

**SYMBOLS AND SIGNS ON TRADITIONAL KARONESE HOUSE  
“SIWALUH JABU”**

**Skripsi**

*Submitted In Partial Fulfillment of the Requirements  
for the Degree of Sarjana Pendidikan ( S. Pd )  
English Education Program*

**By:**

**NIKITA  
NPM. 1302050324**



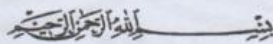
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UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**  
Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp. 061-6622400 Ext. 22, 23, 30  
Website: <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

**BERITA ACARA**

Ujian Mempertahankan Skripsi Sarjana Bagi Mahasiswa Program Strata 1  
Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara



Panitia Ujian Sarjana Strata-1 Fakultas Keguruan dan Ilmu Pendidikan dalam Sidangnya yang diselenggarakan pada hari Jumat, Tanggal 27 Oktober 2017, pada pukul 09.00 WIB sampai dengan selesai. Setelah mendengar, memperhatikan dan memutuskan bahwa:

Nama : Nikita  
NPM : 1302050324  
Program Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : Symbols and Signs on Traditional Karonese House "Siwaluh Jabu"

Dengan diterimanya skripsi ini, sudah lulus dari ujian Komprehensif, berhak memakai gelar Sarjana Pendidikan (S.Pd)

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PANITIA PELAKSANA

Ketua

Sekretaris

  
Dr. Elfrianto Nasution, S.Pd, M.Pd

  
Dra. Hi. Syamsuurnita, M.Pd

ANGGOTA PENGUJI:

1. Khairil, S.Pd, M.Hum

2. Imelda Darmayanti Manurung, SS, M.Hum

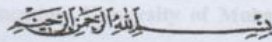
3. Pirman Ginting, S.Pd, M.Hum

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Website: <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

**LEMBAR PENGESAHAN SKRIPSI**



Skrripsi ini diajukan oleh mahasiswa di bawah ini:


Nama Lengkap : Nikita  
N.P.M : 1302050324  
Program Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : Symbols and Signs on Traditional Karonese House "Siwaluh Jabu"

sudah layak disidangkan.

Medan, Oktober 2017

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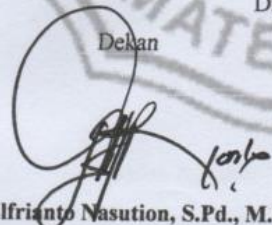
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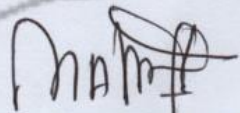
  
Pirman Ginting, S.Pd, M.Hum

Diketahui oleh:

Dekan

Ketua Program Studi

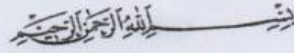
  
Dr. Elfrianto Nasution, S.Pd., M.Pd.

  
Mandra Saragih, S.Pd, M.Hum





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 Website: <http://www.fkip.umstu.ac.id> E-mail: [fkip@umstu.ac.id](mailto:fkip@umstu.ac.id)



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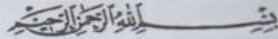
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 Jurusan/Prog. Studi : Pendidikan Bahasa Inggris  
 Nama Lengkap : Nikita  
 N.P.M : 1302050324  
 Program Studi : Pendidikan Bahasa Inggris  
 Judul Skripsi : Symbols and Signs on Traditional Karonese House "Siwaluh Jabu"

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Diketahui oleh:  
 Ketua Prodi  
  
 (Mandra Saragih, S.Pd, M.Hum)

Medan, September 2017  
 Dosen Pembimbing  
  
 (Pirman Ginting, S.Pd, M.Hum)

## SURAT PERNYATAAN



Saya yang bertandatangan dibawah ini :

Nama Lengkap : Nikita  
N.P.M : 1302050324  
Program Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : Symbols and Signs of Traditional Karonese House "Siwaluh Jabu"

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Medan, Juni 2017  
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Nikita

Diketahui oleh Ketua Program Studi  
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd, M.Hum

## ABSTRACT

**Nikita. 1302050324. Symbols and Signs on Traditional Karonese House “Siwaluh Jabu. Skripsi: English Education Program. Faculty of Teacher Training and Education. University of Muhammadiyah Sumatera Utara , Medan. 2017.**

This research deals with analysis of Symbols and Signs on Traditional Karonese house “Siwaluh Jabu”. The objectives of this research was to figure out the meaning of the Symbols and signs on traditional Karonese house This research used descriptive qualitative method. The source of data of this research was taken from Traditional Karonese house “Siwaluh Jabu” in Desa Lingga, Kecamatan Simpang empat-Kabanjahe, Kabupaten Karo-North Sumatera. The finding of this research revealed that Symbols and signs in Semiotic theory. The data consisted of 7 Symbols, they are : Symbols of King Sulaiman’s tread (Tapak Raja Sulaiman), symbols of Door Carving (Bindu Natogog), symbols of Gundur flower (Bunga Gundur), symbols of Embun Sikawiten, symbols of Tutup Dadu (Cover the dice), symbols of Cikepen pengalo-ngalo (Handle at right and left side of door), symbols of Cuping-cuping (ear), and 12 Signs, they are Binder of wall (Motif pengretret), kitchen tack (Takal dapur), Ornaments (Motif Ipen-ipen), Siwaluh’s village (Motif Desa Siwaluh), Geometric ( Gerga geometric patterns on the Siwaluh jabu), Head of buffalo ( Kepala kerbau), Terrace of the house (Ture), Ladders (Rerdan), Entry stairs house (Danggulen), Door (Labah), Window (Perik) and the color of the traditional house that found on Traditional Karonese house “Siwaluh Jabu”.

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Medan, October 2017  
The researcher

**Nikita**  
**NPM: 1302050324**



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## **CHAPTER I INTRODUCTION**

### **A. The Background of the Study**

Culture originates as a social setting and thus while it is a tool for communication (Kellner: 2009). The existence of a culture also affects the development of the ornament. For example, the cultural values associated with genitals have influenced the development of the variety of traditional houses simply just to the cover. There are many cultures in Indonesia, and every culture has its own uniqueness and meanings for certain races. One of them is Karonese culture. Karonese culture has its own meaning for their own traditional wedding ceremony, dancing, wedding clothes and house. It's interesting to learn our own culture about the meaning of every part of culture. Karonese house is one of the greatest cultures in Indonesia. Semiotic usually talks about the meaning of signs and symbols.

Semiotic known as visual language. Visuality is one of the easiest perception ways; we learn 83% of what we learn from seeing (Sonmez:2005). Signs become the subject of semiotics as long as they carry a meaning for people or a certain group (Gunay, 2012). Because meaning is subjective, it thus takes time for members of a speech or cultural community to establish it (Idiaghon M. S Abdullahi : 2010). In other words, men create meaning out of the available forms of signs in an immeasurable gradual manner. Those meanings are based on how we interpret our world based on values and experience, and make them understandable to others through representation and communicative structures. Different with symbols that become object of semiotics because symbols interpret according to rule or convention. Symbols share no resemblance in an object anyway are governed by rule or convention or agreement between among the users. Through the certain symbols for the certain people it refers to a sense of group affiliation based on of a distinct heritage or worldview as people. In North Sumatera there are Batakese, Malay, Javanese, Mandailing and Karonese culture. In every culture they have traditional dances, traditional wedding ceremony, and traditional house as symbol of the certain culture. Example : Tor-tor dance as a symbol of Batakese people, Temu manten as symbol of Javanese wedding ceremony, Endeng-endeng dance as symbol of Mandailing people and Siwaluh jabu as traditional house of Karonese people. In traditional Karonese has many symbols because symbols have certain meaning for Karonese such as the head of buffaloes (kepala kerbau). The head of buffaloes has meaning as symbol of honor and fertility.

However, in modern era it is hard to find traditional house especially Karonese house because the youth are not interested in knowing Karonese culture.

It makes the Karonese house Siwaluh Jabu until it was on the brink of extinction. In the reality life people do not know the benefit we know our own culture as Karonese that we can keep our culture. They also don't know the meaning of Karonese house symbols that has certain meaning for every symbols in the house. People don't learn from their visualization. People are influenced by westerners' culture and forget their own cultures. People feel difficult to find the truth of Karonese house meaning. So, the researcher feels so interest to make a research about semiotic analysis traditional Karonese house of Siwaluh Jabu to make readers in any ages motivated to keep and love their own cultures. This research also will help readers to get information about karonese culture especially for traditional Karonese house. The reason why the researcher choose Karonese culture even she herself is not Karonese people because Karonese culture is one of the amazing creature in cultural life in Indonesia.

#### **B. The Identification of the Problem**

1. Visuality is one of the easiest perception ways; we learn 83% of what we learn from seeing but many people still feel difficult to find the meaning on signs in Karonese house
2. Those meanings are based on how we interpret our world based on values and experience, and make them understandable to others through representation and communicative structures but the fact many people don't understand the meaning on Karonese house
3. Many people forget their own culture because of influenced by Westerners' cultures.

#### **C. The Scope and Limitation**

The scope of study is Semiotic and it limits on symbols and signs on Karonese house.

#### **D. The Formulation of the Problem**



The formulation of the problem was formulated as What is the meaning of the symbol and signs on traditional Karonese house?

#### **E. The Objectives of the Study**

The objective of the study was to figure out the meaning of the symbol and signs on traditional Karonese house

#### **F. The Significance of the Study**

The result of this study is expected to be useful theoretically and practically:

##### 1. Theoretically`

Theoretically this research can be useful to inform and make references material acquiring knowledge and understanding about semiotic, especially signs and symbols.

##### 2. Practicaly

Practicaly, the research finding would be useful for readers who are interest in Karonese house and as a device to maintain karonese culture from the extinction.

## **CHAPTER II**

### **REVIEW OF LITERATURE**

#### **A. Theoretical Framework**

##### **1. Semiotics**

Semiotic derives from the greek semesion ,meaning,sign. Semainon which means signifier and semainomenon meaning signified or indication. Generally, semiotic is the study of sign or an epistemology about existence or the actually of sign societal life. Semiotic is branch of science that was developed in linguistic.

Semiotic is an analysis method to explore more about sign and everything which has relation with sign. So,semiotic is a science that discussed widely about objects, events and cultural

According Umberto Eco in Daniel Chandler who states that semiotics is concerned with everything that can be taken as a sign. Semiotics is the study involves not only of what we refer to as sign in everyday speech, but anything which stand for something else. In semiotic sense,signs take the form of words, images, sounds, gestures, and objects. Semiotics is the study how meaning are made and how reality is represented (Daniel Chandler 2007: 2).

According Roman Jakobson in Daniel Chandler (2007: 4) semiotics deals with those general principles which underlie the structure of all signs whatever and with the character of their utilization within messages, as well as with the specifics of the various sign systems and of the diverse messages using those different kinds of sign.

Semiotics according to Kress (2003: 41) is the science of the sign, a fusion of form/signifier and meaning signified. Meanwhile, Irvine (2005) reports that , al smbolic system (such as script, image, and gesture) in a culture function like a second order language or text, if it is about culture signs of all kinds as a second order language, it can be investigated as a kind of semiotic deep structure ,a grammar of meaning, a repertoire of codes, acquired by members of a culture in ways similiar to,but distinct from,internalizing the grammar of one's native language.

Semiotic is the theory of the production and interpretation of meaning is made by development of acts and objects which function as “signs” in relation to other signs. System of signs are constituted by the complex meaning-relations that can exist between one sign and another, primis, primarily relations of contrast and superordination/subordination. Signs are developed in space and time to produce texts”, whose meanings are constructed by the mutually contextualizing relations among their signs.

Various authors and semioticians have defined semiotics from different approaches. The classical or conical definition of subject is that it means of considering anything as signs and sign systems.

The first is Ferdinand de Saussure (1857-1913) is one of a linguist which his theory familiar named semiotic. Saussure believed that the language is made up of signs (like words) which communicate meanings and that all kinds of other things potentially be studied in the same way as linguistic signs. The same semiotic approach can be used to discuss language-base media and image-based media

because in either case we find signs which carry meanings. Since language is the most fundamental and persuasive medium for human communication. Semiotics takes the way that language works as the model for all the other media of communication, all other sign systems.

Saussure focused on langue rather than parole. To the traditional, Saussurean semiotician, what matters most are the underlying structures and rules of a semiotic system as a whole rather than specific performances or practices which are merely instances of its use. Saussure's approach was to study the system synchronically if it were frozen in time (like a photograph) - rather than diachronically' in terms of its evolution over time (like a film).

