

Metaphorical Sense of the Gorga Toba Ornaments

Jubilezer Sihite^{1*}, Rotua Elfrida², Rina Octavia Simarmata³, Leonita Manihuruk⁴

¹Sastra Inggris, Universitas HKBP Nommensen, Medan, Indonesia
Email: jubilezer.sihite@uhn.ac.id

²Sastra Inggris, Universitas HKBP Nommensen, Medan, Indonesia
Email: rotua.pangaribuan@uhn.ac.id

³Pendidikan Bahasa Inggris, Universitas HKBP Nommensen, Medan, Indonesia
Email: rina.simarmata@uhn.ac.id

⁴Pendidikan Bahasa Inggris, Universitas HKBP Nommensen, Pematang Siantar, Indonesia
Email: leonita.manihuruk@uhn.ac.id

ARTICLE HISTORY

Receive: 11 April 2024
Accepted: 16 June 2024
Published: 20 June 2024

KEYWORDS

Gorga
Toba Ornaments
Metaphorical Sense
Traditional House

LICENSE

Copyright © 2024 Jubilezer Sihite, Rotua Elfrida, Rina Octavia Simarmata, Leonita Manihuruk



This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License.

*Corresponding Author:

Jubilezer Sihite
Universitas HKBP Nommensen
Email: jubilezer.sihite@uhn.ac.id

INTRODUCTION

The traditional Toba house, usually called the *Ruma Bolon* has a rectangular shape for more than one family. To enter *Ruma Bolon* one must bow his head as a sign of respect to show a polite attitude and climb the stairs in the middle of the house which generally has an odd number of steps. The roof of *Ruma Bolon* is made of clumps of palm fibers or sago palm leaves which are materials easily found in

nature in the interior of North Sumatra. There are no identical patterns of the ornaments within Batak houses and the drawings are closely related to the way ancient *Batak* captures the dynamicity of the growing “tree of life”, one of the central things within their cosmology and mythology. The survey of ornaments of Batak Toba houses and buildings in Northern Sumatera Indonesia has made it possible to observe the complex pattern (Situngkir 2012). The house roof has a unique design in the form of a curved slope like a horse's saddle or a buffalo's back. Such a roof design can be trusted to be one way to help dispel and withstand strong winds blowing from the outside. *Ruma Bolon* has the same function as a family home in general, namely as a place to live, and a place for family gatherings. The survival of *Gorga* in Toba society can be described simply, that is, from existing to nothing, and from nothing to rise again into being, but in the ‘new’ form (Andriyanti 2008).

In addition, it has functioned as a residence, a pointer, or a marker of the social status of its inhabitants. sometimes, people feel confused or face difficulties while understanding the real point of figurative expressions. (Tanujaya and Purnomo 2023). People develop an attachment to a place through a process that reflects their behaviors, cognitive experiences, and emotional responses within the social and physical environment. (Aguspriyanti et al. 2023). The main characteristic of the *Gorga* house is the sharp rear roofs in front are intentionally made higher and longer than the shorter and lower back. This case refers to a form of trust and hope for the Toba people if one day homeowner's family will be successful for generations. *Gorga* ornaments in general, it's just that there are some additional visual ornaments as a form of freedom for the *Gorga* artist to create new visual forms while still paying attention to the symbolic meaning. (Siburian 2022). The existence of the almost extinct the *Gorga* is part of the cultural richness of the Toba Batak tribe. The *Gorga* in the form of decorative patterns has been passed down from generation to generation and exemplifies the thinking of the Toba people. Everywhere, the shape and direction of decoration have meaning and importance. The *Gorga* pattern reflects the philosophy or outlook on life of the Toba people, who love consideration, openness, straightforwardness and creativity. Initially, *Gorga* Toba was known as the exterior decoration of traditional Toba Batak houses. *Gorga* were made of carving wood and painted in three colors red, black and white. Each color has a prominent meaning for the life journey of Toba Batak in particular. The uniqueness and beauty of the architecture of *Ruma Bolon* are the main discussions in this paper. The architectural approach is related to the presupposition of the metaphorical approach, used to express the meaning behind a building design. This study shows that design metaphors can take an intangible form (value) or tangible, and the value contained is related to the way of life, traditions among people, and the creation of cultural objects (Rizky, Amalia, and Nursaniah 2022).

Gorga ornaments are one manifestation of the culture of the Toba Batak people. A house is not just a place for people to live. A home is a place and source of blessings and prosperity for its residents. In order for the house to continue to be

able to carry out its function, the homeowner must still pay attention to the vitality of the house he lives in. One of the methods used to maintain the vitality of the house is that Toba Batak people decorate the house and its contents in the form of meaningful decoration, not just mere ornamentation, but also means to support the vitality of the house, expressing their beliefs. The subject transformed by the architect applied in a hidden way to the design elements. Then the design elements appear in the visual aspect of the building, namely the facade that dominates the five human senses, becoming a prominent element for the application of a metaphor design approach. The object of study is determined by the motifs and reliefs on *Gorga* and the application of the concept of metaphor behind the facade of the *Ruma Bolon* building. The main problem is how each painter who has different ideas and problems can produce such a beautiful design. The comparison is done to know the kinds and differences of metaphorical concepts applied to the object of study. This study indicated that the implementation of metaphors may enable people to have reason about the real concept in the building. This point becomes a serious case to answer by having a statement of the problem as follows: How do the metaphorical senses apply to the design of *Gorga Toba*? What is the meaning of the metaphorical sense-based design of *Gorga Toba*? The architecture applied to this building is a metaphor architecture, which is applied to the facade and roof to create an attractive building, a building that can give its impression and image, able to trigger people's perception and imagination, and also able to display forms as attractive as possible to provide its aesthetical value to the surrounding area (Harahap and Siahaan 2020). On the other hand, metaphorical concepts can be extended beyond the range of ordinary literal ways of thinking and talking into the range of what is called figurative, poetic, colorful, or fanciful thought and language (Lakoff 2003).

