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 Fakultas Sastra Universitas Ekasakti	<b>JURNAL JILP</b> (Jurnal Ilmiah Languge and Parole) Volume 8 Nomor 1	
	ISSN : 2581-0804 (Media Cetak)	E-ISSN : 2581-1819 (Media Online)
Received: 08-11-2024	Revised: 18-11-2024	Available online: 02-12-2024

## Semiotic Analysis of Carving Symbol on Minangkabau Traditional House Rajo Mulie in South Solok

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### **Abstract**

*This research aims to describe the relationship between the form of cohesion and the meaning of coherence in the discourse analysis of Sandiaga Uno's Speech in the High Level Thematic Debate On Tourism United Nation General Assembly 2022. The frequency of use of cohesion markers and coherence varies in their use, in The subject of this study focused on sentences in speech texts. The theoretical research used in this research is Tarigan's theory which discusses aspects of cohesion and coherence. This research is the researcher himself with based on knowledge of theories regarding aspects of cohesion and coherence. This study used qualitative descriptive method Data were collected through observation methods. Then, the data is analyzed through the method of interpretive findings with the technique of collecting data taking notes techniques. The results showed that markers of cohesion and coherence were used in the script of Sandiaga Uno's speech. Shows the element of grammatical cohesion consists of elements of reference, substitution, ellipsis, and conjunction. Then The lexical cohesion element consists of repetition, synonymy, antonymy, collocation. From the aspect of coherence observed through contradiction, contrast, and temporal coherence.*

*Keywords: Cohesion, Coherence, Discourse Analisis, Speech*

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## I INTRODUCTION

Semiotics is the art of understanding the language beyond words. It is the study of signs, symbols, and their profound impact on human communication and meaning-making. Semiotics unveils the hidden poetry in our everyday world, revealing how symbols and signs orchestrate the symphony of human expression, enriching our understanding of culture, cognition, and communication.

The aspect of art that stands out in Minangkabau art is the art of building. The art of building in traditional Minangkabau buildings, namely the *Rumah Gadang*, is a combination of architectural art and carving art. The art of carving is always found in the *Rumah Gadang*, even in every *Rumah Gadang*.

This variety of decorative Minangkabau carvings is generally applied to buildings such as *Rumah Gadang*, royal palaces, traditional halls, mosques, *rangkiang*, and others, both for small areas and for large areas. Besides that, it is also applied to several daily equipment, for example ceremonial equipment, household, agricultural tools, game tools and so on.

The carvings used depict the natural surroundings, such as plants, animals, objects and humans. The carving is in accordance with the philosophy of life of the Minangkabau tribe, that nature is a teacher, which means that nature develops and becomes a teacher. If interpreted freely, this philosophy of life shows that nature is an important teaching medium for the Minangkabau tribe

Azrial (1995: 8) in his book "Minangkabau Traditional Skills" argues that traditional Minangkabau carving is a depiction of embossed decoration, which is created from the artistic creations of the Minangkabau people by scraping certain parts of the surface of an object, thus forming a beautiful and unique decorative unit. harmony, which usually also carries a certain meaning.

Minangkabau traditional carvings, *bungo anau*, *buah anau*, *bungo taratai dalam aie*, *daun puluik-puluik*, *daun bodi jo kipeh cino*, *kaluak paku kacang balimbiang*, *siriah gadang*, and *siriah naiak*. Therefore, based on the explanation above, the researcher is interested in researching "The Semiotic Analysis of Carving Symbols in

Minang Kabau Traditional House *Rajo Mulie* in South Solok."

### 2. Barthes's Theory of Semiotics

Roland Barthes is a crucial figure in modern literary and cultural theory. His work has been influential in a wide variety of theoretical trends and practices, including structuralism, semiology, post-structuralism, cultural study and psychoanalytical literary criticism. Barthes is one of a handful of writers who can be said to have established the foundations for modern literary and cultural theory (Alen, 2003: 18).

