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Linguistic Sign on The Name of The Carvings of Rumah Gadang in Sungai Beringin Payakumbuh: Semiotic Analysis

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Abstract

The research discusses the linguistic sign on the name of the carvings of Rumah Gadang in Sungai Beringin Payakumbuh. The names of the carvings were found based on interviews and direct observations made with the owner of the Sanggar ukir in the village of Nunang Payakumbuh Barat. This research aims to find out the signifier and signified contained in the carvings of the name of the Rumah Gadang. In addition, this research also analyzed the meaning of the name carvings of the Rumah Gadang. The theory used in this research is semiotics, which refers to Chandler theory of linguistic signs. This research was conducted using qualitative descriptive research. The results of the research found that 26 carvings of the name Rumah Gadang Sungai Beringin came from natural patterns and were related to the natural philosophy espoused by the Minangkabau people. In conclusion, carvings are analyzed from signifier and signified, the denotation and connotation meaning and cultural meanings contained in the name of the carvings of the Rumah Gadang.

Keywords: Linguistic Sign, Signifier and Signified, Denotation and Connotation Meaning

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I INTRODUCTION

Linguistic signs are important because language is essentially a sign system and when someone speaks, people select and organize linguistic signs to express thoughts and feelings in the form of strings of linguistic sounds. To understand the nature of linguistic signs, the elements of linguistic signs include signs or symbols, ideas or concepts, and references.

According to Saussure linguistic sign is a relationship between things and a name but preferably in concept and sound mode. The signified is a concept while the sound mode is a signifier (Chandler 2007:14).

In semiotics, denotation and connotation are terms to describe the relationship between the signifier and the signified. An analytic distinction

is made between two types of signifiers, denotative signifiers and connotative signifiers. Denotation is described as the meaning of a sign that is definitional, literal, clear, or reasonable. Barthes makes the concept of static signifier and signified dynamic by developing them through connotation studies, namely how meaning can develop according to the cognitive activities of sign users. Seeing the sign as something structured, the process of meaning is in the form of a link between the signifier and the signified. This research focuses on the discussion of signs, namely signifier and signified on the name of the carvings of the *Rumah Gadang Sungai Beringin* in *Payakumbuh*.

The research discusses linguistic sign on the name of the carvings of *Rumah Gadang*. This research can provide benefits as a linguistic study and also as an additional reference in the field of semiotic analysis. The object of this research focuses more on the meaning of the names of the carvings found in *Rumah Gadang*. The problems

that arise today must be addressed and preserved so that the culture is maintained. The foundation of life *alam takambang jadi guru* educates people to appreciate nature properly. There are lessons to be learned from this universe. The message was conveyed well through the carvings in *Rumah Gadang*. There are still Minangkabau people today, especially the younger generation today, who see it only as carvings walls of *Rumah Gadang*. This happens because the culture has begun to be abandoned and does not understand the name and its meaning. This is the background for the author to examine the meaning of traditional Minangkabau carvings found on the walls of the *Rumah Gadang Sungai Beringin*. *Rumah Gadang* and traditional Minangkabau carvings are cultural products that symbolize the identity of a nation, so we as the next generation must maintain and preserve this culture.

II RESEARCH METHOD

2.1 Method of Collecting the Data

Based on Djajasudarma (2006: 10-11), the agreement in qualitative research methods is to emphasize quality, namely the natural characteristics of data related to descriptive and natural understanding itself. Qualitative method is a procedure or steps that produce descriptive data in the form of written and spoken data in the language community. Qualitative method involving spoken data in the language should collect information based on native speakers of the language under research.

2.2 Method of Analyzing the Data

In Djajasudarma (2006: 65), the data analysis method is a systematic way of working in language research by departing from the data collected descriptively based on the theory of a linguistic approach. The analytical method describes how the data is processed and classified based on the approach adopted.

From the data that has been obtained the author uses data analysis techniques according to Miles and Huberman (1992). According to Miles and Huberman (1992) activities in qualitative data analysis are carried out interactively and continue

until they are complete, so that the data becomes complete.

