

**SEMIOTIC ANALYSIS OF THE MANDAILING'S
TRADITIONAL HOUSE *BAGAS GODANG***

SKRIPSI

*Submitted in Partial Fulfillment of the requirement
For the Degree of Sarjana Pendidikan (S.Pd)
English Education program*

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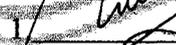
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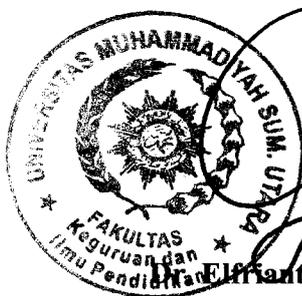
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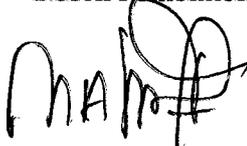
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27/02/2018	Chapter II The Writing System Formulation Objective of Study Chapter III	BP
01/03/2018	Discussion Chapter IV Tables Appendix? Rephrase.	BP
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ABSTRACT

Hasibuan, Ibnu Ajan. 1402050064 *Semiotic Analysis of Mandailing's Traditional House Bagas Godang*. Skripsi, English Education Program of the Faculty of the Teacher Training and Education, University of Muhammadiyah North Sumatera. Medan. 2018

The Objective of this research were to find out the kinds and the meaning of semiotic of Mandailing's Traditional House Bagas Godang in Panyabungan City especially Pidoli Dolok Village. This research used qualitative method in accordance with the theory of Charles Sanders Pierce and based on the semiotic fields especially Culture code such as architecture and ornamnet. The descriptive technique was carried out in analyzing data by Huberman and miles with the steps are reduction, display and verification data. The source of data was taken from the people who lives in Pidoli Dolok by Observation and interview. The finding of this research showed there are only six kids of semiotic in *Bagas Godang* are: Sinsign (1), Legisign (2), Icon (3), Index (1), Symbol (13), and decisgn (2) and the meaning of semiotic kind are conveying their hoping, advicing, rules/norm and govermet system with what have been presented in *Bagas Godang* (Symbol). It can be concluded that the following: there are three kind of semiotic from use of semiotic *Bagas Godang* as the sign: Representamen the meaning by human, object which present or is within "cognition" a person or group of people and interpretent of someone based on the object it sees fit with the fact. Based on the analysis there some meaning which as the rules of life for mandaling people, an unique architecture to replace the things in universe into sign.

Keywords : Semiotic analysis, Traditional House, Bagas Godang

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This research intended to fulfill one of requirements in accomplishing S-1 degree at English Department of Faculty Teacher Training and Education Muhammadiyah University of North Sumatera. Futhermore in finishing the research entile “*Semiotic Analysis of the Mandailing’s Traditional House Bagas Godang*”, the researcher faced a lot of difficulties and problems and without much help from the following people, it was impossible for his to finish it. The researcher also would like to thank to:

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The researcher realized that his study was still far from being perfect. So, the researcher expected suggestion and comments from all of readers or other researcher who want to learn about this study. May Allah SWT the most almighty always bless all of us

Medan, March 2018

The researcher

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CHAPTER I INTRODUCTION

A. The Background of The Study

There are so many Traditional House in Indonesia, one of them in North Sumatera Mandailing Natal regency is Traditional house Bagas Godang. Every Traditional House exactly has a hidden meaning in it. By using study of semiotic or study of sign, we will know philosophy contained there. Because the meaning is a symbol or distinctive mark of the Mandailing Culture. According to (Chaer, 2012:37) semiotic distinguished of some types, they are sign, symbol, signal, symptom, gesture, code, index, and icon. Mandailing people or teenagers only consider the building of Traditional House *Bagas Godang* as the Old Buildings so there are some Traditional House is not taken care of and maintained.

If Mandailing people can be able to preserve and make it as one of a tourist destination can increase the income of society in the aspect holiday. It is appropriate for them to maintain and preserve the culture identity of the Mandailing people. The traditional house of Mandailing society was known as *bagas godang* before has its own rules in the society life. The concept of architecture and ornament Bagas Godang is also widely used in Local Government buildings such as the District head office, Village head office, etc but they have a difference between both of them. The people know what the function and meaning of why the concept is used. In the past many houses were built by residents based on the concept of traditional house but we see in the society now many house buildings have a modern-style architecture. The

youth and local government especially have cultural heritage of Mandailing should maintain and preserve the culture. For that, youth or peoples must understand the purpose and function of their culture both in terms of language and the existing relics. So in this study, the writer hope that this research has a contribution for the community especially Mandailing Ethnic in interpreting a culture that is contained with scientific and cultural approach clearly.

Mandailing ethnic which has its own culture or custom becomes a special thing to be made by the writer as a study in semiotics as one of linguistic studies. So the writer can know the meaning of what is contained in the traditional house Mandailing *Bagas Godang*.

Therefore, so many the language that we know based on how the delivery in a region. So the delivery of the language ranging from the oral form, in writing form, or in a symbol form, is a form of culture that is owned by individuals or community in a region. Which one has a distinctive architecture and ornament. It shaped rectangles and has one complex including *bagas godang, sopo godang, sopo jago and sopo eme*. It all has its own meaning in that.

The Traditional houses that have the uniqueness described above certainly have a meaning that requires an assessment so that we know what the meaning contained therein and any “sign” that shows the culture is a form of language of the community Mandailing or an identity of Mandailing ethnic. *Bagas Godang* have ornaments form that created by drawing, engrave, paint, or architecture. Exactly we can explore and study through the sign that is a

semiotic scope “the study sign”, there is considerable variation among leading semioticians involves. Semiotic or science about sign of system Segers (2000:4).

As explanation before, that language also includes the symbol of meaningful signs in the language of morphemes, words, phrases, clauses, sentences, and discourses. So the study of semiotic produced the language unit. The signs are signals, gestures, symptoms, codes, indexes, and icons (Abdul chaer 2012: 40).

Since the object is one of the types of semiotic. Thus semiotic analysis should be relevant to the object as the subject matter. In Sobur (2009:16) said that signs is the basic of all communication. . The researcher interested to do research and investigating through semiotic study to find out the reasons and meaning of the mandailing tribe creates the building. Thus academically, the strong reason for the researcher to choose this kind of study is motivated by knowing much more the science of semiotic in the field of linguistics.

So the understanding of the semiotic associated with a culture that contains a variety of meanings in that we can know and the study of culture becomes the center of attention for the community to understand that what the meaning is contained in the culture. In this case, the society as a functionary should remain carry on a tradition was handed down and respect the values culture for a moment regenerate on a community is still enjoy and be grateful for the work of human before as a sense of love in the country.

B. The Identification of The Problem

This study was identified as having relations to :

1. The kinds of semiotic in the culture of Mandailing especially the Traditional House *Bagas Godang*.
2. The Meaning of Semiotics in The Traditional House Mandailing *Bagas Godang* and its relationship between the house with the Culture of Mandailing Society.

C. The Scope and Limitation

The Scope of this research is about semiotical analysis on *Bagas Godang* and the Limitation of this research in accordance with the theory of Charles Sanders pierce and based on the semiotics fields Especially “Culture code” like architecture and ornament”.

D. The Formulation of The Problem

In Mandailing culture, there are many *Bagas Godang* as an important part of Mandailing culture. Based on the Background of the study, the writer make the problem of this study are as the following :

1. What kinds of semiotic of the Mandailing’s Tradisional House *Bagas Godan* Pierce’s concept?
2. What are the semiotical meaning of the Mandailing’s Traditional House *Bagas Godang*?

E. The Objective of the Study

Based on the Problem above, the objectives of the study are :

1. To investigate the kinds of semiotic of the Mandailing’s Tradisional House *Bagas Godang*.

2. To describe the semiotical meaning mandailing's traditional house of *Bagas Godang*

F. The Significance of the Study

This study was interested and challenging to discuss the semiotics of *Bagas Godang*, because in Modern era so many young generation is begin to forget their culture or where they came from. The finding of this study are expected to be relevant and useful in some theoretically and practically:

a. Theoritically

It can be useful to the Readers, especially students of English Department to explore their knowledge about semiotics and to get attention for their environment or culture around. This study can acquire an advantage for those who are interested in conducting the similar study to explore the Semiotic theory. And it can be useful for young generation, who wants to know about the meaning of symbolize in The Traditional House Mandailing *Bagas Godang*.

b. Practically

1. The researcher was able to find semiotics in traditional House mandailing *Bagas Godang*.
2. The researcher who interested in doing further researcher related to this research.

