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REPRESENTATION OF THE CULTURAL IDENTITY OF RUMAH GADANG KAJANG PADATI IN THE TRADITIONAL VILLAGE OF RIMBO TAROK USING A SEMIOTIC APPROACH

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Abstract

Abstract : West Sumatra, as a province in Indonesia, has a rich and unique cultural heritage that reflects ethnic and cultural diversity. In this context, Rumah Gadang Kajang Padati in the Rimbo Tarok Traditional Village is the focus of research that uses a semiotic approach to reveal in-depth representations of Minangkabau cultural identity. Through semiotic analysis methods, the typical architectural elements of Rumah Gadang, such as the domed roof, ornate carvings, and the use of certain colors, were identified as symbols that contain deep meaning. The results of this research reveal Rumah Gadang Kajang Padati not only as a physical structure, but also as a symbol of strong Minangkabau identity, reflecting values such as unity, kinship and cultural diversity which are an integral part of West Sumatran culture. This research provides in-depth insight into understanding the representation of cultural identity in traditional architecture of West Sumatra and the cultural values held firmly by its people.

Keywords: Cultural Identity, Semiotics, Rumah Gadang, Kajang Padati, Minangkabau

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INTRODUCTION

West Sumatra is a province located on the island of Sumatra, Indonesia. West Sumatra has a variety of interesting cultures and unique traditional heritage, as well as various customs. This province is known not only for its stunning natural beauty, West Sumatra holds an alluring cultural wealth, one of the very special and striking cultural relics is the Rumah Gadang. The traditional house of the Minangkabau tribe has been a symbol of identity and pride for the Minangkabau people for a long time. Rumah gadang is not only a residence, but also represents a rich and complex cultural heritage. It is important to preserve Rumah Gadang as one of Indonesia's cultural heritage, because the number of Rumah Gadang is getting smaller and smaller [1]

The city of Padang is located on the west coast of West Sumatra, and is one of the Minangkabau regional areas. As the largest old city on the west coast of Sumatra, Padang also acts as the capital of West Sumatra Province. From a cultural perspective, Padang is a separate cultural area, although its residents still have ties to *darek culture* [2]. The physical characteristics of Identity are marked in the structure of Rumah Gadang which is different from Minangkabau houses in the *darek area*. The people of Padang City have gadang houses which are usually called Rumah Kajang Padati because the shape of the roof is similar to the roof of a cart. This Rumah Gadang is not just a physical structure, but is a deep symbol in representing the very strong Minangkabau cultural identity.

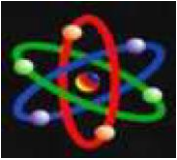
Behind the beauty of the traditional architecture of Rumah Gadang Kajang Padati, there are problematic problems that have not been fully revealed. Even though this house is one of the most striking cultural heritages in Padang City, a deeper understanding of the meaning and cultural values contained in the architectural structure and ornaments of Rumah Gadang is still incomplete. This creates space for further research that reveals how this house represents a rich and complex cultural identity.

Therefore, this research aims to answer these problematic problems using a semiotic approach. Through this approach, the architectural elements of Rumah Gadang Kajang Padati will be deconstructed in depth to reveal hidden meanings in the physical structure, ornate carvings, as well as the use of certain colors. It is hoped that the results of this research will provide deeper insight into the role of culture in the traditional architecture of West Sumatra as well as the values held firmly by its people. More than just a house, Rumah Gadang Kajang Padati is a living symbol of Minangkabau identity, and this research will help us understand it better. For this reason, this research contributes to a better understanding of the representation of cultural identity in the context of traditional architecture in West Sumatra.

RESEARCH METHODS

This research is research that uses qualitative methods with a semiotic approach. Qualitative research involves a number of data collections, namely conducting observations, interviews and documentation studies [3]. To obtain data





that is appropriate to the problem and research objectives, the semiotic method is used to reveal the meaning and symbiosis contained in Rumah Gadang Kajang Padati in the Rimbo Tarok Traditional Village, Padang City, West Sumatra. Semiotics aims to understand the meaning contained in a sign or interpret that meaning, so that we can find out how the sender of the message builds his communication [4].

Data collection was carried out in several stages, first conducting direct field observations. Observations were carried out to observe the appearance of the house and community activities at Rumah Gadang Kajang Padati by collecting visual data. Then the next stage was conducting in-depth interviews with the owners and residents of the Gadang Kajang Padati house in Rimbo Tarok. This interview aimed to gain a deeper understanding of the meaning and cultural values contained in the house. Owners and residents are key sources of information that can explain cultural symbiolism that may be difficult to see from architectural elements. Then the final stage was carrying out a literary study by collecting several written sources in the form of archives related to the Gadang Kajang Padati house and its spatial layout, books and related articles.