2.3 Technique of Collecting the Data

According to Sugiyono (2013: 225), in qualitative research data collection is carried out in natural setting or in natural conditions, primary data sources, and data collection was done by means of observation, interviews, and documentation. The interviews were not conducted in a strictly structured manner, only informal structured questions that lead to in-depth information about the meaning of the carving names. Interviews can be conducted at the time and environmental conditions that are considered most appropriate to obtain detailed data.

2.4 Technique of Analyzing the Data

In this research used data analysis techniques by grouping each data taken from documentation and interview techniques in the form of sound recordings. The results of the documentation, the research used as material in data analysis on the carving of the *Rumah Gadang*. To understand the source of the data from the recorded data, the research wrote and

changed the Minangkabau language into Indonesian.

This technique aims for research to understand the meaning found in the carvings of the *Rumah Gadang*. Furthermore, the researchers

analyzed the data obtained from the sources. So this research was carried out through three stages, namely data recording, written data and presentation of data analysis presented in tabular form.

III RESULTS AND DISCUSSION

3.1 Linguistic sign and naming of the carvings of the *Rumah Gadang*.

According to Saussure (1974) that linguistic signs are bilateral and each linguistic sign has two inseparable aspects, namely signifier of sound sequences at the expression level and conceptual signified at the meaning level. The relationship between the concept of a series of sounds and linguistic signs is said to be arbitrary, only predetermined by convention.

The naming of the carving is adjusted to the shape of the pattern. These names are like: 'Saluak laka, Paruah Anggang, Limpapeh, Sikumbang Manih, Itiak Pulang Patang, Lapiah Batang Jerami, Ula Gerang, Tatandu Manyosok Bungo, Lumuik Anyuik, Buah Palo Patah, Bungo Panca Matohari Jo Rantak Malam, Aka Tangan Duo Ganggang, Jalo Taserak, Kuciang Lalok, Pisang Tasikek, Labah Mangirok, Aka Cino, Sikumbang Manih, Aka Barayun, Ramo-ramo Inggok di Ujuang Kayu, Kaluak Paku Kacang Balimbiang, Bungo Duo Tangkai Jo Buah Pinang, Ayam Mancotok Dalam Talam, Tupai Managun, Tirai Rang Ampek Angkek, Siku-Siku jo Bungo Lado'.

3.2 Signified and signifier on the meaning of the carvings of *Rumah Gadang*.

Based on the sign from Barthes which links the elements in the form of a sign, a signifier and a signified to build a meaning conveyed in the carving. Here are twenty-six carvings that will be analyzed by the signifier and signified with their cultural meanings, as follows:

The first carving in form 1 is *saluak laka*. The signified of *saluak laka* is braided sticks or rattan. The cultural meaning of the name of the *saluak laka* carving depicts a close relationship between one another so as to create a unified and strong unity in pursuit of goals. That's why it's called *saluak laka*. The *saluak laka* motif are taken from the technique of strengthening each other's *saluak laka* which makes the shape unique and strong because the parts strengthen each other

so that they produce a beautiful shape. The shape of the carving *saluak laka* is combined with twisting roots.

Carving form 2 is *paruah anggang* is symbolizes King Adityawarman. The cultural meaning of the name of the *paruah anggang* is the attitude of a wise leader. The *paruah anggang* motif is shaped like a crooked hornbill beak, which is carved into the end of the wood.

Carving form 3 is *limpapeh*. The signified of *limpapeh* is an animal similar to a butterfly but larger in size. The cultural meaning of the name of the *limpapeh* carving describes Minang women who live in a *Rumah Gadang*, a woman who is carved or raised in her village. Because in the matrilineal system, it is women or mothers who bequeath a tribe to their offspring in the future. The *limpapeh* motif of its shape in the creation of this work is the subject of clothes *kuruang basiba*, namely Minangkabau women's highlight *siba* and *kikik* on the side of the clothes. The shape of the *limpapeh* wings found on the shirt and the full *limpapeh* shape that flies makes the *basiba* space shirt even more attractive.

