

Form and Function of Pakpak Traditional House as Cultural Results Material of Cultural Heritage in Pakpak Community

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Abstract

The purpose of this research to describe the form and function of the Pakpak traditional house in Pakpak Bharat Regency, North Sumatra Province. The form and function of the Pakpak traditional house is described and interpreted from Pakpak language to Indonesian with a semiotic approach to find the meaning and function as well as the cultural value of each ornament that symbolizes the philosophical value of the Pakpak ethnic community through its traditional house. The method used in this study is a qualitative descriptive method with an ethnographic model that is carried out by collecting data carrying out ethnographic activities, namely the main focus of ethnography is to collect data by observation and interviews; work with key informants. The theoretical framework used is a semiotic approach, namely the science that examines signs in human life, the meaning obtained from a sign at the mimetic level cannot be used to express its meaning. This theory is indeed suitable for research that discusses the disclosure of the meaning of the results of material culture in the form of signs on Pakpak traditional houses.

Keywords

form and function; pakpak community; pakpak traditional house.



I. Introduction

Pakpak tribe is one of the tribes found on the island of Sumatra and consists of 5 suaks (sections) spread over several districts/cities in North Sumatra and Aceh, namely in Dairi Regency, Pakpak Bharat Regency, Humbang Hasundutan Regency, Aceh Singkil Regency and Sabulussalam City (Aceh Province). In government administration, many Pakpak tribes live in the Dairi Regency area.

In social life Pakpak people have a cultural existence that is passed down from generation to generation to their children and grandchildren. Forms of cultural heritage such as buildings, traditional houses, clothes, and tools used by the community are still believed by the community as something of value for use or decorations that have meanings that they consider to be able to provide strength or enthusiasm in living their lives. One of the cultural heritages of the Pakpak people that is important to be preserved is the existence of the Pakpak traditional house which is full of meaning in it. In the past, this traditional house was used as a family residence to avoid attacks by wild animals, so this traditional house is made storied and has a pit as a place for pets or livestock.

Pakpak traditional house has a distinctive shape made of wood with a roof made of palm fiber. The design form of the Pakpak Traditional House of North Sumatra apart from being a form of Pakpak cultural art, each design form of the parts of the Pakpak Traditional House has its own meaning. If examined carefully and the meaning is known, it is enough just to look at the Pakpak traditional house to be able to describe how the Pakpak tribe is

cultured. Roof ridge: The curved shape, in the Pakpak-Dairi language is called: “Petarik-tarik Mparas ingenken ndengel”, meaning: “Dare bear a heavy risk in maintaining the customs”.

Entrance from under the house shows humility and preparedness. The function of the Pakpak Traditional House of North Sumatra is a place for deliberation on issues relating to the public interest and a place to hold traditional ceremonies, while its contents are drums, *garantung*, *serunai*, *sordan*, *labat*, *taratoa*, flute, all local art tools. There is also a statue of the *panglima* or heroes of the heroes and the table, placed in the yard of the house. In addition, there is so-called *pilo-pilo* which is hung in a triangle on the surface of the Pakpak Traditional House of North Sumatra, depicting a harmonious relationship between the community and their leaders and as a symbol of the leadership's wisdom in protecting the community. Then there is the image of the umbrella tongue depicting the community's trust in its leader who always provides assistance in maintaining the peace and welfare of the community.

However in tune with the development of today's era, the cultural heritage of the Pakpak traditional house has shifted and some have been lost, such as traditional houses. Now the traditional house is difficult to find in Pakpak land. Many factors cause this to happen so that some relics are no longer known by the heir community. Many people don't know and know more about Pakpak traditional house as the original cultural heritage of the Pakpak people (especially the younger generation). Likewise, the Pakpak traditional house which adopts Pakpak ornaments which is currently very difficult to find due to the non-preservation of the Pakpak traditional house so that it is experiencing extinction due to damage because it is not properly cared.

