# The Jargons Used by Tenganan Village People in Gringsing Weaving

**Agung Ayu Putu Septia Dewi[1]\*, Dewa Putu Ramendra[2], Gede Mahendrayana[3]** iD
[1,2,3] English Language Education, Ganesha University of Education, Singaraja, Indonesia

**A B S T R A K**

*Bahasa adalah sistem yang menengahi dan jenis vokalisasi yang digunakan oleh suatu komunitas untuk berkomunikasi untuk memahami satu sama lain. Bahasa juga memiliki banyak ragam. Keberagaman ini dipengaruhi oleh banyak faktor, seperti dipengaruhi oleh tempat yang diketahui berdasarkan usia, jenis kelamin, status sosial, dan jenis pekerjaan. Salah satu ragam bahasa adalah jargon. Penelitian ini bertujuan untuk menganalisis jargon makna yang digunakan oleh masyarakat Desa Tenganan dalam menenun cengiran. Desain penelitian ini adalah desain deskriptif kualitatif. Metode yang digunakan adalah observasi dan wawancara. Metode observasi dilakukan untuk mengamati keadaan desa Tenganan. Metode wawancara dilakukan dengan mewawancarai dua orang penenun di desa Tenganan untuk memberikan informasi mengenai jargon yang mereka gunakan. Hasil penelitian menunjukkan bahwa masyarakat Desa Tenganan menggunakan lima puluh enam jargon untuk membawa tenun. Berdasarkan lima puluh enam jargon, mereka dikategorikan menjadi empat jenis. Jenis pertama adalah jargon berbasis pengolahan benang, terdiri dari dua puluh jargon. Jenis kedua adalah jargon berdasarkan proses menenun, yang menemukan tiga jargon. Jenis ketiga adalah jargon berdasarkan penamaan alat dan bahan yang menemukan lima belas jargon. Jenis keempat adalah jargon berdasarkan penamaan delapan belas motif. Setiap jargon memiliki makna yang digunakan untuk mempermudah komunikasi antar penenun dalam memproduksi anyaman gerinda.*

**A B S T R A C T**

Language is a system that mediates and types of vocalizations used by a community to communicate to understand each other. Language also has many varieties. This diversity is influenced by many factors, such as being influenced by a known place by age, gender, social status, and type of work. One variety of language is jargon. This study aims to analyze the jargon of meaning used by the people of Tenganan Village in weaving grinning. The design of this research is a qualitative descriptive design. The method used is observation and interviews. The observation method was carried out to observe the state of Tenganan village. The interview method was conducted to interview two weavers in Tenganan village to provide information regarding the jargon they use. The results showed that Tenganan Village people used fifty-six jargon to bring weaving. Based on fifty-six jargon, they are categorized into four types. The first type is jargon based on yarn processing, consisting of twenty jargon. The second type is jargon based on the weaving process, which finds three jargon. The third type is jargon based on naming tools and materials that find fifteen jargon. The fourth type is jargon based on the naming of eighteen motifs. Each jargon has a meaning that is used to facilitate communication between weavers in producing grinding weaving.
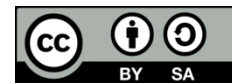
## 1. INTRODUCTION

Expressive language contains the intent to convey something to others (Prayogi & Shobron, 2020; Singh et al., 2020; Sukenti et al., 2020). the listener or interlocutor can understand something achieved by the speaker. The presence of interactions between people and human relationships between groups has a significant role in growing language richness (Fauyan, 2019; Fuad et al., 2020; Mauliate et al., 2019). Without language, humans cannot do anything because language is a communication tool. Language itself results from human work to communicate various opinions, feelings, or desires as a tool for a continuous system that produces various symbols (Alqahtani, 2015; Gjems, 2013; Haidari et al., 2019). Language becomes diverse and varied not only because the speakers are not homogeneous but also because the social interaction activities are very diverse (Leona et al., 2021; Masrur et al., 2020; Potvin et al., 2021). This diversity will increase if the language is used by many speakers and over a vast area. In a bilingual society, linguistic functions are usually divided between one language and another. One particular language can be used formally, while specific languages can be used informally or as a means of intra-regional communication. Language is a system that is an arbiter and a type of vocalization used by a community to communicate with each other to understand each other (Klimova, 2021; Maican & Cocoradă, 2021; Singh et al., 2020). Human language is used to communicate between humans and one another. In the

communication process, language plays a role in describing or delivering specific intentions and information from one individual to another. Language also has many varieties (Alshenqeeti, 2018; Mohammadi et al., 2020; Sukenti et al., 2020). The variety is influenced by many factors, such as being influenced by a place that is known as a dialect influenced by age, gender, social status, and type of job (Alsudais et al., 2022; Hamed et al., 2022; Ievansyah & Sadono, 2018). Of the variety mentioned above, the focus of this research is the variety that exists in a job or known as jargon.