People tend to think that the art of carving and painting on *Gorga* ornaments is ordinary but has its own beauty. However, they do not know how painters and sculptors imagine the ideas that will be expressed in the painting, whether real ideas or imaginary ones. What needs to be researched in the realm of culture is one of the interesting things that can be shared with readers. This research began with the writer anxiety about the principles embedded in creating a work of carving or painting in the architectural art of traditional *Toba* house buildings called *Gorga*. From a scientific perspective, there have also been many applications of case studies in the cultural realm that originate from learning in educational institutions. As is the case, several subjects related to cultural studies are of great interest to researchers. Cultural studies indeed present a variety of interesting information to research, including culture from a scientific perspective, especially the subject of stylistics which focuses on metaphorical language style material. On the other hand, cultural studies material such as metaphorical language styles can be linked to other disciplines, namely the field of architecture. This is a new finding in this research, where interdisciplinary research can be carried out to reveal the meaning contained

in the *Gorga Toba* and how this metaphorical sense was applied to the architects of the *Gorga Toba* building in particular. There are several previous research sources that reveal the existence of a metaphorical sense in architects of other buildings. However, this author is the first to apply a metaphorical sense approach in revealing the architectural design process and the application of metaphorical symbols to *Gorga Toba*.

Metaphor is a widely distributed phenomenon that encompasses all our cultural reality including material culture and physical events (Youssef 2020). A metaphor is a language style used to explain something through comparisons from various points of view. Metaphor plays a central role in changing the architectural process (Harisdani and Sativa 2020). Etymologically it is defined as the use of words, not the real meaning, but as a picture based on similarities and comparisons. Metaphor is part of the comparative figure of speech to compare two things without using comparison words such as, like, resembles, etc. As a figurative expression, metaphor requires special treatment to translate. The interpreter's ability is very influential on the results of the metaphorical translation. They, not only have to empower themselves with source language and target language but also have a deeper cultural understanding, especially about metaphor. The works of architects are not in themselves the metaphors but the shadow of the metaphor that exists elsewhere in the minds of both the creator and the user (Fez-Barrington 2012). With the previous, it can be assumed that the metaphorical approach is an architect's creative method of connecting objects or figures of speech or expression into forms that are different from their original (abstract) forms but still have an acceptable resemblance. Existentiality and culture are key and timeless aspects of architecture. Architecture is never created by technique but is always created by poetics. Architecture is born from an individual's dialogue with the world: this is where its existential dimension lies. The human spirit wants to mark the place of existence; The human mind requires more space than the body needs. On the other hand, the individual is always placed within culture. Therefore, no architecture can emerge without the subject's ability to understand, navigate and expand the boundaries of the culture that created it, and from there, recreate it (Bianco 2018).

Linguistically, metaphor is a rhetorical form used in rhetoric and literature. It considers a linguistic phenomenon in which we talk and think about something in terms of something else. The term "metaphor" is used by writers, poets, and philosophers to refer to something distinguished by its more fundamental meanings. The contextual meaning and the underlying meaning of a metaphorical expression belong to different conceptual domains and can be understood in terms of the underlying meaning. This architecture crosses boundaries, unifies categories, and focuses on itself – its own internal world. Metaphors, as an integral part of the architectural approach, are closely linked to local context and local understanding (Youssef 2016).

Metaphor is a style that developed in postmodern times. Many say that metaphorical architecture is a language to say something through the expression its visual form produces (M. Solin and Ginting 2020). Metaphor connects and interweaves concrete and abstract forms, aesthetics, society, and culture. They are also involved in building and strengthening social, cultural, and disciplinary systems. This leads to two main axes of research that represent two separate but intersecting possibilities of metaphors addressed by the contributions of this volume. Metaphor is for most people a device of the poetic imagination and the rhetorical flourish—a matter of extraordinary rather than ordinary language. Moreover, metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action. For this reason, most people think they can get along perfectly well without metaphor. We have found, on the contrary, that metaphor is pervasive in everyday life, not just in language but in thought and action (Lakoff 2003). The metaphor was first approached as a research topic to better understand how architecture works and to analyze and decode the stories they tell. A view that is the subject of discussion is then likened and considered to be a natural form. For example, a subject that is depicted as a "life" which is something intangible then that life is described by the painter as a "lizard" can be seen from the relief that is painted and carved on the *Gorga* that resembles an animal, namely a lizard. Tangible metaphors are metaphors that are based on things that are visual and specific to certain characters of an object or object that is tangible, such as a tree or an animal.

Metaphoric architecture is an allegory or expression of form embodied in a building in the hope that it will elicit a response from people who enjoy or use their work. Based on the principles of metaphor, architecture is defined as attempting to transfer information from one subject to another; trying to look at a subject as if it were something else; and changing the focus of research or investigation to another area of focus or investigation. The application of the concept of metaphor in architecture, as a means or method of conveying architectural creativity, has several uses. These uses are: to view a work or architectural design from a completely different perspective, to evoke the emergence of many different interpretations from many different observers to affect the meaning of something considered incomprehensible or meaningless, and to create an expressive architectural style (Nathalia 2018).

There are several benefits from the application of metaphor of architecture, namely: it is possible to see an architectural work from another point of view. As an influence for the emergence of various observer interpretations. As an influence the understanding of something that is then considered to be something that cannot be understood or has no meaning at all. It can produce more expressive architecture. Although metaphorical mappings are promoted in tangible and embodied interaction research, little is known about how to identify embodied metaphors, or

how to implement them effectively into interaction models (Bakker, Antle, and Hoven 2012)

The existential and the cultural are the main and timeless dimensions where Anthony C in Nathalia 2018) classify that metaphors are shared into three categories, namely intangible (not real), tangible (real), and combined (between both of them) (Nathalia 2018). Intangible (abstract metaphor): concepts, ideas, human conditions, and qualities namely, individuality, naturalness, tradition, community, and culture. Ideas can come from the metaphorical departure of a concept the abstract. The explanation of the three categories will be described below:

a. Intangible (abstract metaphor): a concept, idea, human condition, and certain qualities, namely, individuality, nature, tradition, community, and culture. These ideas can come from the metaphorical departure of an abstract concept.

b. Tangible (concrete metaphor): the basis or foundation of a metaphor that is generated directly from some visual or material character.

c. Combine (combination metaphor): the core foundation of the combination metaphor that comes from conceptual and visual. The visual used is a pretext that detects the goodness, quality, and fundamentals of a particular visual container.

