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Jargons Used by Wayang Kamasan Painter Community

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Abstract

The aim of this study is to find out the languages especially the Jargon used by Wayang Kamasan painter and its meaning. The reason of this researcher was conducted because many people know Wayang Kamasan painting but they rarely know the jargon that is used by painter when they pain Wayang Kamasan. This study used qualitative approach to find out the jargons used by Wayang Kamasan Painter. This research is included phenomenological research because this research described a situation or phenomenon that is the Jargon used by Painter Wayang Kamasan. The method that used to collect the data was observation and interview. The instruments used in this research were interview guide and tape recording. This study conducted in Kamasan village, and the subjects were 10 Wayang Kamasan painter. The result showed that there were 28 jargons used by Wayang Kamasan painter. There were 14 jargons used by Wayang Kamasan painter when they are making the painting. There were also 14 jargons used in the term of tool or equipment that they used in making Wayang Kamasan painting. Through the findings of this research hopefully can help the society know more about jargons used by Wayang Kamasan painter when they make a painting.

Keywords

sociolinguistics, language variation, jargons, Wayang Kamasan painting

Introduction

Language is important because it is a tool of someone to communicate with each other. Language has been studied for years by people around the world where the language is used by people to interact with other people (Shahidi, 2008). Initially language is studied in terms of structure and then language is studied in relation to society (Shahidi, 2008). There are a lot of languages in the world that the society used to communicate with each other. Language also plays an instrumental role in one's individuality because the way someone communicates can reveal the identity (Huri, 2016). Language can identify a person's identity through the way they talk to other people (Huri, 2016). In the community people will interact and communicate with the other people in the social life (Huri, 2016). Thus it can be said that language is not only a tool used to communicate but language also has a broader meaning that is as a tool to identify and provide information about someone (Shahidi, 2008). Language can identify a person's social, cultural, socioeconomic and educational background through heard someone in communicating with others (Shahidi, 2008). Every group has different style to communicate with other that only understands by the member of that group.

There are two important words in the term of Sociolinguistics they are 'socio' which is associated with society and 'linguistics' which is associated with language (Nisa, 2019). Usually, ordinary people will define sociolinguistics as the language used by the community. But technically, sociolinguistics is a branch of linguistics that study about language related to society. Other researchers, namely Nasution, et al., (2019) stated that the definition of sociolinguistics is a branch of linguistics which specifically examines more deeply the use of language in society. According to Trudgill (1974) as cited in Nasution, et al., (2019) Sociolinguistics is a part of linguistic which is specifically concerned with language as a social and cultural phenomenon. To be precise, sociolinguistics is a deeper study of language in society (Nisa, 2019). Sociolinguistics explores the social function of language as well as ways of conveying meaning in society (Nisa, 2019).

Variation or language is a foundation in sociolinguistics (Latifah, et al., 2017). One of the parts of sociolinguistics is language variation. Language variation is a branch of sociolinguistics which is more study about the language variety of a society (Hazen, 2017). People in an area who use or have bilingual or multilingual language will usually use language variation in speaking so that deviations in a language occur in it (Latifah, et al., 2017). Language variation will occur in society if there is interaction between one person and another in a certain area, namely if there is communication between the speaker and the speech partner (Latifah, et al., 2017). Interaction activities can occur in various places such as public places such as markets, schools, hospitals, supermarkets. Interaction can also occur in special places such as homes (Latifah, et al., 2017). According to Mesthrie (2009) as cited in (Latifah, et al., 2017) suggests that the variation in language is closely related to the existence of social networks or social media. Learning the language used by the community is very important because with that people can easily find out the causes of variations in the language (Latifah, et al., 2017). There are a lot of

branches of language variation and one of the branches of language variation is called Jargons.

It is common knowledge that a community around the world has a separate term or language to express something that only people in that community can understand. Every profession or community has a language that is only understood by their community such as traders, nurses, painters, tourism, or doctors which have their own words, some of which are considered as slang and also technical in nature where it depends on the status of the person who uses these words that is called *Jargon* (Ong & Liaw, 2013). In line with (Hirst, 2003 as cited in Gallo, 2018) state that the technical jargon is a tool to mark new entities in a specified field whose name is not yet specified. The use of words or phrases in jargon will be more accurate than using long descriptions (Gallo, 2018). Linguistic jargon consists of several terms, namely phonemes, morphemes, cases, lexicons, and phrase structure rules (Ong & Liaw, 2013). There are some definitions of the word "jargon" depending on the dictionary used to define the first jargon can mean vague language, or specific dialects of a language or several languages (Ong & Liaw, 2013).