CHAPTER II

THE REVIEW OF RELATED LITERATURE

A. Theoretical Framework

In a research, theories are needed to explain some concepts in the research concern. The concept which is used must be clarified in order to have the same perspective of implementation in the field. The theoretical explanation on the concept that are used in this research will be presented. In other word, the following is considered important to be discussed for clarifying the concept used or being discussed, so that reader will get point clearly.

1. Semiotics

Semiotics is a branch of linguistics. Semiotics is the study of the signs that exist in human life (Abdul Chaer 2012: 39). In semiotics or semiology (which in America is affirmed by Charles Sanders Peirce and in Europe by Ferdinand De Saussure) there are different types of signs, such as Sign, Symbol, Signal, Symptom, gesture (Body language), Code, index and icon. Broadly semiotics are classified into three basic concept, they are :

a. Semiotic Pragmatic

Semiotic Pragmatic describes the origin of signs, the usefulness of signs by which they apply them, and the effects of signs for interpreting, within the limits of subject behavior.

b. Semiotic Syntactic

Semiotic Syntactic describes a combination of signs regardless of its 'meaning' or its relation to the behavior of the subject. Semiotics this syntax ignores the effect it has on the subject of the interpretation.

c. Semiotic Semantic

Semiotic Semantic describes the meaning of a sign in accordance with the 'meaning' is conveyed.

According to Sobur (2009: 15) Semiotik is a science or method of analysis to examine the sign. Signs are the tools that we use in trying to find a way in this world, in the midst of humans and with humans.

Semiotics, or in Barthes's terms, semiology, basically wants to learn how humanity defines things. Meaning in this case can not be mixed by communicating. Meaning means that objects not only carry the information, in this case the objects are about to communicate, but also constitute a structured system of signs (Barthes 1988: 179; Kurniawan, 2001: 53). Semiotic is the science of sign; The term is came from the Greek *semion* its meaning "Signs". Signs are everywhere: words are a sign, gestures, traffic lights, flags, etc. The structure of a literary work, a film structure, a building, or a bird sound can be regarded as a sign. Everything becomes a sign. The American philosopher Charles Sanders Peirce said that we can only think by means of sign. It's certainly unmarked, we can not communicate (Van Zoest :1991). It should be clearly understood, finally, that it is not signs that are actually being classified, but more precisely, aspects of signs; in other words, a given sign may- and more often than not does-exhibit more than one aspect, so that one must recognize differences in gradation. But it is equally important to grasp that the hierarchic principle is inherent in the architecture of any species of sign (Eco 1972:201).

The Semiotic related to the system and code to have symbol to each other. When the system and code related to literary work, so have process to communication between reader to literary work and writer. In this process, Roland Barthes make five cods and system level of meaning. For code, they are hermencutic, proairetic, semic, symbolic, and culture. And the system, Barthes make level of system, they are denotative and connotative.

The phenomenon that distinguishes life form inanimate objects is semiosis. This can be difined simply as the instinctive capacity of all living organisms to produce and understand *signs*. A sign is any physical *form* that has been imagined or made externally (through some physical medium) to stand for an object, event, feeling, etc (Sebeok 1999:1).

2. The Semiotics Theories

In the linguistic and communications studies, surely it is certain that these two famous figures, Ferdinand De Saussure (1857-1913), are alinguist came from Switzerland and Charles Sanders Pierce (1839-1914) and the American Philosopher and they are called *the father of modern semiotics*.

a. Ferdinand De Saussure

Saussure developed the foundations of general linguistic theory. He argues that the theory of linguistic signs needs to find its place in a more general theory, and for this he proposes the name is *Semiology*(Panuti 1991:2)

In the theory of saussure is the principle said that the language is a sign system, and each sign is composed of two parts, namely signifier and signified. According to saussure, the language is a sign system. Voice,

whether human voice, animal, or sound, can only be said as a language when the sound or sound expresses, states, or conveys ideas, certain notions. To that end, the voices must be part of a convention system, a system of agreements and part of a sign system.

Every sign of language, according to Saussure, basically combine a concept and a sound image, rather than declaring something by name. The sound emerging from a spoken word is a marker, the concept is signified. These two elements can not be separated at all. Separation will only destroy the word. Take a course, for example, a word of any kind, then the word must show not only a different concept of "*distinct concept*", but also a different sound "*distinct sound*" (Sobur :2006).

b. Charles Sanders Pierce

Unlike Saussure's "freeze" marks within the framework of synchronization, Pierce saw the Sign in the chain of growing signs. Therefore, some observers put Pierce as part of Pragmatism. Pragmatism is a term attributed to Pierce in Semiotics. Pragmatism as an theory emphasizes about things that can be caught and may be based on the subject's experience. The rationale is spelled out in the form of "Triadic" like each of phenomenologically includes, 1) how something is implicated without having to refer to something else (*qualisigns, firstness, in-itselfness*), 2) how the relation of that phenomenon with outside of itself is present in space and time (*Sinsgins, Secondness / over-againstness*), and 3) how they are mediated, represented, communicated, and "marked" (*legisigns, thirdness / in-betweenness*). These three categories show that reality is present in three

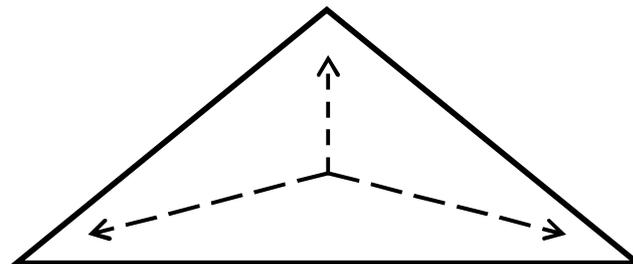
possibilities. From there it generates three trichotomies: the first trichotomy is **Representamen**: *qualisign, sinsign, and legisign*, the second trichotomy is **Object**: *iconic, index, symbol*, third trichotomy is **Interpretent**: *rheme, dicent, argument*(Christomy 2004:122).

In other words, a sign always has three interrelated dimensions: they are the representation (**R**) something (*perceptible*), Object (**O**) something (*referencial*), and Interpretent (**I**) something that can be interpretation (*interpretable*). This process is called *semiosis*.

Picture 2.1

Three Signs Dimension

Object (O)



Representement (R)

Interpretent (I)

Pierce called his analysis with semiotics system model and the term has become the dominant term used for the science of signs, but both of focus on the sign. Semiotics is study of signs, the function of sign and the production of meaning (Tinarbuko, 2008:12). Refer to the theory of pierce (Noth, 1995 : 45), based on its object, Pierce divides the signs in the image and can be seen from the types of signs that are classified in semiotics. Among them : icon, indices, and symbols (Budiman, 2005 :56)

“A sign or representament, is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the interpretent of the first sign. The sign stands for something, its object. It stands for that object, not in all respect, but in reference to a sort of idea, which I have something called the ground of the representament” (Pierce, 1986:5).

Triadic relationship was described by Pierce in three-dimensional signs such as the following :

1. Representamen

Representamen is the 'physical form of a sign' (Marcel Dansesi). In Pierce's view, something is transformed into a representation through a variety of ground. In Pierce's view there are three possible representamen and background..

First, a phenomenon can be considered as a representation of its potential nature to be a sign. (Zoest 1993: 19). This potential representation in the Pierce jargon is often called qualisign. Qualisign is a 'type' of a sign that uses representamen in the form of quality. Second is Sinsign which is a type of sign that utilizes an event or object as a sign vehicle. The linkage is formed by confrontation with external factors, the five-letter smoke word can refer to the concept. This happens because there is a confrontation between the s-m-o-k-e tokens with experience. The experience of external factors determines the status of s-m-o-k-e as a language sign. Another example is very clear in the alarm device. The sound of fire alarms in high-rise buildings rang for

detecting hot temperatures. The alarm is a sign because it is induced by the presence of smoke or high heat in the building. The alarm sounds as a representation of the heat.

The Third is the Legisign, the Indians make smoke from the fire to "mark" the presence of colonial troops. Only the Indian people know that smoke is a warning to sack the enemy. The Indians had no intention of telling a forest fire. Something that is a sign of rules, traditions, conventions like that is called *legisign* (Christomy 2004:120).