These are values deeply embedded in our culture. The future will be better" is a statement of the concept of progress. "There will be more in the future" has as special cases the accumulation of goods and wage inflation. "Your status should be higher in the future" is a statement of careerism. These are coherent with our present spatialization metaphors; their opposites would not be. So it seems that our values are not independent but must form a coherent system with the metaphorical concepts we live by. (Lakoff 2003). Toba's traditional house was built according to cultural needs and based on high spiritual values. It describes the life and prayers of the Toba Batak people. This reflects a prayer and hope that the life of the next generation or descendants of the owner of the house must be higher and better than that of their parents and ancestors. It is a symbol of the belief that the place to pray is God Almighty. It serves as a place for humans or residents, as a place for livestock. As a place to store family spiritual tools, corpse skeletons, and various other spiritual needs. A place to measure rice or grains such as rice and beans. Therefore, traditional houses have legal rules, criteria, and certain measurable limits. It has values as guidelines for the life of the Batak community. The basic philosophy of the existence of the *Ruma Bolon* is as a way of life in the association between individuals. As a form of cultural heritage that is a means of preserving the Toba people's culture.

In addition to the philosophy of the building, each painting, decoration, and part of the building has its meaning, namely:

a. The lizard-shaped *Gorga* ornament means that the Batak people can live anywhere and can adapt.

b. The shape of the snake has something to do with the Batak tribe's belief

that if the house is entered by a snake, the occupants will get a blessing.

c. The *Gorga* ornament is in the form of a buffalo, as a thank you to the buffalo who has helped humans in life.

d. *Ninggor's* high pole, straight and tall, means honesty.

e. *Arop-aropan* at the front of the dwelling, as a hope, to live a decent life.

f. The roof support, welcoming, is a reminder that if there is a host who is not feeling well, it should be kept in his heart.

g. the hole in the lake near the cooking kitchen as a place to dispose of dirt, hope to get rid of all badness and mistakes from inside the house.

h. A small stage for storing rice, as a form of hope for smoothness in life.

Gorga Toba functioned to involve the spiritual values and personality of the community. In addition, the manufacture of *Gorga* or patterns is generally done after asking traditional elders whether it is appropriate to use *Gorga* or not. It implies the life of the owner of the house. The number of stairs indicates the social status of the owner of the house, odd for the descendants of the king. Symbol of human fertility and the fertility of the soil and the human spirit's vehicle to go to heaven. It is wealth as part of the local wisdom of the Toba people. As part of the civilization, *Gorga* is a semiotic symbol of civilization and philosophy of life for the Toba people. The warrant, where a metaphor talks about one thing in terms of another, supports the claim that cities, estates, buildings, rooms, building systems, materials, forms, and styles are examples of architecture as the making of metaphors.

In addition to its aesthetic value, *Gorga* is full of spiritual-magical messages and philosophical meanings that explain the profile of the Toba People regarding their outlook on life and ideals. *Gorga* especially in a house will also explain the status of the owner of the house. There will be different types of *Gorga* on the king with the common people. The application of a design with a symbolic architectural theme is expected to represent the function of the building. Therefore, observers and building users will have their ideas and impressions of the activities that occur in the building through the shape of the mass and the facade of the building.

Like any other field of literature and culture, the purpose of metaphorical architecture is to reveal a unique situation that has never been experienced before and to expand human emotions, thoughts, and imagination. Considering that the concepts of identity and uniqueness are close enough to each other to be used in the same sense, the main purpose of architecture can be defined as designing a building with a certain identity. The metaphor seems to be quite a useful tool compared to some of the other methods and approaches adopted by architects to achieve this goal. Design problems are defined as too complex to be solved by purely linear, rational, logical methods. The metaphorical sense of *Gorga Toba* as imaginary rationality seems to solve such problems because they unite rationality and imagination. This research pursued two interrelated goals. The main objective was

to determine the effective role of metaphor senses in the design process of prominent *Gorga Toba* that have a strong identity in both past and present architecture. The secondary objective is to reveal the study object about *Gorga's* application and meaning of the metaphor-based design to meet the need for architecture with identity and to overcome the increasing monotony of the built environment. This study can benefit future studies that attempt to apply metaphoric architecture in their design. (Marisa, Raja, and Situmeang 2023)

RESEARCH METHOD

This article was carried out by applying a descriptive qualitative design. The data were collected by taking some photographs and internet sources. The analysis was conducted to conform to metaphorical theory according to experts through a literature study. Qualitative researchers seek to understand a phenomenon by focusing on the total picture rather than breaking it down into variables. The goal is a holistic picture and depth of understanding rather than a numeric analysis of data (Ary et al. 2009). The data presentation stage is carried out in this paper includes collection data and data analysis. Data obtained from observing relief images on the exterior of *Ruma Bolon* were presented in the form of images plus images accessed from the internet. Then the data is analyzed according to the problem statement in this article. To add to the repertoire of analysis results, interviews with experts were obtained. While all interviews are used to get to know the interviewee better, the purpose of that knowing varies according to the research question and the disciplinary perspective of the researcher (Dicicco-bloom and Crabtree 2006).