Wayang Kamasan painting is a traditional Kamasan painting that usually tells of the story of Hindu puppets such as the Ramayana, Mahabharata and God stories. Bali is famous as the island of the gods and also the island of the arts. There are a lot of arts in Bali such as dance and various painting. Bali has long known the art of painting on cloth. At first the art of painting in Bali used cloth as a medium of painting and painted symbolic symbols in the form of magical symbols commonly referred to as "rarajahan" associated with religious events (Masjkuri, 1980). Balinese classical painting is usually used in temples to attribute religious ceremonies (Masjkuri, 1980). Classical painting in Bali is usually known by the public as "wayang" painting. The religious life in Bali makes the art of classical painting, namely "wayang", will not become extinct due to the era that continue to develop, one of which is the traditional Kamasan wayang painting in the Kamasan village, Klungkung regency. Wayang was already known during the reign of Ugrasena in 818 AD which at that time was called Parbhayang (Masjkuri, 1980). Then the name was changed during the reign of Anak Wungsu, namely in 1045-1071 with the term "tringgit" (Masjkuri, 1980). Wayang kamasan began to appear when the Gelgel kingdom experienced rebellion and decline and after that the name Klungkung emerged around the 17th century or the beginning of the 18th century (Masjkuri, 1980). At that time there was a King of Klungkung and he ordered a "sangging" to make a wayang after that the king was happy and satisfied with the results of the "wayang" made by *Sangging* and as a gift the king gave him name who is "Mahudara" (Masjkuri, 1980). Community considered that Mahudara was the pioneers of traditional Kamasan style painting (Masjkuri, 1980).

The quality of Wayang Kamasan painting is growing rapidly from time to time according to the situation. The development of tourism in Bali made the painters is trying to paint paintings that are in accordance with the interest of the tourists who come to Bali. In other words, Wayang Kamasan paintings are now not only used for religious ceremonies but also as economic interests for painters. The development of technology rapidly has made Wayang Kamasan painters familiar with new painting tools, which of course are

more practical. In the past, Wayang Kamasan painters had to make colors from natural materials such as pere stone for yellow, flowers for red and charcoal for black. In the past only there a little color that the painter can use to paint the Wayang Kamasan painting but now painters can easily get a wide variety of colors using synthetic colors that they can buy in stores. The techniques in painting Wayang Kamasan also change over time but not all painters apply the new techniques and there are some painters who use traditional techniques, but the prices of their paintings are of course expensive. Painters also always think creatively and innovatively so that Wayang Kamasan paintings do not become extinct and still have enthusiasts by making paintings not only on canvas.

There are some previous studies have been conducted which have the same topic with this research. The first research is from [Wedhanti & Budasi](#), (2021) conducted a research entitle "*Science-Based Individual Competitive Research: Analysis of Jargon Used in the Hotel*". [Wedhanti & Budasi](#), (2021) aimed to identify and describe the jargon used in the hospitality sector which is in Housekeeping, Front Office, Food and Beverage and also the HRD in the Lovina Bali with providing descriptive analysis of the jargon form and also its meaning. The result of this study is there were 55 jargons used by Food and Beverage department. There were 160 jargons used by Front Office, 176 Jargons used by House Keeping, and 121 jargons used by HRD. The second research is from [Patoko & Yazdanifard](#), (2014) conducted a research entitle "*The Impact of Using Many Jargon Words, While Communicating with the Organization Employees*". [Patoko & Yazdanifard](#), (2014) aimed to investigate the impact of using many jargons words while communicating with organizations employees at the office. The result of this study through investigation showed that the use of a lot of jargons to communicate have a negative impact on effective and efficient communication in organizations. In addition, excessive use of jargon in communication made employees annoyed and did not understand so that they misunderstand the meaning of the word jargon and it affected individual productivity and organizational productivity and it had an impact on office profits.

The objectives of this study were to find out the languages especially the Jargon used by Wayang Kamasan painter and also the meaning of the jargons. Why the research wants to write this research because the researcher wants to know more about the jargon that is used by Wayang Kamasan painter when they paint and also some equipment that they used to make Wayang Kamasan painting. Many people know Wayang Kamasan painting but they rarely know the jargon that is used by painter when they pain the painting there are some jargons that they used to communicate with the other painters there. The purpose of this study is to find out the jargons used by Wayang Kamasan painters in Kamasan village, Klungkung regency and also the meaning of the jargons. This research investigated more about the most frequent and dominant jargons and the equipment used by Wayang Kamasan painter community in Kamasan village. The methods that the researchers used to collect the data were observation and interview and the instruments used were interview guide and tape recording.