Carving form 4 is *sikambang manih*. The signified of *sikambang manih* is the flower that is blooming in the shape of a trumpet. The cultural meaning of the name *sikambang manih* carving illustrates the joy of the Minangkabau people in welcoming guests. Then this carving motif is usually found in an easily visible part of the *Rumah Gadang*. The *sikambang manih* motif is described from his name, a sweet flower, which is a blooming flower, the shape is very beautiful. A common form of the *sikambang manih* pattern is a curved stem with flowers at the end, the flowers in this pattern are more numerous and blooming more than other patterns.

Carving form 5 is *itiak pulang patang*. The signified of *itiak pulang patang* is ducks that when it is evening he will return to his cage and walk hand in hand following his mother. The cultural meaning of the return of carving *itiak*

pulang patang is togetherness in the life of the Minangkabau community. The *itiak pulang patang* motif is a stylized image of ducks lining up to go home. The main shape is like a long oblique circle, with the top facing forward and the bottom slightly pointed back, like the tail of a running duck.

Carving form 6 is *lapiah batang jerami*. The signified of *lapiah batang jerami* is straw braid. The cultural meaning of the return of carving *lapiah batang jerami* is artists with agile nature and movements did not escape the observation of the Minangkabau community which led to the introduction of the characteristics of one's expertise. The *lapiah batang jerami* motif has a twisted shape that has a flower shape carving in a circle. Each turn of the shape has an carvings. This carving is suitable as a side carving.

Carving form 7 is *ula gerang*. The signified of *ula gerang* is visually it does not depict like a snake, only the contortions and curves are like snakes, but the contents are still in the form of plants. The cultural meaning of the return of carving *ula gerang* is a symbol of *paga diri*, which means always taking care of oneself or protecting oneself from outside influences. This motif is still used in the oversized clothes of *Bundo Kandung*.

Carving form 8 is *tatandu manyosok bungo*. The signified of *tatandu manyosok bungo* is a flower caterpillar that likes to suck flower nectar. The cultural meaning of the return of carving *tatandu manyosok bungo* is symbol of fertility and ideals. Prosperity and beauty in the life of the Minangkabau people. The *tatandu manyosok bungo* motif shows leaf caterpillars walking hand in hand so that it looks nice and neat. The motif looks like sucking flower nectar.

Carving form 9 is *lumuik hanyuik*. The signified of *lumuik hanyuik* is moss is a plant that lives in moist areas such as water. And roots need support so they can hang or swing. The cultural meaning of the return of carving *lumuik hanyuik* is that the drift moss explains the phenomenon of wandering in Minangkabau customs.

Minangkabau people easily adapt to their place of residence overseas and the swinging roots symbolize the balance of life. This means reason and mind that must be balanced and stable. The *lumuik hanyuik* motif has a flexible curve, with the stems close together and a moss image on one

side. The shape of moss with typical Minangkabau curves.

Carving form 10 is *buah palo patah*. The signified of *buah palo patah* is if the nutmeg is cut in half, it will be shaped like a heart. This means that if the nutmeg is broken or halved, you will see what resembles a beautiful decoration. The cultural meaning of the return of carving *buah palo patah* is the benefit of splitting two nutmeg, referring to the symbolic value of education, the desire to share in the joy. Beauty and happiness are not limited to belonging to a small group of people, let alone not allowed to be kept in closed circles. The *buah palo patah* motif has a shape like a fruit that is broken in half, very simple carving in the form of a semi-circle that is arranged repeatedly.

Carving form 11 is *bungo panca matohari jo rantak malam*. The signified of *bungo panca matohari jo rantak malam* is five sunflowers with messy night. The cultural meaning of the return of carving *bungo panca matohari jo rantak malam* is this flower is often found in places where outsiders can easily see it. The carvings show that the Minangkabau people love beauty in all its forms and want to put it where it is easy to see so that others can feel the beauty of it all. The *bungo panca matohari jo rantak malam* motif has a shape in the middle of this carving there is a flower shape sun. where at night he does not get sunlight so he looks down.