The research process includes new issues and procedures. Analyze the data inductively to build details of common problems interpretation of the meaning of the data. The written final report has a flexible descriptive structure. The data are relief and ornaments *Gorga Toba* ornaments found by capturing each relief to be analyzed. There are similarities between the subject and the object which have similar attributes, and the writer uses that to compare something to another thing. (Bintang et al. 2023). The writer got the main information from ancestors who could the writer to reveal the hidden meaning inside ornaments and to get the historical story about *Gorga Toba*. Interviewing is one of the most basic and widely used methods for collecting qualitative data. Interviews are used to collect data from people about their opinions, beliefs, and feelings about situations, in their own words. They are used to help understand the experiences people have and the meanings they make of them rather than to test hypotheses. Interviews can provide information that cannot be obtained through observation, or they can be used to verify observations (Ary et al. 2009). The answer to the first question is a narrative description about traditional *Gorga* in the context of *Toba* people's lives with using a historical, causal approach. The existence of traditional *Gorga* has existed in the past. The answer to the second question was the descriptive explanation about the form and function of the *Gorga* which is a description of the principles and philosophy of

life of the Toba people, because each *Gorga* has important element of every piece of architecture. These elements are then linked to the existing object of study by finding what kind of metaphorical elements exist in the object of study to find out what kind of metaphor is used in the object of study observed.

FINDINGS AND DISCUSSION

Findings

Based on the results of the analysis carried out, departing from the theory related to the metaphoric architectural approach, the writer can conclude the metaphorical method has two main elements, namely:

- a. The element of meaning, namely the subject or object to be assumed or figuratively sought, can be a tangible object such as a tree, animal, or flower, or an intangible such as happiness, sadness, ideology, motion, or culture.
- b. The element of being is in the form of a physical object as the result of the presupposition of the meaning has been obtained. Because of its nature, existence will always be connected with visible objects. The type of metaphor is determined based on the elements of meaning are exist in the depiction. Each object of study will describe the meaning and form to form the result of the painting.

Study Object



Image 1. Gorga Simeol-eol
(source: (SibatakJalanJalan 2021))

That term is a representation of the motion of the moss plant waddling in an inward and outward arc direction. So, this sign is classified as an icon. Icons are based on the relationship between the characteristics of the signs used by the objects they represent. This understanding shows that there are physical characteristics of the objects it represents. Based on the causal relationship that occurs, it is an index. The visible cause and effect are that the existence of the *Gorga* pattern depends on the occurrence of the motion of the object it represents. *Gorga simeol-eol* is a *Gorga* motif that is deformed from the swaying movement of moss plants, so denotatively, this *Gorga* is a visualization of a plant that has an almost

symmetrical shape in every curve. The resulting motion gives rhythm and the lines curve in and out. The unity of the *Gorga* seems to follow the pattern of the letter S or the form of Image 1. The movement of the moss plant is a manifestation of the interpretation of the "cause and effect relationship". The design approach starts from something intangible so the relief is categorized as an intangible metaphor.

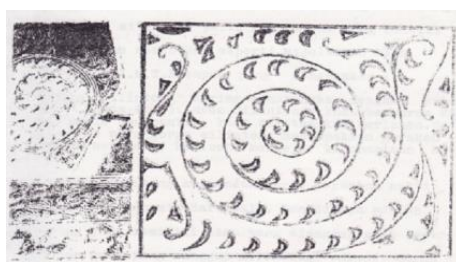


Image 2. Gorga Silintong
(source : <https://www.dictio.id/t>)

Gorga Silintong is a sign in the form of a visualization of an imitation of the rotation of water in a container. So in this case *Gorga Silintong* can be classified into icons. The classification is based on the relationship of signs and objects. It is manifesting as similarities in several qualities of rotating forms. It is known as vortex. It is in the form of a converging spiral as in the deformation of the *Silintong* motif. This form is also a potential equation, even though the icon in reality does not appear in the form of a mummy. *Gorga Silintong* is classified as an index because the existence of this *Gorga* depends on the whirlpool that occurs which describes the motif of the *Gorga* being formed. Indicatively, this sign refers to the nature of the object, namely the spiral and converging shape. From these two understandings, *Gorga Silintong* is defined as the existence of a new power or holy power (holiness of faith). It is a symbol, because the understanding that departs from the substance of Batak culture is almost the same as the understanding of inculturation, namely a symbol of strength. The imitation of the water spinning in the container is interpretation of "sacred power". The design approach starts from something intangible so the relief is classified as an intangible metaphor.



Image 3. Gorga Ipon-ipon
(source : <https://budaya-indonesia.org/Gorga-Ipon-Ipon>)

Gorga Ipon-ipon only refers to geometric and decorative forms. However, some Gorgas have various shapes with triangular deformation as well as letter patterns, for example the letter S pattern and the letter V pattern, as well as other patterns, with their application made with a repetitive shape structure so that it looks one unit. But visually the shape of the *Gorga Ipon-ipon* is a geometric shape. Where one of the geometric shapes is in the form of an isosceles triangle which is repeatedly made so that it resembles a tooth (in the form of a fang). In other words, the Gorga represents the shape of the tooth arrangement with the presence of the Gorga only serving to decorate the Gorga that accompanies them. It is said to function to decorate because its existence is related to the completeness of other Gorgas. So *Gorga* is classified as an index in the study of semiotics. The index is based on a causal relationship between the existence of the Gorga motif. With the deformed shape of the geometrical teeth, its presence is used to decorate the Gorga that accompanies it. At the same time, having been understood the meaning of the symbols contained says that that kind of *Gorga* is a symbol of progress. Teeth or canines are interpretation of "life progress". The relief design is classified as an intangible metaphor.

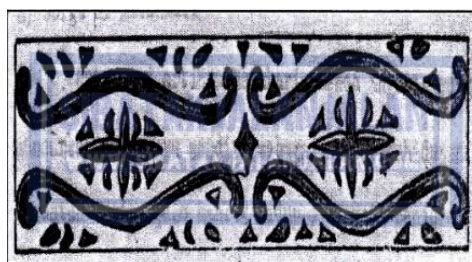


Image 4. Gorga Iran-iran

source : <https://www.sibatakjalanjalan.com/2021/02/gorga-pada-rumah-adat-batak-toba.html>

Understanding the meaning of *Iran* is a sweetener or decoration that gives aesthetic value. So visually, *Gorga Iran-iran* is not included in the icon, in the study of semiotics. Because *Iran* is not a representation of any form it signifies. It is based on the absence of a natural similarity in physical form to the object it represents. However, this sign can be classified into an index, where its existence is intended to function to give a sweet impression or decorate decoratively. Denotatively, *Gorga Iran-iran* is a visualization of the shape of vines. The application is made with a repetitive form structure so that it looks like one unit. The coloring uses the *Gorga* color characters, namely red, white and black. Meanwhile, based on its placement, the *Gorga* is placed at the front of the building, namely at *Sitindagi*. But connotatively, this sign is a symbol of tolerance, friendliness, and sweetness in attitude. Functionally as a decoration, especially a sweetener in a house building.