Method

This study was conducted in a qualitative research design. The approach used was phenomenological research approach because this research described a situation or

phenomenon that is the Jargon used by Painter Wayang Kamasan. According to Husserl, (1977) as cited in [Qutoshi](#) (2018). Phenomenological approaches are effective approaches for describing reality rather than explaining subjective reality, insights, beliefs, and actions and wisdom of the community. The element of interpretation makes research more interesting and meaningful as the researcher learns about social structures, policies, and practices from the researcher's personal point of view ([Qutoshi](#), 2018). In the other hand Husserl (1998) as cited in ([Fuster](#), 2019) state that Phenomenological approach is a paradigm that explains the specific nature, essence and truth of existing phenomena that have a purpose for the complexity of life. The most important point of the phenomenological approach is to understand that a phenomenon is a significant part of the whole and cannot be analyzed if do not take a holistic approach which related to the experience you have ([Fuster](#), 2019). The method that used to collect the data was observation and interview.

This research was conducted in Kamasan village, Klungkung regency. This village was chosen as the setting because this village famous of Wayang Kamasan painting and still there are many painters in this village. The participants of this research were 10 Wayang Kamasan painters. The aimed of this research was to find out the jargon used by Wayang Kamasan painter and also the meaning of the jargon. There were two instruments used in this study to collect the data in which the instruments were interview guide and tape recording. The data were obtained through interviewing the painters in Kamasan village, and tape recording. The explanations of the instruments were explained as follows: Interview guide was helpful to obtain the data that were found from the informants that were painters in Kamasan village. The interview guide was used to obtained data about the jargons used by painter classical Wayang Kamasan painting in Kamasan village. Tape recording is a tool that was used to collect the data through recording the conversation among the painters and researcher when conducted interview. Recording used to record the direct information from the painters. The used tape recording made the quality of the information gathered better where the researcher conducted interview with the painters.

There were two steps used to collect the data in this study, in which the steps were observation and interview. The data were obtained through observing the painter when paint Wayang Kamasan, interviewing the painters, and type recording to the answered of the painters. The first was observation. Observation is a technique that used to collect the real data without manipulating the data [Nasution, et al.](#) (2019). In this study the observation was done through attending the village, found out the painter and saw the painter in painting Wayang classical Kamasan. The second step was interview. Interview is one of the techniques to collect the data through conduct verbal communication to the informants [Nasution, et al.](#) (2019). The researcher gave the informants some questions and the informants should answer the question based on their knowledge to give the information to the researcher. In interview there were question and answer in form of verbal communication. In this researcher the painter were interviewed in order to obtain the data about the jargons used by Wayang classical Kamasan painter in Kamasan village. They were asked about several questions about the jargons that they used to paint Wayang classical Kamasan painting.

Results

From observation and interviewed 10 Wayang Kamasan Painter in Kamasan village the result showed that there were 14 Jargons used by Wayang Kamasan Painter to communicate and also make a painting of Wayang Kamasan. There were also 14 tools and ingredients required to make Wayang Kamasan painting and also the meaning. The results can be showed in the table below:

Table 1. *The Result of Jargons used by Wayang Kamasan painter and its meaning.*

No	Jargons	Meaning
1	Mubuin	The process of making cloth to paint Wayang Kamasan. The cloth used is by canvas cloth and then rice porridge is given to make the cloth fibrous and after that the cloth that already given rise porridge will be dried under the sun.
2	Ngerus	Process for smoothing cloth that has been given rice porridge in order to the canvas is easier to fill with painting.
3	Nyeket	The process of arranging compositions and arranging propositions in painting Wayang Kamasan.
4	Ngereke	The process of making a sketch of the painting becomes clearer using a pencil.
5	Merein	The process inside gives a yellow color to parts of the Wayang characters such as bodies and jewelry
6	Ngampad	This process is carried out after <i>merein</i> (giving yellow color) which is the process of giving a brown color to the edges of the body figure in Wayang Kamasan painting.
7	Marakin	The process of giving a red color to the clothes and pants of the Wayang Kamasan characters and also the flowers in the paintings
8	Melungin	The process in giving the light blue and dark blue colors in Wayang Kamasan character's clothes and pants and also the flowers.
9	Nyelemin	The process of giving a black color to the hair of the Wayang Kamasan characters.
10	Nyawu	The process of emphasizing the lines in the Wayang Kamasan painting.