### 3. Geertz's Theory of Symbols

The anthropologist Clifford Geertz discussed symbols in his book *The Interpretation of Cultures* (Geerts 1973:45). Symbols are a complicated matter and it is believed that symbols are never completely arbitrary, suggesting that there is usually some kind of quast-arbitrary or rudimentary bond between symbolic signifiers and what they signify. He uses the example of a symbol of justice, a pair of scales, and says this symbol cannot be replaced by any symbol, such as a charot, and still conveys its meaning. A more popular symbol of justice involves a blind goddess holding scales to signify impartially. The problem is we have to learn to associate the scales with justice. Just seeing a set of scales or a blind goddess with scales does not automatically make us think justice. Semiotically speaking, symbols are things with important historical and cultural meanings, such as the cross for Christians, the Star of David for Jews, and the American flag for Americans. These symbols are tied to history and play important roles in every society.

### 4. Previous Researches

There are some research studies and analyzes about semiotics that have been done before and are relevant in this study, both semiotics application of theory and other similar theories from these. But those researchers about the object have different between these researchers. Bahri (2009) in her thesis entitled "Semiotic Analyzes on Witch (The Chronicles of Narnia by CS Lewis)". Find out the characteristics of the witch and why the characteristics became a witch in the film the lion, the witch and the wardrobe.

The method used is a descriptive analysis method in which the data were collected then analyzed into details. Descriptive analytical method is constructed by describing facts and analyzing them. This research uses a semiotic approach based on Barthes's theory that the study of sign, processes (semiosis), or signification and

communication, signs, symbols, both individually and grouped into a sign system. It includes the study of how meaning is constructed. The researcher finds eight characteristics of the witch: woman, powerful, evil, authority, fierce, savage, cruel, and inadvertently.

## II RESEARCH METHODS

### 2.1. Method of Collecting the Data

In this research, the researcher used observation method. According to Creswell (2013:190) data collection procedures qualitative research, including types of strategies, namely: observation, interviews, documents, and audio and visual material. The researcher chooses the audio and visual material because the researcher analyzed from carving symbols in Minang Kabau traditional house's *Rajo Mulie* in South Solok. Qualitative audio and visual materials, this data may take the form of photographs, art objects, videotapes, website main pages, e-mails, text messages, social media text, or any form of sound.

### 2.2. Method of Analyzing the Data

Observation of data, in this step the researcher collects language data and describes it based on statements understood by other researchers.

1. Insights into data structures, in this step the researcher tries to look for regularities in the collected language or look for rules in the language under study.
2. Formulation of hypotheses, in this step the rules obtained in the previous step are formulated accurately (exact).

3. Hypothesis testing, in this step the formula is tested with other data.

4. From the steps above, the researcher concludes that observation.

### 2.3. Technique of Collecting the Data

In this research, documentation method is used to collect the data by Sugiyono, (2013: 204) Documentation method is a recording of events which have already happened in the past. There are three types of documentation methods such as written documents (including diary, life history, biography, etc.), picture documents (including pictures, sketches, moving pictures (video), and so on), and art works documents (including pictures, statues, movies and so on).

This research documentation method employed because the data source which is taken from carving symbols in Minang Kabau traditional house *Rajo Mulie* in South Solok.

### 2.4. Technique of Analyzing the Data

Qualitative research by Cottle in Bogdan and Tailor (1993: 36) states: "a fundamental research method for visiting people, listening and talking to them and allowing the conversation to go as they wish, because it is someone (researcher), and the feelings of the researcher are stimulated by the speech, history and records of the person under study".

## III RESULTS AND DISCUSSION

### 3.1. Patterns of Carving Symbol in *Rumah Gadang Rajo Mulie*

The specialty of the Minangkabau traditional house lies not only in its elegant and tall shape, but also in the various decorations carved on the walls and other parts of the building. In simple houses, carvings are placed on the doors and windows of the house, while in *Rumah Gadang*, carvings cover almost the entire

body of the building. Walls, pillars of houses, windows, doors, decorated with carvings consisting of various motifs.