Toba Batak house buildings always apply that kind of *Gorga* so that they always give a sweet impression to the owner, while their function is to decorate and can give an authoritative impression to the building. Vines are a manifestation of the interpretation of "the impression of authority". The relief design is classified as an intangible metaphor.



Image 5. *Gorga Simataniari*

source : <https://www.dictio.id/t>

This *Gorga* takes the shape of the sun and is geometrically manifested in the form of a closed curve that forms four circles on the left, right, top, and bottom of a square, a parallelogram, as its center, and four circles on the four corners. *Gorga Simataniari* is an icon. This sign denotatively is a description of the form of the sun which is styled excessively so that in reality it does not look like the sun. The shape presented with the carved technique gives the shape of a crossed line with a forked line tip. The sun, which is a visible and tangible object, is classified as an element of tangible meaning, while its form, which is a closed curve, is also classified as tangible, resulting in a design with a tangible metaphorical approach.



Image 6. *Gorga Desa nu ualu*

source : <https://www.dictio.id/t>

Gorga Desa Na Ualu is a picture of the cosmology of the cardinal directions. This sign marks the state of the eight cardinal directions. *Gorga Desa Na Ualu* cannot be classified as an icon, this is because there is no physical object that it represents. The condition of the eight cardinal directions is the reason for classifying the *Gorga* into the index in the study of semiotics. The eight points of compass, was previously believed to be astrology (constellations) used as forecasting mediators. So that the *Gorga* is classified as a symbol, namely the symbol of the eight wind directions. The visualization that appears is a line with eight angles, which if shortened points to four corner lines with one center point. The application of color shows the *Gorga Batak* character with red, white, and black

coloring. The imitation of the cardinal directions is a manifestation of the interpretation of "forecasting mediator". The design approach starts from something intangible so the relief is classified as an intangible metaphor.

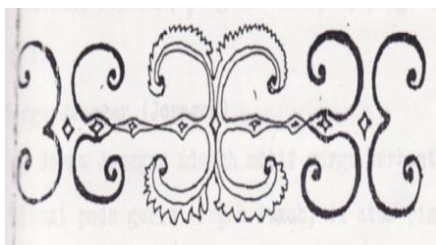


Image 7. Gorga Sitagan

source : <https://www.dictio.id/t>

Gorga Sitagan is a *Gorga* in the form of a *tagan*, a small box made of silver or gold, closed, used as a place to store betel, tobacco, gambier, chalk, and other small items so that it is classified as an icon. The shape can vary, some are rectangular, regular hexagons, etc. Symbolically, this *Gorga* explains that everyone should be respect and fellow families must need each other. The sign on this *Gorga* denotatively is a description of the shape of the ropes that are intertwined. The shape presented with the carved technique gives the shape of a crossed line with the ends of the line twisting and circular. A box is a visible object that is visible so it is classified as an element of tangible meaning to produce a design with a tangible metaphorical approach.



Image 8. Gorga Singa-singa

source: <https://solup.blogspot.com>

The lion in this *Gorga* is interpreted as authoritative (has charisma). This *Gorga* has an icon because the shape of the lion is not similar to a lion, but resembles a human sitting and squatting. The head is made very large, covered with cloth, three bolit (cloth with three colors, namely: black, red, and white), and the legs are so small that it is difficult to imagine a human form. The existence of a representative lion with the symbol of human humanity, this *Gorga* has an index. Like the *dompok*, the symbol of the lions is also a symbol of truth and legal justice. *Gorga Singa-singa* is a symbol of the existence and strength of lions. Denotatively, it describes the life of a lion, the ruler of the jungle carved with decorative shapes. From an inculturation point of view, it provides an understanding of the social

conditions of the community that need influence and truth in law, to create justice in society. A lion is a real object that is visible so it is classified as an element of tangible meaning, while the form of a squatting human is also classified as tangible so that it produces a design with a tangible metaphorical approach.



Image 9. Gorga Ulu Paung

source : <https://www.shutterstock.com/search/gorga-ulu-paung>

Gorga Ulu Paung is a large ornament that looks like a human with buffalo horns. *Ulu Paung* was directly made of a buffalo head, due to the advancement of the *Toba* carving technique, a buffalo head was created in such a way by adding to the shape of the human face. It is an icon; to create an authoritative meaning and also to give rise to the symbol of strength in the image of the head and horns of a buffalo, so that it is included in the meaning of the index. While the crest, which is also called *sijagaran*, symbolizes many descendants. *Gorga Ulu Paung* is a symbol of authority, and strength and a symbol of might that protects. It is placed at the top of the roof ridge, to ward off demons coming from outside the village. The head of a buffalo, which is a visible and tangible object, is classified as an element of tangible meaning, while its form, namely a human with buffalo horns, is also classified as tangible, resulting in a design with a tangible metaphorical approach.



Image 10. Gorga Jengger

source : <https://www.shutterstock.com/search/gorga-ulu-paung>

Gorga Jenggar and *gorngom* are giant-shaped *Gorga* that are usually found in the middle of *tomboman adop-adop* and *halang gordang*. *Gorga* is similar to the decoration found in the temple. *Gorga Jenggar* and *gorngom* interpreted as security guards. The giant form is considered a god who can fight all kinds of demons. Therefore, *Gorga Jenggar* and *gorngom* are used to guard the door to fight all kinds of demons. The imitation of a giant is interpretation of "strength against demons". The relief design is classified as an intangible metaphor.