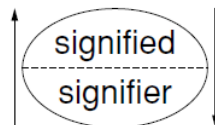
Saussure's term sémiologie dates from a manuscript of 1894. The first edition of his Course in General Linguistics, published posthumously in 1916, contains the declaration that:

*“It is . . . possible to conceive of a science which studies the role of signs as part of social life. It would form part of social psychology, and hence of general psychology. We shall call semiology (from the Greek sēmēton, ‘sign’). It would investigate the nature of signs and the laws governing them. Since it does not yet exist, one cannot say for certain that it will exist. But it has a right to exist, a place ready for it in advance. Linguistics is only one branch of this general science. The laws which semiology will discover will be laws applicable in linguistics, and linguistics will thus be assigned to a clearly defined place in the field of human knowledge.”*  
(Saussure in Daniel Chandler, 2007)

Saussure saw linguistics as a branch of semiology. According Saussure, Linguistics is only one branch of this general science of semiology. The laws which semiology will discover will be laws applicable in linguistics. As far as we are concerned, the linguistic problem is first and foremost semiological. If one wishes to discover the true nature of language systems, one must first consider

what they have in common with all other systems of the same kind. In this way, light will be thrown not only upon the linguistic problem. By considering rites, customs etc. as signs, it will be possible, we believe, to see them in a new perspective. The need will be felt to consider them as semiological phenomena and to explain them in terms of the laws of semiology. (Saussure in Daniel Chandler, 2007)

Saussure offered a 'dyadic' or two-part model of the sign. He defined a sign as being composed of:



1. a 'signifier' (*signifiant*) - the *form* which the sign takes; and
2. the 'signified' (*signifié*) - the *concept* it represents.

The *sign* is the whole that results from the association of the signifier with the signified. The relationship between the signifier and the signified is referred to as 'signification', and this is represented in the Saussurean diagram by the arrows. The horizontal line marking the two elements of the sign is referred to as 'the bar'.

If we take a linguistic example, the word 'Open' (when it is invested with meaning by someone who encounters it on a shop doorway) is a *sign* consisting of:

1. a *signifier*: the word open;
2. a *signified concept*: that the shop is open for business.

A sign must have both a signifier and a signified. You cannot have a totally meaningless signifier or a completely formless signified. A sign is a



recognizable combination of a signifier with a particular signified. The same signifier (the word 'open') could stand for a different signified (and thus be a different sign) if it were on a push-button inside a lift ('push to open door'). Similarly, many signifiers could stand for the concept 'open' (for instance, on top of a packing carton, a small outline of a box with an open flap for 'open this end') - again, with each unique pairing constituting a different sign.

Saussure saw linguistics as a branch of semiology. According to Saussure, linguistics is only one branch of this general science of semiology. (Saussure in Daniel Chandler, 2007) Saussure offered a 'dyadic' or two part model of the sign. He defined a sign as being composed of : (a) Signifier'(significant)- the form which the sign takes;and (b) the 'signified'(signifie) –the concept it represents.

The second is Charles Sanders Peirce's theory of semiotic was a philosopher in America ( 1839-1914). Peirce's theory is very famous in society. Semiotic is concerned with determining the formal condition for signs as such. .

Peirce viewed semiotic from "triadic" angles, such as his trichotomies of qualisign, sinsign, and legisign (triadic relation of comparison), icon, index and symbol (triadic relation of performance and rheme, dicent and argument ( the triadic relation of thought).

By defining semiotics as "a science of signs and sign system", semiotics has everything as its object, meaning that it has nothing specifically as its object: it is everything that can be taken as a sign (Eco, 1976: 7). The methodological and practical definitions of semiotic sees "it as the application of linguistic methods to

objects rather than natural language” which means that semiotics is an approach of considering anything as constructed similar to language.

This approach is also adopted by The New Lexicon Webster’s Dictionary of the English Language (1987) which defines semiotic as a:

*“study of patterned human communicate talk (kinesis behavior including auditory/ vocal and facial expression, body ( kinesics) touch (proxemics), sings, symbolic (semiology)”*

Semiotic theories have also found implicit expression in the religious history of African, Indian, Chinese and Latin American experiences. Ritual and other religious ceremonies since the ancient times have been carried out through sacrifices, worship, divination and deification of things - images, idols, animals- all with semiotic connotations . For instance , the crescent and the star, the cross and the crucifix , the cow and the serpent, the iron and the water - all have religious semiosis from ancient to contemporary times.

Another major theorist of semiotics is the French linguist, philosopher and educator, Roland Barthes (1915- 1980 ) whose major concern was to create a way, through non-verbal signs specifically, for people to enrich their understanding of language, literature and society. He started by considering semiotics as an attitude , rather than a process, that would provide an opportunity for denouncing “the self-proclaimed petit- bourgeois myths” of his day regarding the superiority and universality of French mores and culture. Roland Barthes make five codes and system level of meaning. For code, they are hermeneutic, proairetic, semic, symbolic and culture. And for the system, Barthes make level of system, they are denotative and connotative (Barthes, 1967 ).

## 2. Goal of Semiotics

The goal of semiotics is the investigation of signification patterns and structure in texts, identifying and analyzing them (Adedimenji, 2002:30). Its preoccupation lies with “meaning conveyed through any medium” and the study and description of signification (cf. Adedimenji, 2003: 117). According to Barthes (1967:9)

*“Semiology aims to take any system of signs, whatever their substance and limits; images, gestures, musical sounds, objects and the complex associations of all these, which form the content of ritual, convention or public entertainment: these constitute, if not languages, at least systems of signification”.*

In general, the goals of semiotics are the decoding of signification, which is the analysis and description of how a particular phenomenon communicates, the interpretation of signs vis- à-vis their semantic implications and the examinations of structures with which communication takes place (Adedimaji, 2002:30). A semiotic approach is thus an approach to a text (and everything, semiotically speaking, is a text) that is concentrated on its sign nature and tries to explain and interpret it as a phenomenon of language. Semiotics focusing on how meaning is made and understood, it overlaps with communication.

Communication is the process of transferring data from source or receiver as efficiently and effectively as possible. In order to achieve understanding, the receiver must be able to decode the data (or code or message- the centre of the communication process) and thus make meaning out of it.

### 3. Symbols

The word “symbol” has had a long and complex history since antiquity.

According to Peirce,

*“a symbol is a sign which refers to the object that it denotes by virtue of a law, usually an association of general ideas, which operates to cause the symbol to be interpreted as referring to that object” (Peirce, 1992 in Sobur, 2006).*

Peirce assumes that symbols relate to the sum of descriptions through which societies make sense of and reflect their common experience or in other words symbols are seen as conventional. For Peirce, every symbol is a general type, and that which we call an actual individual symbol is called by Peirce a replica or instance of the symbol. Symbols, like all other legisigns (also called “type”), need actual individual replicas for expression. The proposition is an example of a symbol which is irrespective of language and of any form of expression and does not prescribe qualities of its replicas. A word that is symbolic (rather than indexical like “this” or iconic “whoosh!”) is an example of a symbol that prescribes qualities (especially looks or sound) of its replicas. Not every replica is actual and individual. Two words –symbols with the same meaning (such as English “horse” and Spanish caballo) are symbols which are replicas of that symbol which consists in their shared meaning. A book, a theory, a person, each is a complex symbol. Saussure stated that, “The word symbol has been used to designate the linguistic sign or more specifically, what is here called the signifier”.

#### **4. Signs**

. In semiotic sense takes the forms of words, images, sounds, gestures and objects. Contemporary semioticians study signs not only in isolation but as part of semiotic 'sign systems' (such as a medium or genre).

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, known as a referent, or for a class of similar (or related) objects, events, feelings, etc., known as a referential domain. Signs allow each species to (1) signal its existence, (2) communicate messages within the species, and (3) model incoming information from the external world. Semiotics is the science that studies these functions. (Sebeok 2001; 3)

Signs consist of an image, a word, an object or even a certain type of practice. The meaning of signs depends on the relationships between the signifier (the image, word, object, or practice) the signified (the implied meaning), and the referent (what the image, word, object, or practice refers to) (Scholtes, 1982)

The sign is the key term in any semiotics. A sign is simply anything that stands for something else. The 'stands for' process is the point where meaning is created both through encoding (by the source) and decoding (by the receiver or reader) as in these stylized representations of people (Moriarty, 1994). But what is not a sign? According to Paul Martin Lester (2000), "that is a good question because almost any action, object or image will mean something to someone somewhere. Any physical representation is a sign if it has meaning beyond the



object itself. “Consequently, the meaning behind any sign must be learned . And also *Umberto Eco stresses*, “ signs are correlated with what they stand for on the basis of a rule or a convention”( Eco, 1985:196). Thus , if signs which understood by the receiver or reader are used in an, image will be much more memorable and interesting.

Roland Barthes also explains that the sign is determined by the implicit and explicit main role from the convention of cultural community members, or social role. Due to that, system sign can also carry the message and encoded meaning which the people understand that code can read.

According to Saussure, sign is uniting between two areas which cannot be separated are signifier and signified. Relation between signifier and signified namely signification. Saussure said that this relation emphasized to social convention in the society so can understand the signification of sign collectivel.

The sign according to Pierce is the unity from representamen, object and interpretant. Charles Sanders Pierce devided sign into three components involves Representament, Object and Intepretant. It usually called Pierce’s Triadic Theory. By using this theory we found the meaning of sign in daily life. For a sign in everyday talk Pierce called a representament. The representament is something that enters into relation with its object, the second component of the sign. The semiotic object can never be identical to the real object, since according to Pierce that knowledge is never absolute. The third component of the sign is the interpretant. The interpretant relates to and medicates between the representament and the semiotic object is such way as to bring out an interrelation between them

at the same time and in the same way that it brings itself into interrelation with them.

### **Representament + object + Interpretant = Sign**

Semiotic is concerned with everything that can be taken as a sign. Sign is everything which can be taken as significantly substituting for something else . This something does not necessarily have to exist or actually be somewhere at the moment in which a sign stands for it. Thus semiotic is in principle the discipline studying everything which can be used in order to lie. The theory of sign was one of important things in society in order they know what the meaning of symbol or sign in daily life.

## **5. Semiotic Elements**

### **5.1 Sign Relation**

Charles Sanders Peirce formulated his own model of the sign of semiotic (in Daniel Chandler 2007:48), Signhood is a way of being in relation , not a way of being in itself. Anything is a sign –not as itself, but in some relation or other .The rule of signs is constituted as one role among three : object, sign, and interpretant sign. It is an irreducible triadic relation: the roles are distinct even when the things that fill them are not. The roles are but three : a sign of an object leads to interpretants, which ,as signs, lead to further interpretants. In various relations , the same thing may be sign or semiotic object. The question of what a sign is depends on the concept of a sign relation, which depends on the concept of a triadic relation. This, in turn, depends on a relation itself. Peirce depended on

mathematical ideas about the reducibility of relations- dyadic, triadic, tetradic, and so forth. According to Peirce's Reduction Thesis, triads are necessary because genuinely triadic relations cannot be completely analyzed in terms of monadic and dyadic predicates.

## **5.2 Sign, Object, Interpretant**

Peirce held that there are exactly three basic semiotic elements; the sign, object, and interpretant.

- a. A sign (representament) represents, in the broadest possible sense of "represents". It is something interpretable as saying something about something. It is not necessarily symbolic, linguistic or artificial.
- b. An object (or semiotic object) is a subject matter of a sign and interpretant. It can be anything discussable or thinkable, a thing, event, relationship, quality, law, argument, etc.. An object can even be fictional, for instance Hamlet. All of those are special or partial objects. The object most accurately is the universe of discourse to which the partial or special object belongs. For instance, a perturbation of Pluto's orbit is a sign about Pluto but ultimately not only about Pluto.
- c. An interpretant (interpretant sign) is the sign's more or less clarified meaning or ramification, a kind or form or idea of the difference which the sign being true or undeceptive would make. (Peirce's sign theory concerns meaning in the broadest sense, including logical implication, not just the meanings of words as properly clarified by dictionary).

In other words, a sign always has three interrelated dimensions: Representamen (R), something that can be perceived (perceptible), Object (O) refers to something else (referential), and Interpretant (I) something that can be interpreted (interpretable). The relation can be understood based on the relationship (index), similarity (icons), or conventions (symbol) or a combination of all three.

