the activity when doing *jegog* performance, and jargon in term of naming of type of *tabuh*. From the kind of jargon in terms of naming of the instrument, ten jargons were found. Jargon in technique used on playing *jegog* found thirteen jargons. Then, from jargon in term of naming of notes in *jegog*, ten jargons were found. After that, six jargons were found in the types of jargon in the activity when doing *jegog* performance. The last, two jargons were found in the types of jargon in the naming of type of *tabuh*. Based on the result and discussion, it could be deduced that this research found forty-one jargon used by *jegog* musician in Jembrana's Local Tradition. Each jargon has its meaning to communicate with another *jegog* musician.

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