2. Object

A mark (*representamen*) refers to its object (*denotatum*) in three ways. The relationship between the sign and the object in Pierce is based on the perception. First, through the likeness of the so-called iconic as an example of a photograph of the self it has 'in common' with the self that it portrays. Second, a sign refers to its denotatum by means of appointment or by using a sign of a pointing appeal to something (*indexical*). *Indexical sign* is a signature vehicle (*representamen*) that looks like an arrow bow or a handhanded index image that leads to something. Third, a vehicle refers to its object by agreement. This kind of relationship is called a symbolic relationship, and the sign is called a *symbolical sign*. Symbols are a term often used in different contexts. So that object is something which is present or is within (cognition) a person or group of people.

3. Interpretant

Interpretant is an interpretation of someone based on the object it sees fit with the fact that links between representamen with object. Pierce's interpretant also divided into Rheme, decisign, and argument. Rheme is a sign that allows one to interpret based on choice. For example, the red eyes which can only signify that the man had been crying, or suffering from eye disease, or a insect entered to the eye, or just waking up, or want to sleep. Decisign or a sign to reality. For example, if a highway crashes occurred, then on the edge of the road traffic signs posted stating that there is often an accident. Argument is a direct sign rapping about something. For example, if we see a door of a shop with a word "open", we directly argue that the shop is open for customers.

Table 2.1 Pierce's Semiotic Theory

Representamen	Qualisign	The quality of every word that is used in the sentence like the softness or hardness
	Legisign	A number of signs is functioning in a society based convention
	Sinsign	The relation about the sign and its existence
Object	Icon	The resemblance of similarity between the sign and something it represent
	Index	The connection between the sign and something it replaced
	Symbol	The relation between the sign and something it represent is decided by society of convention
Interpretant	Rheme	A sign that allows one to interpret based on choice

	Decisign	A sign which connected to it's object by decision in mind
	Argument	A direct sign rapping about something if represent

3. Semiotics's Field

The following contemporary research areas-from the seemingly more "natural" and spontaneous processes of communicative to more complex cultural systems-can be considered as semiotics. The various fields that can be considered as semiotics study materials are as follows.

a. Zoosemiotics

Gives a lower picture of the semiotics limit as it relates to nonhuman community communicative behavior (hence non-cultural). However, through the study of animal communication, we can attain a definition of the biological components of human communication, or a recognition that even the animal stages have significant patterns that can be explained to some extent as cultural and social patterns.

b. Olfactory Signs

The romance of Baudelaire has affirmed the existence of the "scent code". This can be considered an index.

c. Tactile communication

It is learned by psychology, and it's known in communication between the blind and in proksemic behavior (Hall,1966)

d. Code of Taste

It is in the practice of cooking, studied by cultural anthropology.

e. Paralinguistics

Reviewing of Signs supra-segmental and free variants that justify linguistic communication and which increasingly appear to be institutionalized and systematized.

f. Medical Semiotics

The only type of research that might be labeled "semiotics" or "semiology" (even today there is still some misunderstanding).

g. Kinesics and Proxemics

The idea that hand gestures depend on cultural codes is now a cultural anthropological meaning.

h. Musical codes

Music presents the problem of semiotic system without semantic level or content level, but on the other hand there is "Sign" music or syntagm with clear denotative value.

i. Formalized languages

From the study of algebra to chemistry there is no doubt that it is included in the sphere of semiotics which is like the study of mathematical structure Bahasa tertulis, alfabet tak dikenal, secret code

j. Natural languages

k. Visual Communication

l. Systems of Objects

m. Plot Structure

n. Text Theory

o. Cultural Codes

- p. Aesthetic Texts
- q. Mass Communication and
- r. Rhetoric

4. Semiotics of Cultural Code

Semiotically, culture is a reaction of competence shared by members of a society to recognize symbols, to interpret, and to produce something. Cultures within that range will manifest primarily as performance, as a whole of behavioral habits and the result of it.

With such a definition, we are far from a conception of culture as something special, something virtuous, something close to "very tap", whose people enjoy Bach and Monet. Bach and Monet is a gamut that has a beautiful style in something far more widely reach. The codes that belong together in cultural groups help to interpret things in a cliché. People who behave like this or so belong to the group, people who do not behave like this or so are not included in the group (Van Zoest 1992: 98). In this case, we know that the elements contained in the culture have a hidden meaning in it and have a relationship with the activities of the community. So the semiotic study of signs within a culture refers to what has become the custom of a society and what has become the rule of one society.

Semiotics of culture is a research field within semiotics that attempts to define culture from semiotic perspective and as a type of human symbolic activity, creation of signs and a way of giving meaning to everything around. Therefore, here culture is understood as a system of symbols or meaningful signs. Because the main sign system is the linguistics system, the field is

usually referred to as semiotics of culture and language. According to Lotman et al (1975), the hierarchy of texts in a culture is closely tied to the system of codes which facilitate the understanding of these texts. Codes of the first kind provide detailed orientation, and that is why the society considers everything they cover as orderly and contrasts it with the rest of the known world.

5. Semiotics in Architecture as a cultural approach

Semiotics, which is commonly understood as a study of sign systems, is a vast field whose object of study encompasses various disciplines. Architecture that since its presence is able to mark, can also be studied with semiotic approach. The object of the study of architecture encompasses everything humanly constructed as far as "in" there is human activity (Gunawan Tjahjono, in Rahayu 2001:35).

Italian semiotic expert, Umberto Eco is an expert who believes in the efficacy of semiotic analysis for architecture. Eco considers that the main function of the building is denotation and the function of both is the unlimited hue of the connotation. He then separates the meaning of architecture into two, namely the meaning of primary and secondary meaning. The primary meaning is the meaning to be conveyed by the designer, while the secondary meaning arises later and not in the designer's control. Eco further claimed that the code architecture has existed since humans began to conceptualize the architecture. Like visual codes, the principles of decoding the architecture refer to the analogy of the language code (Eco 1980 in Masinambow 2001:42).

“Human is present in language, like nature and God. However, architecture is also a language. If we learn architecture as the history of meaningful forms, we will also find man, nature, God (there). So we will learn who we really are and help in taking attitude, and thus become a mode of procurement.” (Christian Norberg-Schulz (1975).

If a society uses a sign system as a social life regulator, both the behavior, the language, and the objects it makes are the signs that govern the patterns of social interaction in that society. An anthropologist has made typology of the signs used in society (Agar, 19974 in Masinambow 2001: 28). The typology classifies these signs into five interrelated species as follows.

Signs :

1. Personal Sign
 - a. Verbal Signs
 - 1) Linguistics Signs
 - 2) Paralinguistics Signs
 - b. Non-Verbal Signs
2. Contextual signs
 - a. Fashion Signs
 - b. Environmental Signs.

6. Architecture and Housing

Architecture is both the process and the product of planning, designing, and construction of buildings or any other structures. Architectural works, in the material form of buildings, are often perceived as cultural symbols and as works of art. Historical civilizations are often identified with their surviving

architectural achievement. The term architectural is also used metaphorically to refer to design of organizations and other abstract concept.

Definition and etymology architecture (Latin *architectura*, from the Greek is *arkhitekton* “architect”) is both the process and the product of planning, designing, and constructing buildings and other physical structure.

Architecture, the art and technique of designing and building, as distinguished from the skills associated with construction. The practice of architecture is employed to fulfill both practical and expressive requirements, and thus it serves both utilitarian and aesthetic ends. The characteristics that distinguish a work of architecture from other man made structure are (1) the suitability of the work to use by human beings in general and the adaptability of it to particular human activities, (2) the stability and permanence of the work's construction, and (3) the communication of experience and ideas through its form. All these condition must be met in architecture.

A home is generally a place that is close to the heart of the owner, and can become a prized possession. It has been argued that psychologically. Since it can be said that humans are generally creatures of habit, the state of person's home has been known to psychologically influence their behaviour, emotions, and overall mental health. People may become homesick when they leave their home over an extended period of time.

Housing refers to houses or buildings collectively; accommodation of people, planning or provision of accommodation by an authority and related meanings. The social issue is of ensuring that members of society have a

home in which to live, whether this is a house or some other kind of dwelling, lodging, or shelter. Many governments have one or more authorities, sometimes also called a housing ministry, or housing department.

7. Culture

Culture comes from Sanskrit, namely "buddhayah" which is the plural form of buddhi (mind and reason). According to Andreas Eppink, culture contains a whole sense of social values, social norms, science and the whole of social, religions, and other structures, in addition to all the intellectual and artistic statements that characterize a society.

