

The Spoken Languages Between Jaipong Performer and Bajidors in Jaipong Traditional Arts Performance in Karawang Regency

¹EKA YUSUF, ²LEILI KURNIA GUSTINI, ³ATWAR BAJARI, ⁴JENNY RATNA SUMINAR, ⁵DADANG SUGIANA

email: ¹ekajoernal08@gmail.com, ²leili.kg@gmail.com,
³atwarbajari@gmail.com, ⁴jenny.suminar@unpad.ac.id,
⁵dadang.sugiana@unpad.ac.id

Abstract. Jaipong is a traditional dance art forming from a combination of Pencak Silat, Wayang Golek, Banjet mask, Tarling (Guitar and Flute), and Ketuk Tilu. Traditional art Jaipong arises the occurrence of communication events between Jaipong performer with typical Jaipong fans called "Bajidor". Bajidor is a group of people or individual who has a great interest for the Jaipong performance. In Karawang regency of West Java, the bajidor who live in the middle of society, has a community, or a separate community. Bajidor always participate in every show wherever traditional Jaipong art is performed. The existence of the process of communicative interaction between Jaipong performer and bajidor during the Jaipong art performance has become an interesting point for the researcher to make the spoken language as the object of the research. This study aims to determine the spoken language used during the Jaipong performance. The focus of the research covers the aspects of the spoken language used by the bajidor with the Jaipong dancers, the pesinden (the singer), the nayaga (the musician), and the audience at the Jaipong art performance. The research method used is qualitative method with ethnographic approach of communication. The result of the research shows that the spoken language used by the performers of Jaipong and the bajidors has meaning in accordance with the context of its communication event. The spoken language accompanies the Jaipong performance in order to entertain the society through Jaipong performances, with cheerful, informal and entertaining atmosphere.

Keywords: Jaipong, art performer, bajidor, spoken language.

Introduction

Jaipong traditional art is one of the traditional arts of the Sundanese community in West Java. Some areas are the birthplace of Jaipong in West Java, among them are Subang Regency and Karawang regency in the coastal area of North Coast. Jaipong is a traditional dance art that combined Pencak Silat art, Wayang Golek, Banjet mask, Tarling (Guitar and

Flute), and Ketuk Tilu all together. The combination of the various arts gave birth to the traditional artworks typical of West Java, which is loved by the middle of the people of West Java. The figure of Karawang Jaipong, H. Suwanda, said that Jaipong performance was born in 1976. Besides forming from a combination of some arts, H. Suwanda explained that Jaipong is the art inherited from the ancestors who have long existed among society

of Karawang (based on interviewed with H. Suwanda, figure of Jaipong who is also a former Chairman of Arts Council of Karawang Regency (DKK) 2010-2015 period, January 5, 2016). According to data owned by Karawang District Arts Council (DKK Karawang) quoted by H. Suwanda, there are 25 of Jaipong arts groups that has already registered at Karawang District Art Council.

Jaipong traditional art which is the art of folk performances, has become part of the process of the occurrence of communication events conducted among the Jaipong performers, a special Jaipong fan called bajidor, and the audience of ordinary people. Bajidor is a group of people or individual who has a great love for the Jaipong performance. These fanatic Jaipong fans always participate in every show wherever traditional Jaipong art is performed.

The existence of the process of communicative interaction between Jaipong performers and bajidor during Jaipong art performance has an interesting point for researchers to make the spoken language between them as the object of this research. Sundanese language used in communication activities of the bajidor is the Sundanese typical of Karawangan, which sounded "rude (impolite)". Nevertheless, the spoken language used by the pesinden is the polite one, which accompanies the standard Jaipong songs that have been sung.

In the context of Jaipong performance, not only the process of communication through social interaction which is being observed, but also the process of encoding and understanding the symbols of communication that become a very important thing to be observed. By observing the reality of communication that built among Jaipong performers, it becomes important for the researcher to explore the exchange of communication messages through the communication symbols that appear during the performances.

Research Method

The research method used is qualitative method with ethnography approach. This research was conducted to find out the spoken language used at the stage performance in Jaipong. Through ethnographic approach, this research can reveal and, at the same time, explain the speech related to ethnographic community communication of bajidor in enjoying Jaipong traditional performing arts in Karawang regency.