Image 11. Gorga Boras Pati

source : <https://www.shutterstock.com/search/gorga-ulu-paung>

Gorga Boras pati (gecko) is also known as *bujonggir* which means a picture of a lizard with a forked tail. These lizards sometimes give warning signs through their behavior and voice that can help humans avoid danger or gain wealth. Therefore, this *Gorga* has a meaning that symbolizes the protector of human wealth and hopes to be multiplied. A lizard is a real object that is visible so it is classified as an element of tangible meaning.



Image 12. Gorga Adop-adop

source : <https://budaya-indonesia.org/Gorga-Boraspati-dan-adop-adop>

Gorga Adop-adop (breast) is a breast decoration which is always decorated with *boraspati* so that it looks as if the mouth is close to milk. The *Gorga* (breast) means milk or breast which symbolizes fertility and wealth. Motherhood which means loving and merciful. A breast is a visible object, so it is classified as an element of tangible meaning.

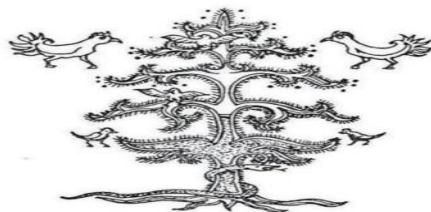


Image 13. Gorga Hariara Sudung di Langit

source: https://www.kompasiana.com/mtf3lix5tr/5cc17d5195760e249f775e82/hariara-pohon-tertinggi-sejagad-yang-ada-di-tanah-batak?page=4&page_images=3

Gorga Hariara Sudung di Langit has a shape like the tree of life that belongs to the South Sumatran tribe or the Javanese mountains. The picture of the bird on the top is called *manuak-manuak hulambujati* and the white color brings blessings. Meanwhile, on the lower branch, there is a red picture of the *manuak imbulu buntal*, carrying the peck. *Gorga Hariara Sudung di Langit* means a human who must remember his creator. *Hariara* trees and birds are visible objects that are classified as elements of tangible meaning.



Image14. Gorga Gaja Dompok

source : <https://www.shutterstock.com/image-illustration/traditional-gorga-batak-gajah-dompok-1850583844>

Gorga Gaja Dompok has a comb-like shape, only differing in the position of its use. *Gaja Dompok* is placed hanging from the end of the *dila paung*. *Gorga* is meaningful as a symbol of truth for the Batak people. It means, humans must obey the real law as revealed by God *Mulajadi Nabolon*. Therefore, *Gorga Gaja Dompok* functions as an enforcer of the law of truth against all mankind. The imitation of the comb on the head is a manifestation of the interpretation of "law enforcement of truth". The relief design is classified as an intangible metaphor.



Image 15. Gorga Dalihan na Tolu

source : <https://twitter.com/reville03838637/status/1291732851826651137?lang=id>

Gorga Dalihan na Tolu is a *Gorga* in the form of intertwined tendrils. This symbolizes the philosophy of *Dalihan na Toru* which is the philosophy of life of the Batak people in establishing relationships with fellow humans. *Gorga Dalihan na Tolu* is a *Gorga* in the form of intertwined tendrils. This symbolizes the philosophy of *Dalihan na Tolu* which is the philosophy of life of the Toba People in establishing relationships with fellow humans. The imitation of intertwined tendrils is interpretation of "life philosophy". The relief design is classified as an intangible metaphor.



Image 16. Gorga Sompi

Source : <http://laponatamaro.blogspot.com/2016/03/motifcorak-hias-ukiran-dan-batik-batak-1.html>

Gorga Sompi comes from the word *Tompi*, which means the tool used to tie the buffalo's neck to the handle of the plow while plowing in the fields. *Gorga Sompi* is interpreted as a symbol of cultural ties. In the Toba Batak community, whose life is always working together, a family bond is established. Therefore, to do a job, it is not good to ignore the weak. The weak should not be looked down upon. The function of this carving is considered as a warning that it is not good to set aside certain groups in society so that there is a social life that loves each other. The yoke on the neck of the animal is a tangible object that is visible so it is classified as an element of tangible meaning, while the shape of the plow handle is also tangible, resulting in a design with a tangible metaphorical approach.

Table 1. Assumptions of Differences in Metaphorical Elements

Gorga	Function	Meaning	Shape	Transformation	Metaphor
Simeoleol	representing motion	cause-and-effect relationship	the letter S pattern or the number 8 pattern	the swaying movement of the moss plant	Intangible
Silintong	symbol of strength	as a new power or holy power	whirlpool	swirls of water in a spiral and centered container	Intangible
Iponipon	decoration	progress in life	the teeth and fangs are in the letter S and the pattern in the letter V	isosceles triangle that is made repeatedly so that it resembles a tooth	Intangible
Iraniran	sweeteners or decorations that provide aesthetic value	giving a sweet impression on the owner, giving the impression of authority on the building.	Vines	structure of repeated forms so that it looks one unit	Intangible
Simataniari	giver of light in everyday life	source of life force and determinant of the way of life of the world without the sun humans will not live	geometric in the form of a closed curve the sun shines	forming four circles on the left, right, top and bottom of a square, a parallelogram, as the center and four circles at the four corners	Tangible