The word "culture" derives from a French term, which in turn derives from the Latin "Colera", which means to tend to the earth and grow, or cultivation and nurture.

Culture also has features such as :

- a. Culture is not innate but learned
- b. Culture can be delivered from someone else, from a group to another group and from generation to generation
- c. Culture puts itself through symbols
- d. Culture is selective, representing all of behavior patterns of human experience that the number is limited, etc.

Culture has the most important function of being able to study the inheritance that comes from our ancestors, whether the inheritance is good to be maintained or to be renewed or should we live when it is destructive.

8. Mandailing's Culture

Mandailing comes from the word *mandeatu* (mother and missing) meaningful vanish. So from the meaning of the word mandailing is the missing mother. The story or name is from a source of fairy tale and historical story of the past that prevailed in west sumatra. But there is another version of the origin of the name mandailing, namely mandailing or mandahiling name is derived from the word mandala and holing which means a kingdom of kalingga. The kingdom of kalinga is the kingdom of archipelago which stood before the kingdom of sriwijaya, with the last king Sri Paduka Maharaja Indrawarman who founded Dharmasraya Sultanate after in Islam by the Caliph envoy Uthman ibn Affan in the 7th century AD. The customs mandailing arranged in the letter *Tumbaga Holing* (Kalinga Copper Fibers) which is always recited during traditional ceremonies.

Mandailing tribes themselves know the idea of kinship, both patrilineal and matrilineal. In the patrilineal system, the mandailing people know the clan. In mandailing only known dozens of clans only, among others *Lubis, Nasution, Harahap, Pulungan, Coal, Parinduri, Latitude, Hasibuan, Rambe, Dalimunthe, Rangkuti, Cape, Mardia, Daulay, Matondang, and Hutasuhut*.

There are many unique languages possessed by *Mandailing* tribes, but they are differentiated in the use of moment and time. For example: *hata somal* (used for daily chats), *hata andung* (when the mourning), *hata sibaso* (when magical atmosphere), *hata teas dohot jampolak* (when angry), *hata parkapur* (when someone is in the forest). *Mandailing* also has a dance that is like a tor-tor dance like *tor-tor suhut, kings, The King of panusunan, naposo*

nauli bulung, and sibaso. Indigenous tribes mandailing has a custom clothing dominated by red and golden. In the show mandailing also has a distinctive musical instrument such as *Gordang Sambilan* which has a sacred value in the eyes of its people. *Mandailing* also has a traditional adat formula which becomes the place of *Mandailing* tribal cultures which is *Bagas Godang* which contained meaning that should be discussed.

a. Bagas Godang in Mandailing Culture

Picture 2.2 *Bagas Godang*



Source of Picture: Yudi Blog-wordPress.com

Houses besides to functioning as a residence, also has other meanings associated with the traditional value system prevailing in the community. The *Mandailing* community is known as the ethnic group that inhabits the southern region of tapanuli bordering West Sumatera, the culture of the *Mandailing* community is generally closely related to the Batak culture inhabiting the North Sumatra region. The existence of *Bagas Godang* in the life of the *Mandailing* community does not necessarily become the traditional

house of the *Mandailing* community widely, it is because *Bagas godang* is the main house which is in one village, the residence of other *Mandailing* communities. But it has differences in the number of stairs and the use of windows and materials.

In mandailing, various forms of traditional ornament can be found on the lid of *Sopo Godang* (Customary Hall) and *Bagas Godang* (Great House of kings). In *Mandailing*, these ornaments called “*Bolang*” also serve as symbols or symbols that have very deep meaning for *Mandailing* society. It contains the values, ideas, concepts, norms, rules, laws and provisions of customs that become the foundation and guidance in navigating the ark of life.

Traditional mandailing *Bolang* (ornament) used as a cover is made of three types of materials: (1) plants, such as bamboo stems representing *huta* (Village) or *bona bulu*, *burangir*, or *aropik* symbolize the King and Namora natoras as a place to ask for help, (2) from animals, such as *hala* (Scorpion) and centipede symbolized *bisa* (Venomous) that have the power of law, *ulok* (snake) symbolizes greatness and glory, *parapoti* (pigeon) symbolizes the activity earning a living to support the family, the horn of Orbo (the buffalo horn) symbolizes the nobility, (3) the tools of everyday life such as scales and *podang*(Sword) symbolize justice, the shell of help for the needy, *loting* (matches) symbolizes the efforts in searching livelihoods, etc. *Bolang* making on this *Bagas godang* is done by way of weaved and carved.

**Table 2.2 Architecture or Ornament
on *Bagas Godang***

Kinds of buildings (architecture) in <i>Bagas Godang</i> complex such as :	Types of <i>Bolang</i> (ornament) in the lid or carving of <i>Bagas Godang</i> are:
<ol style="list-style-type: none"> 1. <i>Sopo Godang</i>(The Big House) 2. <i>Alaman Bolak</i>(the big yard) 3. <i>Sopo jago</i>(the guard house) 4. <i>Sopo Eme</i>(the rice house) 5. <i>Sopo Gordang</i> (the Drum house) 	<ol style="list-style-type: none"> 1. <i>Bona bulu</i> 2. <i>Bindu/pusuk Ni Robung</i> 3. <i>Burangir / aropik</i> 4. <i>Sipatomu-tomu</i> 5. <i>Bintang na toras</i> 6. <i>Rudang</i> 7. <i>Raga-raga</i> 8. <i>Sancang Duri</i> 9. <i>Jagar-jagar</i> 10. <i>Bondul na Opat</i> 11. <i>Alamat Bolak (alaman Silange utang)</i> 12. <i>Bulan</i> 13. <i>Mataniari</i> 14. <i>Gimbang</i> 15. <i>Takar</i> 16. <i>Lading/Upak</i> 17. <i>Tanduk ni Orbo</i> 18. <i>Lipan</i> 19. <i>Ulok</i>

	<p>20. <i>Hala</i></p> <p>21. <i>Barapati/ Parapoti</i></p> <p>22. <i>Manuk Na Bontar</i></p> <p>23. <i>Timbangan</i></p> <p>24. <i>Bintang</i></p> <p>25. <i>Horis</i></p> <p>26. <i>Gancip</i></p> <p>27. <i>Loting</i></p> <p>28. <i>Gumbot</i></p> <p>29. <i>Pabincar Mataniari</i></p>
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B. Relevance Study

The relevant of the study with the research that has done as follows :

- a. Simanjuntak, Leonardo. 2015. *Semiotic Analysis of Gorga In Rumah Bolon In Siallagan village in Samosir Island*. He found that meaning or symbol contained within the House Bolon has some semiotics by applying Charles Sanders Pierce's theory in which the sign is encompassed representamen, object and interpretant. From the analysis that have been done by the writer conclude that the semiotic meaning in Rumah Bolon is as a pray to protect the manily and advice to the family in the house. The research has an equation which equally uses the theory of Charles Sanders Pierce and the same field of semiotic study that is the Culture Code which seeks to find the meaning which is contained in an

object of study and this research also has differences where the object of study in the research is different.

- b. Habibulallah. 2014. *Semiotic in A Mild Go Ahead Version on Television*. He found the signs of semiotics based on Pierce's theory within semiotic field of Visual Communication on the TV Commercial. Based on the analysis the writer was conclude some meaning of using semiotics in TVC are as the creativity of the TVC is become more interesting to watch and the TVC using semiotics to rplace the real meaning of every scene that appears in the TVC. This Study has similarities with my research which equally use Pierce theory only object of field study where this research choose in Visual Communication field on TV Commercial.
- c. Natalia, Eka. 2016. Thesis. *Semiotic Interpretation of Car Adverdtisement*. Where the researcher concludes that a) the people were able to interpret the semiotic used in the advertisement in the four steps of interpretation. b) the study shown fuctional factors and personal factors are affecting the respondents' interpretation. while this study has similarity where mutual understanding of the interpretation of an object to get the meaning contained in it and this research is different in my research where theorists who the researchers are using is the concept of systemic fuctional linguistics (SFL) proposed by Halliday.
- d. Putri, Sri handayani. 2016. *Code and Cultural Meaning of Semiotic in Cerita Calon Arang*. The writer conclude that on analysis of semiotic in "Cerita Calon Arang" by Pramoedya Ananta Toer is a bad thing who did by Calon Arang and her Follower, which caused people suffered and died

every day. So that the research has similarities which both of them have a study in the field of "Culture Code" but analyzed in a leading novel in Indonesia that is Pramoedya ananta toer only this research more to the analysis about Literature as Sign.