Jargon is an interesting variety to talk about. Jargon is a special vocabulary used in a job context (Miller et al., 2021; Patoko & Yazdanifard, 2014). Jargon is an unusual vocabulary, complex phrases, and unclear meanings are used by some fields such as commerce, profession, or similar groups (Brown et al., 2021; Jilka et al., 2019; Pilkington et al., 2019). From those opinions, it can be concluded that jargon is a term or vocabulary owned by a group that is used when carrying out activities in their work. There are several examples of jargon or variety in a job such as jargon in the hotel, in Balinese dance, traditional weaving, and others. In the findings research, examples of jargon used in the hotel include CO, CI, HK, FO, TA, OTA, and many more (Wikrama et al., 2017). Then, in the art of Female Balinese dance, the research found several jargons used such as *ngontal*, *nyeledet, nyregseg,* and many more (Stuti et al., 2018). Furthermore, the jargon on *gringsing* weaving is an interesting topic that will be focused on in this research. *Gringsing* weaving is a work of double *ikat* weaving that has a very high traditional value (Citra Aryandari, 2010; Sasmita et al., 2019). While waiting for the harvest, *Tenganan* women weave *gringsing* cloth both for religious ceremonies and for sale. This *gringsing* weaving is produced by residents of *Tenganan* Village, *Pagringsingan*, *Karangasem* Regency, Bali province. G*ringsing* weaving is a craft that has magical and sacred powers. The magical and sacred power is probably caused by the maker who is a resident of "Bali *Aga*" which means native Balinese. The word "*gringsing"* itself comes from two syllables, namely "*gring*" which means sick, while "*sing*" which means not, therefore, the word *gringsing* can be interpreted as "not sick" (Purnamawati, 2016; Utami, 2014). For centuries, people have believed that the magical power of *gringsing* weaving can cure disease or ward off evil.

In the activity of weaving *gringsing*, almost all *Tenganan* villagers especially the women of *Tenganan* Village are proficient in this field (Putriani et al., 2018; Sukawati, 2020). Almost every house in this *Tenganan* village produces *gringsing* weaving. When producing the *gringsing* weaving, every house must have a traditional loom. They weave with simple homemade traditional tools. In the process of producing the *gringsing* weaving, the *Tenganan* Village people have certain jargon they use (Citra Aryandari, 2010; Widiastri et al., 2017). These jargons are used to facilitate communication between them as the producer of *gringsing* weaving. This research was conducted to find out the data about the jargon used by *Tenganan* Village people in *gringsing* weaving. The objectives of this research are the jargon and the meaning of the jargon used in *gringsing* weaving. So, this research is focused on the jargon and the meaning of the jargon used by *Tenganan* Village people in *gringsing* weaving which is located at *Karangasem* Regency.

## 2. METHOD

This research used a descriptive qualitative research design to analyze the meanings of the jargon used by the *Tenganan* Village people at *Karangasem* Regency in *gringsing* weaving. Qualitative research is a study that explains a problem utilizing a narrative or description in which the data obtained previously is the result of observations, interviews, and documentation (Sugiyono, 2017). The data was analyzed and presented using words or phrases in this descriptive qualitative research. This research was conducted at *Tenganan* Village, *Pagringsingan*, *Karangasem* Regency. The researcher chose this village to be used as a place of research because the research of jargon used by *Tenganan* village people in *gringsing* weaving has never been done at this village. Then, the object of this research is jargon used by *Tenganan* Village people in *gringsing* weaving. This research is conducted because the vocabulary used in *gringsing* weaving has not been clearly documented, and no one has researched this yet. There were two methods in collecting the data that were used in which the methods were observation and interview. Besides, in collecting the data, the researcher used four instruments: the first, the researcher as the first instrument, the second, the observation sheet, the third is the interview guide, and the last is the digital recorder. The subjects of this research are two weavers who had been weaving for more than ten years and were around 30 years old. Other than that, the selection of two informants is considered by the primary and secondary informants as well. There were four levels of analyzing the data: data collection, data reduction, data display, and conclusion drawing or verifying (Miles et al., 2014). Data collection has done by interviewing the subject of this research. Data reduction was made by grouping the jargon and its meaning. Data display was done by displaying the jargon and the meaning. Conclusion drawing or verifying was done by concluding the data.