In this study, researcher used participant observation techniques as well as data collection through in-depth interviews with the objects, reviewed previous research and, enriched data with other literature. Bajidor, Jaipong performers, and the audience became the key informant in this research. Theoretically, the benefits of this research is to enrich academic study in the field of interpersonal communication science related to the uniqueness of bajidor community in enjoying Jaipong traditional performance arts. Practically, this research can also be used as a reference for the artists and cultural observer and government at the local and national level in preserving the traditional art heritage of West Java.

Meanwhile, the determining of the respondents for this reasearch, such as the Jaipong dancer, pesinden and nayaga, are based on the purposive selection to one of Jaipong traditional art group which has long been established, that is Medal Mandiri Group led by Mr. Namin, which is located at Cicangor Belendung Village, Sub distric of Klari, Karawang Regency, West Java. That location has also become the location of this research. Nevertheless, the research can take place where the Jaipong performances are performed, for example in the party of marriage or circumcision on the open field.

Discussion

The fundamental correlation between Jaipong traditional art performances and communication, as mentioned by Pace and Faules that cited by Mulyana (2002: 36-37), namely: where a form of communication is not just a tool to describe the mind, but it is the mind and the knowledge.

The communication symbols that appear in traditional Jaipong performances refer to the agreement of the understanding on the symbols that are already applicable in the communication between Jaipong performers and bajidors. These symbols created and applied by the people who involved and understand the purpose of the symbol. In the Jaipong performance, bajidor uses spoken language as a process of interaction with both members of the bajidor community, as well as a form of communication with traditional Jaipong performer, such as the dancers, pesinden, nayaga and the host.

The spoken language used in bajidor conversations during Jaipong performances can be observed in several activities. At the beginning of the Jaipong performance, before the show begins, the bajidor wait the performance of Jaipong dance in front of the

stage show. Before starting to perform in front of the stage, the host mentions several names of Bajidor Group who are already present at the venue. "*Wargi kaum dangu sadaya, pagelaran Jaipong Medal Mandiri Jaya Grup pimpinan Bapak Namin Grup....magelaran....*," (For all the listeners {audience}, Jaipong performance of Medal Group Mandiri Jaya lead by Mr. Namin Group ... will perform now ...), announced by the host to open the Jaipong performance. Then, the host mentioned the names of the bajidor group that would perform the "ngabajidor" that night: "*Sugrih dangu sadayana people, bajidor kahot siap ngarengkenek ngibing urang sarang, aya Bajidor Group Toloheor, Bajidor Group Cangkrem Jaya, Bajidor Group Undur-undur ...*," (All listener/audience, some great bajidors are ready to dance with us. There are Bajidor Toloheor Group, Cangkrem Jama Bajidor Group, Undur-undur Bajidor Group ...).

Soon when the names of the bajidor groups were called by the host, the bajidor stand up from their seats saluting to express their honor by bending their bodies and pressing the palms of their hands together on the chest. (Just like people salute the Jaipong Group and other audiences). Then a representative of the bajidor says: "*Wilujeng wengi, wilujeng hiburan ..*(Good evening, enjoy the show..)," with a happy feeling on his face.

The opening greeting that spoken by the host when the Jaipong performance will begin is an introduction before entering the entertainment show. The opening word of the host which is then greeted with the response of the bajidor is a communication process that is part of the six "constituents" that imply all speech acts. According to Roman Jakobson (1896-1982), in the book titled: Messages, Signs and Meanings, by Marcel Danesi (2010-150), communication process are:

1. The sender who initiates the conversation
2. The message that he wants to convey, and he understands the message, refers to another thing than the message itself.
3. The recipient who is the intended recipient of the message.
4. Context that provides a framework for encoding and describing messages, for example, the phrase "help me" will have different meanings depending on whether people are lying helpless on the ground or people in the class who

are working on difficult math problems;

5. Contact mode used to destroy messages between sender and receiver;
6. Code that contains signs to encode and describe the message.

Meanwhile, if observing through the perspective of the spoken language presented by Dell Hymes (1972) a well-known sociolinguistic expert, which said that a spoken event has eight components and is formed into the acronym SPEAKING (taken from Wadhaugh 1990):

S= (Setting and scene)

P= (Participants)

E= (Ends: purpose and goal)

A= (Act sequences)

K= (Key: tone or spirit of act)

I= (Instrumentalities)

N=(Norms of interaction and interpretation)

G = (Genres)

Setting and scene that takes place in the context of Bajidor's conversation with the MC above, referring to a conversation that took place at night at around 20.00 WIB just before the Jaipong show began.

