

The Conceptualization of Metaphors in Umpasa of Traditional Batak Wedding Ceremony: A Cognitive Semantic

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Abstract

This study tries to investigate the types of metaphors found in a Batak traditional form of oral poetics called umpasa from the cognitive linguistic perspective. By implementing Conceptual Metaphor Theory by Lakoff & Johnson (1980) and Image Schema Theory by Cruse & Croft (2004), the research aims at identifying and analyzing how metaphorical expressions in umpasa reflect Batakese cultural values such as happiness, wealth, and honor. This descriptive qualitative research has implemented an observation method with note taking technique to collect the data taken from a classical text entitled Tradisi Umpasa Suku Batak Toba dalam Upacara Pernikahan by Sitanggung (1996). The finding reveals that of the ten metaphors analyzed, they are predominantly structured as 7 structurals, and 3 ontologicals which function to conceptualize abstract cultural concepts such as family growth, life lineage, life purpose, willingness to accept teaching, social character of a person, soul (spiritual), collective social dynamics, social advancement, son and daughter. While, based on the perspective of image schema, the metaphors can be categorized as iteration, container-full, path, enablement, container-containment, unity-merging, center and center-periphery. Ultimately, the results also have demonstrated how traditional oral expressions cognitively structure and perpetuate the cultural values which offer insight into the embodied worldview of the Batak Toba people.

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Introduction

Language is universally used by people to communicate and share their ideas with others in the world. However, language plays not only as a communicative tool but also as a medium through which people can conceptualize experience, construct cultural identities, and transmit social values (Bonvillain, 2019; Kramsch, 2014; Aliyeva, 2023). As a primary instrument in the expressing, transmitting, and adapting culture, languages certainly carry expressive capacities which enable people to encode worldviews and reflect the way speakers perceive and interact with their environment. In short, language is foremost a means of communication which always takes place within some sort of social context.

One of the ways used by people to show expressive capacities is by metaphor. Beknazarova et al (2021) explained the definition of metaphors constructed by many researchers. Aristotle, the Ancient Greek philosopher and scientist defined metaphor as a kind of a special word which described it as a way of rethinking the meaning of a word based on similarities. Aristotle noted that a metaphor represents the naming transfer of an object designated by that name to some other object. In his opinion, a metaphor participates in the creation of an individual artistic image of the world in artistic broadcasting, while revealing the peculiarities of the author's creative individuality. Certainly, what Aristotle defined metaphors was considered classic.

Lakoff and Johnson (1980) in their scientific work "Metaphors We Live By" then criticized the classical views on the concept of metaphor and proved that metaphor is the basis of human thinking and everyday communication. They stated that "The essence of metaphor is understanding and experiencing one kind of thing in terms of another". We often understand abstract or complex concepts found in our daily lives by relating them to more concrete and familiar experiences. This process shapes how we reason, talk, and act, even when we're not consciously aware of it. So, it can be concluded that metaphor is not just a linguistic decoration, but also a fundamental part of how we think and make sense of the world (Gillan et al., 1995; Mazhitayeva et al., 2014; Turner, 2023; Spivey, 2023;). This concept then is adapted by many researchers representing that metaphor, one of the most cognitively powerful elements, allows speakers to understand and articulate abstract domains such as time, emotion, morality, or spirituality through concrete, embodied experiences (Kamil, 2025; Allawama et al, 2025; Toan, 2024).

In many traditional societies, metaphor plays a vital role in the preservation and transmission of indigenous knowledge. This can be found in *umpasa* which is one of the Batak Toba cultures. *Umpasa* can be understood as a form of oral poetic expression which functions as a carrier of cultural wisdom, ancestral values, and moral instruction. It often employs metaphorical language grounded in the natural environment, daily life, and communal relationships, enabling speakers to express complex social and spiritual meanings through accessible imagery (Sibarani, et al, 2018; Harianja & Sudrajat, 2021; Tarigan, 2024). In short, *umpasa* commonly delivers the ideal life of Batak Toba community consisting of happiness (*hagabeon*), wealth (*hamoraon*) and honor (*hasangapon*) (Basaria, 2022).