## 3. RESULT AND DISCUSSION

**Result**

This research analyzed the jargon used in *gringsing* weaving. All jargon found is based on the use of observation and interview methods in data collection methods. There were fifty-six jargons used in *gringsing* weaving. All jargon found, categorized into four, namely; jargon in yarn processing, jargon in the weaving process, jargon in naming tools and ingredients, and jargon in naming the *gringsing* weaving motif itself. The jargon that exists in *gringsing* weaving has its meaning. The following Table 1 is the description that shows as many as twenty jargons in *gringsing* weaving originating from the yarn processing process. Those jargons were; *ngulət, nyangsang, ngulak, ngərengang, numpuk, nyuluh, mulihin, nyipat, mədbəd, midang, ngəlimbəngan, məkencang, nyuntagi, mukak, nyaih, nyikat, nyahak, mənpən, nguhun, nyasah.*

**Table 1.** The Meaning of Jargon Based on Yarn Processing

| No. | Jargons | Meanings of Jargon |
|---|---|---|
| 1. | ngulət | *ngulət* is one of the jargons used by the people of *Tenganan* village in *gringsing* weaving, especially in the yarn processing process. *ngulət* is a process where the threads that have been determined in number according to the motif are kneaded during the coloring stage. This process is done so that the color absorbs and does not contain too much water. This process is also carried out with both hands of the weaver without using any more tools. |
| 2. | ngulak | *ngulak* is the process of rolling the thread into a spool with bamboo. This process is done when the yarn has been colored and dry. This thread is rolled up to make it easier when the weaving process occurs. |
| 3. | ngəlimbəngang | *ngəlimbəngang* is the process of inserting weft yarn into the tool and then winding it. This process makes the weft yarn easier to weave later. |
| 4. | nyangsang | *nyangsang* is a process in which threads are dried by hanging. The dyed yarn is then hung and aerated to dry quickly. The threads are hung on bamboo and placed in a place that is exposed to a little sun. |
| 5. | ngərengang | *ngərengang* is the process when the *dihi* thread is put on the weave. This process aims to place a predetermined number of threads to make a motif. |
| 6. | numpuk | *numpuk* is the process of threads that have been determined to be arranged. The threads that are arranged are *dihi* threads. This process also aims to group the *dihi* threads before weaving. |
| 7. | nyuuh | *nyuuh* is the process of threading a string into a thread. In addition to inserting the rope, the threads that have been determined are also divided into 50 threads for which the motif will be given. The yarn in question is the weft yarn and the *dihi* yarn which will be crossed when woven. |
| 8. | mulihin | *mulihin* is the process by which the warp threads are tied. The warp threads that have been divided and grouped are then tied before being given a motif. |
| 9. | nyipat | *nyipat* is the process after moaning. This process means the activity of lining the thread with bamboo that resembles a stick. The threads are lined in squares to form a bond. |
| 10. | mədbəd | *mədbəd* is the process of making motifs by binding. The undyed threads are tied with plastic string. This process aims to create a motif by imitating the examples provided. |
| 11. | midang | *midang* is the process of tying the middle border of weaving. In this process, the tied part is to the right of the weave. While on the left it is used as a tassel of cloth. |
| 12. | məkencang | *məkencang* means threading the weft to the *anyinan*. *anyinan* is a tool that is used as a place for threads before they are tied and motifs are made. |
| 13. | nyuntagi | *nyuntagi* is a process in which the weft yarn is tied per reed. |
| 14. | mukak | *mukak* is one of the processes of yarn processing as well. The ties on the threads that have been grouped are dyed or colored and then untied. The ties are made of raffia or plastic straps with the aim that the tied parts are not dyed. |
| 15. | nyaih | *nyaih* is a process in which the threads are divided into two strands. |
| 16. | nyikat | *nyikat* is the process by which the finished *dihi* yarn is brushed. In this process, in addition to the finished thread, the dihi thread also has a motif. This brushing aims so that the threads do not stick to each other as a result of coloring. In this process, rice water is smeared all over the thread. |

| No. | Jargons | Meanings of Jargon |
|---|---|---|
| 17. | nyahak | *nyahak* is the process of sorting weft yarn to separate. In this process, weft yarns are sorted according to the order of motifs. |
| 18. | mənpən | *mənpən* is the process of inserting the thread into the *anyinan* according to the order of the motifs. In this process, before being woven, threads are attached to the weaving in sequence according to a predetermined motif. |
| 19. | nguhun | *nguhun* is the process of attaching sewing thread. One by one the sewing threads are attached to form a cross between the weft and *dihi* threads. Then, white and black threads are given to make the edges of the *gringsing* woven fabric. |
| 20. | nyasah | *nyasah* is the process of inserting the loom in the threads that have been arranged, then the threads are ready to be woven. |

In this study, three jargons are categorized in the *gringsing* weaving process. Those three jargons were; *ngahis, ngabag, ngekek*. The following is Table 2 which shows this jargon.