Desa na ualu	astrology (constellations) used as a forecasting mediator	symbols associated with ritual activities, farming season, fishing season and so on	points of the compass	the visualization that appears is a line with eight angles, which if shortened points to four angle lines with one center point	Intangib le
Sitagan	a place to store betel, tobacco, gambier, chalk, and other small items	that every guest should be respected and fellow families should need each other	in the form of a hand, a small box made of silver	rectangular, regular hexagon, circular	Tangibl e
Singa- singa	as a symbol of truth and legal justice.	influence and truth in law, so as to create justice in society	representatio n of a lion and resembling a squatting man	depicts the existence of a lion, ruler of the jungle carved with decorative shapes	Tangibl e
Ulu Paung	as an antidote to demons who come from outside the village	a symbol of authority, strength and a symbol of might that protects	buffalo horned man	made of buffalo head, processed in such a way by adding to the shape of the human face	Tangibl e
Jengger	as a relief decoration	maintaining security, guard the door to fight against all kinds of demons.	giant	is a multi-form that is a combination of various forms of magical beasts	Intangib le
Boras Pati	give warning through behavior	symbolizes the protector of human wealth	lizard	a picture of a lizard with a forked tail facing the breast carving in front of it	Tangibl e
Adop- adop Hariara	symbol of motherhood blessings	life is filled with fertility and wealth meaning as a human being who must always remember his creator.	breast tree and birds	carved four breasts shape like a tree of life with a bird on the top called manuak.	Tangibl e Tangibl e
Gaja Dompak	as a symbol of truth	Humans must know the true law is the law revealed by God	multiform	multi-shape hanging	Intangib le
Daliha n na Tolu	Batak people's philosophy of life	is the philosophy of life of the Batak people in establishing relationships with fellow humans	vines	Gorga in the form of intertwined tendrils	Intangib le
Sompi	as a warning not to exclude certain groups in society	always work together, there is a family bond	plow handle	used to tie the neck of the buffalo to the handle of the plow while plowing in the fields	Tangibl e

The table above shows that there are differences in each *Gorga* according to the meaning, function, form, transformation, and type of metaphor applied. The results of this analysis also show that of the three types of metaphorical sense explained previously. There are only two types of metaphor applied to the *Gorga Toba*, namely tangible and intangible. Among the 14 *Gorga*, 11 were found that applied the Tangible type of metaphor and that applied the Intangible type of metaphor. This shows how genius the architects and sculptors were at that time, who were able to create an extraordinary aesthetic work based on imagination, intuition, and predictions about something that had been painted, and carved into every corner of the *Gorga Toba* exterior.

Discussion

In the previous article focused on the survival of *Gorga* in *Toba* society can be described simply, that is, from existing to nothing, and from nothing to rise again into being, but in the 'new' form (Andriyanti 2008). The article also discussed the types of ornaments applied, such as ornaments which were included in the categories of animals, flowers, and so on. Ornaments are components of art products that are added or deliberately created for decorative purposes. Meanwhile, *Toba Batak* ornaments are called *Gorga*. *Gorga Batak Toba* is the art of carving or sculpting tools which are usually found on the outside (exterior) of *Toba Batak* traditional houses and artistic instruments (drums, serunai and harp). Some of these decorations are in the form of carvings and painted. Another article by (Rajagukguk 2020), found the design method that goes through visualization, the idea of symbolic drawing is taken from the typical ornaments of the *Toba Batak* tribe, namely *Gorga* dan completed with hand-drawn techniques colored with synthetic dyes *remasol*. The result of this research is a cotton chasuble and stole, with a depiction of a *Gorga* that shows it's character in three colors: black, red, and white, known as *tiga-bolit*. The other research also focused on the use of color applied in *Gorga* ornament decoration. The colors used to decorate *Batak* houses are the typical *Toba Batak* colors, namely "*triwarna*": white, black, and red. In *Toba Batak* language, this tricolor is called "*sitoluborna*" "*tolu*" means three, 'bona' means color. On the one hand, this color is very poor and monotonous, but on the other hand it is a combination all three to produce mythic colors. To get these three colors, the *Toba* people use natural language. Red was obtained from "hula stone" mixed with lime. As an adhesive for hula stone powder Lime is mixed again with jackfruit sap or banana sap. It is said that in the past, to strengthen a "power living" house, the red paint was mixed with human blood, for example, enemy blood or slave blood which is offered when the party enters a new house. The black color is obtained from wood charcoal "*hau andulpak*". This wood charcoal can also be used as a type

of gunpowder in ancient times. Charcoal ground into charcoal “flour” and mixed with banana or jackfruit sap.

Meanwhile, this article focuses on the application of metaphoric sense to *Gorga* ornaments based on the architect's metaphorical imagination which consists of tangible, intangible and metaphor combinations. The findings in this article show that the type of *Gorga* in the previous analysis does not apply to the three types of metaphorical sense. It was found only tangible and intangible applications. The application of architectural metaphor theory when described can be divided into two elements, namely meaning and form: *Gorga Simeol-eol* uses intangible, *Gorga Silintong* uses intangible metaphor, *Gorga Ipon-ipon* uses intangible metaphor, *Gorga Iran-Iran* uses intangible metaphor, *Gorga Simataniari* uses tangible metaphor, *Gorga Desa na ualu* uses intangible metaphor, *Gorga Sitagan* uses tangible metaphor, *Gorga Singa-singa* use tangible metaphor, *Ulu Paung* uses tangible metaphor, *Gorga Jengger* uses intangible metaphor, *Gorga Boras Pati* uses tangible metaphor, *Gorga Adop-adop* uses tangible metaphor, *Gorga Hariara* uses tangible metaphor, *Gorga Gaja Dompok* uses intangible metaphor, *Gorga Dalihan na Tolu* uses intangible metaphor, *Gorga Sompi* uses tangible metaphor. The type of metaphor used can be known by knowing the meaning that is the subject of the metaphor.

Comparing our study to previous work has revealed that *Gorga Toba* is not only a beautiful architectural building, but it also hides a very deep imagination and understanding of the people who are surprised by the relief in each *Gorga*. There are only two kinds of metaphorical sense applied in the *Gorga*, and the dominant is Tangible. This also highlights the importance of successful interaction design, which is in our view best achieved through an approach.

In the writer opinion, this research needs to develop some wider research to achieve the perfect result of understanding the application of metaphorical sense in *Gorga*, because what is found in this research is a small scale of observation and analysis due to the limitation of the research. Under current circumstances, architecture has become quite an important medium in creating and developing social identity as people demand an architectural environment that is not unfamiliar to the existing material and nonmaterial culture and reflects their reality and identity instead of monotony created by the wrong understanding. A design approach based on metaphors allows architects to break with the familiar meanings, values, and shared codes of society and also with no ignorance of the need for renewal.