The ongoing conversation from the MC to the audience including the bajidor took place on the stage of the show. The using of polite Sundanese by the host in opening the event became the important part at the opening of the Jaipong performance. And also with the respond from the bajidor when conveying the opening greeting by saying "*Wilujeng wengi, wilujeng hiburan ...* (Good evening, enjoy the show ..)", is a very polite sentence pronounced by MC and bajidor.

Viewing from the point of Participant, who actively engaged in spoken communication are the host and Bajidor, either as the recipient or sender of communication messages.

Viewing from the Ends the intention and purpose of the spoken language is to announce the local community that Jaipong performances which will soon begin has been attended by audiences and bajidor who are ready to entertain the public and the host.

Referring from the Act Sequence, the form of spoken conveyed by the MC has straight words, booming and full of authority with the help of sound system that makes the atmosphere of the show increasingly blaring. It shows how great and luxurious a Jaipong

performance is. Meanwhile, the language used by the bajidor when answering the greetings shows a tribute to the traditional performers (dancers, *pesinden*, *nayaga*, host) and other audiences with a very polite and respectful tone, "Wilujeng wengi, wilujeng hiburan ...(good evening, enjoy the show ...) "said bajidor.

While viewing from the Key review, the tone of the language delivered by the host was charismatic and firmly authoritative because it represented the size of a group Jaipong. While the gentle tone of the spoken at the beginning of the bajidor show signs of a respect with a hand gesture that holds greetings with flanking hands between bajidor's chests while standing bowed.

Viewing from the aspect of Instrumentalities, bajidor used speech or spoken language using Sundanese. While viewed from the aspect of Norm of Interaction and Interpretation, the spoken language used by bajidor at the beginning of Jaipong performances that are bound by the rules and norms that have been applied in every performance. The host that has a dominant role in the use of spoken language provides opportunities to the bajidor to communicate orally.

Meanwhile, viewing from its genre, the form of spoken communication used by bajidor and the host in Jaipong performances is similar to a narration. According to the grammarian, the spoken language used by the bajidor and the host is related to the type of the Declarative Sentence. According to Searle (1969) in his book titled *Speech Act and Essay in The Philosophy of Language*, the Declarative Sentence is "A sentence with content of only asking the listener or those who hears the sentence to pay attention and do nothing. It is a mere of an announcement".

Understanding the definition above, it is clear what is communicated by the bajidor and the host in a Jaipong performance is a spoken language which contents are only in the form of information, calling for attention, and in the form of assertion that the existence of the bajidor symbolizes that the Jaipong performance will be performed royally.

Spoken language used by other bajidor, ie when bajidor request a song to the *pesinden*, it was done through spoken languages which directly spoken by bajidor to *pesinden* or the host, for example by saying: "*Simkuring sarengrengan mundut lagu Kembang Boled, lagu ieu spesial disuhunkeun Grup bajidor Toloheor sareng Grup Bajidor Baranyay Karawang, dikintun khusus kanggo Abah Cungkring, A Dedi*

Goler Bobo Nenen, sareng jawara-jawara RCTI (Shorten from Rombongan Calo Tanah Indonesia) kum kanggo sadayana... (My group and I request for *Kembang Boled* song, specially requested by Toloheor Bajidor Grup and Karawang Baranyay Bajidor Grup, and it is dedicated to *Abah Cungkring, A Dedi Goler Bobo Nenen*, and heroes of RCTI (Shorten from *Rombongan Calo Tanah Indonesia*), and also for all listeners..., " said bajidor.

Setting and scene that took place in the context of the Bajidor conversation with the MC above, referred to conversations that occurred at night when Jaipong performances took place on the stage of live performances. The use of Sundanese, when there was a request for Jaipong songs, became unique when the bajidor asked for a song read by the MC, after the first and second songs are sung by the singer.

Viewing from the point of Participant, who actively engages in speech communication is Bajidor either as a recipient or sender of communication messages to the host and delivered directly to the audience of the show.

Viewing from the Ends, the intention and purpose of the speech is to emphasize the local community that there is a special song requested by the bajidor that will be performed and allowed the bajidor to get ready to do the bajidoran in accordance with the song of choice that has been "booked" in advance.

Referring to the Act Sequence, namely the form of spoken language that was conveyed by bajidor, the words are firm, yet gentle, indicating that the bajidor event on the chosen song can no longer be disturbed or interfaced with other bajidor outside the community.