No	Jargons	Meaning
11	Neling	The process in giving strokes to the sketch line to make the sketch lines clearer.
12	Mbuluin	The process of giving fur with black color to Wayang Kamasan figures with figures that have hairy bodies, giving mustaches, beards and emphasizing the hairline of Wayang Kamasan painting figures.
13	Nyocain	The process by giving jewels to the figures of the Kamasan Wayang painting by giving the red color to the jewels containing the jewels.
14	Medapain	The process of giving a red color to the tips and edges of the leaves which aims to enliven the decoration of the leaves and grass and add or fill the parts of the tree without the base

Table 2. The equipment required to make Wayang Kamasan Painting:

No	Equipment	Meaning
1	Bubuan	Canvas cloth that has been given rice porridge and dried after that smoothed using <i>bulih</i> (shellfish). It is cloth for pain a Wayang Kamasan.
2	Bulih	Made of seashells which are used to smooth the canvas
3	Tatakan	Tool used as a base for smoothing the canvas
4	Pementelan	Made from bamboo which is hooked on <i>bulih</i> (shellfish) as a buffer.
5	Ancur	Material used as a color adhesive that painters usually buy from china shops.
6	Pere	Yellow color made of <i>pere</i> stone and mixed with special glue called <i>Ancur</i> . This color is used in the body of the Wayang Kamasan characters, jewelry, and also the fringe decoration of the painting.
7	Kencu	Red color which is usually made from cactus flowers and mixed with <i>ancur</i> (color adhesive).
8	Blau	Made of talam leaves to produce a blue color
9	Jelaga/ Mangsi	Dark black color made of charcoal.

No	Equipment	Meaning
10	Mangsi Banyu	Light black color made from charcoal, and it is mixed with more water than charcoal for a light black color.
11	Ulig	A small stone used to smooth color and <i>ancur</i> (color adhesive).
12	Piring	Pedestal used for smoothing the color and <i>ancur</i> (color adhesive).
13	Kuning atal	The yellow color is used for wayang jewelry which will wear green.
14	Pelak	Made from bamboo, which is a tool used to apply the colors to the paintings on the canvas.

Discussion

From Observation and interview showed that there were 28 jargons used by painter classical Wayang Kamasan. There were 14 jargons which used by painter classical Wayang Kamasan in communication and also there were 14 tools used by Painter classical Wayang Kamasan in painting. The jargons found were *mubuin* which the meaning is processing of making cloth to paint Wayang classical Kamasan. The cloth used by is canvas cloth and then rice porridge is given to make the cloth fibrous. The second jargon was *Ngerus* which the meaning is the process for smoothing cloth that has been given rice porridge. The tool that used to *ngerus* is called *bulih* (seashell). The third was *nyeket* which the meaning is the process of arranging compositions and arranging propositions in painting Wayang Kamasan. This is important part because it is as a basic of the painting. The fourth jargon was *ngereke* which the meaning is the process of making a sketch of the painting becomes clearer using a pencil. This process usually conducted after *nyeket*. From this process classical Wayang Kamasan painting will be clearer and can be seen clearly.

The fifth jargon used by painter Wayang Kamasan was *merein* this is the first step of coloring Wayang Kamasan which the meaning is the process inside gives a yellow color to parts of the Wayang characters such as bodies and jewelry. The sixth jargon was *ngampad* this process is carried out after *merein* (giving yellow color) which is the process of giving a brown color to the edges of the body figure in Wayang Kamasan painting. This process is important to emphasize the character's body to make it look clearer. The seventh jargon was called *marakin* which is the process of giving a red color to the clothes and pants of the Wayang Kamasan characters and also the flowers in the paintings. The red color makes the painting brighter and more vibrant also made the painting became more beautiful to look. The eight jargons were *melungin* the meaning is the process in giving the light blue and dark blue colors in Wayang Kamasan character's clothes and pants and also the flowers. The ninth jargon was *nyeletin* this is the last part of coloring Wayang Kamasan the meaning is the process of giving a black color to the hair of the Wayang Kamasan characters. The tenth jargon was *nyawi* the process of emphasizing the

lines in the Wayang Kamasan painting. The next jargon used was *neling* the meaning is process in giving strokes to the sketch line to make the sketch lines clearer. Besides that, there were also the other jargons that the painter used to communicate but these rarely used by the painters they were *neling* which is processing in giving strokes to the sketch line to make the sketch lines clearer. *Mbluluin* which is the process of giving fur with black color to Wayang Kamasan figures with figures that have hairy bodies, giving mustaches, beards and emphasizing the hairline of Wayang Kamasan painting figures. *Nyocain* which is the process by giving jewels to the figures of the Wayang Kamasan painting by giving the red color to the jewels containing the jewels.