For this problem, researchers are interested in researching and offer solutions to problems related to the revitalization of the Pak-pak traditional house in the Pakpak area. This paper is a good solution later for the community or the younger generation now to know more about Pakpak traditional houses directly. Revitalizing the Pakpak traditional house will later be able to increase tourism visitors who will come directly to learn and want to know about the Pakpak traditional house culture.

II. Review of Literature

2.1. Pakpak Community

The Pakpak tribe is a native in habit the areas of Simsim, Pegagan, Keppas, Kelassen, and Boang (Mansehat Manik, 2011:5-7). As with other Pakpak tribes who use their language in everyday life, the Pakpak tribe also uses Pakpak language as their daily language as well as the language during traditional ceremonies. Based on their origin, the Pakpak tribe can be divided into five parts which are also often referred to as *Sulang si lima*/Pakpak si five clans, the five parts are Pakpak Boang, namely Pakpak people who come from Fold Kajang and Singkil, which are now part of the Nanggroe Aceh Darussallam region. South; Pakpak Kelassen, namely Pakpak people from Parlilitan, Pakkat, and Manduamas; Pakpak Keppas consisting of Sidikalang, Parongil, and Bunturaja areas; Pakpak Simsim, which includes Sukarame, Kingdom, and Salak; Meanwhile, Pakpak Pegagan are Pakpak people who come from Sumbul Pegagan. The arts society in Indonesia (2015; 73).

2.2. Pakpak Traditional House

Pakpak traditional house has a distinctive shape made of wood with a roof made of palm fiber. The design form of the Pakpak traditional house of North Sumatra apart from being a form of Pakpak cultural art, each design form of the parts of the Pakpak Traditional

House has its own meaning. If it is carefully examined and the meaning is known, it is enough to look at the Pakpak traditional house to describe how the Pakpak tribe is cultured.

Roof ridge: Curved shape, in the Pakpak-Dairi language it is called: “Petarik- tarik Mparas ingenken ndengel”, which means: “Dare to take heavy risks in maintaining customs”. The ridge of the ridge has the symbol "Caban", which means: "The symbol of the belief of the Pakpak Puak". Buffalo horns attached to the roof, meaning: "The heroic spirit of Puak Pakpak". The triangular shape of the Pakpak traditional house of North Sumatra, means that it describes the arrangement of the Puak Pakpak customs in the family which is divided into three major parts or elements, namely:

- a. Senina (brother)
- b. Berru (sisters)
- c. Puang (nephew)

Two large pillars in front of the house is "Binangun", which means "Household harmony between husband and wife". One large block called "Melmellon" the North Sumatran Pakpak Traditional House attached to the side of the house, depicts "Unity and Unity in all fields of work through deliberation, or more accurately called "Gotong royong". The carvings on the triangular face of the Traditional House Pakpak North Sumatra, which has a variety of patterns, in the Pakpak local language is called a flower kupkup, flower blossom, shower flower, and so on which illustrates that the Pakpak clan is bloody and has an artistic spirit. The Pakpak Traditional House ladder of North Sumatra, which usually consists of odd numbers, 3, 5 and 7, illustrates that the occupants of the house are descendants of the king (land clan), on the other hand those who use even household stairs, indicate that the occupants of the house are not descendants of the land clan (genengen).

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III. Research Methods

This study uses a descriptive qualitative paradigm. Qualitative research seeks to describe, explains the efforts to revitalize the Pakpak traditional house to increase tourism in the Pakpak traditional house in Pakpak Bharat Regency. The approach that can be used in the Semiotics study of signs by Sander Pierce is the emic approach. The emic approach is the meaning values obtained through the views of people who are in the cultural community. In general, Semiotic research uses an emic approach because this approach has the principle that those who are most familiar with the culture of an ethnic group are the ethnic group itself. The emic approach is used to draw opinions in the field to find certain patterns and concepts. In this study, researchers analyzed data in the form of ornaments and texts from informants and then drawn to the formation of pattern conceptions (structures, rules and formulas).