Based on the relevant studies above, needed theories to study and to find out Sign in Traditional House so that the meaning or types of semiotic through theory's Pierce has functions and clear object. so that i find the benefit from the research as a reference and what the different of the concept when a researcher try to analyze about semiotic.

C. Conceptual Framework

Semiotic is the study of the field of linguistic which is centered on the study of signs and have a field of study that a lot of can be used to find out signs of the phenomenon that exist in the world. So that we know better in terms of the meaning that was created and contained in the Traditional House *Bagas Godang* according to the scope of the study of semiotic.

In Pierce's Theory, the researcher analysis from the semiotic fields especially Culture code in Mandailing Culture. Therefore, this study will show that signs in the *Bagas Godang* is the important meaning to understand through three steps are representamen, object, and interpretent was taken from architecture and carve or ornamnets in *Bagas Godang*.

CHAPTER III

METHOD OF RESEARCH

A. Research Design

This research was conducted by applying Qualitative Method. This research is defined to find out semiotic meaning by Charles Sanders Peirce in the Traditional House of Bagasa Godang In Mandailing Region. Arikunto (2008:193) states that a qualitative research is said to be descriptive if the data are described with words or sentences that are separated by category to obtain conclusion. The data can be taken from interview, field note, photo, video and other official records. Thus, descriptive approach is used in this study to explain the data.

B. Source of Data

The Source of data got in the area of Mandailing especially in Panyabungan City which there are Traditional House *Bagas Godang* and make the interview direct with the local Government or a Head of the Tribes who preserve the Traditional House *Bagas Godang*.

C. Technique of Collecting the Data

The data analyzed by using descriptive qualitative document through several :

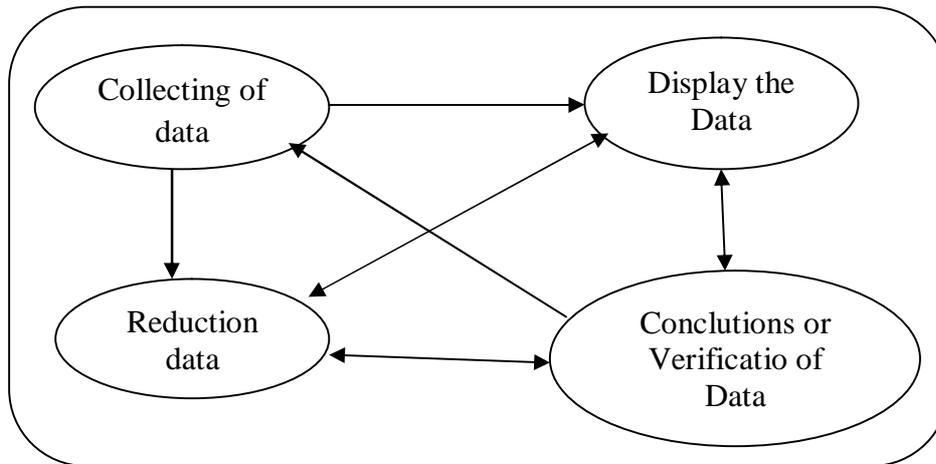
1. Interview used by the writer to help giving some predictions of what's meaning by Architecture and Carve "Bolang" in Bagas Godang in Mandailing Area by asking some people owner or guard were stay there.
2. Observation that has done by the researcher to find out kinds of semiotics around *Bagas godang*.

3. Identify which Architecture, Carve, Ornament (Bolang) that uses semiotic meaning such as Sign, Symbol, etc.

D. Technique of Analyzing the Data

The descriptive technique carried out in analyzing data by Huberman and Miles (in Saldana, 2014:31-33)

Picture 3.1. Components of Data Analysis



Source: *Miles and Huberman* (Miles, Huberman 2014:14)

The following steps :

1. Reduction the data: refers to the process of selecting, simplifying, abstracting, and transforming data close to the whole of the field notes in writing, interviews, documents and other empirical material.
2. Displays the data : through a pictures and carried out in the form table.
3. Drawing of the conclusion and verification data : has taken with correct and to get the meaning againts the data.

CHAPTER IV

DATA AND DATA ANALYSIS

A. Data

The Source of data in this Research was taken from the people where live in Kelurahan Pidoli Dolok in Panyabungan by observation, interview, and collected the document with one of *Bagas Godang* in Pidoli Dolok in Panyabungan City. The writer chose only one of *Bagas Godang* that contain of architecture and ornaments “*Bolang*” in kelurahan Pidoli Dolok in Panyabungan City. The picture has taken by camera and analyzed can seen in appendix 1.

B. Data Analysis

After collecting the data, they were classified based on the Pierce’s theory. Pierce classified sign fuctions into nine types; Qualisign, Legisign, Sinsign, Icon, Index, Symbol, Rheme, Decisign, Argument. The analysis of the traditional house was done by anlyzing the Traditional House *Bagas Godang*. Then, the whole types of semiotic were counted. All the data anlysis can be seen below.

1. Representamen

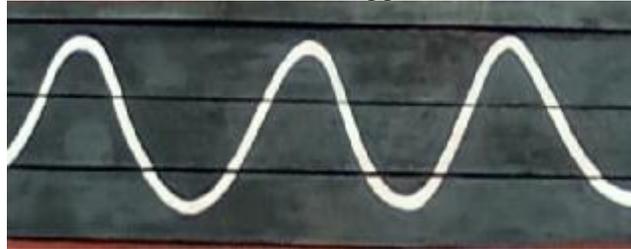
The representamen means the outer face of a sign. Or in another word, representamen is the “skin” of a sign that can we see directly without prediction. Representamen is divided into three parts, Qualisign, Legisign, and Sinsign.

a. Legisign

Legisign is a number of signs is functioning in a society based convention

Example:

Picture 4.1 Siranggom Nauli



Siranggom Nauli is a *bolang* (ornament) that is on the cover of bagas godang where the curved lines are white. *Siranggom Nauli* is an ornament that has meaning as a connector of silaturrahmi rope among fellow. For example, whenever there is a family have a problem, everyone should help and pay attention to it as if there is a marriage, people are willing to help their needs and it will also be coupled to get agreement "*pokat sahuta rap marsipaturean dohot marsihaholongan*". in this analysis, siranggom nauli related the word (*pokat*) agreement and (*marsipaturean*) help each other. So the sign called as Legisign.

Picture 4.2 Analysis *Takar* (Tempurung)



Takar is an ornament that exists on bolang material from natural or coconut shell halves. When there is one of the citizens who have distress, then the king

must help because it has become the agreement of fellow royalty officials that the people should be considered and the community is also obliged to help. For example, when there is a growing season or a harvest season, the community is obliged to help the person who fails to harvest and who is assisted should also respond when the person needs help (marsialapari). The analysis show that takar has fuction as agreement between the kingdom and the people. The sign called as Legisign.

b. Sinsign

Sinsign is a relation to the something that it represent

Example:

Picture 4.3 *Bona Bulu*



Bona bulu is one of the bolang is very familiar with the community associated with the establishment of an area that has a line of black, white, and red lines that indicate that the settlement has been equipped with elements of the element of *dalihan na tolu*. Without customary elements, the settlement can not be established or the existence of an custom governance structure. So that sign has a relationship with the existence of a government system of a region for the Mandailing Society. The analysis shows that there is a marking relationship with the existence of government from adat or mandailing society. So this sign is called as Sinsign.

2. Object

Object is something that happen to the sign that we see. It's also the advanced from the representamen. It means, what happens to representamen is being analyzed in the object. Object is devided into three parts, Icon, Index, and Symbol.

a. Icon

Icon is the resemblance about the sign and something it present

Examble:

Picture 4.4 Tanduk ni Orbo



Tanduk Orbo in Tonga ni bolang is a sign that has a shape resembling a buffalo head in the middle of the ornament bolang which has the meaning that all the existing affairs in the community mandailing is the responsibility of the king as having the authority in determining or giving a decision with fair and wise where the head represents justice. So that position is in the middle of the ornament bolang which intends that its existence is not one-sided. This analysis indicates that the sign has a resemblance to the buffalo head which is a form of justice in maintaining and making decisions in the existing problems in the mandailing community. This sign is called as icon.

