

CHAPTER I

INTRODUCTION

1.1 Background

Language is related to art, people, and the place where the culture itself is developed. Bali is one of the most famous places globally, which offers tourists its unique and interesting culture. Bali has its impressive arts that make the existence of this island is well-known by lots of people, such as temples, traditional dance, and traditional music. Jargon refers to specialized language in which the language is usually used in a specific context. Jargon is used in the profession and arts and culture, such as Balinese Traditional Music.

One type of art in Bali is traditional *gamelan*. One popular type of traditional *gamelan* is *Gong Kebyar* or *Gong Gede*. Besides *Gong Gede*, other types of *gamelan* that are no less popular are *Baleganjur*, *Angklung*, and *Semar Pagulingan*. According to Shadily (1989), *Semar Pagulingan* is classified into 26 types of *gamelan* with different patterns, sound color, song shape, instrument functions, and repertoire of *gending*. This *gamelan* set consists of melodic instruments in the form of *trompong*, a pair of *gender rambat*, a pair of *gender barangan*, two pairs of *pemade*, two pairs of *kantil*, a pair of *jublag*, a pair of *suling*, and *rebab*. The rhythmic instrument is a pair of *kendang krumpung*, *kajar*, *genta-orag*, and *rincik*. The instrument that regulates the *matra* is a pair of *jegogan*, *kempul*, *glenang*, and a couple of *gumamak*. In the beginning, *Semar Pagulingan* was only found in castles to accompany the kings to the palace and

for ceremonial purposes. The kings' diminishing power in 1909 resulted in the castle's lack of attention to the survival of the arts, including *Semar Pagulingan*.

However, not everyone understands the meaning of the Jargon used in traditional *gamelan*. Jargon in traditional *gamelan* is generally used by *gamelan* trainers and musicians during the traditional *gamelan* training process. Therefore, people who are not included in the group of trainers or traditional *gamelan* musicians will not understand the Jargon's meaning spoken by traditional *gamelan* musicians and trainers. One example is experienced by BIPA students who are foreigners and learned traditional *gamelan* at the Ganesha University of Education. The musician and the *gamelan* trainer used the technical language in their communication and their practice which meant that the BIPA student who did not belong to this organization was confused and difficult to understand their communication, especially the Jargon of Balinese traditional *gamelan*. It made the BIPA's (*Bahasa Indonesia Untuk Penutur Asing*) students program challenged to follow the instructors because they didn't know about the Jargon's meaning.

Not only BIPA students, some traditional *gamelan* musicians who helped to introduce traditional *gamelan* also had difficulty explaining the meaning of the Jargon used in training to BIPA students by using English. The organizing committee of this activity also found the same obstacle. They even did not understand the meaning of the Jargon used, so they cannot explain it to BIPA students. Similar problems are also faced by some traditional *gamelan* musicians who had participated in *gamelan* performance abroad. They have the raw ability to speak English, but they find it difficult to explain the Jargon's meaning in traditional *gamelan*, especially *Semar Pagulingan*.

This current research appeared to respond to the community's phenomenon that there are still many people who do not know the meaning of Jargon used in traditional gamelan, especially *Semar Pagulingan gamelan* as one of the unique types of traditional *gamelan*. The Jargon that should be used in the *Gamelan semar Pagulingan* must be maintained to remain sustainable. Young people as cultural successors have a great responsibility in preserving culture, especially the Jargon used in the *Gamelan Semar Pagulingan*. One of the preservation efforts that can be done is to record the Jargon used in the *Gamelan Semar Pagulingan* into a research note and publish it to the public to know and understand some jargon used in *Gamelan Semar Pagulingan*.

This research was conducted at the *Sanggar Seni Madu Lingga Tabanan* as an active organization that controls and focuses on Balinese culture and art, specifically Balinese *Gamelan (Semar Pagulingan)*. The purpose of this study was to analyze the form and meaning of Jargon used in *Semar Pagulingan*.

1.2 Identification of Problems

This study came from an interesting phenomenon in the language used by *Semar Pagulingan* musicians in their communication, primarily when they practice the *Semar Pagulingan*. The language they used could not be understood by other people who did not belong to that community or group. It means the language used by the *Semar Pagulingan* musician was only understood by the people who belong to the group, such as the instructor and the musician. Since Bali Islands is crowned as "*Pulau seni dan budaya,*" in which the people can see and explore Balinese traditional art and the culture such as the traditional *gamelan*, it is essential to conduct research that can analyze the form and the

meaning of the Jargon in traditional Balinese *gamelan* used especially *Semar Pagulingan* to provide an easy way to understand the language that is usually used.

1.3 Scope of the Study

This research was conducted to analyze the form and meaning of jargon used by musicians in the *Sanggar Seni Madu Lingga Tabanan*. Each jargon expression was classified according to its form. The purpose was to clearly explain the Jargon used by the musicians in *Sanggar Seni Madu Lingga Tabanan*. Besides, this study also revealed the meaning of the Jargon used by the musicians in the *Sanggar Seni Madu Lingga Tabanan*. Jargon as their specific language in daily communication is essential to avoid context errors in the use of Jargon. According to this, *Gamelan Semar Pagulingan* is a unique type of Balinese gamelan. This study's results are expected to be an adequate reference for knowing and understanding the Jargon in the *Gamelan Semar Pagulingan* to hold its existence and sustainability in society.