This research applies the paradigm qualitative with an ethnographic model developed by Spradley (Spradley: 2014). Ethnography is actually a research tool used by anthropologists to study culture. This qualitative research method is used by exploring humans sensitively and naturally in their socio - cultural context and is generally indicated

by ethnicity for the phenomenon under study. This ethnographic model uses twelve (12) steps forward in stages, both for the observation method and for the interview method, starting at the stages of data collection, data analysis, discovery of cultural themes and ethnographic writing (reports). So basically ethnographic research has the following characteristics: the researcher as an instrument, the research is carried out in the field, the data collection is carried out together with data analysis. In addition, ethnographic research focuses on culture; and finally there is often tension between the researcher as a researcher and the researcher as a member of the culture.

As a qualitative research, the data collection applies four methods of data collection that are common for qualitative research, namely in-depth and open-ended interviews (in-depth, open-ended interviews), participatory and direct observations, and written documents. In accordance with the qualitative research paradigm of the ethnographic model proposed by Spredley in 2014, the analysis of data collected from interviews was carried out using ethnographic interview analysis techniques, domain analysis, taxonomic analysis, and component analysis, while the analysis of data collected from direct and participatory observations (direct, participatory observation) were also carried out using domain analysis techniques, taxonomic analysis, and component analysis. The data that had been collected through interviews and observations were then analyzed with the four types of analysis to describe the forms of the Pakpak traditional house, and to find a model for the revitalization of the Pakpak traditional house in Pakpak Bharat Regency. The continuation of data analysis is the discovery of cultural themes (discovering and taking cultural themes) as a result of interpretation to draw conclusions on the Pakpak traditional house.

IV. Result and Discussion

4.1. The Form and Function of the Pakpak Traditional House

The traditional house for the Pakpak community is a cultural product that has a very high value because for the Pakpak community, the house is a place or container where we will start behavior that we will later apply to the outside world or the community environment, then in the case of the Pakpak community teach social values what is good must start from the house, namely the family, and the social values taught by the Pakpak community cannot be separated from the traditional house which is symbolically depicted in the traditional house or called Jerro. However, the traditional house of the Pakpak tribe has now undergone changes in accordance with the development of an increasingly modern era, this can be seen from 2 aspects, namely changes or shifts in terms of the physical building and social aspects.

The traditional house of the Pakpak ethnic group is the traditional house of the Pakpak tribe in the North Sumatra area which is a symbol of the existence of the Pakpak community, has a characteristic in its shape, which is rectangular in shape, like a stilt house with support poles made of wood as high as 1.75 meters and with a diameter of more than 40 centimeters. To unite the parts of the building, a lock system between wood is made, and rattan and fibers are used as a binder for building materials. The traditional house for the Pakpak people was built not just a place to shelter and shelter from the rain and the hot sun, but is actually full of philosophical values that can be used as a way of life. Various understandings and noble values are inherent and contained in traditional houses that should be interpreted and held as a view of life in the order of daily life, in the context of inter-individual interaction.

The Pakpak/Dairi traditional house comes with a distinctive shape where the building is made of wood and the roof is made of palm fiber. The traditional house which is also known as Jerro represents the typical Pakpak culture in every part of the building Pakpak traditional

house has a distinctive shape made of wood with a roof made of fibers. The design form of the Pakpak Traditional House of North Sumatra apart from being a form of Pakpak cultural art, each design form of the parts of the Pakpak Traditional House has its own meaning. If it is carefully examined and the meaning is known, it is enough to look at the Pakpak traditional house to describe how the Pakpak tribe is cultured. Roof ridge: Curved shape, in the Pakpak-Dairi language it is called: “Petarik-tarik Mparas ingenken ndengel”, which means: “Dare to take heavy risks in maintaining customs”.