Carving form 12 is *aka tengah duo gagang*. The signified of *aka tengah duo gagang* is roots one and a half peduncles, indicating the nature of the roots. The cultural meaning of the return of carving *aka tengah duo gagang* is the process of spreading and regenerating the Minangkabau community which will continue to develop from time to time but its origins will always be remembered. The *aka tengah duo gagang* motif has the shape of a handle and the basic pattern of a niche is added with several other carvings such as flowers or leaves. Whose roots twist.

Carving form 13 is *jalo taserak*. The signified of *jalo taserak* is scattered nets. The cultural meaning of the return of carving *jalo taserak* is the symbol of the government system of *Datuak Parpatiah Nan Sabatang* (the legendary figure of the composer of Minangkabau customs) who makes decisions by gathering information from the local community and then selecting it so

that in the end who is guilty is judged to have violated the law. The *jalo taserak* motif is shaped like a braid that forms a strong bond at the end of the braid there is a flower carving.

Carving form 14 is *kuciang lalok*. The signified of *kuciang lalok* is sleeping cat. The cultural meaning of the return of carving *kuciang lalok* is a symbol of lazy life. Bad traits that must be discarded because they can harm and hurt themselves and others. The *kuciang lalok* motif is the main form of two circles curled up like a sleeping cat, complemented by several other sculptural motifs such as *gelamai* pieces and leaf motifs.

Carving form 15 is *pisang sasikek*. The signified of *pisang sasikek* is banana bunches or banana combs are very striking because of their curved and neatly arranged shape. The cultural meaning of the return of carving *pisang sasikek* is symbols of welcoming guests and actions or work that are not done seriously will have no results and benefits. The *pisang sasikek* motif is a reference to physical characteristics because the shape of a bunch of bananas is very obvious because it is curved and neatly arranged. Inside the carving there are handles, leaves, and flowers.

Carving form 16 is *labah mangirok*. The signified of *labah mangirok* is bees are animals that like to perch somewhere. The cultural meaning of the return of carving *labah mangirok* is social system and social relations. The bottom line is the barrier between good and bad. When you know good and bad things, you will be safe in social life and avoid behavior that violates the law. The *labah mangirok* motif is in the form of Chinese roots or ferns. Both are in opposite directions. The waves of stripes are, as usual, filled with peduncles, flakes, leaves and flowers. Another specification is that the recesses in each circle almost fill the space to the center of the circle.

Carving form 17 is *aka cino sagagang*. The signified of *aka cino sagagang* is chinese root was chosen because its root system consists of only one algae. The cultural meaning of the return of carving *aka cino sagagang* is a symbol of dynamic life that is persistent to meet the needs of life because Minangkabau people like to wander, it takes vision to achieve and a mind to use to fight for the goal of survival. The *aka cino sagagang* motif is a series of winding roots combined with several other carvings such as flowers and leaves.

The main form of the motif is a twisting chinese root.

Carving form 18 is *aka barayun*. The signified of *aka barayun* is these roots need support so they can hang or swing like tree trunks. The cultural meaning of the return of carving *aka barayun* is a symbol of the balance of life. This means reason and mind that must be balanced and stable. The *aka barayun* motif is a series of swaying roots combined with several other carvings such as meandering flowers and leaves.

Carving form 19 is *ramo-ramo inggok di ujuang kayu*. The signified of *ramo-ramo inggok di ujuang kayu* is the butterfly perched on the end of the wood. The cultural meaning of the return of carving *ramo-ramo inggok di ujuang kayu* is About the Minangkabau cultural heritage that has not changed from the past until now, even though they have inherited the legacy of hereditary traditions. The *ramo-ramo inggok di ujuang kayu* motif on the wooden end. The shape is continuous, there are flowers that bloom between the links, some are from root to root. When viewed from the cross, at the edges there are young shoots that grow to form large arches.

Carving form 20 is *kaluak paku kacang balimbiang*. The signified of *kaluak paku kacang balimbiang* is ferns have very unique physical characteristics compared to other plants, namely their wavy shape and small leaves. The cultural meaning of the return of carving *kaluak paku* is implies the responsibility of a Minangkabau man who has two functions, namely being the father of his children and the *mamak* of his nephew in the Minangkabau tribe. The *kaluak paku kacang balimbiang* motif is the shape inspired by ferns or ferns, ferns niches are part of a young fern plant whose ends are tightly coiled.