1.4 Statements of Problems

Based on the background of the study, the statements of the problem can be formed as follows:

- a. What are the forms of the Jargon used in *Gamelan Semar Pagulingan* at *Sanggar Seni Madu Lingga Tabanan*?
- b. What are the meanings of the Jargons used in *Gamelan Semar Pagulingan* at *Sanggar Seni Madu Lingga Tabanan*?

1.5 Purposes of the Study

Based on the background of the study, the purposes of the research can be formed as follows:

- a. To describe the forms of the jargon used in *Gamelan Semar Pagulingan* at *Sanggar Seni Madu Lingga Tabanan*.
- b. To analyze the meanings of the jargon used in *Gamelan Semar Pagulingan* at *Sanggar Seni Madu Lingga Tabanan*.

1.6 Definitions of Key Terms

1.6.1 Theoretical Key Terms

1.6.1.1 Jargon

Jargon is very common in everyday communication. Although Jargon is often heard as a common language, jargon is a particular language used in various fields to make communication more efficient. According to Wright (2010), jargon means the language that the technical term used in a profession and has unfamiliar terms. This means that jargon is more widely used by professionals and its use is to streamline communication so that misunderstandings can be avoided. This research focused on the form and meaning of the jargon used by the *Gamelan Semar Pagulingan* musician at *Sanggar Seni Madu Lingga Tabanan*.

1.6.1.2 *Gamelan Semar Pagulingan*

Art in Bali varies starting from dance to *gamelan* and each art has its forms and uniqueness. One of the unique *gamelan* in Bali is named *Gamelan Semar Pagulingan*. According to Shadily (1989), *Semar Pagulingan* is one of the

26 types *gamelan* with different patterns, sound color, song shape, instrument functions, and repertoire of *gending*. It has physical characteristics that are very different from other *gamelan* commonly found in the island. Not only physical attributes, but the terms in the *Gamelan Semar Pagulingan* are also different from other *gamelan*. Because of its uniqueness, understanding Jargon in the *Gamelan Semar Pagulingan* is needed not only by the *gamelan* musician but also by the Balinese people. Considering the uniqueness, understanding the relevant jargons helps to preserve *Gamelan Semar Pagulingan* in the island.

1.6.2 Practical Key Terms

1.6.2.1 Jargon

This study analyzed various forms of Jargon used in conversations between musicians at the *Sanggar Seni Madu Lingga Tabanan*. The Jargon analyzed is the one commonly used by the *gamelan* musicians during their daily conversations and their training process, that is between musicians their trainers.

1.6.2.2 *Gamelan Semar Pagulingan* Musician

Gamelan Semar Pagulingan's musicians in the *Sanggar Seni Madu Lingga Tabanan* were chosen to use various jargons in the *Gamelan Semar Pagulingan* to communicate between members and trainer during the training process. In communicating during the training process and at rest, Jargon in *Gamelan Semar Pagulingan* was always used and inserted in every sentence they said.

1.7 Significances of the Study

The uniqueness of *Gamelan Semar Pagulingan* makes this research very useful in terms of *gamelan* preservation, especially the existence of *Gamelan Semar Pagulingan*. This research focused on theoretical and practical significance. Theoretical significance indicates the role of this research in the conservation of *gamelan* jargon in terms of theory. This is certainly very important because this research revealed the jargon's forms and meanings in the *Gamelan Semar Pagulingan*. From the practical side, this research showed how jargons were used in daily life so that it could represent the true meaning of words. This study's focus is beneficial for *gamelan*'s musicians and ordinary people in preserving the jargon in *Gamelan Semar Pagulingan*.

1.7.1 Theoretical Significances

This research is expected to contribute from the theoretical point of view of the jargon used in *Gamelan Semar Pagulingan* by describing the form and meaning. This research is expected to provide people some knowledge of how jargon is used so that the meaning of the words used can be understood and conveyed correctly. This research is also expected to provide insight to anyone who reads this research, especially *gamelan* musicians and ordinary people about the importance of Jargon in *Gamelan Semar Pagulingan*. Therefore, Jargon in this unique *Gamelan Semar Pagulingan* can be sustainable and known by the public.

1.7.2 Practical Significances

A word significantly affects communication activities during the *Gamelan Semar Pagulingan* training. The *gamelan* musician talks and command each other

during the training process. In that process, the use of Jargon can be utilized as a tool to give a command. If good communication can be established between *gamelan* musicians and *gamelan* trainers, the training process will undoubtedly run smoothly. This study will help communication activities that occur to *gamelan* musicians, *gamelan* trainers, and people outside the art studio members who want to know the process of *gamelan* training. The results of this study will help people to know about the Jargon used in *Gamelan Semar Paguligan*.

Gamelan Semar Pagulingan is a type of Balinese *gamelan* that has its uniqueness and characteristics. *Gamelan Semar Pagulingan* has a reputation of its own and is quite well known among Balinese *gamelan* musicians. The Jargon in the *Gamelan Semar Pagulingan* has been mastered by *gamelan* musicians and is always used when doing *gamelan* training in the art studio. This research will help to provide insight to the public about what Jargon is contained in the *Gamelan Semar Pagulingan* and the meaning of each Jargon. Jargon is a unique language used in certain professions, such as the *Gamelan Semar Pagulingan* musician. This makes this research important because the jargons contained in the *Gamelan Semar Pagulingan* need to be preserved. And the preservation of the Jargon in the *Gamelan Semar Pagulingan* is the responsibility of the *gamelan* artists and the responsibility of the entire Balinese people because *Gamelan Semar Pagulingan* is one of the artistic legacies of the ancestors that must be preserved.