The specific analysis according to Professor Ibenzani Usman in his Doctoral Dissertation, regarding patterns (combination of motifs) for traditional Minangkabau traditional houses in terms of geometry is:

1. Double twist look. For example, the motifs of kaluak nails, lumuik hanyuik, deer running in excitement, aka sagagang, squirrel managun, and aka barayun.
2. Integrated circle and quadrilaterals. For example, the motifs for shoots rabueng jo salimpat, saluek elbows, baragi elbows, kalalawa bagayuik elbows, tigers in a parangkok, and saik galamaik.
3. The semi-circular gaze is stacked back and forth. For example, the motifs for kucieng tidue, jo saik galamai, singo, jo takuek, salimpat, banana sasikek, and ampek angkek curtains.
4. Gaze a row of circles. For example, the motif aka duo handle, mancotok chicken in lasueng, kudo mandongkak, and badorong elephant.
5. Twisted wave gaze. For example, the motifs of lapieh jarami, rajo tigo selo, the kambing manih, and ramo-ramo the teak beetle.
6. Betel stacking circle gaze. For example, the jalo taserak, jarek takambang, tangguk lamah, Labah mangirok, guava, girl rang riala motifs.

### 3.2 Meaning of Carving Symbol

#### 3.2.1. Itiak Pulang Patang (Dusk Going Duck)

In the context of Minangkabau culture and customs, the philosophical meaning contained in the carving "Itiak Pulang Patang" is very diverse. This diversity occurs due to variations in the perspective of the Minangkabau people in giving perceptions of the carving itself. The carving "Itiak Pulang Patang" has a very deep philosophical meaning which is influenced by the Minangkabau traditional philosophy, namely Alam Takambang Jadi Guru.

#### 3.2.2. Tupai Managun (Stunned Squirrel)

Squirrels are animals that complement the human environment with all the profit and loss given to humans. The disadvantage given to human life is that its presence can become a pest against plants that humans need for life, because it can destroy coconuts and other fruits. The advantages it gives to humans, if the amount is not too much, then it will help preserve the human environment. Another advantage that humans derive from their presence is a source of inspiration absorbed by humans, both for

traditionalists and for artists, from their characteristics, forms and movements.

*Tupai managun namonyo ukia  
Ukia diradai nan di tapi  
Latak di ateh tampek nan tinggi  
Di ujuang paran nan di singok  
Dakek calekak padang basentak  
Ukia di Luak Tanah Data  
Turun ka Alam Minangkabau*

#### 3.2.3. Saluak Laka

Saluak Laka is a pot mat made of interwoven palm sticks or coconut sticks. The braid serves as a base or holder for the pot so it doesn't roll over and the soot doesn't get on other objects. What is meant to be expressed through this form of "saluak laka" is that the form is closely intertwined, thus forming a strong and tenacious unity. It is this strong bond that deserves to be emulated in family life. The customary words are as follows:

*Nan basaluak nan bak laka,  
Nan bakaik nan bak gagang,  
Supayo tali nak jan putuih,  
kaik-bakaik nak jan unukai.*

Translation:

Tightly entwined like laka,  
hooked like a handle,  
So that the rope does not break,  
Hooks so you don't let go.

#### 3.2.4. Jalo Taserak (Scattered Nets)

Symbolizes the dividing line between good and bad. If the difference between good and bad had been known, they would have survived in social life and would not have strayed into unlawful acts.

Seeing its form and use, traditional experts and carving artists associate Jalo Taserak (Scattered Nets) with the notion of 'confinement' of humans who have been convicted of guilt. The white body tabuang law (wasted body breaking law). It is the chief who makes the final decision. So there is a relationship between the decorative motifs of this carving and *kepenghuluan*, that is, a relationship that gives meaning in the form of symbols, the symbol of the word ending to the *penghulu*. That is why the decorative carving motifs that fall into this group often appear in the field of galeung raban (cover under the house).

*Jalo taserak di nan dangka  
Ikan lari ka nan dalam  
Alek bak kato urang sipangka  
Intan talatak di nan kalam*

*Alek bapanggia mangko tibo  
Buruak nan datang bahambauan  
Barek ringan saiyo satido  
Musuah nan indak ba imbauan*

The scattered nets symbolize Datuk Parpatih Nan Sabatang's government system in the process of trying someone who violates the law by collecting data and then sorting it out until it is finally known who is actually guilty.