Carving form 21 is *bungo duo tangkai jo buah pinang*. The signified of *bungo duo tangkai jo buah pinang* is the cultural meaning is it symbolizes the philosophical value that adds to the two God's creations in pairs, always in tandem and in line. The *bungo duo tangkai jo buah pinang* motif has the shape of two lower body leaves and a *puluik-puluik* leaf at the end has betel nut splits.

Carving form 22 is *ayam mancotok dalam talam*. The signified of *ayam mancotok dalam talam* is chicken pecking in a tray. The cultural meaning of the return of carving *ayam mancotok dalam talam* is a symbol of bad or bad nature, only taking advantage of or eating what is already there

and not wanting to try anymore. The *ayam mancotok dalam talam* motif on the tray symbolizes like a chicken's comb and a chicken developing wings that cross each other with leaf and flower motifs.

Carving form 23 is *tupai managun*. The signified of *tupai managun* is squirrels ponder, because squirrels are lively animals. The cultural meaning of the return of carving *tupai managun* is for traditional experts and artists starting from the characteristics, forms and movements. His agile nature and movements did not escape the attention of the Minangkabau community, thus triggering the introduction of the characteristics of a person's expertise. The *tupai managun* motif symbolizes a squirrel who is pausing for a moment as seen from one of the carvings. The shape of the carving is in the form of curved lines with leaf and flower motifs.

Carving form 24 is *tirai rang ampek angkek*. The signified of *tirai rang ampek angkek* is curtains are decorations made of cloth that are placed on walls, doors and other places to add to the beautiful and lively atmosphere of the *ampek angkek* Agam of Biaro Balai Gurah. The cultural meaning of the return of carving *tirai rang ampek angkek* is symbol of luxury in Minangkabau traditional ceremonies and describes a beauty. The *tirai rang ampek angkek* motif is a wavy curtain-style image. The crooked shape twists the roots with the leaves.

Carving form 25 is *siku-siku jo bungo lado*. The signified of *siku-siku jo bungo lado* is four elbow with flower chili. The cultural meaning of the return of carving *siku-siku bungo lado* is comply with customary and religious rules. This means that customs and religion always provide rules that must be obeyed by the community. The *siku-siku bungo lado* motif is similar to the *gelamai* cut. The motif is a parallelogram shape with flowers in it. Flowers trapped in squares decorate the carving shape.

3.3 Denotation and connotation meaning of the carvings *Rumah Gadang*.

Denotation meaning from *Saluak laka* is a pot base made of woven coconut sticks. Connotation meaning from *Saluak laka* is the base or pot holder is to prevent it from rolling over and from hitting other objects.

Traditional words:

"..*Nan basaluak nan bak laka, Nan bakaik nan bak gagang, Supayo tali nak jan putuih, Kaik bakaik nak jan ungkai..*"

"Those that are tightly woven like *laka*, that hook like a handle, so that the rope doesn't break, a hook that hooks so that it doesn't fall off".

Denotation meaning from *Paruah anggag* is algae beak. Connotation meaning from *Paruah anggag* is symbolizes King Adityawarman a wise leader.

Traditional words:

"..*Paruah anggag kaluak bakaluak, Mangkuto di ateh ranggah, Suntiangan buruang di rimbo, Runciang seragam pisau lariak..*"

"*Anggag* bird's beak is circular, *Mangkuto* (a young man's title) on a stick, edits a bird in the jungle, one kind of sharp knife".

Denotation meaning from *Limpapeh* is a kind of beautiful butterfly. Connotation meaning from *Limpapeh* is a woman or girl who inhabits a *Rumah Gadang*.

Traditional words:

"..*limpapeh rumah nan gadang, sumarak anjuang dalam nagari..*"

"*limpapeh* big house, lively pavilion in the country".

Denotation meaning from *Sikambang manih* is a sweet flower that is in bloom. Connotation meaning from *Sikambang manih* is a person who is polite, friendly, and likes to receive guests. Every guest and person who comes is greeted with pleasure accompanied by a sense of family.