Picture 4.5 *Patung Sangkalon*

Patung Sangkalon is a statue that is in front of the house *bagas godang* which has the shape of a statue that is eating a child's statue. This statue is called as *sipangan anak sipangan boru* (eat boys, eat girls). The statue indicates that there has been an event in the community mandailing that there is a child who killed someone. As a result of his treatment the kingdom gave the punishment that the parent of the child must kill his child but his parents did not have the heart and told his son to go far without the royal order. And the kingdom is furious. In order not to happen the same thing, the kingdom made the statue as a sign if there is among the people who make a mistake to eat for the upright justice even if the child itself must be killed in order to give the effect of the other. This analysis shows that the sign has a relationship and similarity between the sign and the events that once existed in the community mandailing. The picture in this statue show the head of something was eating something like his child as a resemblance of with the meaning. So this sign called as icon.

b. Index

Index is the connection between the sign and something it replaced

Example:

Pictute 4.6 *Raga-raga*

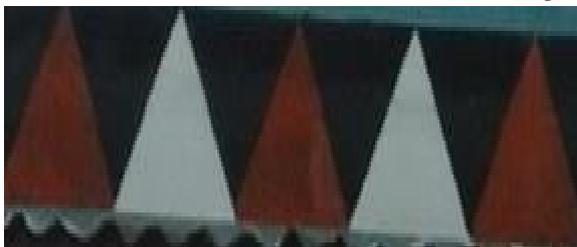
Raga raga is a sign that its presence is also present in the ornament *bolang* but the motif that arises is a form of red and black cross mark and above it is given a black line that binds the whole mark. *Raga raga* that has a very definite meaning in the community where meaningful relationship between kindship is very closely in harmony with the happening of marriage relationship between *marga* (clans), so that when there is a relationship between the men and women should be different clans and should not be the same because a fellow clan is a blood relative. In the case of marital incest, they should be expelled from the area because otherwise distress will come and befall the community. It's the provisions that apply in custom and culture of mandailing. This analysis indicates that the sign motif has a resemblance to the meaning of the sign in which the motive is a cross shape that has two interconnected colors. So the sign divided into Index.

c. Symbol

Symbol is the relation between the sign and something it represents is decided by society of convention. It means symbol in an area could be different with other area.

Example:

Pictute 4.7 *Bindu / Pusuk Ni Robung*



Bindu / Pusuk Ni Robung is an ornamental shape that has a white triangle motif, red and black. It denotes as a social organization system that exists in the life of mandailing society based on Dalihanna tolu (Three stove) or *adat markoum sisolkot* (custom of relatives). The King must remember the *dalihanna tolu* and depend on it so that it will cohesion with *mandailing* custom rule. Symbol is the conventional sign in society of an area. It means symbol that use in this ornament is show the social organization system of *mandailing* people life. So is divided into the symbol.

3. Interpretent

Interpretent is the analysis of a sign after being analyzed in the representamen and object. it's fuctioned as the analysis of a sign, which means, in this level, we will know what the sign means. Interpretant is devided into three parts they are Rheme, Decisign, and Argument.

a. Decisign

Decisign is the interpretant that occure when something is true, not just a possiblity.

Example:

Picture 4.8 *Jagar-Jagar*

Jagar-jagar is a sign that has a relationship with the existence of an existing mark on the object that is in ornament bolang. When there is an event or activity in indigenous culture mandailing, it must have customs such as Marraja, Indigenous Marmora, Markahanggi, maranakboru, and AdatNapososNauliBulung. For example when there is a wedding ceremony, the event must be complete with Harajaon, Kahanggi, Alim Ulama and AnakBoru to give advice or advice to the couple. And another example of *Adat Naposo Nauli Bulung* is the youth who always keep tranquility and mutual help or mutual help. *Naposo Nauli bulung* is obliged to assist and provide the power or thought in performing adat in mandailing society. So this analysis shows that the sign is connected to the object or purpose in carrying out the cultural customs in mandailing that comes from custom decisions. This sign is called Decisign.

Table 4.9
The dominant types of Semiotic

No.	Elements	Types of Semiotic	Frequence
1	Representamen	Qualisign	0
2		Sinsign	1
3		Legisign	2
			Total : 3
4	Object	Icon	3
5		Index	1
6		Symbol	9
			Total : 13
7	Interpretant	Rheme	0
8		Decisgn	2
9		Argument	0
			Total : 2

The dominant types of *Bagas Godang* is symbol. Symbol means that the *Bagas Godang* try to show the universe sign. In another word, *Bagas Godang* creator just want to create the every sign in this ornament or the architecture is easy to understand by everybody. When mandailing people knows the meaning of *Bagas Godang* so they will interpret it in daily life of family and society.

The second dominant types was icon. Icon which was used by *bagas godang* was only occur 3 types, which means that *bagas godang* creator did not use the icon priority of presenting the hidden meaning to the mandailing people. Its because icon was more difficult to interpret something with direct meaning.

Legisign-Sinsign- Index-Decisign was four type which is not dominantly used in *bagas godang*. Legisign which the sign has function for society and what functioning and benefit for mandailing people and its not needed for many sign to put on the ornament cause the sign has showed the function clearly. Sinsign is

a definition as the relation about the sign and its existence is not suitable to use. Its because the sign use the sign to show the things. Index meant the connection between the sign and something it replaced. If *bagas godang* used index dominantly it will limited the types of ornament *bagas godang*, because not many sign with the meaning can told by something that it replaced. Decisign was sign which connected to it's object by the decision in mind. Its mean the function of ornaments of *bagas godang* is to get the good things to all mandailing people, so its not suitable if use dominantly in *bagas godang*.

C. Discussion

Mandailing's Traditional house called as *Bagas Godang* was the residence of the kings, as wide complex and always adjacent to sopo godang as customary court hall. Traditional architecture building of mandailing traditional house was a proof of high civilization which as the center of government of mandailing society. The typical architecture and ornament show that the noble values that existed on the mark of the *Bagas Godang* and became the system of government of its time.

The appearance of semiotics as a science is characterized by the appearance of awareness of the function of a sign, which is associated with communication activities. Hegel acknowledges that "the process of communication" takes place with the aid of the sign and sees it in tandem with material work as a kind of need satisfaction in society. The main function of the sign is a sign as an object that is applied in society and as a logical theory of knowledge. In contrast to the flow of marxism that applies the sign in the life of a practical society (Trabaut, 1996:9-10). Symbols or signs can be seen as

concepts considered by humans to be something else that contains logical quality of analysis or through associations in mind and fact. In the research *Bagas Godang* has a function as a cultural code represented by the signs that exist in ornament such as *bolang* and architecture that became the symbol of the meaning of existing buildings on *Bagas Godang*. Society mandailing in the past of course the system of government was still feudalism where the ruling was the king and the leaders so that the *Bagas Godang* shows the existence of the form of government mandailing society through the signs. These signs, the public knows that its territory is a custom that has a strong culture in the form of customary values that must be obeyed and executed.

Until now the customary values are still partially implemented as we knew in the interviews conducted by the authors such as the form of mutual assistance (*marsialap ari*), marriage prohibited if the same clan (*Marga*), *sopo godang* as customary meeting hall used as a place for discussion and activity to decide on a deal, silaturahmi that is still closely built by mandailing people, etc. However, some of the realization of the sign is no longer functioned because the previous royal system has turned into the government of the republic of Indonesia.

Bagas godang as semantic meaning in social life of mandailing people. Even if the values of the kingdom were not longer inherent in the lives of mandailing people, but the customary values contained in the culture have a close relationship to the present. For example that still exists today is when the wedding ceremony is held by the bride, wherever he is, he always brings the culture of traditional marriage mandailing with all the custom tools listed in

the meaning of symbols ornament *bolang*. It showed that wherever mandailing people are, he always instils values. Another example is the nature of cooperation or mutual cooperation undertaken by the mandailing society is a soul that always help and care *naposo nauli bulung* in guarding their teritory as well as a man can not visit women if it is late at night which of course this shows the youth (*naposo nauli bulung*) still appreciate customs and values that apply to mandailing cultures. The dominant kind of semiotics which occure in the data was symbol cause the sign is to tell the semiotical meaning as the codes of mandailing people in social life and government system.