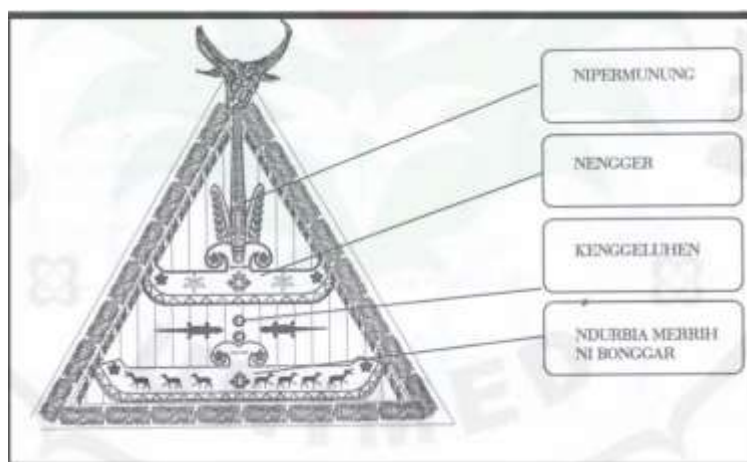
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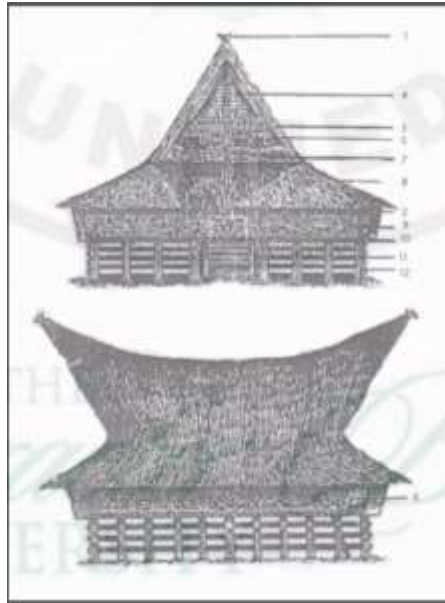




4.2. Pakpak Traditional House Shape Design

This form means that the Pakpak tribe will continue to hold fast to their customs with all their might. Another characteristic can be seen from the interesting carvings typical of the Pakpak Tribe that adorn parts of the house. The traditional house of the Pakpak tribe is generally not functioned as a residence, but as a place to hold deliberations. Matters related to the Pakpak community or certain traditional rituals can be discussed in this house.





4.3. Parts of Pakpak Traditional House

Information:

1. Buffalo head
2. *Rama-rama*
3. *Jengar-jengar*
4. *Nengger*
5. *Bonggar*
6. *Koning* flower
7. *Bembeng* day
8. Roof
9. *Derpih parsalimbat* /wall flakes
10. *Melmellen*
11. Patch
12. Pole

In the Pakpak traditional house building, it is evident that there is a habit which in the end becomes a feature that distinguishes the building from other buildings. One of the distinguishing features of the building or more clearly referred to is the *gerga/okir* (ornaments) that exist on each side of the traditional Pakpak traditional house building. Now it is clear that buildings like this are rarely encountered, even those currently on the verge of extinction. Here it can be seen that because today's society has blended in with the progress of the times, the civilizing of buildings like this is rarely brought up, even not impossible, it is very possible that these buildings will disappear along with the progress of the times which tend to be practical and efficient. The practical and efficient principles that have colored today's society have reduced the attention to traditional values because they are considered unimportant and outdated.

V. Conclusion

This Pakpak traditional house has a shape that reflects the philosophy of the Pakpak community itself. The conclusions drawn in this paper are:

1. The traditional house of the Pakpak ethnic group is the traditional house of the Pakpak tribe in the North Sumatra area which is a symbol of the existence of the Pakpak community, has a characteristic in its shape, which is rectangular in shape, like a stilt house with support poles made of wood as high as 1.75 meters and with a diameter of more than 40 centimeters.
2. Functionally, the Pakpak traditional house generally does not function as a residence, but as a place to hold deliberations. Matters related to the Pakpak community or certain traditional rituals can be discussed in this house.
3. The Pakpak traditional house contains symbols related to the cultural values of the Pakpak tribe.

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