### 3.2.5. Lapih Jarami (Plaited Straw)

Lapih jarami is braided rice stalks that have been cut to form a strong bond. This motif is almost the same as the lapih ampek motif.

*Bilalang dapek dek manuui  
Lapih balapiah batang padi  
Tapijak dek tapak manuju lampok  
Bakeh lalu tampek bapijak  
Tanah lambok, bungin kok rawang  
Nak samat padi ka lampok  
Elok nampak dek mato  
Indah nan lalu kahati  
Timbua kalukih papan tuai  
Manjala katumbuang sitinjau lauik  
Dek arih tukang nan utuih  
Lah jadi ukia sampai kini*

This motif symbolizes a sense of brotherhood, unity and is not arrogant, can place oneself anywhere and is liked by many people. The adaptation of life to the environment is expressed in the following sayings: *Di mana bumi dipijak, di situlah langit dijunjung.* (Where the earth is stepped on, there the sky is upheld). This means that wherever we live, the rules of the local people are used.

### 3.2.6. Aka Cino (Chinese root)

Being tenacious and resilient in living life no matter how difficult it is, like ethnic Chinese, is a reflection of Minangkabau social cultural values contained in the carved motifs of aka cino (Chinese roots). Aka in the sense of plant roots or aka in the meaning of the mind can be seen in the same function, namely the process of moving from one point to another continuously. The thinking process of the Minangkabau people is to try to find new ideas and ideas for life, living in a sedentary nature or in a continuously flowing overseas.

*Karatau madang di hulu  
Babuah babungo balun  
Marantau bujang dahulu  
Di kampuang baguno balun*

### 3.2.7. Saik Galamai (Slice of lunkhead)

The motif of the saik galamai carving is an implication of the understanding of the Minangkabau people, especially in Nagari Sumpur, that the word ampek (four) usually appears in the form of short terms and expressions but has a deep meaning related to norms and rules, such as *kato nan ampek* (four words). The term *kato nan ampek*, for example, refers to rules and ethical values in the process of communication and interaction in society.

### 3.2.8. Ramo-ramo Si Kumbang Janti (Butterfly the beetle Janti)

Ramo-ramo is a butterfly, while the janti beetle is a small beetle that is shiny green and lives in trees. These two animals are beautiful in color and do no damage, either to their own life or to human life. The customary word is as follows:

*Ramo-ramo sikumbang janti,  
ampiang Katik endah pulang bakudo,  
patah tumbuhan ilang baganti,  
pusako tatap baitu juo*

### 3.2.9. Kalalawa Bagayuik (Hanging Bats)

The carving motif is taken from the name of an animal which in Indonesian means "hanging bat", this serves as an antidote to poison and poison as well as a magical accessory, but this only applies in the past, now it functions as a decoration. In the Minangkabau petiti proverb it is mentioned as beriku

*Ukia kalalawa nan bagayuik  
Siku basuduik kaki jo sayok  
Siang lalok malam bajago  
Lalok bagayuik jo kukunyo  
Latak di ateh papan singok*

Translation:

Carve hanging bats  
Angled elbows and wings  
Day sleep night wake up  
Sleep hanging by his nails  
It is located on the singok board

### 3.2.10. Siriah Gadang (Big Betel)

Siriah leaves are plants that live on vines and the leaves are used for traditional food as opening negotiations with other people. Usually, betel has the same function as smoking, so women eat betel.

The siriah gadang carving motif on traditional Minangkabau buildings has an important meaning in Minangkabau customs and

culture. The results of the study show that the siriah gadang carving motif on traditional building carvings is inspired by plants in the natural surroundings.

### 3.3 The Functions of Carving Symbols

In the book "Variety of Minangkabau Traditional Houses: Philosophy, Development and Use" by Ir Hasmurdi Hasan, it is mentioned about various carvings. Minangkabau traditional house buildings have bamego-mego carvings. Aside from being a decoration to add to the beauty, carvings also show the economic status of the owner who comes from the affluent class. However, it does not describe social dignity in the Minangkabau customary government strata.