Pierce called his analysis with semiotic system model and the term has become the dominant term used for the science of sign, but both focus on the sign. Pierce divides signs in the image and can be seen from the types of signs that are classified in semiotic. Most of Peirce's formal definitions of sign include these four essential components

*“A sign ... is a First which stands in such a genuine triadic relation to a Second, called its Object, as to be capable of determining a Third, called its Interpretant, to assume the same triadic relation to its Object in which it stands itself to the same Object. The triadic relation is genuine, that is its three members are bound together by it in a way that does not consist in any complexus of dyadic relations.”*

*“[a sign is] anything which is related to a Second thing, its Object, in respect to a Quality in such a way as to bring a Third thing, its Interpretant, into relation to the same object.... “ (James Jakob 1996; 65)*

Pierce's theory by looking at the smoke (as the representamen), one connecting it with fire (as the Object), and can be interpreted that the burnt is building shops (as the Interpretant). There is another example within Peirce's model of the sign, the traffic light sign for 'stop' would consist of: a red light facing traffic at an intersection (the representamen); vehicles halting (the object) and the idea that a red light indicates that vehicles must stop (the interpretant).

From Semiotic study of Tuwuhan, “A pair of *Pisang Raja* Trees with Stem of Ripe Bananas”

a. The description of *Pisang Raja*

Bananas and plantains are today grown in every humid tropical region and constitutes the 4th largest fruit crop of the world. In most areas bananas require wind protection for best appearance and maximum yield. They are also susceptible to being blown over. Bananas, especially dwarf varieties, make good container specimens if they are given careful attention. The plant will also need periodic reporting as the old plant dies back and new plants develop.

In Javanese culture, bananas are often used for wedding decoration. *Pisang Raja* is one of bananas species that is commonly used in this event. Javanese ancestors used *Pisang Raja* for giving some symbols or wishes. The meaning of the *Pisang Raja* is taken from its characteristic in the nature. It will be described based on Charles S.Pierce theory below:

b. The analysis on the features of *Pisang Raja* which is considered containing semiotic potentials.

1. Ripe *Pisang Raja*

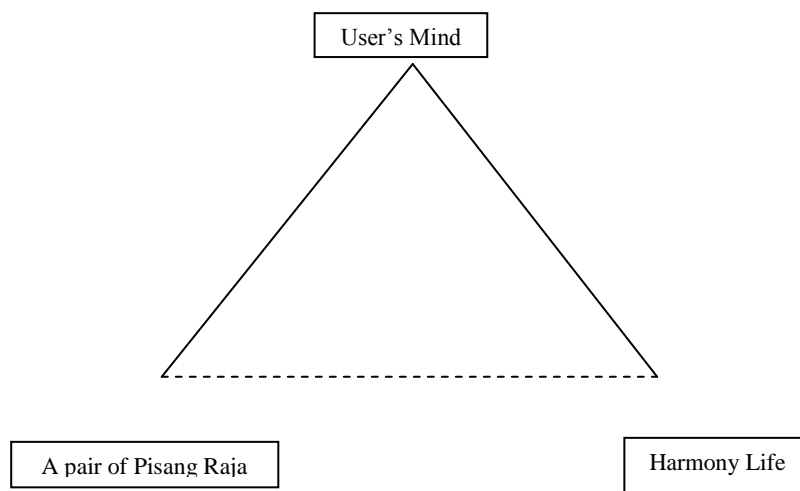
In the *Tuwuhan*, we use *Pisang Raja* which is ripe and ready to consume. It is a wish for the couple in order to face their new life happily.

-The number of bananas in one stem

In a stem there consists of many bananas. This symbol means that the couple can be united in every condition and can support each other

Pierce's elements of "semiosis" :

Triadic A pair of *Pisang Raja*



A pair of *Pisang Raja* are put at the right and the left side of the wedding ceremony's gate. It is expected that the couple are always in harmony through life.

This process is called semiosis. Something that used to be a sign to function, by Pierce called representamen. Consequently, the sign (sign/representamen) is always contained in triadict relations, namely Representamen, Objects and Interpretan.

## 6. Classes of Sign

Pierce's three basic phenominal categories come into central play in these classifications (Daniel Candler, 2007). The 1-2-3 numerations used futher below in the exposition of sign classes represents Pierce's associations of sign with the categories . The categories are as follows:

Pierce's categories (technical name : the cenophythagorean categories)

Name	Typical Characterization	As Universe of Experience	As quantity	Technical Definition:	Valance "adicty"
Firstness	Quality of feeling	Ideas, Chance, possibility	Vaguaness some	Reference to a ground (ground is a pure abstraction of quality)	Essentially monadic "the quele in the sense of the such, which has the quality.
Secondness	Reaction Resistance	Brute facts Actuality	singularity Discreteness	Reference to a Correlate (by its relate)	Essentially dyadic (the relate and the correlate)
Thirdness	Representation, Mediation,	Habits, laws, Necessity	Generality, Continuity, "all"	Reference to an Interpretant	Essentially Tradic (sign, Object, Interpretant)

Note: An interpretant is an interpretation (human or otherwise) in the sense of the product of an interpretive process.

The three sign typologies depend respectively on (I) the sign itself, (II) how the sign stands for its denoted object, and (III) how the signs stands for its object to bits interpretant.

Each of the three typologies is a three way division , a thrichotomy , via Pierce's three phenominilical categories.

## Pierce's Semiotics Theory

### (Typologies of Sign)

Representamen	Qualisigns	The quality of every word is used the sentence like the softness or hardness
	Legisigns	A number of signs is functioning in a society based convention
	Sinsigns	The relation about the sign and its existence
Object	Icon	The resemblance of similarity between the sign and something it replaced
	Index	The connection between the sign and something it replaced
	Symbol	The relation between the sign and something it represents is decide by society of convention
Interpretant	Rheme	A sign that allows one to interpret based on choice
	Decisign	Assign which connected to it's object by the decision in mind
	Argument	A direct sign rapping about something it represent

1. Qualisigns, signsins and lesigns. Every sign is either (qualisign) a quality or possibility, or ( sinsign ) an actual individual thing, fact, evebnt, state ,etc., or (legsign) a norm ,habit, rule, law. (Also called types ,tokens, and tones ,also potisigns, actisigns, and famisigns)
2. Icons, indices, and symbols. Every sign refers either (icon) through similarity to its object ,or (index) through factual connection to its object, or (symbol) through interpretive habit or norm of reference to its object.
3. Rhemes, decisigns, and arguments. Every signs is interpreted either as (rheme) term-like, standing for its object in respect of quality or as (dicisign) preposition like , standing for its object in respect of habit or law. This is the



trichotomy of all signs as building blocks of inference.(Also called sumisigns, dicisigns, and suadisigns, also semes,phemes and delomes.)

Every sign falls under one class or another within(I) and within (II) and' within (III).Thus each of the three typologies is a three-valued parameter for every sign .The three parameters are not independent of each other , many classifications aren't found. The result is not 27 but instead ten classes of signs fully specified of this level of analysis.

In later years, Pierce attempted a finer analysis ,defining signs classes in terms of relations not just to sign, object and, interpretant , but to sign, immediate object, dynamic object, immediate interpretant, dynamic interpretant, and final or normal interpretant. He aimed at 10 trichotomies of signs , with the above three trichotomies interspersed among them, and issuing in 66 classes of signs. He did not bring that system into a finished form . In any case , in that system,icon, index. And symbol were classed by category of how they stood for dynamic object, while rheme, decisign, and argument were classed by the category of how they stood to the final or normal interpretant.These conceptions are specific to Pierce's theory of signs and are not exactly equivalent to general uses of the notions of" icon", "symbol"." Index", "token", "term", "proposition", "argument", and "rheme".

## **6.1 Qualisign, Sinsign, Legisign**

This is the typology of the sign as distinguished by signs own phenomological category (set forth in 1903,1904,etc). (1) A qualisign (also called tone potisign, and mark ) is a sign which consists of a quality of feeling , a possibility, a “First” (2) A sinsign (also called token and actisign ) is a sign which consist of a reaction/ resistance , an actual singular thing , an actual occurence or fact , a “second”.

A replica ( also called instance) of a legisign is a sign, often an actual individual one (a sinsign) , which embodies that legisign. A replica is a sign for the associated legisign, and therefore is also a sign for the legisign’s object. All legisigns need sinsigns are replicas for expression. Some but not all legisigns are symbols .All symbols are legisigns. Different wods with the same meaning are symbols which are replicas of that symbol which consists of their meaning but does not prescribe qualities of its replicas.

## **6.2 Icon, Index, Symbol**

This is the typology of the sign as distinguished by phenomological category of its way of denoting the object (set forth in 1867 and many times in later years). This typology emphasizes the different ways in which the signs refers to its object- the icon by a quality of its own , the index by real connection to its object, and the symbol by a habit of rule for its interpretant. The modes may be compounded , for instance ,in a sign that display a forking line iconically for a fork in the road and stands indicatively near a fork in the road.

1. An icon (also called and semblance) is a sign that denotes its object by virtue of a quality which is shared by them but which the icon has irrespectively of the object. The icon ( for instance, a portrary or a diagram) resembles of imitates its object.The icon has ,of itself, a certain character or aspect, one which the object also has ( or supposed to have ) and which lets the icon be interpreted as a sign even if the object does not exist. The icon signifies essentially on the basis of its” ground”.
2. An index is a sign that denotes its object by virtue of an actual connection involving them, one that he also calls a real relation in virtue of its being irrespective of interpretation. It is any case a relation which is in fact , in contrast to the icon, which has only a background for denotion of its object , and in contrast to the symbol, which denotes by an interpretive habit or law. An index which complex attention without conveying any information about its object is a pure index ,though that may be an ideal limit never actually reached. If an indexical relation is a resistance or reaction phycially or causally connecting an index to its object , then the index is a reagent (for exmple smoke coming from a building is a reagent index of fire)
3. A symbol is a sign that denotes its object solely by virtue of the fact that it will be interpreted to do.The symbol consists in a natural or conventional or logical rule,norm, or habit, a habit that lacks (or has shed) dependence on the symbolic sign’s having a resemblance or real connection to the denoted object. Thus a smbol denotes by virtue of its interpretant. Its sign-action (semiosis) is ruled by a habit , a more less systematic set of associations that

ensures its interpretation. The word “symbol” has had a long and complex history since antiquity. According to Peirce,

*“a symbol is a sign which refers to the object that it denotes by virtue of a law, usually an association of general ideas, which operates to cause the symbol to be interpreted as referring to that object” (Peirce, 1992 in Sobur, 2006).*

Peirce assumes that a symbol relates to the sum of descriptions through which societies make sense of and reflect their common experience or in other words a symbol is seen as conventional. For Peirce, every symbol is a general type, and that which we call an actual individual symbol is called by Peirce a replica or instance of the symbol. Symbols, like all other legisigns (also called “type”), need actual individual replicas for expression. The proposition is an example of a symbol which is irrespective of language and of any form of expression and does not prescribe qualities of its replicas. A word that is symbolic (rather than indexical like “this” or iconic “whoosh!”) is an example of a symbol that prescribes qualities (especially looks or sound) of its replicas. Not every replica is actual and individual. Two words –symbols with the same meaning (such as English “horse” and Spanish caballo) are symbols which are replicas of that symbol which consists in their shared meaning. A book, a theory, a person, each is a complex symbol. Saussure stated that, “The word symbol has been used to designate the linguistic sign or more specifically, what is here called the signifier”.

### 6.3 Rheme, Decisign, Argument

Typology of the sign as distinguished by the phenomenological category which the sign's interpretant attributes to the sign's way of denoting the object (set forth in 1902, 1903, etc)

1. A rheme (also called sumsign and seme) is a sign that represents its object in respect of quality and so, in its signified interpretant, is represented as a character or mark, though it actually may be icon, index, or symbol. The rheme (seme) stands as its object for some purpose. A proposition with the subject places left blank is a rheme, but subject terms by themselves are also rheme. A proposition, said Pierce, can be considered a zero-places rheme, a zero-place predicate.
2. A decisign (also called dicent sign and pHEME) is a sign that represents its object in respect of actual existence and so, in its signified interpretant, is represented as indexical though it actually may be either index or symbol. The decisign separately indicates its object (as subject of the predicate). The decisign "is intended to have some compulsive effect on the interpreter of it" Pierce had generalized the idea of proposition to where a weathercock, photograph, etc. could be considered propositions for "decisigns", as he came to call them) A proposition in the conventional sense is a dicent symbol (also called symbolic decisign).
3. An argument (also called and delome) is a sign that represents its object in respect of law or habit and so, in its signified interpretant, is represented as symbolic (and was indeed a symbol in the first place). The argument separately

“monstrates : its signified interpretant ( the argument’s conclusion); an argument stripped of all signs of such monstrative relationship is, or becomes , a dicisign. It represents “ a process of change in thoughts or sign, as if to induce this change in the Interpreter” through the interpreter’s own self-control. A novel, a work art, the universe , can ve a delome in pierce’s term.