There were also some jargons used by the Wayang Kamasan painter in the term of their equipment they were, *bubuan* it is made from canvas cloth that has been given rice porridge and dried after that smoothed using *bulih* (shellfish). It is cloth for pain a Wayang Kamasan. *Bulih* was a tool made from seashells which are used to smooth the canvas. *Tatakan* was tool used as a base for smoothing the canvas. *Pementelan* was made from bamboo which is hooked on *bulih* (shellfish) as a buffer. *Bulih*, *tatakan* and also *pementelan* interrelated because they cannot be separated. The colors used by painter Wayang Kamasan called *pere. kencu, blau, jelaga/mangsi, mangsi banyu*, and also *kuning atal*. Those colors have different functions in coloring Wayang Kamasan painting. The other equipment used by painter Wayang Kamasan when they paint were *ancur, ulig, piring*, and also *perlak*. They used those jargons if they want to communicate with the other painter in Kamasan. The function is to make them easier to communicate with each other.

Conclusion

Jargon is a specific language that the community used to communicate with each other. Every community has their specific language to make them easier to communicate. These languages usually only understand by the community and the other community usually less understand about the language. Jargon is a tool to mark new entities in a specified field whose name is not yet specified (Hirst, 2003 as cited in Gallo, 2018). There are many communities that used jargons to communicate and one of them is the painter of Wayang classical painting. Wayang Kamasan painting is a traditional Kamasan painting that usually tells of the story of Hindu story and cultural such as the Ramayana, Mahabharata and God stories. The religious life in Bali makes the art of classical painting, namely "wayang", will not become extinct due to the era that continue to develop, one of which is the traditional Kamasan Wayang painting in the Kamasan village.

The history of Wayang classical Kamasan was began to appear when the Gelgel kingdom experienced rebellion and decline and after that the name Klungkung emerged around the 17th century or the beginning of the 18th century (Masjkuri, 1980). At that time there was a King of Klungkung and he ordered a "sangging" to make a wayang after that the king was happy and satisfied with the results of the "wayang" made by sangging and as a gift the king gave him name who is "Mahudara" (Masjkuri, 1980). Community considered that Mahudara was the pioneers of traditional Kamasan style painting (Masjkuri, 1980). Until now Wayang Kamasan still exist and thrive even though many setbacks due to the painting competition that available in Bali.

This research is a descriptive qualitative and the aimed to find out the jargon used by Wayang Kamasan painter community and also its meaning. The method that used to collect the data was observation and interview. The instruments used were interview guide and tape recording. The study was conducted at the Kamasan village Klungkung regency. The setting of this study was in Kamasan village, Klungkung regency. This village was chosen as the setting because this village famous of Wayang Kamasan painting and still there are many painters in this village. The subjects of this research were 10 Wayang Kamasan painters. From observation and interviewed the result showed that there were 28 jargons used by Wayang Kamasan painter to make a Wayang Kamasan painting and also communicate.

Wayang Kamasan painting is one of the inheritances given to us by our ancestors. This heritage must be preserved because Wayang Kamasan is a very unique painting and cannot be found anywhere except in Kamasan village. As a young generation, we must continue to preserve this heritage by studying and knowing the jargons used and the tools used in making Wayang Kamasan paintings. To further preserve this heritage, after knowing the jargons and tools, we can practice making Wayang Kamasan paintings so that these paintings remain and do not become extinct. According to one of the Wayang Kamasan painters stated that the succession generation of Wayang Kamasan painters has been very small due to the lack of guests who buy their products. Many young people in Kamasan village rarely want to learn to paint and prefer to work in offices or hotels because the salary is sufficient for their needs. This is really a matter of concern and Wayang Kamasan must be preserved. But there are still many painters who want to preserve this painting by remaining a painter and teaching the younger generation to paint in painting studios. Through that Wayang Kamasan painting will not become extinct and there will be a younger generation who will continue this painting.

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N/A.

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