Data related to research was collected through visual data collection and interviews. The process of collecting visual data involved detailed photography and documentation of the architectural elements of Rumah Gadang, including the roof, walls, carved decorations and other ornaments. This visual data becomes the basis for semiotic analysis. In this research, Roland Barthes' semiotic

analysis research method is used which involves the three main elements he put forward, namely denotational meaning (actual meaning), connotation (reinterpretation of denotational meaning which has an intrinsic message). [5]

In this analysis, the research identifies and interprets the symbols contained in the architectural elements of Rumah Gadang. These symbols include shapes, carved motifs, and other decorative elements. The results of semiotic analysis are used to interpret the broader cultural meaning contained in Rumah Gadang Kajang Padati. This includes cultural meanings such as unity, kinship, cultural diversity, and social values that are reflected in architectural elements.

RESULTS AND DISCUSSION

The distribution of Rumah Gadang Kajang Padang in Padang City is numerous and can be found in several places, but some Rumah Gadang have architecture that is no longer suitable for habitation, due to the old age of the house and some of the supporting wood which is rotten, so that the owners of Rumah Gadang Kajang Padati usually makes new houses more modern than previous houses. So, Rumah Gadang Kajang Padati is only a historical moment in the life of a people.



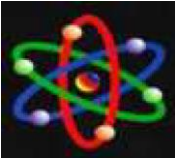


Figure 1: The old house of Gadang Kajang Padati Rimbo Tarok

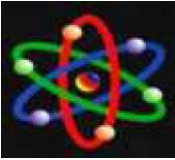
Rumah gadang is a traditional house of the Minangkabau tribe. Rumah Gadang Kajang Padati is a Rumah Gadang in Minangkabau which does not have a gabled roof. The architecture is different from the Rumah Gadang in general, the roof of the house is relatively sloping, not gnarled to resemble buffalo horns, but the roof of this house has a roof like a cart roof. Adopting the old cart roof shape, which is a traditional means of transportation, in the form of a cart pulled by a cow or buffalo which has a slightly pointed roof at the ends. Rumah Gadang Kajang Padati is a house on stilts with floors raised from the ground. umah Gadang Kajang Padati is said to be a combination of a Minangkabau traditional house and an Acehnese house. The houses are rectangular and rectangular in plan, parallel and transverse to the road. At the front of the house there are stairs connected to the terrace. This staircase is closed with a fan door at the front. This door has a roof that follows the direction of the roof of the main house. The lower part of the roof is given support pillars so that the roof does not collapse. The

support poles are also reinforced which are connected to the main house on the left and right sides. The presence of a roof, pillars and supports makes the staircase area like a transitional space before entering the house. Meanwhile, the number of spaces is usually odd, starting from three, five, and so on. Apart from that, the shape of the stairs is similar to the shape of the stairs in Gayo Aceh houses, including the shape of the carvings. The form and function of the ornaments and interior space arrangement in the Gadang Kajang Padati house have cultural values, aesthetics, requirements for meaning, and Minangkabau philosophy contained therein.

Acehnese influences on Rumah Gadang Kajang Padati include the veranda at the front, the shape of the stairs, and the carvings used are similar to traditional Acehnese houses. This influence emerged after the Kingdom of Aceh came into conflict with the Pagaruyung Kingdom. The Minang people in the west coast area controlled by Aceh are prohibited from building gadang houses resembling the gadang houses in darek . The Kajang Padati gadang house was built for nephews who were related to each other or nephews who were related or brought closer together [6]

Rumah Gadang Kajang Padati Rimbo Tarok, rebuilt as a replica house of Rumah Gadang Kajang Padati which was built in 2006 by the Padang City government, the architecture is taken from the physical form and function of Rumah Gadang Kajang Padang which is spread across the Padang city sub-district. This house was built as a form of maintaining cultural





heritage (objects) that have begun to fade over time.



Figure 2: Rumah Gadang Kajang Padati Rimbo Tarok

Rumah Gadang is a heritage designed by its predecessors according to the local geographical area. This Kajang Padati house does not have a gonjong, because the Padang City area is an overseas area. So that areas other than Tigo Luhak were given expansion on the condition that the roof did not have a gonjong because the predecessors only gave them territory. The architectural form of Rumah Gadang can also be seen from its type based on whether you are of noble descent or not. Kajang has many functions, including a place to welcome guests, a place to rest, a place to stay in touch, and a place to settle matters. Among the several rooms in the Kajang Padati house, there is something called a spen room or bachelor's room, this room is used for single children who come home late at night to rest and do not disturb other family members to rest. Padati kajang houses have several motifs, including itiak returning patang, a motif disguised as a duck with a repeating pattern in a row. The philosophy is

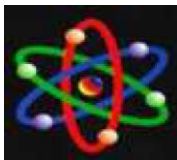
harmony and order, which is exemplified by ducks. Ducks always flock together when they go out to look for food or when they come home in the evening.