## **7. Traditional Karonese House**

Indonesian is a country with rich of traditional culture, one of them is Karonese culture. Karonese ethnic is located in Kabanjahe-Kabupaten Karo, North Sumatera,Indonesia. Karonese community has lived in the region since about 1300 Century AD (Parlindungan, 2005:463) and has it’s own cultural system. This can be seen from the traditional of the existing traditions, such as traditional weeding ceremony, traditional dances and wedding clothes with the terms of symbols. Besides ceremony, Karonese community also has traditional house with symbolic elements. The main features of the symbol can be identified from the paintings, drawings, or decorations attached to the house. This traditional house is also known as “ traditional house Siwaluh Jabu”. Siwaluh jabu means the house which is occupied by eight families, (Tarigan,1990). Traditional house is one of the nation’s cultural assets.

*Understanding of traditional house, that is a building where it’s structure, manner of manufacture, form, function, and decoration have it’s own characteristic which inherited by generations and in use by local resident to do life activity as well as good ( Said : 2004).*

### **7.1 Siwaluh Jabu**

Traditional Karonese house of Siwaluh Jabu means that inside the house consist of eight families. Waluh means eight and Jabu means family. So Siwaluh

Jabu means eight families. Siwaluh jabu is another name of Gerga or Belang Ayo. This traditional house was established in ±1862, precisely in Desa Lingga (Lingga's village), Kecamatan Simpang empat, Kabupaten Karo – North Sumatera about 4.5 km from Kabanjahe city. This traditional house was built without using nails and iron. And there are many symbols and signs inside this traditional house. Each symbols and signs has it's own function and meaning.

Traditional Karonese Houses are design as earthquakes resistant designs house and this building can reach hundreds of years age. And those houses are constructed without using nails and irons. For addition, the role of teachers (shamans) and kalimbubu woman from the head of the house who later occupy the basic living space is very important related to the location of traditional houses to be established. Karo communities believe in the nature of the land, that there is a good land to live on it and there is bad soil that should not be used to live.

Traditional karonese house, same with the other traditional houses in Indonesia, the architecture has a certain character. Besides it the distinctive architectural characteristics, the decorative characteristics are also distinctive, making it interesting to study.

Variety of symbols or ornamental in Karo language called Gerga that contained in objects of crafts and other art objects, but Gerga is also identical with the house of the king or the house of the rich people and traditional house because there are decorations on the outside of this house (Parlindungan, 2005: 463).

Gerga in Karo traditional house is located of three parts : (1) From the crossbar of the house (Melmelen). (2) Wall of the house (Derpih). (3) Roof of the house (Ayo)

Each Gerga contained in the traditional house has symbol, signs and meaning. Gerga Melmelen dominant with the pattern of plant stilasi, on the Derpih and Ayo with geometric pattern. For addition , the function of Gerga as an Ornament , it is also associated with the belief system (religion) and kinship which became the basic cosmology of karo traditional society.

According Sitepu (In Surbakti 2008), ornaments are believed to rejects of reinforcements, the antidote of bad evil and as a medium of medicine, it's also can give more beauty of the building.

For traditional Karo communities belief, gerga in traditional house contains symbolic meanings, religious (sacred), kinship (semi sacred), and ornament (profane).

## **7.2 Form, Symbols Gerga, Signs and Meaning**

### **1. The form of custom house Siwaluh Jabu**

This traditional house has a size of 17 x 12 m<sup>2</sup> and was build approximately 12 m<sup>2</sup> from the ground which had been designed to protect the house's owner from wild animals, gained some places under the house, to store fire wood and raising livestock. This Karo's custom house is supported by wooden pillars made of 16 pieces of wood. And the foundation of this house is made of large stone. This house has two doors each facing east and west, in front



of the door there is a staircase to enter the house that called (danggulen) and on the right and left side of the entrance stairs are equipped with handrails that called as (cikapen pengalo-ngalo). Cikapen pengalo-ngalo is a symbol for guests because every guest who comes always holds the engraving. Another function of handrails (cikapen pengalo-ngalo) is for the handle for the mother who gave birth her baby, she holding the handler while sitting on the danggulen. Size of the door quite low with width 60 cm and height 100 cm. When we are entering the home, we have to bend our body this is the behaviour as well as the sign of respect to the home owner and the other functions is to protect the whole house from enemies and wild animals who will enter into the house.

Infront of these two doors there is a ture (terrace), which made of bamboo, and used as a place to weave and receive young men's guests when they come to meet the house-girl and as place where parents take care their children when they are playing. This house has two ladders (rerdan) which located at the front and behind the house, this ladders were made of bamboo, which called tempawa bamboo. This staircase is directly connected to a terrace called (ture). The ladders located in front of the house consist of five stairs which means that in Karonese they have five principal merga (Merga Silima) they are consist of : Ginting, Sembiring, Karo-karo, Tarigan and, Perangin-angin. And at the behind of the house consist of three stairs which means signs of the family relation called as Rakut Sitelu (Kalimbubu, anak beru and ras senina).

The walls and floors of this house was made of wood and board, which tied with fiber bond, the fibers bond was formed a lizard with head and tail facing each

other which means that the inhabitants of the house respect each other. The walls are made sloped out so the room inside of house feels spacious and the smoke from the kitchen more easily out. This house has eight windows (labah). Two windows are located at west side, two windows at the east side, two windows at south and two windows at the north side. On the outside of this wall there are cuping-cupiing (ear), this cuping serves to hold and bear the wall and as symbolic meaning that the occupants have a sharp hearing to hear the evil sound from outside of house and as a decoration to beautify building The roof of this house made from fibers (ijuk).

## 2. Symbols and sign on the Gerga

Gerga is a variety of a ornamental decorative function that occasionally contain a certain meaning of the symbolic. According to the existence, Gerga is divided into three parts:

1. Gerga at the bottom level (Melmelen)
2. Gerga at the wall (Derpih)
3. Gerga at the top (Ayo)

### 1. Gerga at the bottom level (Melmelen)

#### A. King Sulaiman's tread (Tapak Raja Sulaiman)

The word of Suliaman is the name of a legendary magic teacher(shaman). King Sulaiman's tread is a motive known-well by Karo society. It has function believed to cure various diseases, repellent poison, healing itchy and as a kitchen tool.

## B. Bindu Natogog

Bindu natogog is an engraving made of board that is in pairs at the entrance of custom house. This motive are as a crossed lines and interconnected, symbolizing, strength, unity and wholeness, and as the symbol of successor.

## C. Bunga Gundur (Gundur's flower)

Bunga Gundur is a motif that made of plants, which is a curved line and repeated regularly. This ornament pattern is arranged horizontal according to wave of flower gundur. This gerga as symbol of the beauty and fertility of the soil, and it's located by side with Tapak Raja Sulaiman.

## D. Embun Sikawiten

Ornaments with this natural motif is a replica of a series of clouds that gohand made resembling flower-shaped image that creates a triangle shape. The function is to indicate the relationship between kalimbubu (thick clouds of the upper part) anak beru (cloud shadow at the bottom). Kalimbubu is a protector of anak beru in the Karo community. This symbol is a sign that affects the meaning of prosperity and as a binder of family relationships and also give beauty of the buiding.

## E. Cover dice ( Tutup dadu)

Tutup dadu means the cover used in the dice gambling gear. Made of cocunut shell and dice made from bone. Cover dice also called as symbol for soil fertility.

#### F. Takal dapur (Kitchen tack)

Takal dapur means that kitchen head. Generally this Gerga is shaped like a tulak nail (tulak paku). In Kabupaten Karo there are two types Takal dapur, the first is a horse shaped and tulak nail (tulak paku). Gerga Takal dapur In Desa Lingga the shaped is more simple with a semicircle or oval pattern. This Gerga meaning as a symbol of the prestige, honour and human greatness. And have function to strengthen the corner of the house and give longevity as well.

#### 2. Gerga on the wall (Derpih)

##### A. Cikepen pengalo-ngalo (Handle at right and left side of door)

Cikepen word in Karo language means grip and pengalo-ngalo means welcome. Cikepen pengalo-ngalo is a symbol for guest , because every guest who comes always holds the engraving. Bending our body is signs of respect for homeowners and means we follow the rules that are in the house. This Gerga is an ornament of two pairs of wood located on the right and left of the door. Another function of cikepen pengalo-ngalo is for the handle for mother who gave birth her baby. She holding the cikepen pengalo-ngalo while sitting on the danggulen.

##### B. Motive pengretret (Binder of wall)

Pengretret is a kind of lizard, but has two heads. Karo's people called it (beras pati nitanah). This animal is found in the forest and it's belief can help people to show their way back for people who lost in the forest. This motive is made of black colored fibers, the rope is knitted by hollowing the house's wall, form a triangle. Functioning as a wall binder because it does not use nails, but

made of fibers. The function of this pengretret is to chased away all demons and evil spirit. This is also an icon for Karo culture.

C. Motive Cuping-cuping (Ear)

Cuping-cuping means ear. Serves for listening, made of board and placed on the four corners of the house. The symbolic meaning of this motive is the residents of the house have a sharp hearing to hear the evil voices from outside the house, as well as beautify the building.

3. Gerga on the top (Ayo)

A. Motive Ipen-ipen (Ornaments)

Ipen-ipen word in Karo language means serration. At traditional Karonese house in Lingga's village. This motive is made of woven bamboo with triangular pattern , this motive symbolizes the magical meaning as repellent reinforcement.

B. Motive pengretret (Binder of wall)

The pengretret's motive size at top house at Ayo is smaller than in the wall of the house but it has the same function that as a slower deterrent of evil forces entering into the house and attacking the inhabitants of the house.

C. Motive Desa Siwaluh (Siwaluh's villages)

Desa Siwaluh means that eight villages, this is the signs of the people in this house consist of eight families (Siwaluh Jabu). So it's the same meaning with Siwaluh Jabu. But Karo's people also call it the symbol of the of eight directions of the wind or the eight stars. This motive is located on the top house of Ayo. In concept of Karo's culture, Desa Siwaluh is one of the important symbol from four things relation in Karo's society activities. And the function of Desa Siwaluh is to

determine good day and good month for human. This motive also signifies use of time for various ritual ceremonies such as build a house, for go to some place, wedding ceremony and all activities are planned customarily. The use of desa Siwaluh is symbolic of the goal to find harmony or balance to overcome the limitations of the human self in the hope of finding other forces outside of his self

#### D. Gerga geometric patterns on the Siwaluh Jabu (Geometric)

This patterns is centered on the field ayo's home. This decorations signifies the position of Rakut sitelu. The geometric pattern on this ayo reflect that the kinship relationship should be upheld and keeping with it's dignity, prestige and honor.

#### E. Head of buffalo (Kepala Kerbau)

Head of buffalo as a symbol of social status for certain society. In this traditional house there is a pair of male buffalo heads that are placed on the roof that face to upstream and the female buffalo head facing downstream. The head of the buffalo as a symbol of fertility and honor. Under the mouth of this buffalo head there is a small bowl filled with clear water called as Lau maturge and inside it there are few leaves of bulung simalem (simalem's leaf), the function is to keep the mystical buffalo head buffs power stay outside from house and do not disturb the owner of the house. This form of decoration signifies piety he function of it as the guardian of home safety from the attacks evil spirits (begu) from outside the village. In traditional Karonese's house buffalo head has a place of honor and strategic, which is in the highest place of the roof.

## **B. Previous the Study**

There are some studies that related to this research had been conducted before.

1. The first study is conducted in the thesis by Ezi Pertiwi (2017) on their thesis entitled :

*Semiotic Analysis on Pasambahan Manjapuik Marapulai.* This study dealt with the analysis of semiotic on Pasambahan Manjapuik Marapulai to find out the types of sign on Pasambahan Manjapuik Marapulai and to describe the meaning on Pasambahan Manjapuik Marapulai purpose to Charles Sanders Peirce's theory in semiotics.