**Table 2.** The Meaning of Jargons Based on Weaving Process

| No. | Jargons | Meanings of Jargon |
|---|---|---|
| 1. | ngahis | *ngahis* is one of the processes when the threads have begun to be woven. This process is always related and side by side with the process *ngabag* which will be explained next. In this process, a loom is called *pleletan* dan *blide*. The threads that are arranged will be pulled with this tool. This process aims to bring together the weft yarn with the *dihi* yarn. Therefore, *gringsing* weaving is called double *ikat* weaving, because the two types of thread meet together. |
| 2. | ngabag | *ngabag* is a process that cannot be separated from the process *ngahis* earlier. This word means to lift. Alternately, the threads that have been arranged and attached to the loom will be pulled after it is lifted and then pulled again, and so on. In this process, the tools used are also *peletan* dan *blide*. |
| 3. | ngekek | *ngekek* is the process of smoothing the motif. After the fabric is woven, the motifs on the woven fabric are not immediately apparent. Need to be re-tidied so that the motif is clearer as desired. In this process, a tool made from animal bones is used, which is called *pəngekekan*. |

The following are fifteen jargons found in *gringsing* weaving, especially in terms of naming tools and ingredients. Those fifteen jargons were; *cag-cag, tog-tog, pləlatan, tundak, blidə, por, apitan, pəngekekan, balə-bale, pəbungbungan, ulakan, anyinan, tulək, pakan, dihi*. Below is table 3. which presents a list of jargon in naming tools and ingredients and their meanings.

**Table 3.** The Meaning of Jargons Based on Naming the Tools and Ingredients

| No. | Jargons | Meanings of Jargon |
|---|---|---|
| 1. | cag-cag | *cag-cag* is one of the jargons in naming the gringsing loom. This tool is made of wood and consists of a pair of wood. *cag-cag* This includes the traditional loom in Bali which is type C. Uses of *cag-cag* is to support one of the other tools, namely *tog-tog* which will be between this pair of wood. |
| 2. | tog-tog | *tog-tog* is a term for a loom made of wood. This tool is between a pair of *cag-cag*, which is used as a support for the woven fabric to be tight. You could say this tool is useful for tightening woven fabrics. |
| 3. | pləlatan | *pləlatan* is a tool for pulling and lifting woven fabrics. This tool is made of Jaka wood in the shape of a gilk. As already explained in the jargon *ngabag* and *ngahis*, this *pleletan* is one of the tools used when doing *ngabag* and *ngahis*. *Pləlatan* will serve to lift the woven fabric and straighten it when the weaver will enter the weft. |
| 4. | ulakan | *ulakan* is a tool used as a place to wind the weft yarn. Weft yarn here is weft yarn that has not been dyed. *ulakan* is made of bamboo and its size is not too big, but a small diameter bamboo. |
| 5. | anyinan | *anyinan* is the place for the thread before it is tied and the motif is made (*mədbəd*). *anyinan* is in the form of a frame where the threads are attached before tying. |

| No. | Jargons | Meanings of Jargon |
|---|---|---|
| 6. | tundak | *tundak* is a tool of *gringsing* weaving that is useful as a place for weft yarn that has been dyed and rolled. This tool is made of medium-diameter bamboo. Bamboo which is approximately 20 cm long is tapered at the ends, and one end is left open. |
| 7. | blidə | *blidə* is a tool for shifting weft yarn. In addition to shifting the weft, *blidə* is also useful for tightening patterns from *gringsing* woven fabrics. This tool is made of *Jaka* wood and has an elongated shape. |
| 8. | por | *por* is one of the most important tools in *gringsing* weaving. This tool is useful as support tied to the back of the weaver's hip. The purpose of this tool is to help tighten the weaving. *por* made of wood and shaped like the hilt of an arrow which later rests on the weaver's hip and is tied with a pair of ropes that are linked to other looms. |
| 9. | apitan | *apitan* is a tool for clamping woven fabrics that have begun to be finished. This tool is made of a pair of wood elongated like a ruler and flat. This is why *apitan* consists of a pair, because as the name implies, namely *apitan,* which comes from the root *"apit"* means *"pinch".* The pair of wood will clamp the woven cloth that has begun to be finished so that it does not shift. |
| 10. | pəngekekan | *pəngekekan* is a tool used to tidy up weaving motifs. This tool is made of buffalo bone. The shape of this tool resembles a horn, flat, but it is not a real buffalo horn. How to use this tool is by scraping the woven cloth that has started to become like brushing the cloth. |
| 11. | balə-balə | *balə-balə* is a tool for turning weft. This tool is useful to help wind the weft yarn to make it faster and easier. The shape of this tool resembles the number 8 or two fused circles which are then punched in the middle. |
| 12. | pəbungbungan | *pəbungbungan* is a tool to help shift the weft and *dihi* yarn. There is a shift in the thread is to ensure the thread remains tight. This tool is made of large diameter bamboo and is left a bit long enough to reach as wide as woven cloth. |
| 13. | tulək | *tulək* is a tool used to flatten or straighten patterns and sizes. In addition to straightening the pattern, *tulek* can help to symmetrical the pattern of the gringsing weave. This tool is made of palm wood which is elongated and flat that resembles a stick and its length slightly exceeds that of woven cloth. |
| 14. | pakan | *pakan* is one of the main ingredients of ten *gringsing*. *pakan* is the name of the type of yarn that is interpreted in a foreign language as "*weft*". This thread will be inserted and woven horizontally. The position of this thread will be elongated which will then be reunited with the dihi thread at the same time. Therefore, *gringsing* weaving is referred to as double *ikat* weaving, because the two types of yarn meet (*pakan* and *dihi)* simultaneously. |
| 15. | dihi | *dihi* is an important material in *gringsing* weaving. *dihi* is a pair of *pakan*. This type of thread is a thread that will enter vertically. The position of this thread will widen or can be referred to as the width of the *gringsing* woven fabric. When *pakan* and *dihi* meet at the same time, that's where *gringsing* weaving is called double *ikat* weaving. |

