

# Cultural Study: *Ghumah Baghi* Philosophy of Besemah Ethnic Society

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## ABSTRACT

*Ghumah Baghi*, house for Besema people was traditional house in Pagaram of South Sumatera, Indonesia. The architectural, contractions, internal and external decoration, and the function of the house of reflect the culture and value of Besema's society. It was owned by *Jurai* (Tribal Leader) and Besema Society. *Ghumah Baghi* had dramatic curved structure with floral and geometric curved. It was in the wall, in the corner of the house, pole, and in the door. This thesis was focus in the philosophy of *Ghumah Baghi* curved that analyse used qualitative method with Semiotic Trikotomis approach by Charles Sander Pierce. There were four classifications based on the social strata, such *Tatahan* refer specific highest social strata and it owned by *Jurai* (tribal leader) with complex curved, it called *Ghumah Tatahan*. Second was *Ghumah Gilapan*, third was *Padu Tiking* and the last was *Ghumah Padu Ampang*. Each of *Ghumah Baghi* curved had many kinds, one of them was *Mendale Kencane Mandulike* curved. It had mean based on the Besemah Society Guidelines, refer *Ninik Besanak Seumur Denie* that had mean live on relationship between people all the time. In other hand, it was also mean as form of taking care of each other and appreciate between person of Besema society every where. *Ghumah Baghi* comes as existence symbol in cultural of Besemah society that has meant in each of the created shape.

**Keyword:** *Philosophy of Ghumah Baghi, Besema ethnic, Semiotika pierce aproach*

## 1. INTRODUCTION

Culture was whole that complex such intellectual, trust, art, law, attitude, customs, and all skills also other daily habit were getting of human being as society member [1]. In other hand the culture would be life if people in this era conserve this thinking (culture) with the concept were given by the last person before. It always would be develop in the era because every era, human being had been thought more for created the cultural that followed the era but the literature was still keep strongly.

During the journey of history was change, the art tradition of society many time happened signification for society needed them self, in kinds of static art (art fine, architecture, written literature) it did not happen sure and was still authentic because this creation was still

real, it liked in the last time it created; although there was change cause damage, but in dynamic art (music art, dance art, theatre, oral literature) were change together social strata changing whom it called art tradition always refer simultaneous norm mean art tradition was there in thinking context in the new generation [2].

Besemah society said their traditional house with *Ghumah Baghi* the meant old house or traditional house with had been bequeathed by ancestor in the last time. The Besema society vocabulary in pronoun of leter "r" changed be leter "gh" while in Indonesia was leter "r". For example, *rumah* be *ghumah* and *rindu* be *ghindu*[3].

This house was very rich of the carved in the wall and in the pole of the house. This curved gave symbolic economic status of Besema society which could see from the many of carving it made. The carving was

created with dominant of floral and geometric and the philosophy about life and religion.

## 2. METHODS

The research used the new qualitative method, because based on the post positivistic philosophy this method also called as artistic method cause in application was more artistic (less form). It also called as result data of the research same with interpretation to the data that found in the environment. This method used in research objective and naturally. The researcher was the key of instrument, the technique for collecting the data was combined, the analysis the data had inductive/qualitative, and the result of the research focused on the meaning from generalization [4].

The research also used Trichotomic Semiotic approach from Charles Sanders Pierce. When Semiotic was study about symbol and the entire thing that had relationship with symbolic way of function. (Semiotic Syntax) and between relationship also analyze sender and the receiver by them who used symbol (Semiotic Paradigm) [5], [6]. In symbol of Pierce context showed that meaning process of signification was very important because human being gave meaning in the reality that they met. This assertive point is that language had strong relationship between realities. According to Pierce [7], symbol showed from people signification in dynamic.

## 3. RESULTS AND DISCUSSION

Society in general looked house as perfect that for take rest, because in the house they got quietly heart. For this reason it built did not mess, because when the building process and finishing the house constructions always followed by occur ritual mean for safety of occupant family members also the repairman who built it. Otherwise, part of the house also had function as place for keep many treasure and daily needed. The *Ghumah Baghi* that is popular for Besema Ethnic had meant an old house and traditional house [8]. The vocabulary of Besema society in pronounced letter “r” not clear and blurred, so the letter “r” in Indonesia language was changed by Besema society with letter “gh”. Such as *rumah* be *ghumah* and *rindu* be *ghindu*.