2. The second related is conducted in the thesis by Hasina Ridhani (2017) on their thesis entitled: *Semiotic Analysis on Minang Traditional Wedding Clothes.* This study deals with analyzing the meaning of Minang traditional wedding clothes. The objectives of this study were to describe the meaning of Minang traditional wedding clothes and to explain the kinds of intended meaning revealed in Minang Traditional wedding clothes. This research used descriptive qualitative analysis to analyze the meaning of Minang traditional wedding clothes by using Pierce's Semiotic theory. Pierce divided sign into three components includes sign/representament, object and interpretant. The data were collected by using interview and observation. The technique of data analysis used the theory of Miles and Humberman. The findings of this study showed that every objects of Minang traditional wedding

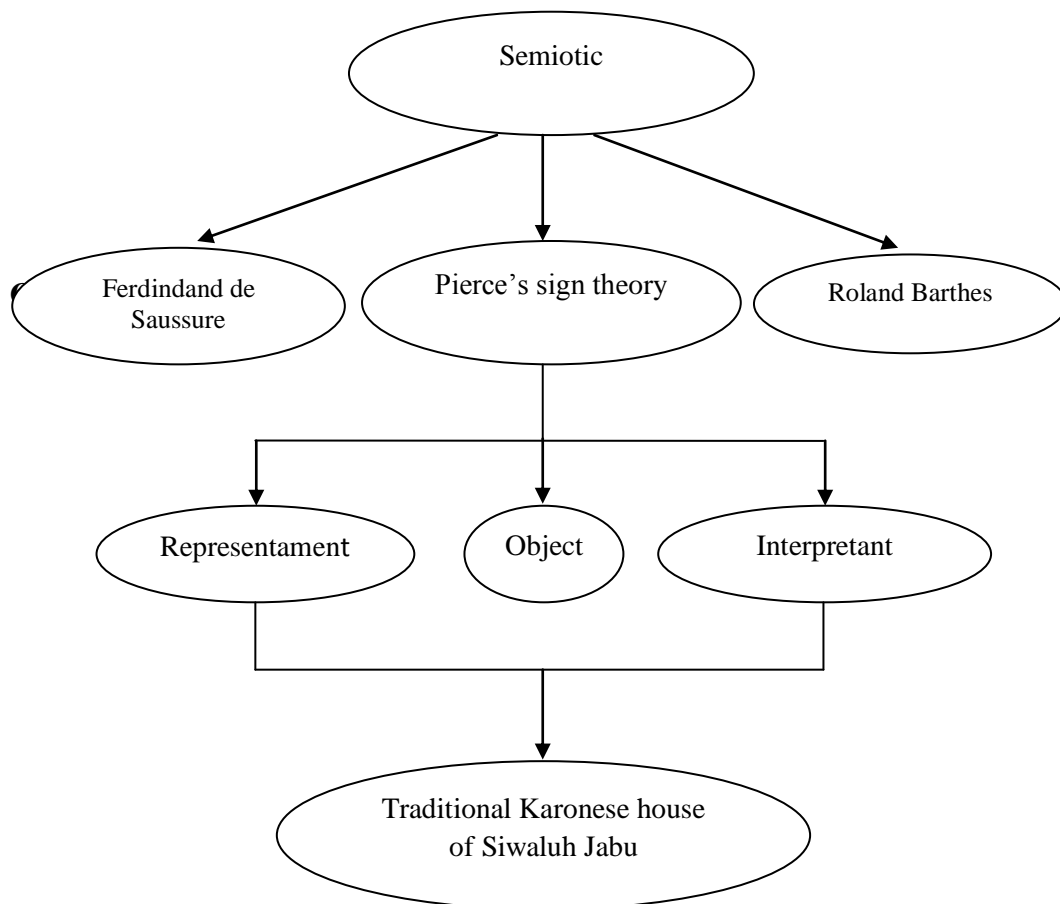
clothes had a meaning such as a Saluak symbolize that a penghulu should be protected his family and ethnic group and penghulu clothe symbolize that a penghulu should be patient in running his duty. The kinds of intended meaning showed that the meaning of Minang traditional wedding clothes was more social life meaning. The meaning explained about the duty of Penghulu and Bundo Kanduang which Penghulu and Bundo Kanduang should protected and saved their family and ethnic group.

3. The third related research is conducted in the journal of Robotics and Autonomous Systems Vol.43 by Paul Vogt (2003) on his journal entitled: *Anchoring of Semiotic Symbol*. This paper presents arguments for approaching the anchoring problem using semiotic symbols. Semiotic symbols are defined by a triadic relation between forms, meanings and referents, thus having an implicit relation to the real world. Anchors are formed between these three elements rather than between 'traditional' symbols and sensory images. This allows an optimization between the form (i.e. the 'traditional' symbol) and the referent. A robotic experiment based on adaptive language games illustrates how the anchoring of semiotic symbols can be achieved in a bottom-up fashion. The paper concludes that applying semiotic symbols is a potentially valuable approach toward anchorin. So, what makes this research different from the previous study was the



researcher more analyzed the meaning of sign in traditional Karonese house by using Pierce's Theory.

### C. Conceptual Framework



Semiotics is concerned with everything that can be taken as a sign'. Semiotics involves the study not only of what we refer to as 'signs' in everyday speech, but of anything which 'stands for' something else. In a semiotic sense, signs take the form of words, images, sounds, gestures and objects. It study how meanings were made and how reality was represented. In daily life many sign that we found, it usually in words form, images form, gesture form, object

form, and another form. Many people did not understand what the meaning that contained in the sign.

Charles Sanders Peirce divided sign into three components involves Representament, Object and Interpretant. It usually called Peirce's Triadic Theory. By using this theory we found the meaning of sign in daily life. For a sign in everyday talk Peirce called a representament. The representament is something that enters into relation with its object, the second component of the sign. The semiotic object can never be identical to the real object, since according to Peirce that knowledge is never absolute. The third component of the sign is the interpretant. The interpretant relates to and meditates between the representament and the semiotic object is such way as to bring out an interrelation between them at the same time and in the same way that it brings itself into interrelation with them.

The theory of sign was one of important thing in society in order they know what the meaning of symbol or sign in daily life. Therefore, this study was taken the data from traditional Karonese house. The researcher had analyzed traditional Karonese house using Peirce's theory. So this study focused to describe the meaning of traditional Karonese house

## **CHAPTER III**

### **METHOD OF RESEARCH**

#### **A. Research Design**

This research will be conducted by using descriptive qualitative design, which was focused on the data in the form of words and images from documents, observations, and transcripts. The use of research design was aimed to help the researcher make a better analysis to describe the meaning of signs in Traditional Karonese Houses on Siwaluh Jabu. The library research will be conducted to collect the data that will be relevant to the subject matter.

#### **B. Source of Data**

The source of data would be taken from Traditional Karonese Houses of Siwaluh Jabu. The research data were collected from Traditional Karonese Houses of Siwaluh Jabu in Desa Lingga, Kabupaten Karo-Kabangjahe, North Sumatera.

#### **C. The Technique of Collecting the Data**

The techniques of collecting data by using interview and observation techniques based on the following steps:

- a. The data will be in picture form and will be taken a picture from the source and relevant books.
- b. Interview sheet, interview is used by researcher to get information, the researcher will interview the head of villages ( Kepala Adat) about

Traditional Karonese House on Siwaluh Jabu, in Desa Lingga-Kabupaten Karo

- c. Observation, it is used to observe the meaning and the function of Traditional Karonese House on Siwaluh Jabu.

#### **D. The Tecnique of Analyzing the Data**

The data would be studied based on the theory found in semiotic ; that was the theory of semiotic elements by Charles Sanders Pierce. In analyzing the data, the researcher used theory proposed by Miles and Huberman (2014) who said that the qualitative data analysis consists of three procedures :

1. Data reduction

Data reduction means the process of selecting, identifying, classifying the data that are considered important. This refers to the process whereby search the data which data will be obtained from interview transcripts, field notes, observations etc. In conducting this research, researcher will select data that give an information in research which the data chosen from analyzing of Traditional Karonese House on Siwaluh Jabu.

2. Data display

Data display in which to draw conclusions from the mass of data, Miles and Huberman suggest that a good display of data, in the form of tables, charts, networks and other graphical formats is essential. So, the researcher will be described the data based on the meaning of sign by using Pierce's threory in Traditional Karonese House on Siwaluh Jabu

### 3. Conclusion drawing/verification

Conclusion drawing and verification involve the researcher in interpretation, drawing meaning from displayed data. It is used to describe all of the data became clearly. The conclusion can be able to answer the formulation of the problem.

## **CHAPTER IV**

### **DATA AND DATA ANALYSIS**

#### **A. Data**

The data of this research were taken from the informant (Head of the village) who knew about traditional Karonese house of Siwaluh Jabu. The informant also knew about the symbols, signs and meanings that contained in traditional of Karonese house Siwaluh Jabu.

#### **B. Data Analysis**

After collecting the data, they were analyzed based on Pierce's theory. The researcher found they were 7 symbols and 12 signs that contain in traditional Karonese house of Siwaluh Jabu. All the data analysis can be seen below :

##### **1. Symbols.**

A symbol is a sign representing an object through agreement in a specific context. The meaning in a symbol is built from a social agreement. Symbols can help humans explain something that can not be explained directly. Symbols also has media such as spoken language, objects and visual form. In traditional Karonese house there are many symbols that contain in the house, such as:

### 1.1 Symbols of King Sulaiman's tread (Tapak raja Sulaiaman)



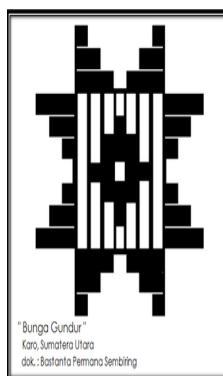
Tapak Raja Sulaiman is a motive known-well by Karo society. The word of Sulaiman is a name of the legendary of magic shaman, supposedly the shaman is able to treat a sick king's daughter that never healed then the shaman performs the treatment by cut the chicken and the blood of chicken is used to make a line on the ground with this way the king's daughter healed, and the king ordered his bodyguard to make a painting of the chicken's blood on a plank. This motive believe to cure various diseases, repellent poison, healing itchy and as a kitchen tool.

## 1.2 Symbols of Door Carving (Bindu Natogog)



Bindu Natotog is an engraving made of board that is in pairs at the entrance of custom house. Bindu natogog is a deformation of the form of the king's Sulaiman. This motive are as a crossed lines and interconnected, symbolizing, strength, unity and wholeness, and as the symbol of successor.

## 1.3 Symbols of Gundur flower (Bunga gundur)



Bunga Gundur is the name of plant, that made from plants, which is a curved line and repeated regularly. This ornament pattern is arranged horizontal according to wave of flower gundur. This gerga as symbol of the beauty and fertility of the soil, and it is located by side with Tapak Raja Sulaiman.



#### 1.4 Symbols of Embun sikawiten



Ornaments with this natural motif is a replica of a series of clouds that gohand made resembling flower-shaped image that creates a triangle shape. The function is to indicate the relationship between kalimbubu (thick clouds of the upper part) anak beru (cloud shadow at the bottom). Kalimbubu is a protector of anak beru in the Karo community. This symbol is a sign that affects the meaning of prosperity and as a binder of family relationships and also give beauty of the buiding.

#### 1.5 Symbols of Tutup dadu (Cover the dice)



A dice cover with a semicircle in a row and not separate with the fields beside it. Made of cocounut shell and dice from bone. Cover dice or tutup dadu also called as a symbol for soil fertility and used in the dice gambling gear.

#### 1.6 Symbols of Cikepen pengalo-ngalo (Handle at right and left side of door)



Cikepen word in Karo language means grip and pengalo-ngalo means welcome. Cikapen pengalo-ngalo is a symbol for guest , because every guest who comes always holds the engraving. This Gerga is an ornament of two pairs of wood located on the right and left of the door. Another function of cikepen pengalo-ngalo is for the handle for mother who gave birth her baby. She holding the cikepen pengalo-ngalo while sitting on the danggulen.

#### 1.7 Symbols of Cuping-cuping (Ear)



Cuping-cuping means ear. Serves for listening, made of board and placed on the four corners of the house. The symbolic meaning of this motive is the residents of the house have a sharp hearing to hear the evil voices from outside the house, as well as beautify the building.