The following are eighteen jargons found in *gringsing* weaving, especially in terms of naming the motifs. Those eighteen jargons were; *lubeng, cəcəmpaka, tali dandan, tələdan, cəmplong, dinding ai, cakra, batun tuung, gəgonggangan, yuda, sitan pəgat, waton, pitola, pitara, lanang, wayang kəbo, wayang putri, wayang candi.* Below is Table 4 which presents a list of jargon in naming motifs and their meanings:

**Table 4.** The Meaning of Jargon Based on Naming the Motifs

| No. | Jargons | Meanings of Jargon |
|---|---|---|
| 1. | lubeng | *lubeng* is one of the jargons in naming the *gringsing* weaving motif. This motif is a symbol of the *Tenganan* village of itself. The shape resembles a star and the colors consist of black, white, and red. Around it was accompanied by a small scorpion-like shape. |
| 2. | cəcəmpaka | *cəcəmpaka* is a *gringsing* woven motif that resembles a *cempaka* flower. *Cəmpaka* flower is one type of flower in Bali that has a very fragrant aroma. For this motif, the cloth is usually used during traditional ceremonies in *Tenganan* village. *cecempaka* become one of the motifs that represent flora motifs. |

| No. | Jargons | Meanings of Jargon |
|---|---|---|
| 3. | tali dandan | *tali dandan* is a motif shaped like a plus sign (+). This sign is believed to be able to ward off evil. The colors used in this motif are still the same as other motifs, namely the combination of black, white, and red. |
| 4. | tələdan | *tələdan* is a motif shaped like a sun. In fact, this motif is the development of a parallelogram. In addition to shapes such as the sun, in this motif, there are also shapes such as the plus sign (+) that were developed. The meaning of this motif is to reject reinforcements. |
| 5. | cəmplong | *cəmplong* is a motif that looks like a flower. Flowers are one of the means of traditional ceremonies in Bali, as well as in *Tenganan* village, this motif symbolizes one of the means of traditional and religious ceremonies. |
| 6. | dinding ai | *dinding ai* is a motif that resembles a wasp's nest. This motif symbolizes the orderliness of the people in the village of *Tenganan*. In addition to the shape of a wasp's nest, there is also a shape that resembles a plus sign (+) and a shape that resembles a star. |
| 7. | cakra | *cakra* is a motif that resembles a chakra weapon. The colors used are still the same, namely black, red, and white. The meaning is generally the same, namely as a protector from harm. |
| 8. | batun tuung | *batun tuung* is a motif that looks like an eggplant seed. This motif is a vertical and horizontal composition. The red color dominates this motif. |
| 9. | gəgonggangan | *gəgonggangan* is a form of vertical and horizontal composition. The shape is almost like eggplant seeds however, bigger than it. The basic color of this motif is red. This motif is like other motifs that have meanings that are believed to ward off distress or plague. |
| 10. | yuda | *yuda* is a motif that is shaped like a *lubeng* motif. The difference lies in the circular shape found in this motif, while in the *lubeng* motif is a square shape. There is a large star that has four elongated corners. Inside the big star, there is a circular shape surrounded by a scorpion-like shape. In terms of color, it is still the same as other motifs, namely a combination of black, white, and red. |
| 11. | sitan pegat | *sitan pegat* It is a checkered motif. The color that is the basis for this motif is red. In addition to the checkered shape, there is also a four-pointed star that symbolizes the four cardinal directions, namely, north, south, east, and west. |
| 12. | waton | *waton* is a motif that looks like a small flower. The small floral motifs are contained in a checkerboard pattern. The checkerboard pattern alternates between black and white colors resembling a chessboard. |
| 13. | pitola | *pitola* is a motif that resembles a flower from a *dausa* tree. This motif adapts cloth motifs from India. The color is still the same, namely a combination of black, white, and red. |
| 14. | pitara | *pitara* is one of the jargons for naming motifs from *gringsing* weaving. This motif has almost the same shape as the *lubeng* motif. The difference is in this motif the shape of a small star surrounds the shape of a large star. While on *lubeng*'s motif, it is a small square that surrounds the big star shape. |
| 15. | lanang | *lanang* is a large star-shaped motif combined with a large circle shape. It can be said that this motif is similar to the forms found in *yuda*'s motif. The difference lies in the simpler circular shape of this motif. The color is still the same, namely the use of a combination of black, white, and red. |
| 16. | wayang kəbo | *wayang kəbo* is a motif that symbolizes the male puppet. There are three male puppets in this motif. In the middle of the puppet form, there is a shape resembling a large four-pointed star. The color that is the basis for this motif is black and is combined with white. |
| 17. | wayang putri | *wayang putri* is a motif that resembles a female puppet in which the woman is a princess. There are as many as two puppets lined up on this motif. In the middle of the puppet image, there is a shape like a big star like the one in the picture *wayang kebo*'s motif. The color is the same, black dominates this motif. |
| 18. | wayang candi | *wayang candi* is a motif in the form of a temple or entrance. *candi* is a typical entrance in Bali. In this motif, there is also a large four-pointed star. The color that is the basis for this motif is black and combined with white. |