The art of carving is always found in *Rumah Gadang* and even in every *Rumah Gadang*. Siat, Hasni, Rusmita and Riza Mutia. (1998/1999), explains that traditional Minangkabau carvings are divided into three types based on the inspiration for the formation of the carvings. The first is a carving inspired by the names of plants such as Aka Barayun, Aka Duo Gagang, Aka Taranang, Bungo Anau, Buah Anau, Bungo Taratai in Aie, Puluik-puluik Leaf, Bodi Jo Kipeh Cino Leaf, Kaluak Paku Kacang Balimbiang, Siriah Gadang and Siriah Naiak. Second, are carvings inspired by animal names, such as Mancotok Chicken in a Cage, Bada Mudiak, Gajah Badorong, Tiger in Parangkok, Itiak Pulang Patang, Kuciang lalok,

*Rumah Gadang* is a traditional Minangkabau house in which every corner of the walls and pillars are carved with decorative motifs. The carving of the *Rumah Gadang* is one of the identities of the Minangkabau people which must be learned by the people so as not to lose the meaning and identity of the culture itself. Apart from the function of the *Rumah Gadang* as a place for deliberation, the community must also

know the meaning and values contained in the carvings of the *Rumah Gadang*.

Minangkabau people do not know much about its aesthetic value, let alone the philosophical meaning contained therein. This is due to a lack of understanding of the aesthetic values and traditional meanings contained in the sculpture.

For this reason, it needs to be reviewed and explored again, so as not to lose the value and meaning of traditional carving in the midst of its supporting community. Writing is limited to the aesthetic aspects of traditional Minangkabau carving in the *Rumah Gadang*.

In relation to the traditional art itself which has certain meanings, in accordance with the teachings of Minangkabau natural customs. The aesthetics and meanings of these customs really need to be known both for the sculptor as well as for the connoisseurs and the general public, so that the sculptors can create new works without breaking away from the norms that apply in the traditional environment itself.

Attempts to find references to facilitate understanding of aesthetics and implied meanings in traditional cultural objects, in this case traditional Minangkabau carving, require a review of the past which can reveal the historical background and traditional culture. In order to be able to explain the aesthetic values and meanings of Minangkabau traditional carving found in their traditional houses. So in terms of art, there are no buildings that are exactly the same in Minangkabau villages, even though they look the same there are always different forms and variations. This means that each nagari feels that it has an autonomous right to regulate itself. The suitability of the Minangkabau people is prioritized for their nagari (land where they were born), especially for their "people" (saparuiik) not for their tribe.

## IV CONCLUSION

The philosophical decoration of Minangkabau carvings is not expressed in a realistic or naturalistic manner, but the forms are stylized in such a way that they become decorative motifs, sometimes difficult to recognize according to the name of the motif. This may have happened after the development

of Islam in Minangkabau. The art of carving in Minangkabau initially started with realistic patterns. We can still see ornate carvings on stones such as menhirs or tombstones found in several areas in the 50 Kota District which have snake and bird motifs with their symbolic meanings. Whereas in Minangkabau carving art

these realist motifs no longer exist because in general the Minangkabau people embrace Islam with their customary philosophy Adat Basandi Syarak, Syarak Basandi Kitabullah.

Symbolic Minangkabau carvings reflect the daily life of the Minangkabau people as outlined in a Minangkabau pituah with full meaning and conditions in a carving of *Rumah Gadang* or *Rajo Mulie*. These sayings have two interpretive meanings, namely denotative and connotative, so that symbolically the carvings that are made convey implied and implied messages for everyone who sees them, and make the

decorative Minangkabau carvings a means of educating and admonishing the Minangkabau people to stick to the rules Minangkabau customs.

The structure and composition of Minangkabau carvings have almost the same shape, namely the presence of fruit, leaves, flowers, stalks, sepih, and other additional ornaments. With a carved pattern that has many repetitions and always intersects with the hope that the human life cycle is sometimes above, sometimes below, and a symbol of Islam that repeats dhikr.

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