The conclusion from the data is *Bagas Godang* in Pidoli Dolok as the residence of the king of its time which has customary values and government systems that are still in part and operated by mandailing people and still follow to cultural customs. as well as the existing sign of the oranament and the architectural style of the godang bagang are still used in local government buildings and cultural events in the community as the cultural identity of mandailing people that must be preserved. Of course as we know the sign will never disappear from the civilization of mandailing people and it will be survived.

D. Research Findings

Based on the problem of study, the finding of thesis are:

1. There are only six types of semiotics contained in oernament and architecture of *Bagas Godang*, as what that have writer done in the analysis, the types which actually devided into nine: qualisign, sinsign, legisign, icon, index, symbol, rheme, decisign, and argument. Here just

found six types because the data was not using quality spoken language in *Bagas Godang*. These six types semiotic that occurs in *Bagas godang* are : Sinsign (1), Legisign (2), Icon (3), Index (1), Symbol (13), and Decisgn (2).

2. The meaning of semiotic type of ornament and architecture in *Bagas Godang* based on the dominant type are conveying their hoping, advicing, rules/norm and goverment system with the sign which having the relation between the sign with what have been presented in *Bagas Godang* (symbol).
3. The domionant types of semiotic in *Bagas Godang* is symbol because the the King of Mandailing society to show that the Goverment system of Kingdom is wisely, responsiblity, protect, and dignified for human welfare and peacefull in their life so that their life can be good to doing something in daily activity.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

After analyze the data, it can be stated some conclusionas the following.

1. There are three kinds of semiotic from use of semiotic in “*Bagas Godang*” as the sign: (a) representamen is kind of outer face of a sign only can see but not known yet the meaning by the human, (b) object is something which present or is within “cognition” a person or group of people (c) interpretant is an interpretation of someone based on the object it sees fit with the fact that links between representamen with object.
2. Base on the analysis there are some meaning of using semiotic in “*Bagas Godang*” : (a) as the rules of life for mandailing people to acquire the goof life or obeying goverment system as a form the kingdom area in mandailing’s culture and a hope to be peaceful, (b) *Bagas Godang* using Ornament and an unique architecture to replace the things in universe into a sign, (c) Ornament and the form of achitecture a sign that show the principle of mandailing people and the goverment system of the king of mandailing as natural culture. There are nine kinds of semiotic such as qualisign, legisign, sinsign, icon, index, symbol, rheme, decisign, and argument with the symbol is dominantly occures in these research.

B. Suggestion

Based on the conclusion above, it's advisable that:

1. In learning a language as the social, culture, and natural science, semiotics will give us contribution to find much more system of using sign inside and even also nature.
2. For the readers, it is suggested better to understand the semiotic analysis that is used in *Bagas Godang* in Mandailing Culture, so they will know the semiotics meaning of ornament and architecture of *Bagas Godang*.
3. For other researchers, it can be useful as reference when they decide to discuss and to observe same topic for their research.

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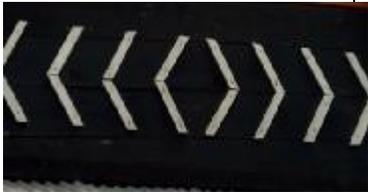
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APPENDICES 1

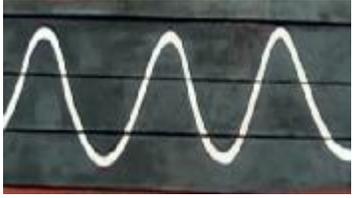
Semiotic Analysis of Mandailing's Traditional House *Bagas Godang*

NO.	Picture	Representamen			Object			Interpretent		
		Qualisign	Legisign	Sinsign	Icon	Index	Symbol	Rheme	Decisign	Argument
1				√						
2							√			

3									√	
4					√					
5									√	

6							√			
7							√			
8					√					

9							√			
10							√			
11			√							

12			✓							
13							✓			
14							✓			

15					√					
16							√			
17							√			
18						√				

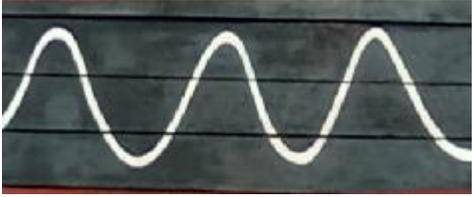
APPENDICES 2

NO .	Ornament's types	Semiotics Meaning
1		<p><i>Bona bulu</i> symbolizes the system of the establishment of one kingdom <i>Marungga Soit Marratting Huta</i> (Village) which has the meaning that a settlement has been categorized as <i>Huta</i> or <i>bona bulu</i> if the facilities and infrastructure have been complete include: Elements of <i>dalihan na tolu</i> (<i>Mora, Kahanggi, and Anakboru</i>), <i>Raja Pamusuk, NamoraNatoras, Ulubalang, bayo-bayonagodang, data and Sibaso</i>. So, the sign called as sinsign.</p>
2		<p><i>Gong</i> as a sign that when anyone who wants to enter the traditional house must hit the gong. <i>Gong</i> is on the right of the entrance stairs. This is the norm and the rules that apply to every person who entered into <i>Bagas Godang</i>. It is divided into symbol</p>

3		<p><i>Sancang Duri</i> is an ornament <i>bolang</i> which has the intention of an unexpected incident where someone who comes to a <i>huta</i> and he directly to <i>SopoGodang</i>, then <i>Namora Natoras</i> must feed them while in <i>Huta</i>, and if he leaves the <i>huta</i> should be given food supplies.</p>
4		<p><i>Tanduk orbo ditonga nibolang</i> is the head of the buffalo that is on the middle side of the <i>bolang</i> which means that the royal party has the power and authority over all the things that happened and are in the middle of the community as a fair and wise protector. This picture in this ornament show of buffalo as resemblance of guardian. So the sign called as icon</p>
5		<p><i>Jagar Jagar</i> has an interconnected and regular cross-linked form as a sign of the form of public adherence to customs which has the meaning that in every <i>huta</i> there have been provisions on <i>Adat Marraja</i>, <i>Adat Marmora</i>, <i>Markahanggi</i>, <i>maranakboru</i>, and custom <i>naposonaulibulung</i>.</p>

6		<p><i>Ladder Sibingkang Bayo</i> is a specialty of <i>bagas godang</i> where only <i>bagas godang</i> which has the number of anank ladder nine. So that a huta (region) has different household steps so that everyone who visits the resident's homes, if he sees the number of nine means that it is a noble house and if you want to enter must follow the norm of custom values that apply in a kingdom. people's masters.</p>
7		<p><i>Panji-panji</i>. It means that in the presence of this symbol, it is a sign that there is <i>natoras</i> as the founder of huta for the first time(<i>Pamungka Huta</i>),</p>
8		<p><i>Sangkalon</i> or statue of the mother who ate his son is a sign of justice in mandailing society. The statue is also called <i>sipangan anak sipangan boru</i> (eat boys eat daughters) who has the meaning of an attitude or cultural value that for the sake of justice the child's own childhood must be killed if it turns out to have committed the wrongdoing. In other words, justice is not favoritism. The picture in this statue show the head of something was eating something like his child as a resemblance of with the meaning. So this sign called as icon.</p>

9		<p>The white moon is a sign of a living light that means that the moon shining at night can illuminate the hearts of all the people of huta will lead them to a better standard of living, luck, glory and prosperity.</p>
10		<p><i>Bintang na Toras</i> signed of founder the <i>huta</i> where has a meaning that the huta built by <i>natoras</i> as a leader of government and a leader of custom which completed with <i>hulubalang</i>, <i>bayo-bayo nagodang</i>, <i>Datu</i>, <i>dan sibaso</i>.. <i>Bintang na toras</i> has position on <i>sopo gordang</i>.</p>
11		<p><i>Takar</i> as a form of social economic justice for everyone. It has the meaning that every citizen of <i>huta</i> who is experiencing trouble in food problems and other things can ask for help of the king. Similarly, everyone is obliged to help others in distress, both moral and material help.</p>

12		<p><i>Siranggom nauli</i> is as a cluster of silaturrahmi ties between people in culture and custom. It has the meaning that every citizen should strap silaturrahmi well and should not be hostile despite minor problems. In the event of a problem have to complain and submit it to the royal party to be reconciled with a crowd of "<i>pokat sahuta rap marsipaturean dohot marsiholongan</i>".</p>
13		<p><i>Sipatomu-tomu</i> located in <i>sopogodang</i> ornaments signifies the rights and obligations of the King and his people. It means that the King is obliged to maintain and preserve order in society so that they can live safely and peacefully and respect each other for the sake of law and custom.</p>
14		<p><i>Mataniari</i> (Sun) signifies a justice and wise king. It means that a king who ruled justly and wisely will make all the people of <i>Huta</i> feel happy. The king should be a protector of his people in all things both in custom and in everyday life. The attitude of the king so called <i>Marsomba in balian marsomba dibagasan</i>.</p>