Traditional words:

"..*Sikambang manih bungo nan mulia, timbalan bungo sari manjari, dicaliah gunung maha biru, batangkai babuah labek..*"

"Sweet flowers are clear, weigh the stamens of *Manjari*, you see the mountains are very blue, the stems bear fruit".

Denotation meaning from *Itiak pulang patang* is ducks are animals that when it is evening they will return to their cages. Connotation meaning from *Itiak pulang patang* is usually live in groups and are very strong in togetherness.

Traditional words:

"..*bak itiak pulang patang, bak barabah pulang mandi..*"

"Like a duck coming home in the afternoon, like a *barabah* bird coming home from a bath".

Denotation meaning from *Lapiah batang jerami* is woven straw is a braid of rice stalks that have been cut, thus forming a strong bond. Connotation meaning from *Lapiah batang jerami* is there is a sense of brotherhood, unity and not pride. Can be placed anywhere and liked by many people.

Traditional words:

"..*Bilalang dapek dek manuai, lapiah balapiah batang padi, tapijak dek tapak manuju lampok, bakeh lalu tampek bapajak..*"

"Grasshoppers are obtained from harvesting, intertwined with rice stalks, trampled on the palms towards the bed, used to pass the foothold".

Denotation meaning from *Tatandu manyosok bungo* is leaf caterpillars that go hand in hand so that it looks a beautiful and neat shape. Connotation meaning from *Tatandu manyosok bungo* is rejoice at the suffering of others.

Traditional words:

"..*tatandu samo manyasok, bungo satangkai kambang nyarak, dibuek ukia langko-langko, susun barangkai, ukia sabalik nan tampak nyato..*"

"The caterpillar breathes the same, the one-stem flower blooms brighter, complete carvings are made, arranged in series, carvings that look real".

Denotation meaning from *Lumuik hanyuik* is drift moss. Connotation meaning from *Lumuik hanyuik* is people who can easily adapt wherever they are and those who don't have a fixed stand.

Traditional words:

"..*aka lapuak gagangnyo lapuak, hiduik nan indak mamilihan tampek, asa lai lambah inyo lah tumbuhan, dalam aia bagagang juo, aia hilia lumuik pun hilia..*"

"The roots are fragile and the stems are fragile, life does not choose a place, as long as there is a valley it grows, in water with stems, water flows from moss too".

Denotation meaning from *Buah palo patah* is two nutmeg in half. Connotation meaning from *Buah palo patah* is Beauty and pleasure are not limited in a closed circle and beauty cannot be enjoyed perfectly.

Traditional words:

"..*rancak raginyo buah palo, dikarek disusun nyato, elok tampaknya pandangan mato..*"

"Nice shape of nutmeg, cut in real arrangement, good for the eye".

Denotation meaning from *Bungo panca matohari jo rantak malam* is five sunflowers with messy night. Connotation meaning from *Bungo panca matohari jo rantak malam* is Minangkabau people like all forms of beauty.

Traditional words:

"..*bungo matohari kapunco ukia, rantak malam lingka ba lingka, gayo mantohari nan jadi risiah, corak bulan mencari aka..*"

"Sunflowers at the end of the carving, the night falls in circles, the sun is so rishi, the image of the moon looking for roots".

Denotation meaning from *Aka tangah duo gagang* is roots one and a half two handles. Connotation meaning from *Aka tangah duo gagang* is the nature of the roots is to persistently seek water and penetrate the hard soil for the sake of a tree.

Traditional words:

"..*sipasan baranak jantan, anaknyo baranak pulo, anak jadih induakpun jadih, anak manjadi induak pulo..*"

"The centipede gives birth to a male, the chicks give birth too, the child may be the parent, the child can be the parent too".

Denotation meaning from *Jalo taserak* is growing net. Connotation meaning from *Jalo taserak* is a symbol of togetherness without choosing and distinguishing people.