**Discussion**

Jargon is the vocabulary used by a particular group of people in work (Brown et al., 2021; Stuti et al., 2018; Wikrama et al., 2017). The vocabulary used is only understood by people who join the group to facilitate communication (Albaladejo et al., 2018; Anindyajati & Choiri, 2017; Basri, 2018; Kusumawati et al., 2017). In this study, the *Tenganan* Village people also have some jargon used in *gringsing* weaving. The data found regarding the jargon used by the *Tenganan* people Village, *Karangasem* Regency, in *gringsing* weaving is through observation and interviews. Four instruments were used in the data collection process, namely the researcher as the main person, observation sheet, interview guide, and digital recorder. Through the data collection methods and instruments, the formulation of the problem in this study can be answered. The data found were regarding the jargon used in *gringsing* weaving and the meaning of each jargon in *gringsing* weaving used by the *Tenganan* Village people.

Jargon is part of language variation in a community group (Brown et al., 2021; Pilkington et al., 2019). In social society, whether according to the profession, social class, or age, there is a tendency to create a language that becomes jargon in a particular group (Jilka et al., 2019; Links et al., 2019). The visitors have many unique words of youth jargon among young people today, related to argot, specific words, and word knots (Jilka et al., 2019; Patoko & Yazdanifard, 2014; Wikrama et al., 2017). This research found fifty-six jargons were used by the people of Tenganan Village, Karangasem Regency, in gringsing weaving. The jargon found in gringsing weaving was classified into four types: jargon in terms of yarn processing, jargon in the gringsing weaving process, jargon in terms of naming tools and materials, and jargon in terms of naming gringsing weaving motifs. From the types of jargon in yarn processing, twenty jargons were found. Then, from the kind of jargon in the weaving process, three jargons were found. After that, fifteen jargon were found for the kinds of jargon in naming tools and materials. The last, namely the jargon in naming motifs, found as many as eighteen jargons. From the results and discussion, it can be concluded that this study found fifty-six jargon used by the Tenganan Village people in gringsing weaving. This research analyzed the meaning of each jargon used in gringsing weaving. The meaning was used to make it easier for listeners to understand the jargon. Besides, the jargon was used to make it easier for the Tenganan Village people to communicate when producing the gringsing weaving.

## 4. CONCLUSION

From the findings of this research, there were fifty-six jargons in *gringsing* weaving used by *Tenganan* Village people. That jargon was categorized into four types: the jargon based on the yarn processing, the jargon based on the weaving process, the jargon based on the naming of the tools and ingredients, and the jargon based on naming the motifs. Those jargons have their meaning to make the weaver easier to communicate with other weavers.

## 5. REFERENCES

Albaladejo, S. A., Coyle, Y., & Larios, J. R. de. (2018). Songs, stories, and vocabulary acquisition in preschool learners of English as a foreign language. *System*, *76*. https://doi.org/10.1016/j.system.2018.05.002.

Alqahtani. (2015). The importance of vocabulary in language learning and how to be taught. *International Journal of Teaching and Education*, *III*(3), 21–34. https://doi.org/10.20472/te.2015.3.3.002.

Alshenqeeti, H. (2018). Motivation and Foreign Language Learning: Exploring the Rise of Motivation Strategies in the EFL Classroom. *International Journal of Applied Linguistics and English Literature*, *7*(7), 1. https://doi.org/10.7575/aiac.ijalel.v.7n.7p.1.

Alsudais, A., Alotaibi, W., & Alomary, F. (2022). Similarities between Arabic dialects: Investigating geographical proximity. *Information Processing & Management*, *59*(1). https://doi.org/10.1016/j.ipm.2021.102770.

Anindyajati, Y. R., & Choiri, A. S. (2017). The effectiveness of using Wordwall Media to increase science-based vocabulary of students with hearing impairment. *European Journal of Special Education Research*, *2*(2), 1–13. https://doi.org/10.5281/zenodo.236877.

Basri, H. (2018). Strategi Belajar Kosakata Bahasa Inggris (English Vocabulary). *Strategi Belajar Kosakata Bahasa Inggris (English Vocabulary*, *11*(2), 432–444. https://doi.org/10.19105/ojbs.v8i2.468.