## 2. Signs

Signs consist of an image , a word , an object or even a certain type of practice. The meaning of signs depends on the relationships between the signifier (the image, word, object, or practice ) the signified ( the implied meaning), and the referent (what the image, word, object, or practice refers to)

Pierce held that there are exactly three basic semiotic elements ; the sign , object, and interpretant that contained in traditional Karonese house of Siwalu Jabu.

### 2.1 Motive pengretret (Binder of wall)

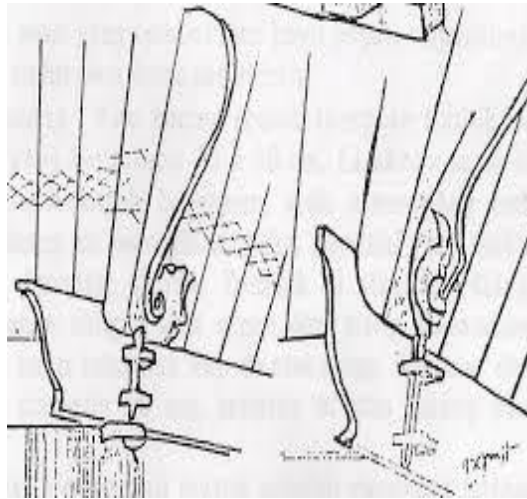


Pengretret is the name of a mythical animal for Karo people. Pengretret is a kind of lizard, but has two heads. Karo's people called it (beras pati nitanah). This animal is found in the forest and it's belief can help people to show their way back for people who lost in the forest. This motive is made of black colored fibers, the rope is knitted by hollowing the house's wall, form a triangle and a rope fibers knitted by hollowing the horizontal wall of the house next to both sides of the house door.

The function of this pengretret is to chased away all demons and evil spirit. The two heads have the same shape and size are a symbol of honesty in Karo society that is one word with deeds. The two sides of the head are

intrepreted as kinship or sign of problem solving in social life. This is also an icon for Karo culture.

## 2.2 Takal dapur (Kitchen tack)



Takal dapur means that kitchen head. Takal dapur means that kitchen head. Generally this Gerga is shaped like a tulak nail (tulak paku). In Kabupaten Karo there are two types Takal dapur, the first is a horse shaped and tulak nail (tulak paku). Gerga Takal dapur In Desa Lingga the shaped is more simple with a semicircle or oval pattern. This Gerga meaning as a sign of the prestige, honour and human greatness. And have function to strengthen the corner of the house and give longevity as well.

### 2.3 Motive Ipen-ipen (Ornaments)



Ipen-ipen word in Karo language means serration. This motive is made of woven bamboo with triangular pattern and located at the part of ayo house, the pattern is rectangular and triangular. Ipen-ipen is a sign that has a magical meaning as repellent reinforcement.

### 2.4 Motive Desa Siwaluh (Siwaluh's village)



Desa Siwaluh means that eight villages, this is the signs of the people in this house consist of eight families (Siwaluh Jabu). So it's the same meaning with Siwaluh Jabu. But Karo's people also call it the symbol of the of eight directions of the wind or the eight stars. This motive is located on the top house of Ayo. In concept of Karo's culture, Desa Siwaluh is one of the important symbol from four things relation in Karo's society activities. And the function of Desa Siwaluh is to

determine good day and good month for human. This motive also signifies use of time for various ritual ceremonies such as build a house, for go to some place, wedding ceremony and all activities are planned customarily. The use of desa Siwaluh is symbolic of the goal to find harmony or balance to overcome the limitations of the human self in the hope of finding other forces outside of his self.

#### 2.5 Gerga geometric patterns on the Siwaluh Jabu (Geometric)



This pattern is centered on the field ayo's home. This geometric pattern has many varieties such as cubes, triangles, semicircles, curved lines, diagonal lines and rectangles, etc. This ornament signifies the position of Rakut sitelu. The status of kalimbubu often in painting also as a symbol of the traditional house on ayo, therefore on the part of the house at ayo most filled with decorative forms, this is a sign of warmth in the Karo family's life. So Gerga with geometric pattern signifies that the kinship relationship should be upheld and kept with its dignity, prestige and honor.

## 2.6 Kepala kerbau (Head of buffalo)



Head of buffalo as a sign of social status for certain society. In this traditional house there is a pair of male buffalo heads that are placed on the roof that face to upstream and the female buffalo head facing downstream. In Karo society they look buffalo as a sign of fertility and honor. Under the mouth of this buffalo head there is a small bowl filled with clear water called as Lau maturge and inside it there are few leaves of bulung simalem (simalem's leaf), the function is to keep the mystical buffalo head buffs power stay outside from house and do not disturb the owner of the house. This form of decoration signifies piety the function of it as the guardian of home safety from the attacks evil spirits (begu) from outside the village. In traditional Karonese's house buffalo head has a place of honor and strategic, which is in the highest place of the roof.



## 2.7 Ture (Terrace of the house)



This ture which made of bamboo, in traditional house we can found this ture infront of the house. It is a sign that made by Karo's people that have function as a place to weave and receive young men's guests when they come to meet the house-girl and as place where parents take care their children when they are playing.

## 2.8 Ladders (Rerdan)

Infront of the house



Behind the house



This ladders located at the front and behind the house, this ladders were made of bamboo, which called tempawa bamboo. This staircase is directly



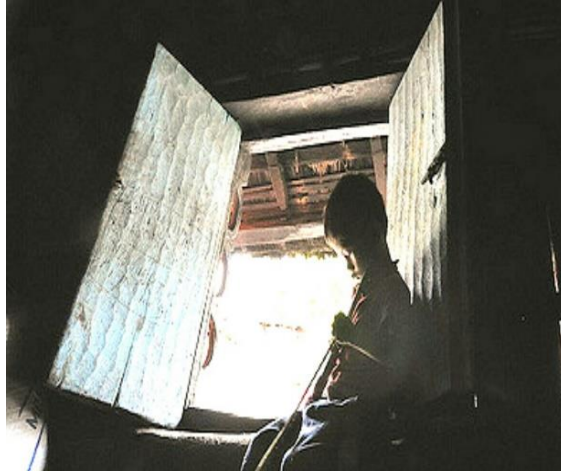
connected to a terrace called (ture). The ladders located in front of the house consist of five stairs, which means signs that in Karonese they have five principal merga (Merga Silima) they are consist of : Ginting, Sembiring, Karo-karo, Tarigan and, Perangin-angin. And at the behind of the house consist of three stairs which means signs of the family relation called as Rakut Sitelu (Kalimbubu, anak beru and ras senina). It is used for enter to the house.

### 2.9 Danggulen (Entry stairs house)



Infront of the door there is a staircase to enter the house that called (danggulen). Danggulen made by wood and it is the sign that used for people who want entry this house we must up this staircase, another function of danggulen is for tmother who gave birth her baby, she must sitting on the danggulen and holding the handler for birth her baby.

### 3.0 Door (Labah)



Traditional Karonese house has two doors each facing east and west. Size of the door is quite low with width 60 cm and height 100 cm. When we are entering the home, we have to bend our body. This is the behaviour as well as the sign of respect to the home owner and the other functions is to protect the whole house from enemies and wild animals who will enter into the house.

### 3.1 Window (Perik)



This traditional Karonese house consist of eight windows. Two windows are located at west side, two windows at the east side, two windows at south and two windows at the north side. This window is made tilted out 40 cm, it is used for inside the room is more spacious.

### 3.2 The Color of the Traditional House

In traditional Karonese house of Siwaluh Jabu there are many colors that decorate this traditional house and also have meaning. The dye materials made of nature and consist of five color in this house . They are white, red, black, blue, and yellow, which signs that in Karo's tribe they have five merga (Merga Silima), they are :

1. Red for merga Karo-karo, this color made of plants such as betel leaf, gambier(gambir), lime (kapur), betel nut (pinang) and tobacco (tembakau). In karo society, they called as "nontil" betel eating habit with tobacco. This color as a symbol that means bravery and ferocity.
2. Green for merga Ginting, this color made of plants and leaves, green colors also means the forest that accompanies humans.
3. Black for merga Sembiring, the black color at this traditional house has a meaning beyond human with hidden power.
4. Yellow for merga Tarigan , this color made from turmeric plants, according Karo society this color also a symbol of the sun that all creatures need
5. White for merga Perangin-angin , this color made from white sap wood. This color as a symbol the holiness.

### **C. Research Design**

After analyzing all this data obtained on Traditional Karonese house , it was found that : There were 7 symbols and 12 signs were found on Traditional Karonese house "Siwaluh Jabu" and in every symbols and signs they have meaning for each part of this traditional house.

## CHAPTER V

### CONCLUSION AND SUGGESTION

#### A. Conclusion

Having analyzed the data, conclusion can be drawn as the following:

1. There were 7 symbols and 12 signs were found on Traditional Karonese house “Siwaluh Jabu”. For symbols, they are : Symbols of King Sulaiman’s tread (Tapak Raja Sulaiman), symbols of Door Carving (Bindu Natogog), symbols of Gundur flower (Bunga Gundur), symbols of Embun Sikawiten, symbols of Tutup Dadu (Cover the dice), symbols of Cikepen pengalo-ngalo (Handle at right and left side of door), symbols of Cuping-cuping (ear). For signs, they are : Binder of wall (Motif pengretret), kitchen tack (Takal dapur), Ornaments (Motif Ipen-ipen), Siwaluh’s village (Motif Desa Siwaluh), Geometric ( Gerga geometric patterns on the Siwaluh jabu), Head of buffalo ( Kepala kerbau), Terrace of the house (Ture), Ladders (Rerdan), Entry stairs house (Danggulen), Door (Labah), Window (Perik) and the color of the traditional house.

#### B. Suggestion

In relation to the conclusion, suggestions were staged as the following.

1. It was suggested to the reader to read, find, and understand the meaning of traditional Karonese house of Siwaluh Jabu and it was suggested to other researcher to read and understand the symbols and signs meaning of

traditional Karonese house based on Pierce's semiotic theory from many references and then choose the simple one to start the research.

2. It was suggested to the English Education students in studying about symbols and sign in semiotic and to see there were correlation between social, culture and language.

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## Appendix1

### 1. Traditional Karonese House on Siwaluh Jabu





**With the informant of traditional Karonese house (Bpk.Tersek Ginting)**

















## 2. The form of the house

### 2.1 The foundation pole of the house



### 2.2 Rerdan (Ladder)



### 2.3 Ture (Terrace)

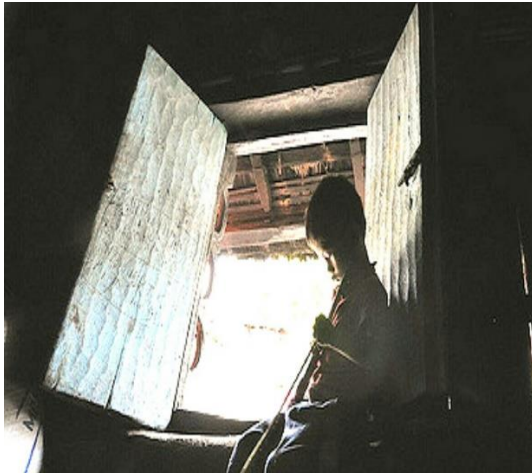


### 2.4 Danggulen (Entry stairs house)





**2.5 Labah (Door)**



**2.6 Perik (Window)**



**2.7 Inside the house**



**2.8 Tarum (Roof Made of ijuk)**



**2.9 Dapur (Kitchen)**



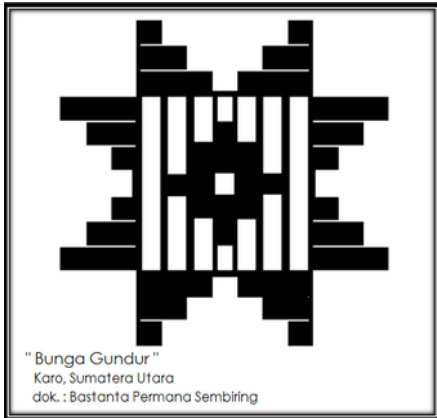
### 3. Symbols on Gerga

#### 1. Gerga at bottom level (Melmelen)

A. Tapak Raja Sulaiman(King Sulaiman's tread) B.Bindu Natogog(Door Caving)



#### C. Bunga Gundur (Gundur's flower)



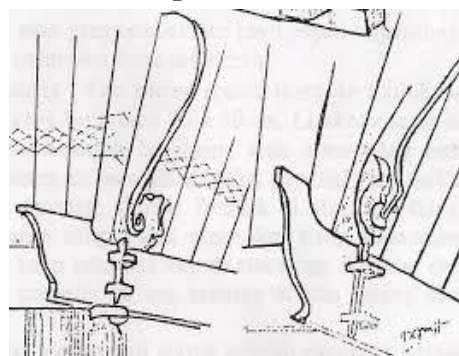
#### D. Embun Sikawiten



#### E. Tutup dadu (Cover the dice)



#### F. Takal Dapur (Kitchen tack)



**2. Gerga on the wall (Derpih)**

**A. Cikepen pengalo-ngalo (Handle at right and left side of door)**



**B. Motive pengretret (Binder of wall)**



**C. Motive Cuping-cuping (Ear)**





**3. Gerga at the top (Ayo)**

- A. Motive ipen-ipen (Ornaments)**      **B. Motive pengretret (Binder of the wall)**



- C. Motive desa Siwaluh (Siwaluh's village)**



- D. Gerga geometric patterns**

- E. Kepala Kerbau (Head of buffalo)**



Appendix 2 Transcript In English

### INTERVIEW SHEET

Researcher : Good aftrenoon sir, introduce my self. My name is Nikita, i am a student in UMSU. I want to do some research about Traditional Karonese house of Siwaluh Jabu for my skripsi.