Traditional words:

"..*jalo taserak di nan dangka, ikan lari ka nan dalam, alek bak kato urang sipangka, intan talatak di nan kalam..*"

"The nets are scattered in the shallows, the fish run into the deep, the wedding feast is as the host says, diamonds lie in the dark".

Denotation meaning from *Kuciang lalok* is sleeping cat. Connotation meaning from *Kuciang lalok* is the symbol of lazy life, always wants to have fun without working.

Traditional words:

"..*pitaruah bunyikan juo, itu nan labiah rang pantangkan, ukia ragam kuciang lalok..*"

"The advice also sounds, that's what people are more abstinent from, carving a variety of sleeping cats".

Denotation meaning from *Pisang sasikek* is bunch of bananas. Connotation meaning from *Pisang sasikek* is curved and neatly arranged.

Traditional words:

"..*pisang sasikek masak mudo, latak di ateh dulang, panjang jo singkek paulehkan, pandai nan usah mangupalang..*"

"A bunch of red ripe bananas, put on a tray, long with a bunch of connectors, smart, you don't need to cross it".

Denotation meaning from *Labah mangirok* is bees think. Connotation meaning from *Labah mangirok* is animals that often perch somewhere.

Traditional words:

"..*labah manyasok ragam bungo, aka jua ka batang ukia, daun jo bungo maragami, manganduang aka duo parkaro..*"

"Bees suck a variety of flowers, roots are also carved into stems, leaves with flowers lay eggs, contain roots of two things".

Denotation meaning from *Aka cino sagagang* is chinese root one stalk. Connotation meaning from *Aka cino sagagang* is as a decoration for traditional clothes.

Traditional words:

"..*kiasan pilin aka cino, dalam batang rueh manyalo, disalo daun baaka pulo, ilia mudiak aka manyalo..*"

"Like the Chinese roots are twisted, in the trunk the internodes are lit, between the leaves take root too, then the grass roots light up".

Denotation meaning from *Aka barayun* is swinging roots. Connotation meaning from *Aka barayun* is these roots need support so they can hang or swing like tree trunks.

Traditional words:

"..*aka barayun namonyo ukia, ukia maliuak jo malambai, piuah bapilin lamah malayok, mahimbau marayu jauh, aka jo budi nan malayok..*"

"Roots swinging the name of the carving, carvings curled with waving, twisted weakly drifting, calling to seduce far away, roots with creeping mind".

Denotation meaning from *Ramo-ramo inggok di ujuang kayu* is the butterfly perched on the end of the wood. Connotation meaning from *Ramo-ramo inggok di ujuang kayu* is about the Minangkabau cultural heritage that has not changed from the past until now.

Traditional words:

"..*ramo-ramo inggok di ujuang, limpapeh rumah nan gadang, ancang-ancang di nagari, mainan rumah nan gadang..*"

"Butterflies perch on the edge, support for the gadang house, steps in the area, the toy of the *rumah gadang*".

Denotation meaning from *Kaluak paku kacang balimbiang* is ferns or ferns, *kaluak paku* or fern niches are part of the fern plant whose ends are tightly coiled. Connotation meaning from *Kaluak paku kacang balimbiang* is the responsibility of a man in Minangkabau.

Traditional words:

"..*anak dipangku kamanakan di bimbiang, urang kampuang dipatenggangkan, tenggang nagari jo adatnya, tenggang sarato jo adatnya..*"

"Children are carried by their nephews, they are guided, villagers are roasted, respect the area with its customs, respect it and its customs".

Denotation meaning from *Bungo duo tangkai jo buah pinang* is two-stemmed flowers with betel nuts. Connotation meaning from *Bungo duo tangkai jo buah pinang* is lifting two of God's creations that are paired, together and in line.

Traditional words:

"..*ukia tungga buah pinang, bapetak papan tampek diam, bungonyo duo tangkai sajo..*"

"Carving one betel nut, a silent board, only two flower stalks".

Denotation meaning from *Ayam mancotok dalam talam* is chicken pecking in a tray. Connotation meaning from *Ayam mancotok dalam talam* is bad or bad qualities, eat only what is already there.