15		<p><i>Tanduk ni Orbo gitcat</i> as a sign of nobility and power. This ornament is on the roof of the cone of the <i>bagas godang</i>. Indicates that any house with a buffalo horn on the roof of his house indicates that the one who owns the house is a king or noble who has influence or power in a <i>huta</i>.</p>
16		<p><i>Raga- raga</i> signifies the regularity and harmony of living together. It has the meaning of relationship between kinship very closely and harmoniously followed by the happening of marriage relationship between <i>marga</i> (clan), both fellow citizens of <i>huta</i> and with people who come from other <i>huta</i> because if there is a clergy between one clan then the party must be expelled from the area and can not come back again.</p>
17		<p><i>Bindu / Pusuk ni Robung</i> signifies a social organization system. It has the meaning that the sociocultural life of the mandailing community is based on the <i>dalihan natolu</i> (three stove) or <i>adat markoum sisolkot</i> (custom of relatives).</p>
18		<p><i>Gancip</i> is a task and a duty. The king performs customs and laws fairly and wisely, then the king is obliged to help with his strength and the tenderness that is needed by his people who need help. In addition, the king must be assertive and consistent to anyone who commits a mistake given a punishment based on customary decisions.</p>

APPENDIX 3

Interview

A: Assalamualaikum sir, i'm Ibnu from UMSU who want to ask about bagas godang as a traditional house in this region for my thesis research sir, because what I know father is this bagang godang keeper.

B: walaikumsalam my son, take your seat. Anything you want to ask son, do not be shy my son just ask, so what is your clan my son?

A: Hasibuan sir, okay sir, I think we can start from the existing *bolang* in *bagas godang* is certainly sir?

B: certainly, okay listen to me, we start from top right? we will start from the *mataniari*(the Sun) the most because you've seen it by using your camera ...

A: right sir, so what is the meaning of this *mataniari* sir that is in the *bolang* sir?

B: This *mataniari* represents a just and wise kingdom in this region. Because a king must be fair and wise that will make people happy in their lives. Because all the affairs in the culture of adat in this region a king should be a protector for us boy that is called the nature of the king "*Marsomba in balian marsomba dibagasan*".

A: so what is the meaning of this month's picture sir?

B: This month is one of nature's bones that has a meal like a living lamp for society. In order to be a passion for humans and that will illuminate our hearts and our life in the future.

A: so sir for images that have these up lines, what is the meaning sir?

B: oh alright, it is called the *Bona Bulu* which has the meaning of being a custom system in the governance of this region. Because if an area that could be worthy to be occupied for the kingdom must already be complete with the equipment like *natolu dalihan* called *mora, kahanggi, dohot anak boru*. Next there are *pamusuk, namora*

na toras, ulu balang, bayo-bayo nagodang, datu, and the last one is *sibaso*.

A: *oh...* alright sir, so this triangular shape, is it sir?

B: it is called *bindu* or *pusuk ni robung*. We know that *pusuk nirobung* has a cone shape it has a meaning that forms the system of social organization in this area. So the sociocultural life of the mandailing community is based on the custom of *natolu dalihan* or three stoves indiscriminately. It is referred to as the custom of the *markoum sisolkot* or customs for the king of relatives.

A: the next sir, what is the meaning of this sir...?

B: that's the name of a thorn that symbolizes the unexpected event ... because my son, if there is someone who came to this village, he must come first to *sopo godang* .. next to *bagas godang* and then he must be fed by *namora na toras* to him when he rested and even if he was about to go home, he would also be given enough supplies to keep him safe on his journey.

A: so this one sir, what does this mean sir according to *bagas godang*?

B: that name is *jagar-jagar* which symbolizes the obedience of the people as a society in the region that has my son custom. So we all have to adhere to the custom so that our lives will be better. Every village my son, must have provisions such as: custom of *marraja*, custom of *marmora*, custom of *markahanggi*, custom of *maranak marboru*, and custom of *naposo nauli bulung*. sebagai example if we are *markahanggi*, how our ethics in *markahanggi*, if we together *naposo nauli bulung* then whether our custom is.

A: oh alright sir, we must be clever yes sir ... so what is meant by this star-shaped pack?

B: it is *namora na toras* my son, that in this region there is *namora na toras* or the first person who became the founder of this village or can be said as *huta*.

A: so if this sir, what is this?

B: it is the measure of my son, as a symbol for social and economic justice for the mandailing community. So every human being in this village who feels suffering like food needs or other problems can ask for help on the part of the kingdom. And society must also help to help those who have difficulties. As an example of this, in this village there is a name *marsialap ari* .. if there is a citizen who harvest in farming then others can also help to facilitate the work. Faithful people should participate in mutual cooperation activities. Another example, if there is someone who wants to get married, they should be assisted called *marpege-pege* and *martahi* by providing good material morale assistance.

A: okay sir, .. so what is meant by eating there is this sword-shaped object sir?

B: oh that is the ornament that exists in *bolang* my son, we know that it means as weapon tool us if we want to go wherever like go to garden and forest. So we better have to carry weapons to facilitate our work. So it is a very important tool for *mandailing* people.

A: so who has this curved line sir, what is it?

B: it is as a connector *silaturrahmi* rope for society my son. anyone and wherever we are, our fellow humans and fellow clans must keep the rope *silaturrahmi*. It is called as *siranggom nauli*.

A: so what about this, what is this sir?

B: it is your *sipatomu* ... which is the right and obligation for the king to maintain and maintain order in this region of my son so that we can live safely and peacefully. because so that we can respect each other so that the law and the customs of my son.

A: what about this sir?

B: that his name is a body-raga that became harmonious for our life in this area. Because I can say that brothers good relations should have a close relationship and know our customs. As an example is

for mandailing people, we should not marry if the couple has the same genus. If it is violated then the risk is that they both should be expelled from this village because anyone who has the same clan is brother.

- A: certainly sir, i know that .. so sir that this hand shaped .. is this sir?
- B: oh that is the *gancip* that is said to be the duty of the king and his duty to his people. Because the king is responsible and carry out custom or law in a fair and wise. If there are people who ask for help be it morale and material, the king also helped. And the king must also be firm and consistent for every people who make mistakes and will be given sanctions according to the agreement of the customary court of my son.
- A: so this gong sir, what is the meaning so that its position is on the door sir?
- B: it is a sign that everyone who wants to come to the *bagas godang* must knock it several times.
- A: okay sir, alright is there any more that you know or there is still meaning and sign that is in *bagas godang* this?
- B: okay my son, you can see the ladder .. the ladder is the number is nine and always odd which is different from the staircase of the other residents ... his name is *sibingkang bayo*, anyone who passes the ladder means given the hope to have a high degree and have the honor. And then you can see that in front of *bagas godang* there are two statues .. the name of the statue is a statue of *sangkalo* or referred to as (the statue of the child's food the eating boru). Because there once was an occurrence that at that time there was a child that doing immoral actions and the kingdom gave a punishment for the child's parents to kill him before the king who will kill. But before he was killed he escaped into the forest and was never found again. That is why the king made the statue as a sign that anyone who commits a major sin, must be punished with

the weight and do not view killed even if it is his own son must be killed.

A: oooh..alright sir, so is there any more sir?

B: I think no more my son.. what is in your photo it is the question and our answer in this conversation. Actually my son, still in this *bagas godang* but if we want to enter into we must have permission and agreement in customs my son

A: okay so no more yes sir .. well sir thank you very much for all the opportunities and answers you have given. May you be healthy and I think I will close up this conversation. *Assalamualaikum sir...*

B: walaikumsalam my son .. i hope you will always success my son .

APPENDIX 4

Name : Ali Sutan Gelar Sutan Batara Pidoli, Taporan ni Raja XV

Place of Born : Pidoli Dolok

Date of birth : Juny 10, 1971

Addres : Pidoli Dolok, Kecamatan Panyabungan Kota, Kabupaten Mandailing Natal

Carrier :

- In 2002 Began to engrave
- In 2007 until now as a master of Ornament and Architecture of Bagas Godang as owner or guardion
- In 2009 until now as an enterpreneurship.