Informant : Good afternoon, yes of course you can do research in here about this traditional house. I am the head of the village (informant) about this Traditional house, my name is Tersek Ginting.

Researcher : For the first sir, my questions is : How is the history of this traditional house ?

Informant : Well, traditional Karonese house is one of the cultural heritage of Indonesian, that is now almost extinct and rare because of less interest from the society in this modern era. Traditional house is a house built without using nails and iron. Beside it the development process must also detail and has many rituals that are use from start the process of preparation until finish it. Help each other deeply emphasized in it, not only that the family arrangement is also set in accordance with its customs and their position.

Researcher : When this traditional Karonese house was established?

Informant : This traditional house was established in ±1862, precisely in Desa Lingga (Lingga's village), Kecamatan Simpang empat, Kabupaten Karo – North Sumatera about 4.5 km from Kabanjahe city.

Researcher : What is the meaning of Siwaluh Jabu?

Informant : Siwaluh Jabu means that inside the house consist of eight families .Waluh means eight and Jabu means family. So Siwaluh Jabu means

eight families. Siwaluh jabu is another name of Gerga or Belang Ayo.

Researcher : What is the use of this traditional house?

Informant : This traditional house has many function, first as a place to stay family, in Karo society house not only as a place fo life but the source of life. Beside it, house as a refuge and a place for family consultation or solve their problem together.

Reseacher : Are there many symbols and signs that contained in this house, sir? What are they? And than can you explain the means and function?

Informant : Yes, there are many symbols and signs that contained in this house. In this house has three part of Gerga: Gerga at the bottom level (Melmelen), Gerga at the wall (Derpih), Gerga at the top (Ayo).

For the first Gerga : 1. Gerga at the bottom level (Melmelen)

A. King Sulaiman's tread (Tapak Raja Sulaiman)

The word of Suliaman is the name of a legendary magic teacher(shaman). King Sulaiman's tread is a motive known-well by Karo society. It has function believed to cure various diseases, repellent poison, healing itchy and as a kitchen tool.

B. Bindu Natogog

Bindu natogog is an engraving made of board that is in pairs at the entrance of custom house. This motive are as a crossed lines and interconnected, symbolizing, strength, unity and wholeness, and as the symbol of successor.

#### C. Bunga Gundur (Gundur's flower)

Bunga Gundur is a motif that made of plants, which is a curved line and repeated regularly. This ornament pattern is arranged horizontal according to wave of flower gundur. This gerga as symbol of the beauty and fertility of the soil, and it's located by side with Tapak Raja Sulaiman.

#### D. Embun Sikawiten

Ornaments with this natural motif is a replica of a series of clouds that gohand made resembling flower-shaped image that creates a triangle shape. The function is to indicate the relationship between kalimbubu (thick clouds of the upper part) anak beru (cloud shadow at the bottom). Kalimbubu is a protector of anak beru in the Karo community. This symbol is a sign that affects the meaning of prosperity and as a binder of family relationships and also give beauty of the buiding.

#### E. Cover dice ( Tutup dadu)

Tutup dadu means the cover used in the dice gambling gear. Made of cocunut shell and dice made from bone. Cover dice also called as symbol for soil fertility.

#### F. Takal dapur (Kitchen tack)

Takal dapur means that kitchen head. Generally this Gerga is shaped like a tulak nail (tulak paku). In Kabupaten Karo there are two types Takal dapur, the first is a horse shaped and tulak nail (tulak paku). Gerga Takal dapur In Desa Lingga the shaped is more simple with a semicircle or oval pattern. This Gerga meaning as a symbol of the prestige, honour and human greatness. And have function to strengthen the corner of the house and give longevity as well.

#### 2. Gerga on the wall (Derpih)

##### A. Cikepen pengalo-ngalo (Handle at right and left side of door)

Cikepen word in Karo language means grip and pengalo-ngalo means welcome. Cikapen pengalo-ngalo is a symbol for guest , because every guest who comes always holds the engraving. Bending our body is signs of respect for homeowners and means we follow the rules that are in the house. This Gerga is an ornament of two pairs of wood located on the right and left of the door. Another function of cikepen pengalo-ngalo is for the handle for mother who gave birth her baby. She holding the cikepen pengalo-ngalo while sitting on the danggulen.

### B. Motive pengretret (Binder of wall)

Pengretret is a kind of lizard, but has two heads. Karo's people called it (beras pati nitanah). This animal is found in the forest and it's belief can help people to show their way back for people who lost in the forest. This motive is made of black colored fibers, the rope is knitted by hollowing the house's wall, form a triangle. Functioning as a wall binder because it does not use nails, but made of fibers. The function of this pengretret is to chased away all demons and evil spirit. This is also an icon for Karo culture.

### C. Motive Cuping-cuping (Ear)

Cuping-cuping means ear. Serves for listening, made of board and placed on the four corners of the house. The symbolic meaning of this motive is the residents of the house have a sharp hearing to hear the evil voices from outside the house, as well as beautify the building.

## 3. Gerga on the top (Ayo)

### A. Motive Ipen-ipen (Ornaments)

Ipen-ipen word in Karo language means serration. At traditional Karonese house in Lingga's village. This motive is made of woven bamboo with triangular pattern , this motive symbolizes the magical meaning as repellent reinforcement.

### B. Motive pengretret (Binder of wall)

The pengretret's motive size at top house at Ayo is smaller than in the wall of the house but it has the same function that as a slower deterrent of evil forces entering into the house and attacking the inhabitants of the house.

#### C. Motive Desa Siwaluh (Siwaluh's villages)

Desa Siwaluh means that eight villages, this is the signs of the people in this house consist of eight families (Siwaluh Jabu). So it's the same meaning with Siwaluh Jabu. But Karo's people also call it the symbol of the of eight directions of the wind or the eight stars. This motive is located on the top house of Ayo. In concept of Karo's culture, Desa Siwaluh is one of the important symbol from four things relation in Karo's society activities. And the function of Desa Siwaluh is to determine good day and good month for human. This motive also signifies use of time for various ritual ceremonies such as build a house, for go to some place, wedding ceremony and all activities are planed cutomarily. The use of desa Siwaluh is symbolic of the goal to find harmony or balance to overcome the limitations of the human self in the hope of finding other forces outside of his self

#### D. Gerga geometric patterns on the Siwaluh Jabu (Geometric)

This patterns is centered on the field ayo's home. This decorations signifies the position of Rakut sitelu. The geometric pattern on this ayo reflect that the kinship relationship should be upheld and keeping with it's dignity, prestige and honor.



#### E. Head of buffalo (Kepala Kerbau)

Head of buffalo as a symbol of social status for certain society. In this traditional house there is a pair of male buffalo heads that are placed on the roof that face to upstream and the female buffalo head facing downstream. The head of the buffalo as a symbol of fertility and honor. Under the mouth of this buffalo head there is a small bowl filled with clear water called as Lau maturge and inside it there are few leaves of bulung simalem (simalem's leaf), the function is to keep the mystical buffalo head buffs power stay outside from house and do not disturb the owner of the house. This form of decoration signifies piety the function of it as the guardian of home safety from the attacks evil spirits (begu) from outside the village. In traditional Karonese's house buffalo head has a place of honor and strategic, which is in the highest place of the roof.

Researcher : What the meaning of Gerga ?

Informant : Gerga means as an ornament.

Researcher : How about the form of this traditional house, sir?

Informant : The form of custom house Siwaluh Jabu

This traditional house has a size of 17 x 12 m<sup>2</sup> and was built approximately 12 m<sup>2</sup> from the ground which had been designed to protect the house's owner from wild animals, gained some places

under the house, to store fire wood and raising livestock. This Karo's custom house is supported by wooden pillars made of 16 pieces of wood. And the foundation of this house is made of large stone. This house has two doors each facing east and west, in front of the door there is a staircase to enter the house that called (danggulen) and on the right and left side of the entrance stairs are equipped with handrails that called as (cikapen pengalo-ngalo). Cikapen pengalo-ngalo is a symbol for guests because every guest who comes always holds the engraving. Another function of handrails (cikapen pengalo-ngalo) is for the handle for the mother who gave birth her baby, she holding the handler while sitting on the danggulen. Size of the door quite low with width 60 cm and height 100 cm. When we are entering the home, we have to bend our body this is the behaviour as well as the sign of respect to the home owner and the other functions is to protect the whole house from enemies and wild animals who will enter into the house.

In front of these two doors there is a ture (terrace), which made of bamboo, and used as a place to weave and receive young men's guests when they come to meet the house-girl and as place where parents take care their children when they are playing. This house has two ladders (rerdan) which located at the front and behind the house, this ladders were made of bamboo, which called tempawa bamboo. This staircase is directly connected to a terrace called (ture).

The ladders located in front of the house consist of five stairs which means that in Karonese they have five principal merga (Merga Silima) they are consist of : Ginting, Sembiring, Karo-karo, Tarigan and, Perangin-angin. And at the behind of the house consist of three stairs which means signs of the family relation called as Rakut Sitelu (Kalimbubu, anak beru and ras senina).

The walls and floors of this house was made of wood and board, which tied with fiber bond, the fibers bond was formed a lizard with head and tail facing each other which means that the inhabitants of the house respect each other. The walls are made sloped out so the room inside of house feels spacious and the smoke from the kitchen more easily out. This house has eight windows (labah). Two windows are located at west side, two windows at the east side, two windows at south and two windows at the north side. On the outside of this wall there are cuping-cupiing (ear), this cuping serves to hold and bear the wall and as symbolic meaning that the occupants have a sharp hearing to hear the evil sound from outside of house and as a decoration to beautify building The roof of this house made from fibers (ijuk).

Researcher : How many colors are in traditional house?

Informant : In traditional Karonese house of Siwaluh jabu there are many colors that decorate the traditional house have meaning. The dye materials made of nature and consist of five color in this house . They are

white, red, black, blue, and yellow, which signs that in Karo's tribe they have five merga (Merga Silima), they are :

1. Red for merga Karo-karo, this color made of plants such as betel leaf, gambier(gambir), lime (kapur), betel nut (pinang) and tobacco (tembakau). In karo society, they called as "nontil" betel eating habit with tobacco. This color as a symbol that means bravery and ferocity.
2. Green for merga Ginting, this color made of plants and leaves, green colors also means the forest that accompanies humans.
3. Black for merga Sembiring, the black color at this traditional house has a meaning beyond human with hidden power.
4. Yellow for merga Tarigan , this color made from turmeric plants, according Karo society this color also a symbol of the sun that all creatures need
5. White for merga Perangin-angin , this color made from white sap wood. This color as a symbol the holiness.

Researcher : What is the intended meaning on Traditional Karonese house?

Informant : The intended meaning showed by traditional Karonese house

In Karonese culture, traditional house is a place for family life. A traditional house is a building structure the way of making, the form, function and ornaments has own characteristics which is inherited from generation to generation and used by local people to do activity. This traditional house known as Siwaluh Jabu that means

eight family can live in this house with helping each other and mutual respect.