While seing from Key perspective, the tone of the language delivered by the MC, was charismatic, firm, straightforward, and represented the size of a bajidor group.

Viewing from the aspect of Instrumentalities, bajidor used speech or spoken language of Sundanese. While viewing from the aspect of Norm of Interaction and Interpretation, spoken language used by bajidor is very bound by rules and norms that have been applied in every show.

Meanwhile, viewing from its genre, the form of speech communication used by bajidor in Jaipong song requests, is similar to a narration. According to the grammarian, the spoken language used by the bajidor is related to the type of the Declarative Sentence. According to Searle (1969), in his book of *Speech Act and Essay in The Philosophy of*

Language, the Declarative Sentence is "A sentence with content of only asking the listener or those who hears the sentence to pay attention and do nothing. It is a mere of an announcement".

Understanding the above explanation, it is clear what the bajidor communicates when asking for Jaipong songs is a spoken language that contents only in the form of information, calling for attention, and an affirmation that the requested song is to entertain their members of the community and other bajidor communities. It is also an emphasis that the song requested was from his bajidor community.

Conclusion

There are forms of communication displayed during Jaipong performances take place, which showing that communication is not just a tool to describe the mind, but it is the mind itself and the knowledge. The audience, as a fan of Jaipong performances, interpreted the movements of the dancers in accordance with their perceptions, so that there was an interaction or mutual relationship among the performers (nayaga, the dancer, and pesinden) and the bajidor.

Observing the reality of the conversations of bajidor and Jaipong performer in the above performance, and link it to the six "constituents" which imply all speech acts, it is known that the meaning of the spoken language used by the Jaipong and bajidor groups (that night) was in accordance with its communication event's context, and stated the readiness to entertain the community through Jaipong performances. The communication context that occurred between the bajidor and the host of Jaipong performances are in the form of a cheerful atmosphere, tends not to be rigid, informal and entertaining.

From the beginning until the end of the performance, there is a spoken language done by performers and bajidors. The Spoken language accompanies and leads all those who involved in Jaipongan performances. In these communication activities, there are ethics that can be understood and obeyed by everyone who involved in the performance, so that the performance can be organized well and enjoyed with fun.

The existence of regularity and mutual understanding in respecting for certain social roles in the Jaipong performances, make Jaipong Traditional Performance Arts become a kind of the modified culture. The regularity and the mutual understanding between the traditional

Jaipong performers and bajidor has been going on for a long time and based on the adaptation demanded by the prevailing social system among them.

References

- Bajari, Atwar, 2015. *Metode Penelitian Komunikasi*. Bandung: Simbiosis Rekatama Media.
- Brent D. Ruben, 2004. *Communication and Human Behaviour*. New Jersey: Prentice Hall.
- Bungin, Burhan, 2009. *Sosiologi Komunikasi*. Jakarta: Kencana.
- Craig, Robert, T & Muller, Heidi, L. 2007. *Theorizing Communication*. California: USA, SAGE Publications.
- Cresswell, W. John. 1998. *Qualitative Inquiry and Research Design Choosing Among Five Traditions*. California: SAGE Publication, Inc.
- Danesi, Marcel. 2010. *Pesan, Tanda dan Makna*. Penerjemah Evi Setyarini dan Lusi Lian Piantari. Yogyakarta : JalaSutra.
- Donsbach, Wolfgang, Editor. 2015. *The Concise Encyclopedia of Communication*. West Sussex, UK: Willey Blackwell.
- Duranti, Allesandro. 2000. *Linguistic Anthropology*. Cambridge: University Press.
- Effendy, Onong Uchjana, 2008. *Dinamika Komunikasi*. Bandung: Remaja Rosdakarya.
- Endraswara, Suwardi, 2006, *Metode, Teori, Teknik Penelitian Kebudayaan*. Sleman: Pustaka Widyatama.
- Hofstede, Geert, dan Get Jan Hofstede, 2005, *Cultures and Organizations*. New York: USA, McGraw-Hill.
- Holiday, Adrian, Hyde, Martin dan Kullman, John, 2004, *Intercultural Communication, an Advanced Resource Book*. New York: Roudledge.
- Hymes, Dell. 1974. *Foundation in Sociolinguistics: An Ethnographic Approach*. Philadelphia: University of Pennsylvan Press, Inc.
- Ifante, A, Dominic, Rancer, S. Andrew, dan Wommack, Deanna F, 1993. *Building Communication Theory*, Illionis, USA: Waveland Press, Inc.
- Jaeni. 2009. *Komunikasi Estetik dalam Pertunjukan Teater Rakyat. Studi Etnografi Komunikasi pada Sandiwara Cirebon "Dharma Samudra" dalam Peristiwa Komunikasi antara Masyarakat Pelaku dan Publinya di Desa Cangkring, Plered, Cirebon*.