Traditional words:

"..*ayam panaiak bundo kanduang, makan di ateh tapak tangan, kini di aliah kadulang talam, ciek dicotok ampek taserak..*"

"Chickens like to ride *bundo kanduang*, eat on the palm of the hand, now transfer to a tray, one peck four spills".

Denotation meaning from *Tupai managun* is squirrels are animals. Connotation meaning from *Tupai managun* is his agile nature and movements.

Traditional words:

"..*tupai managun namonyo ukia, ukia diradai nan di tapi, latak di ateh tampek nan tinggi, di ujuang paran nan di singkok..*"

"The squirrel was stunned by the name of the carving, the carving was carved from the edge, placed on a high place, at the end of the direction that was in the *singok*".

Denotation meaning from *Tirai rang ampek angkek* is curtains are decorations made of cloth that are affixed to walls, doors and other places. Connotation meaning from *Tirai rang ampek angkek* is describe a luxury and beauty.

Traditional words:

"..asa nan dari ampek angkek, agam biaro balai gurah, liuak bapilin aka jo daun, di dalam daun putiak manyumbua, alamaiknyo mudo mangucambah, barulah tuo mamakan ragam.."

"The one from Ampek Angkek, Agam Biaro Balai Gurah, twists the roots with leaves, inside the pistil leaves come out, the address is young to germinate, old acts eat variety".

Denotation meaning from *Siku-siku jo bungo lado* is four elbow with flower chilli.

Traditional words:

"..siku-siku basagi ampek, pucuk rabuang bari ujuangnyo, baitu siku pagaran rapek, nak jan ruyuang mamatah juo.."

"The corner of the square is square, the shoots of the bamboo shoots are tipped, so the elbows of the fence are tight, so that the *ruyung* won't break either".

IV CONCLUSION

From the analysis of the data that has been described, the linguistic sign on the name of the carving *Rumah Gadang Sungai Beringin Payakumbuh* described by the author in the previous chapter can be concluded as follows:

The carving of the *Rumah Gadang* is one of the few local cultural heritages that still exist today. The philosophical meaning contained in the carving still functions as a philosophy of life for the Minangkabau people, namely *Alam Takambang Jadi Guru* (Minangkabau must learn from nature in life). The form of carving was developed by taking inspiration from three things, namely names of plants, names of animals, and names of objects used in everyday life.

The data analyzed amounted to twenty-six carvings. The names of the carvings are as follows: '*Saluak laka, Paruah Anggang, Limpapeh, Sikumbang Manih, Itiak Pulang Patang, Lapiah Batang Jerami, Ula Gerang, Tatandu Manyosok Bungo, Lumuik Anyuik, Buah Palo Patah, bungo panca matohari jo rantak malam, Aka Tangan Duo Ganggang, Jalo Taserak, Kuciang Lalok, Pisang Tasikek, Labah Mangirok, Aka Cino, Sikumbang Manih, Aka Barayun, Ramo-ramo Inggok di Ujuang Kayu, Kaluak Paku Kacang Balimbiang, Bungo Duo Tangkai Jo Buah Pinang, Ayam Mancotok Dalam*

Talam, Tupai Managun, Tirai Rang Ampek Angkek, Siku-Siku jo Bungo Lado'.

The names of the engraved texts were analyzed with signifier and signified, denotation and connotation. The cultural meaning of the twenty-six names of the carvings *Rumah Gadang Sungai Beringin Payakumbuh*. All engraved names contain traditional, social and legal values. Each name and form of traditional Minangkabau carving is related to human life or social life and its meaning is related to the customs of the Minangkabau tribe.

Suggestions

Through this research, it is hoped that other researchers can study further about the linguistic sign on the name of the carving *Rumah Gadang* through a wider field of research, more samples and other linguistic perspectives. In addition, through a research of the names of the carvings of the *Rumah Gadang*, it is hoped that it can foster self-awareness, maintain the *Rumah Gadang* building itself, and protect Minangkabau culture.

Especially the younger generation of Minangkabau, by constantly studying and exploring all traditional Minangkabau cultures, always maintaining and preserving traditional culture that has been passed down from generation to generation.

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