Brown, Z. C., Anicich, E. M., & Galinsky, A. D. (2021). Compensatory conspicuous communication: Low status increases jargon use. *Organizational Behavior and Human Decision Processes*, *161*. https://doi.org/10.1016/j.obhdp.2020.07.001.

Citra Aryandari. (2010). "Gringsing" Jalinan Estetika-Mitos Ritus Perang Pandan. *Resital: Jurnal Seni Pertunjukan*, *11*(2). https://doi.org/10.24821/resital.v11i2.511.

Fauyan, M. (2019). Developing Interactive Multimedia Through Ispring on Indonesian Language Learning with The Insights of Islamic Values in Madrasah Ibtidaiyah. *Al Ibtida: Jurnal Pendidikan Guru MI*, *6*(2), 177. https://doi.org/10.24235/al.ibtida.snj.v6i2.4173.

Fuad, M., Ariyani, F., Suyanto, E., & Shidiq, A. S. (2020). Exploring teachers' tpck: Are Indonesian language teachers ready for online learning during the covid-19 outbreak? *Universal Journal of Educational Research*, *8*(11B), 6091–6102. https://doi.org/10.13189/ujer.2020.082245.

Gjems, L. (2013). Teaching in ECE: Promoting children's language learning and cooperation on knowledge construction in everyday conversations in kindergarten. *Teaching and Teacher Education*, *29*(1), 39–45. https://doi.org/10.1016/j.tate.2012.08.008.

Haidari, S. M., Yelken, T. Y., & Akay, C. (2019). Technology-enhanced self-directed language learning behaviors of EFL student teachers. *Contemporary Educational TechnologyEducational Technology*. https://doi.org/10.30935/cet.590003.

Hamed, I., Denisov, P., Li, C.-Y., & Elmahdy, M. (2022). Investigations on speech recognition systems for low-resource dialectal Arabic–English code-switching speech. *Computer Speech & Language*, *72*. https://doi.org/10.1016/j.csl.2021.101278.

Ievansyah, I., & Sadono, T. P. (2018). Personal Branding Dalam Komunikasi Selebritis (Studi Kasus Personal Branding Alumni Abang None Jakarta Di Media Sosial "Instagram"). *Bricolage : Jurnal Magister Ilmu Komunikasi*, *4*(02), 149. https://doi.org/10.30813/bricolage.v4i02.1658.

Jilka, S., Simblett, S., Odoi, C. M., Bilsen, J. van, & Wieczorek, A. (2019). Who likes jargon? The joint effect of jargon type and industry knowledge on investors' judgments. *Journal of Accounting and Economics*, *67*(2–3). https://doi.org/10.1016/j.invent.2021.100433.

Klimova, B. (2021). ScienceDirect An Insight into Online Foreign Language Learning and Teaching in the Era of COVID-19 Pandemic. *Procedia Computer Science*, *192*, 1787–1794. https://doi.org/10.1016/j.procs.2021.08.183.

Kusumawati, P., Sudirman, & Kusuma, P. I. (2017). the Effect of Digital Flashcard on Students ' Vocabulary Mastery of the Fourth Grade Students At Sd Negeri 1 & 2 Paket Agung in the Academic Year 2016 / 2017. *Jurnal Pendidikan Bahasa Inggris Undiksha*, *5*(2). https://doi.org/10.23887/jpbi.v5i2.13324.

Leona, N. L., Koert, M. J. H. van, Molen, M. W. van der, Rispens, J. E., Tijms, J., & Snellings, P. (2021). Explaining individual differences in young English language learners' vocabulary knowledge: The role of Extramural English Exposure and motivation. *System*, *96*. https://doi.org/10.1016/j.system.2020.102402.

Links, A. R., Callon, W., Wasserman, C., Walsh, J., Beach, M. C., & Boss, E. F. (2019). Surgeon use of medical jargon with parents in the outpatient setting. *Patient Education and Counseling*, *102*. https://doi.org/10.1016/j.pec.2019.02.002.

Maican, M. A., & Cocoradă, E. (2021). Online foreign language learning in higher education and its correlates during the covid-19 pandemic. *Sustainability (Switzerland)*, *13*(2), 1–21. https://doi.org/10.3390/su13020781.

Masrur, I., Irawati, E., & Sulistyo, G. H. (2020). Integrating Writing Process with Quantum Learning Framework in English Language Teaching. *Jurnal Pendidikan: Teori, Penelitian, Dan Pengembangan*, *5*(3). https://doi.org/10.17977/jptpp.v5i3.13262.

Mauliate, H. D., Rahmat, A., & Wachidah, S. (2019). Evaluation the Lesson Plan of English Language Learning in Junior High School, Seraphine Bakti Utama West Jakarta. *International Journal of Scientific Research and Management*, *7*(07), 1078–1086. https://doi.org/10.18535/ijsrm/v7i7.el02.