CONCLUSION

Having been discussed and analyzed in the previous section, it can be concluded that: the metaphorical sense in architecture has several categories, namely, Intangibles (abstract metaphors) which are concepts, ideas, human

conditions and certain qualities, namely, individuality, naturalness, tradition, community and culture. These ideas can come from the metaphorical departure of an abstract concept, the next category, namely, Tangible (concrete metaphor) which is the basis or foundation of a metaphor that is generated directly from several visual or material characters, another category, namely, combine (combination metaphor) is a core foundation of the combined metaphor of conceptual and visual origin.

Metaphorical sense in architecture is a presupposition that is embodied in the form of relief designs or carvings on buildings in the hope of eliciting responses from connoisseurs and building owners. There are several principles in the concept of metaphoric architecture, namely, trying or trying to transfer information from one subject to another, trying to see a subject as if it were something else, changing the focus of research or investigation of areas of concentration or other investigations with the hope of being compared. or beyond extension, we can explain the subject under consideration in a new way.

The application of the concept of metaphoric architecture in buildings can give rise to several benefits, namely, allowing one to see an architectural work from another point of view, influencing the emergence of various interpretations of observers, influencing the understanding of something that is then considered to be something that cannot be understood or has no understanding at all, can produce a more expressive architecture

REFERENCES

- Aguspriyanti, Carissa Dinar, Venita Christine, and Delvin Fernando. 2023. 'Architecture , Story , and Place Identity : A Narrative Approach for Creative Placemaking in Museum Design'. 5(1): 13-22.
- Andriyanti, Sofi. 2008. 'Kontinuitas Gorga Batak Toba'. (19): 132-44.
- Ary, Donald, Lucy Jacobs, Asghar Razavieh, and Christine Sorensen. 2009. *Introduction to Research in Education*. Wadsworth Cengage Learning. <https://books.google.com/books?id=FqF7n0zGJm0C&pgis=1>.
- Bakker, Saskia, Alissa N Antle, and Elise Van Den Hoven. 2012. 'Embodied Metaphors in Tangible Interaction Design'. : 433-49. doi:10.1007/s00779-011-0410-4.
- Bianco, Lino. 2018. 'From Poetics To Metapoetics ': 10(2).
- Bintang, Gilang, Encep Rustandi, and Reza Paramarta. 2023. 'Semiotic Analysis of "Super Reader" in "I Wandered Lonely as a Cloud" Poem by William

- Wordsworth'. *Surakarta English and Literature Journal* 6(2): 315–29. doi:10.52429/selju.v6i2.151.
- Dicicco-bloom, Barbara, and Benjamin F Crabtree. 2006. 'Making Sense of Qualitative Research The Qualitative Research Interview'. : 314–21. doi:10.1111/j.1365-2929.2006.02418.x.
- Fez-Barrington, Barie. 2012. *Architecture: The Making of Metaphors*. ed. Edward Hart. Newcastle: Cambridge Scholar Publishing.
- Harahap, Rahmi Hamsaini, and Nelson M Siahaan. 2020. 'Handicraft Gallery Of North Sumatera (Metaphor Architecture)'. 04(03): 300–310. doi:10.32734/ijau.v4i3.5042.
- Harisdani, D. D., and Deo Riza Sativa. 2020. 'The Use of Metaphor in Designing Ocean World Aquarium'. *International Journal of Architecture and Urbanism* 4(3): 323–35. doi:10.32734/ijau.v4i3.5044.
- Lakoff, George. 2003. 'George Lakoff and Mark Johnsen (2003) Metaphors We Live by . London: The University of Chicago Press . Noter Om Layout: Innholdsfortegnelse i Word ':
- M. Solin, Thareq Muhammad, and Nurlisa Ginting. 2020. 'Museum of Toba Caldera with Metaphore Architecture Approach'. *Jurnal Koridor* 11(02): 68–74. doi:10.32734/koridor.v11i02.4567.
- Marisa, Amy, Arwanyah Raja, and Nauli Situmeang. 2023. 'Application of the Metaphor Architecture Theme in the Design of the Institute of Marine Sciences and Fisheries in Sibolga City'. 07(01): 72–82.
- Nathalia. 2018. 'Konsep Metafora Dalam Arsitektur Menurut Para Ahli'. *Rumahlia.com*. <https://rumahlia.com/desain/konsep-metafora-dalam-arsitektur>.
- Rajagukguk, Hardianti Veronika. 2020. 'Perancangan Kasula Dan Stola Dengan Ide Penggambaran Gorga Batak Toba Melalui Teknik Batik Tulis'. *Corak* 9(1): 37–52. doi:10.24821/corak.v9i1.4101.
- Rizky, Sarvina Fitri, Sucita Amalia, and Cut Nursaniah. 2022. 'Metaphor Approach In Architecture Design : In Search Of Its'. 5: 231–40.
- SibatakJalanJalan. 2021. 'Gorga Pada Rumah Adat Batak Toba'. <https://www.sibatakjalanjalan.com/2021/02/gorga-pada-rumah-adat-batak-toba.html>.
- Siburian, Tulus Pranto. 2022. 'Bentuk Visual Dan Makna Simbolik Gorga Batak Toba'. *Journal of Contemporary Indonesian Art* 8(1).

Situngkir, Hokky. 2012. 'Deconstructing Bataknese Gorga'. *SSRN Electronic Journal*. doi:10.2139/ssrn.2159015.

Tanujaya, Vellicia Oktia, and Budi Purnomo. 2023. 'Metaphorical Meaning of Taylor Swift's Reputation Album: A Semantic Approach'. *Surakarta English and Literature Journal* 6(2): 198–217. doi:10.52429/selju.v6i2.148.

Youssef, Maged. 2016. *Arhitecture and Metaphor*. Beirut: Arab University.
— — —. 2020. 'AND'. (July).