- Bandung: Disertasi Program Doktor Ilmu Komunikasi. Program Pascasarjana Fakultas Ilmu Komunikasi Universitas Padjadjaran.
- Johnson, D.P. 1986. *Teori Sosiologi Klasik dan Modern*. Terjemahan Robert MZ Lawang. Jakarta: Gramedia.
- Kuswarno, Engkus, 2008. *Etnografi Komunikasi*, Bandung: Widya Padjadjaran.
- K. Garna, Judistira, 1999. *Ilmu-Ilmu Sosial. Dasar-Konsep-Posisi*. Bandung: Primaco Akademika.
- _____, 2007. Studi Perbandingan Etnografi. Bandung: Primaco Akademika.
- Liliweri, Alo, 1997. *Komunikasi Antarpribadi*. Bandung: Citra Aditya Bakti.
- _____, 1994. *Komunikasi Verbal dan Nonverbal*. Bandung: Citra Aditya Bakti.
- _____, 2002, *Makna Budaya Dalam Komunikasi Antar Budaya*, Yogyakarta: LKis Pelangi Aksara.
- Littlejohn, Stephen. 1992. *Theories of Human Communication*. California: Wadsworth Publishing Company.
- _____, 2001. *Ethnography of Communication*. California: USA, SAGR Publictaion, Inc.
- Littlejon, Stephen, Foss, Karen A, 2009. *Encyclopedia of Communication Theory*, California, USA: SAGR Publictaion, Inc.
- _____, 2014. *Teori Komunikasi. Theories of Human Communication*. Jakarta: Salemba Humanika.
- Moleong, J., Lexy, 1996. *Metodologi Penelitian Kualitatif*. Bandung: Remaja Rosdakarya.
- Mufid, Muhamad, 2009. *Etika dan Filsafat Komunikasi*. Jakarta: Kencana.
- Mulyana, Deddy dan Rakhmat, Jalaluddin, 2005. *Komunikasi Antar Budaya*. Bandung: Remaja Rosdakarya.
- _____, 2007. *Ilmu Komunikasi: Suatu Pengantar*. Edisi Revisi. Bandung: Rosdakarya
- _____, dan Solatun, 2008. *Metode Penelitian Komunikasi*. Bandung: Remaja Rosdakarya.
- _____, 2008. *Ilmu Komunikasi Suatu Pengantar*. Bandung: Remaja Rosdakarya.
- Nur Sayutini, A, 2012. *Proses Belajar Tari Jaipong Di Suwanda Group Desa Tanjung Mekar Kabupaten Karawang*. Bandung: Skripsi Universitas Pendidikan Indonesia (UPI).
- Pawito, 2007. *Penelitian Komunikasi Kualitatif*. Yogyakarta: LKis, Pelangi Aksara.
- Rakhmat, Jalaluddin, 2009. *Psikologi Komunikasi*. Bandung: Remaja Rosdakarya
- Santana, Septiawan, K, 2010. *Menulis Ilmiah Metode Penelitian Kualitatif*. Jakarta: Yayasan Obor Indonesia.
- Samovar, A. Larry, Richard E. Porter, Edwin R. McDaniel. 2014. *Komunikasi Lintas Budaya. Edisi 7. Communication Between Cultures, 7th ed*. Jakarta: Salemba Humanika.
- Soedarsono, RM. 2002. *Seni Pertunjukan Indonesia Di Era Iobalisasi*. Yogyakarta: Gadjah Mada University Press.
- Soekanto, S. 1995. *Sosiologi Suatu Pengantar*. Jakarta: PT. Raja Grafindo Persada.
- Sukidin dan Basrowi, 2002, *Metode Penelitian Kualitatif Perspektif Mikro*. Surabaya: Insan Cendekia.
- Sukmono, Filosa Gita dan Junaedi, Fajar, 2014. *Komunikasi Multikultur*. Yogyakarta: Buku Litera.