Miles, Huberman, & Saldana. (2014). *Qualitative Data Analysis. In A Methods Sourcebooks, Edition 3*. SAGE Publication, Inc.

Miller, A. N., Bharathan, A., Duvuuri, V. N. S., Navas, V., Luceno, L., Zraick, R., & Atmakuri, S. (2021). Use of seven types of medical jargon by male and female primary care providers at a university health center. *Patient Education and Counseling*, *1*(1). https://doi.org/10.1016/j.pec.2021.08.018.

Mohammadi, M., Moenikia, M., & Zahed-Babelan, A. (2020). The role of advance organizer on English language learning as a second language. *Procedia - Social and Behavioral Sciences*, *2*(2). https://doi.org/10.1016/j.sbspro.2010.03.747.

Patoko, N., & Yazdanifard, R. (2014). The Impact of Using Many Jargon Words, while Communicating with the Organization Employees. *American Journal of Industrial and Business Management*, *04*(10), 567–572. https://doi.org/10.4236/ajibm.2014.410061.

Pilkington, E., Sage, K., Saddy, J. D., & Robson, H. (2019). What can repetition, reading, and naming tell us about Jargon aphasia? *Journal of Neurolinguistics*, *49*. https://doi.org/10.1016/j.jneuroling.2018.08.003.

Potvin, A. S., Boardman, A. G., & Stamatis, K. (2021). Consequential change: Teachers scale project-based learning in English language arts. *Teaching and Teacher Education*, *107*. https://doi.org/10.1016/j.tate.2021.103469.

Prayogi, R. D., & Shobron, S. (2020). Arabic as Second Language of Educated Generation. *Ittishal Educational Research Journal*, *1*(1). https://doi.org/10.51425/ierj.v1i1.2.

Purnamawati, I. G. A. (2016). Perlindungan Hukum Indikasi Geografis terhadap Kerajinan Tradisional untuk

Penguatan Ekonomi Wilayah. *Pandecta: Research Law Journal*, *11*(1). https://doi.org/10.15294/pandecta.v11i1.5035.

Putriani, N. E., Marwati, S., & Mudra, I. W. (2018). Interpreting the Tri Mandala Concept on the Motif of Gringsing Wayang Kebo Woven Cloth. *Lekesan*, *1*(1). https://doi.org/10.31091/lekesan.v1i1.343.

Sasmita, G. M. A., Bayupati, P. A., & Manu, G. A. (2019). Sistem Transaksi Penjualan Kain Gringsing Berbasis Mobile (Mobile Commerce). *Majalah Ilmiah Teknologi Elektro*, *8*(1).

Singh, C. K. S., Singh, T. S. M., Abdullah, N. Y., Moneyam, S., Ismail, M. R., Tek, E., Karupayah, T., Chenderan, K., Singh, M. K. R., & Singh, J. K. S. (2020). Rethinking English language teaching through Telegram, Whatsapp, Google classroom, and Zoom. *Systematic Reviews in Pharmacy*, *11*(11), 45–54. https://doi.org/10.31838/srp.2020.11.9.

Stuti, N. N. W., Ramendra, D. P., & Utami, I. A. M. I. (2018). The Jargons Used by Balinese Dancer of Female at Sanggar Seni Manik. *Language and Education Journal Undiksha*, *1*(1). https://doi.org/10.23887/leju.v1i1.20251.

Sugiyono. (2017). *Metode Penelitian Kuantitatif, Kualitatif, dan R&D*. Alfabeta.

Sukawati, N. K. S. A. (2020). Tenun Gringsing Teknik Produksi, Motif Dan Makna Simbolik. *Jurnal Ilmiah Vastuwidya*, *3*(1). https://doi.org/10.47532/jiv.v3i1.101.

Sukenti, D., Tambak, S., & Charlina. (2020). Developing Indonesian language learning assessments: Strengthening the personal competence and Islamic psychosocial of teachers. *International Journal of Evaluation and Research in Education*, *9*(4). https://doi.org/10.11591/ijere.v9i4.20677.

Utami, S. (2014). Tenun Gringsing Orelasi Motif, Fungsi, Dan Arti Simbolik. *Jurnal Seni Dan Pendidikan Seni*, *12*(1). https://doi.org/10.21831/imaji.v12i1.3632.

Widiastri, Widiartini, N. K., & Angendari, M. D. (2017). Busana Adat Tradisional Usaba Kasa Desa Tenganan Pegringsingan. *Jurnal Bosaparis*, *8*(2). https://doi.org/10.23887/jjpkk.v8i2.16020.

Wikrama, M., Suarnajaya, I. W., & Budasi, I. G. (2017). An Analysis of Jargon Used by Receptionists In Front Office at Lovina Beach Hotel. *Jurnal Pendidikan Bahasa Inggris Undiksha*, *5*(2). https://doi.org/10.23887/jpbi.v5i2.12235.

.