### 3.1. Kinds of *Ghumah Baghi*

Visual form of *Ghumah Baghi* as form of mirror from social strata occupants refer law, middle, and highest strata where each of the characteristic had special character by them self. There were for

classification of *ghumah baghi* that called Besema society’s original house. The form of the house was:

#### 3.1.1. *Tatahan house (ghumah tatahan)*

*Ghumah Tatahan* was Besemah house that completed by wall curved in the door. It said *Ghumah Tatahan* because this house made with arranged the curved. It was kind of *Ghumah Baghi* for famous people like nobility and the rich person in the village. There were curved in the corner of the house and in the part of the doors had hole in the middle with size 2 cm to peek guest who came. If the guest was man, the house occupant who opened the door was family leader or son, but if they were woman, so the occupant who opened the door was mother or daughter of their family. The curved in the wall ha circle form with geometric and floral ornament called *Mandale Kencane Mendulike* with diameter of it 50 cm with small hole in the middle of the ornament had size 2 cm. This curved was in the *Tatahan* House. Other curved found in the wall, in the column (*sake*) in the other corner like *paku muda* that there was in the wall next to the floor. This curved described *Paku muda* flower. *Lengkenay naik* is in the middle of wall horizontally. The curves had geometric and floral form and this house was very complex with it curved more than other house of *Ghumah Baghi*.



Figure 1 *Ghumah Tatahan*

Source: Prayogi Wijksono 2020

#### 3.1.2. *Gilapan house (ghumah gilapan)*

*Ghumah Gilapan* was traditional Besema house that had similar architecture with *Ghumah Tatahan*. Just it, it had not decoration at the door, wall o the house, pole, or on the specific place. *Gilapan* in Besema meant lustres this house called *Gilapan* because sparkling with out curved and smooth. It owned by general society and poor society.



**Figure 2** *Ghumah Gilapan*

Source: Prayogi Wijaksono 2020

### 3.1.3. *Padu tiking house (padu tiking)*

*Padu Tiking* that house that similar with *Gilapan*, just it has differed was the position and used the *kitaw* wood. *Kitaw* wood was cantilever of the floor house and it put on the pole of the house. The position that put on upright made this house called *Padu Tiking*.



**Figure 3** *Ghumah Padu Tiking*

Source: Prayogi Wijaksono 2020

### 3.1.4. *Padu ampagh house (ghumah padu ampagh)*

*Padu Ampagh* house was Besemah house that very simple in the visual of the architecture where we could

see from the material and contraction that was used, like in the wall. It just made from bamboo webbing were neat around the wall. It is for poor society or low strata.



**Figure 4** *Ghumah Padu Ampagh*

Source: Prayogi Wijaksono 2020

### 3.2. *Meant of Ghumah Baghi Curved*

This costume home that is owned by Besema people had many curved as specific *Tatahan* house, from the corner of the house, wall, until in the door. This curved had floral and geometric form such many parts that had curved like, column; it was in the corner of the house on main pole. In Besema language, column called *Penjughu*. While the pole were in the corner of the house called *Sake*. It had functions unifier between wall house so the house corner was tightly closed.

This curved was in the column and *Sake* refers to *Lengkenai Naik*, *Kuncup Teratai*, *Munce Ghebung*, *DaunPaku* and *Ipang Bajik*. With the floral ornament were repeated. There were small and big that followed the curved wood in the house. It had in the *Tailor*. *Tailor* was part of the wood were put on the *kitaw*. it were *melintang sepanjang* of the house and it were in the street or could see in the other side. In the front of the *tailor* was curved named *Ipang Bijak* and *Bunga Melur*. There was big curved in the wall of the Besema house that like be *Point of the Interest*. It was circle and had floral and geometric motive that Besema people called *Mendale Kencane Mendulike*. This motif was flower and gari form. There were many motives of it, such *Bunga Telur* Motif, the left circle motif, and the right circle motive.