### Appendix 3 Transcript In Bahasa Indonesia

#### Lembar Wawancara

Peneliti : Selamat sore pak, perkenalkan nama saya adalah Nikita, saya mahasiswi dari UMSU. Saya ingin melakukan penelitian tentang rumah adat Karo Siwaluh Jabu untuk skripsi saya.

Narasumber : Selamat Sore, ya tentu kamu dapat melakukan penelitian tentang rumah adat ini. Saya adalah narasumber atau pemandu tentang rumah adat ini. Nama saya adalah Tersek Ginting .

Peneliti : Baiklah pak pertama-tama saya ingin bertanya bagaimanakah sejarah dari rumah adat ini?

Narasumber : Rumah adat Karo merupakan salah satu warisan budaya peninggalan bersejarah yang saat ini sudah hampir punah dan langka untuk kita temukan. Rumah adat ini di bangun tanpa menggunakan besi dan paku, selain itu proses pembangunannya juga harus detail dan mempunyai banyak ritual adat dari mulai mulai dari persiapan, pengerjaan hingga penyelesaian harus di kerjakan bersama-sama. Dan susunan keluarga di dalam rumah juga harus di atur sesuai posisi keluarga masing-masing.

Peneliti : Kapan rumah adat ini di dirikan?

Narasumber : Rumah adat ini didirikan pada tahun ±1862, tepat nya di Desa Lingga, Kecamatan Simpang empat, Kabupaten Karo –Sumatera Utara sekitar 4.5 km dari kota Kabanjahe.

Peneliti : Apa makna dari Siwaluh Jabu?

Narasumber : Siwaluh Jabu artinya bahwa di dalam rumah tersebut terdiri dari delapan keluarga. Waluh artinya delapan dan jabu artinya keluarga.

Jadi siwaluh jabu adalah delapan keluarga. Nama lain dari Siwaluh Jabu adalah Gerga dan Belang Ayo.

Peneliti : Apa kegunaan dari rumah adat ini?

Narasumber : Rumah ini memiliki banyak fungsi, pertama sebagai tempat tinggal keluarga, dalam masyarakat Karo rumah tidak hanya sebagai tempat tinggal tetapi juga sebagai sumber kehidupan. Disamping itu rumah juga sebagai tempat musyawarah keluarga.

Peneliti : Simbol dan tanda apa sajakah yang terdapat didalam rumah adat ini? Dan makna dan fungsi apa saja yang terkandung di dalam rumah ini?

Narasumber : Ya di dalam rumah adat ini terdapat banyak simbol dan tanda . rumah ini terdiri atas tiga bagian Gerga yaitu: gerga bagian bawah(melmelen), tengah(derpih) dan atas(Ayo).

1. Gerga pada bagian bawah :

A. Tapak Raja Sulaiman, Kata Sulaiman adalah nama seorang guru sakti yang melegenda. Motif ini sangat di kenal dalam masyarakat Karo. Motif ini dipercaya dapat menyembuhkan berbagai penyakit, penolak racun dan penyembuh gatal-gatal.

B. Bindu Matogah adalah suatu ukiran dari papan yang dipasang pada pintu masuk rumah adat sebagai pegangan masuk ke rumah, motif ya berupa garis

silang dan saing mengkait, ini merupakan simbol kekuatan dan merupakan simbol kesuburan tanah.

C. Motif bunga gundur, motif ini terbuat dari tanaman. Ola ini disusun secara horizontal seusia gelombang daun bunga. Ini merupakan simbol dari keindahan dan juga kesuburan tanah. dan terletak berdampingan dengan Tapak Raja Sulaiman.

D. Embun Sikawiten, Embun sikawiten mengandung arti kemakmuran dengan adanya pengertian embun beriring. Fungsinya untuk menggambarkan hubungan antara Kalimbubu dan anak beru. Ornamen ini dianggap sebagai simbol keindahan, kemakmuran dan tidak mengandung unsur mistik, tetapi hanya berfungsi sebagai hiasan.

E. Tutup dadu, berarti tutup yang digunakan dalam permainan catur dadu. Ini terbuat dari tempurung kelapa dan biji dadu terbuat dari tulang. Tutup dadu juga merupakan simbol kesuburan tanah juga.

F. Takal Dapur, berarti kepala dapur. umumnya berbentuk seperti tulak paku. di Kabupaten Karo ada dua jenis takal dapur. Pertama, Takal dapur yang berbentuk kuda. Gerga Takal Dapur yang terdapat di Desa Lingga, bentuknya lebih sederhana dengan

pola setengah lingkaran atau lonjong (oval). Gerga ini sebagai simbol dari kemuliaan, kehormatan dan keagungan manusia. Fungsinya untuk memperkuat sudut rumah dan memberi umur panjang.

2. Gerga bagian tengah (derpih) :

A. Gerga Cikepen pengalo-ngalo, Kata "Cikepen" dalam bahasa Batak Karo berarti



pegangan, dan “pengalo-ngalo” berarti menyambut. Cikepen Pengalo-ngalo merupakan simbol bagi tamu, karena setiap tamu yang datang selalu memegang ukiran tersebut dan membungkukan badan ketika masuk ke dalam rumah adalah merupakan tanda penghormatan kepada pemilik rumah dan berarti kita harus mengikuti peraturan yang ada di dalam rumah tersebut. Gerga ini merupakan hiasan pada dua sepasang kayu yang terletak di sisi kanan dan kiri pintu. Adapun fungsi lain Cikepen Pengalo-ngalo adalah untuk pegangan bagi ibu yang melahirkan bayi. Ia memegang Cikepen Pengalo-ngalo sambil duduk di atas danggulen.

B. Motif Pengretret, pengretret adalah nama binatang sejenis cicak tetapi memiliki dua kepala. Hewan ini terdapat di hutan yang dipercaya dapat membantu menunjukkan jalan pulang bagi orang yang tersesat di hutan. Motif Pengretret ini terbuat dari tali ijuk berwarna hitam berfungsi sebagai pengikat derpih. Karena tidak memakai paku. Fungsi magis pengretret adalah untuk menangkal setan dan roh jahat. Ini juga merupakan ikon budaya Karo.

C. Motif cuping-cuping, Cuping-cuping dalam bahasa Batak Karo berarti kuping atau telinga. Berfungsi untuk mendengar terbuat dari papan dan diletakkan pada keempat sudut rumah. Makna simbolik dari cuping-cuping yaitu penghuni rumah mempunyai pendengaran yang tajam untuk mendengar suara-suara jahat dari luar rumah juga sebagai memperindah bangunan.

3. Gerga bagian atas :

A. Motive Ipen-ipen , Kata ipen-ipen” dalam bahasa Batak Karo berarti “gerigi.” Rumah adat di Desa Lingga, motif ipen-ipen ini dilukiskan pada anyaman bambu. Polanya berbentuk segi empat, segitiga. Motif Ipen-ipen melambangkan makna magis sebagai penolak bala.

B. Motif pengretret, yang terletak di bagian atas memiliki ukuran yang lebih kecil di bandingkan pada di bagian dinding tetapi memiliki arti dan makna yang sama.

C. Motif desa siwaluh,

Desa Siwaluh secara harfiah berarti kata “Delapan Desa,” melambangkan jumlah penghuni rumah delapan keluarga atau juga disebut “siwaluh jabu,” dengan demikian pengertian desa siwaluh sama artinya dengan siwaluh jabu. Tetapi juga orang Karo menyebutnya sebagai lambang delapan penjuru mata angin disebut juga bintang

delapan, sebagai simbolisasi dari delapan penjuru mata angin. Gerga Desa Siwaluh ini ditempatkan persis di pusat bidang ayo rumah. Motif ini dikelilingi sejumlah gerga geometris lainnya.

D. Gerga Pola Geometris pada Rumah Adat Batak Karo, Pola geometrik pada rumah adat Batak Karo terpusat pada bidang ayo rumah dan menandakan posisi Rakut Sitelu.

Jadi gerga dengan pola geometris pada ayo rumah mencerminkan bahwa hubungan kekerabatan itu dijunjung tinggi dan dijaga kewibawaan, martabat dan kehormatannya.

E. Kepala Kerbau, kerbau adalah sebagai simbol status sosial bagi masyarakat tertentu. Pada rumah adat Batak Karo, terdapat sepasang kepala kerbau jantan yang ditempatkan

pada anjungan atap (tersek) yang menghadap ke hulu sungai, dan kepala kerbau betina menghadap ke hilir. Orang Karo memandang kerbau sebagai lambang kesuburan dan kehormatan. kepala kerbau sebagai simbol kehormatan dan

kewibawaan. Kepala kerbau berwarna putih, di bawah mulutnya tergantung mangkuk kecil yang berisi air jernih disebut lau maturge, di dalamnya ada beberapa daun atau bulung-bulung simalem. Daun dan air ini gunanya menjaga agar kekuatan mistik

kepala kerbau tidak mengganggu tuan rumah dan seisinya. Bentuk hiasan ini melambangkan keperkasaan, fungsi hiasan sebagai penjaga keselamatan rumah dari serangan roh-roh jahat (begu) dari luar kampung.

Peneliti : Apa yang di maksud dengan Gerga?

Narasumber : Gerga itu adalah hiasan.

Peneliti : Bagaimana dengan bentuk rumah adat ini pak, seperti tangga, pintu dan jendela nya?

Narasumber :Bentuk dari rumah adat Siwaluh Jabu ini, rumah adat ini mempunyai ukuran 17x 12m<sup>2</sup>. Tinggi bangunan nya sekitar 12 m dari tanah, tujuan nya untuk melindungi diri dari binatang buas, tempat menyimpan kayu bakar dan memelihara hewan ternak. Rumah ini di topang oleh tiang-tiang yang terbuat dari kayu ndrasi sebanyak 16 buah. Fondasi rumah ini terbuat dari batu kali yang

besar . memiliki dua pintu yang masing-masing menghadap ke timur dan barat dan di depan pintu ini ada sebuah anak tangga untuk masuk ke dalam rumah disebut sebagai (danggulen) dan di sebelah kiri dan kanan terdapat pegangan yang di sebut sebagai (cikepen pengalo-ngalo) dan di depan kedua pintu tersebut terdapat ture (serambi) yang di buat dari bambu dan berguna untuk menerima tamu pria yang ingin berjumpa pada gadis yang ada di dalam rumah, tempat itu juga di gunakan untuk para orang tua untuk menjaga anak nya ketika bermain. Rumah ini juga mempunyai dua tangga yang terletak di depan dan di belakang rumah. Jumlah anak tangga yang ada di depan rumah berjumlah lima yang melambangkan bahwa dalam suku karo mereka mempunyai lima Marga besar yaitu Ginting,sembiring, Tarigan, karo-karo dan perangin-angin dan di belakang rumah terdapat tiga buah anak tangga yang melambnagkan Rakut sitelu yaitu (Kalimbubu, anak beru, dan ras senina).

Lantai dan dinding rumah terbuat dari papan. Yang di ikat dengan tali ijuk. Dinding rumah berbentuk miring dan lebih luas tujuannya agar asap dari dapur rumah dapat dengan mudah keluar. Di samping rumah juga terdapat cuping-cuping di setiap sudut rumah. Atap rumah terbuat dari ijuk.

Peneliti : Berapa banyak warna yang terdapat di dalam rumah adat ini?

Narasumber : Di dalam rumah aadt ini memiliki banyak warna dan warna-warna ini terbuat dari bahan-bahan yang alami. Ada warna putih, merah, hitam, hijau dan kuning yang menandakan jumlah Marga besar yang ada dalam suku Karo.

1. Warna merah untuk marga Karo-karo, warna ini terbuat dari tanaman seperti sirih, gambir, pinang, tembakau dan kapur daalm suku Karo di sebut sebagai nontil. Warna ini sebagai simbol keberanian dan kegarangan.

2. Hijau untuk marga Ginting, warna ini terbuat dari daun-daunan dan memiliki makna bahwa hutan selalu mendampingi manusia.

3. Warna hitam untuk marga Sembiring , warna ini terbuat dari arang yang mempunyai makna dunia dilur manusia dengan kekuatan tersembunyi.

4. Warna putih, untuk marga Perangin-angin , warna ini terbuat dari getah pohon dan sebagai simbol kesucian.

5. Warna kuning, Untuk marga Tarigan, warna ini terbuat dari tumbuhan kunyit, dalam masyarakat Karo warna ini merupakan simbol dari matahari yang di butuhkan oleh semua makhluk hidup.