There are many types of motifs in the Kajang Padati Traditional House, these motifs aim to show the cultural diversity, culture and richness of the Minangkabau people. The carvings on the Rumah Gadang Kajang Padati building show influence from Aceh. [7]. The decoration or ornamental motifs on Rumah Gadang Kajang Padati consist of ten elements, each originating from the Minangkabau and Aceh regions. It was stated that the ornamental motifs on Rumah Gadang Kajang Padati are dominated by motifs originating from Aceh. These motifs include flora, fauna and geometric elements, and have aesthetic, symbolic and constructive functions [8].

The ornaments in Rumah Gadang Kajang Padati are only found in a few parts, found on ventilation, room doors, stair grilles, balustrade grilles, singok and lespang. So we can explore from Roland Barthes' semiotic perspective which has elements of denotation and connotation, where these elements are able to reveal the identity of Rumah Gadang Kajang Padati.

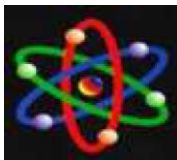
No.	Ornament Motif	Denotation (Literal Meaning)	Connotation (Symbolic Meaning)
1.	Tendrils	The form resembles flora, involving creeping or creeping plants, with leaves, branches and curves depicting	Fertility and growth. Its circular and spreading shape can represent the cycle of life and development.





	<p>natural growth, visual characteristics such as flexibility, curved lines and symmetry which create a beautiful aesthetic appearance.</p>	<p>Symbol of family and togetherness. Itiak returning to Patang can be interpreted as a symbol of returning to the family "nest". Creating a meaning of harmony and unity. Symbol of Prosperity, associated with luck and abundance in Minangkabau culture. A symbol of aesthetics and happiness because of the beautiful duck image and the expression of pleasure associated with going home.</p>	<p>and stems.</p>	<p>space of the gadang house. Symbolic meaning to convey certain messages such as love, luck or hope. A symbol of connection with tradition and cultural identity, flowers are considered an important part of the artistic expression and life of the Minangkabau people. The chain motif can be interpreted as a symbol of order and balance, besides that it has a symbolic meaning related to relationships between individuals and families. The net pattern can reflect solidarity and interdependence within the Minangkabau community or family. The Rante motif is also closely related to Minangkabau traditions and cultural identity as a manifestation of the social and cultural values of the Minangkabau people. The tulak angin motif can be interpreted as a symbol of movement and softness. The visual representation of the wind creates a dynamic and soft impression in the gadang house decoration.</p>
<p>2. Itiak Returns to Patang</p>	<p>The shape resembles fauna, which depicts an itiak (duck) returning home (flying or returning to its nest). Itiak is usually depicted with open wings and a beautiful posture</p>	<p>Natural Symbolism, leaves as a natural element are often interpreted as a symbol of life and growth. A symbol of balance and harmony, considering the role of leaves in maintaining ecosystem balance.</p>	<p>The Rante motif in the Rumah Gadang includes images or carvings of regular patterns of nets or rante. The physical appearance involves the depiction of ropes or nets that cross and form a certain pattern. Creates a distinctive geometric look.</p>	
<p>3. Puluik-Puluik leaves</p>	<p>Describes pictures or carvings of leaves with certain characteristics, such as certain shapes, veins or patterns on the leaves.</p>	<p>Symbol of Beauty and elegance. Flowers as an aesthetic element, provide a decorative touch and beautify the</p>	<p>5. Chain</p>	
<p>4. Flower pistil</p>	<p>The flower pistil motif in the Rumah Gadang includes images or carvings of flowers with detailed petals</p>		<p>6. Tulak Wind</p>	





the wind, such as curved lines or spiral patterns.	This motif can also be connected to the connection of Minangkabau culture to nature and ecosystems. Tulak angin reflects understanding and respect for natural elements.
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Table 1. Rumah Gadang Kijang Padati

CONCLUSION

The ornaments in Rumah Gadang Kijang Padati are only found in a few parts, found on ventilation, room doors, stair grilles, balustrade grilles, singok and lespang. So we can explore from Roland Barthes' semiotic perspective which has elements of denotation and connotation, where these elements are able to reveal the identity of Rumah Gadang Kijang Padati

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