Tabel 1. Trikotomis Peirce

Object	Representamen	Interpretan
Daun Paku (young fern leaves )		Describing as plant that described prosperity a big family and protection to family members.
Munce Ghebung (young shoots bamboo)		Describing human being life allied who in a big family so were needed skills, be thorough, and carefulness for managed of the life in the group or other.
Kuncop Teratai (The lotus flower was closing in the night)		Lotus buds were in the pood (pauk) as describing Besema people was part of the civilization of Melayu big family member. This curved described greatness and chastity in a household
Ipang Bajik		Giving the form of equitable social justice, harmony, and mutual cooperation.

Lengkenay Naik (Small Flowers)		Small flower described many of big family who were developed and also gave symbol of house occupants.
Bunge Melur		Jasmine flower arrangement were described life of human being who united and the attitude also said so could to reach the life purposed also they were not felt into the conflict. This curved described about the politiness.
Mendale Kencane Mandulike		Showed if Besema society who were life consistent between other person and the nature were focused of God that was had symbol with the small circle of the <i>Mendale Kencane Mendulike</i> curved, this condition with the motto of the Besema people; refer <i>Ninik Besanak Seumur Denie</i> . It meant in Indonesia lived on relationship between the persons every time.

*Ghumah Baghi* built by Besema society based on the believing that still believe by them self and looked from the architecture and the decoration in it. So this house

described the social structure in Besema society that were real trough visual was produced until now.

The decoration of the *Ghumah Baghi* also gave the contribution that was very complex in the social status of house curved. With the curved so we could know that Besemah society also were not mess to create the home to stay where it was take rest's place.

There were many kinds of the *Ghumah Baghi* curved that looked and all gave meaning from Besema society with life's philosophy between human being, nature and God. Each of part in the pole of the house refers: column, *tailan*, and *galar*. Kinds of the curved such as *Daun pakis Muda* (young fern leaves motive), *Lengkenay Naik*, *Bunga Melur*, *Munce Ghebung*, and *Kuncup Teratai*. In the wall of the house there was the curved named *Mendale Kencane Mendulike*, *Ipang bajik*, *Munce Ghebung* and *Lengkanay Naik*. And in the door also there was *Mendale Kencane Mendulike* curved,.

There was *Mendale Kencane Mendulike* In the wall of the house of *Ghumah Baghi* that had mean golf circle that creating the relationship vertically and horizontally between Creator and the other human being in the world. The *Bunga Malur* in the Besema philosophy described human being life that be allied and the attitude also the said so they could reach of the life purposes and was not easy to felt in the conflict. This curved described politness. The *Mandule Kencane Mandulike* curved that had *Bunga Melur* motive were arrangement of the flower that made from buds of the flower until the it be blooming flower perfectly. The structure of *Mendale Kencane Mendulike* divided for three structures refer the main motive of the hole of the curved, flower bud, until bloom jasmine flower perfectly, second the jasmine flower that arrangement wide around the main jasmine. Third, in the part of fill motive, where this fill was complementary in he curved that usually gave visual straight line.

The curves had been inspired about 90% from the plants and the thing around of the environment of the Besema ethnic. Even every leaf and flower arranged and served to approach the new better wish and more perfect for universe. This philosophy had view of the wish for God, started for the curved in the pole, wall, and door were the wish that put out of the wall in the *Baghi* house by the owned for increased social status, in this category the wish and pray being unite in life and culture.

#### 4. CONCLUSION

Basically the *Baghi* house was a wish and prayer that convey trough representation than in form of the culture. Then for the curved, the dialogue between human being, nature, and for God poured and united in the world. *Ghumah Baghi* also gave a order of culture for the dignity of nature for specific welfare that would reach. It gave reason if the house as a perfect resting place in the world because in this position the quietly heart would gave. So this house indirectly described gave view for other society than Besemah culture to understanding if this culture was the culture had good solidarity, like in a *Mendale Kencane Mendulike* in *Besema Ghumah Baghi*.

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