Umpasa typically presents a bipartite structure, which reflects the poetic form, cultural symbolism, and philosophical depth of Batak oral tradition. Each *umpasa* consists of two main components, namely opening and closing. This is the first line of *umpasa* which often presents a figurative or metaphorical image, usually based on nature, animals, plants, or traditional objects, while the other part is called closing. This part delivers core message, wisdom, or moral which are interpreted by the first part.

There have been many reseraches about *umpasa*. Researches dealing to metaphors in Bahasa Batak have been conducted by many previous researches. Some notable studies about metaphors in *umpasa* have been conducted by Cristy, Mulyadi and Syarfina (2024); Tobing and Pranowo (2021); Siagian and Mulyadi (2023); Siagian and Sitorus (2023) and Pardede et al (2021). Although all of them focused on *umpasa*, but none of them completely elaborate how the mapped meaning of source domain is transfered into the target one in order to obtain the conceptualization.

Dealing to the prior research, the study of metaphors, especially in *Umpasa* have not been comprehensively conducted since they do not elaborate the mapped meaning to get the conceptualization. To generate a comprehensive result of mapping the source and target domain, the analysis is completed by applying the theory of image schema by Cruse and Croft (2004). This schema helps people understand the meaning and mapping the relationship between themselves and the external objects (Hampe & Grady, 2005; Kövesces, 2005). By situating metaphor at the intersection of language, cognition, and culture, this research can contribute to a broader understanding of how traditional oral forms encode indigenous ways of thinking. It also underscores the significance of vernacular expressions into cognitive linguistic inquiry, offering

a more inclusive and ecologically grounded view of metaphor as a universal yet culturally inflected cognitive process.

It is clearly noticed that in those studies, *umpasa* has been studied from the perspective of literary, sociolinguistic, and ethnographic perspectives, however, its metaphorical structures have not been systematically analyzed using cognitive linguistic frameworks. Thus, this article tries to address that gap by examining the metaphorical expressions embedded in traditional Batak Toba *umpasa* from a cognitive semantic perspective. Ultimately, the research problem raised in this study focuses on what are the conceptual metaphors found in *Umpasa* of traditional Batak wedding ceremony based on Conceptual Metaphor Theory (Lakoff & Johnson, 1980) and Image Schema Theory (Cruse & Croft, 2004)?

Literature Review

This part contains the theories, concepts in analysing the data and previous studies related to metaphors in *umpasa* and how they differed from this research. The theories covers the cognitive semantics, the conceptual metaphors by Lakoff and Johnson (1980), the imagery schema by Cruse and Croft (2008) and how metaphors are integrated in traditional activities. These theories are related each other in order to get comprehensive analysis of conceptual metaphors.

In fact, language functions as a part of domain of human cognition linking with other domains, which are the cognitive domain as a factor of psychological, social, and cultural interaction. When language is linked to cognitive domain and meaning, it often deals with cognitive semantics. Green (2006) explained that cognitive semantics began to be introduced in the 1970s as a reaction against the objectivist world view assumed by the Anglo-American tradition in philosophy and the related approach, truth-conditional semantics, developed within formal linguistics.

Many researchers have been stating the concept of cognitive semantic. Gardenfors (1999) defined that cognitive semantics are related to mental representation and its relationship to language. While Dessiliona and Nur (2018) stated it is an experimental method that focuses on the way people use and experience language. In other hand, Mushyrovskaja et al (2022) generalized cognitive-semantic theories are based on the thesis that the lexical meaning is basic. This lexical meaning is not an explanation of reality; it can be related to reality, explain or express it. The link is not assumed to be with reality but human consciousness, experience, or attitude to the phenomenon. However, in common, cognitive semantic refers as the process of examining the relationship between concepts, structures, representations of meaning, and human experience (Lakoff and Johnson, 1980); (Langacker, 1986); (Holland and Quinn, 1986); (Green, 2006).

Green (2006) explained that cognitive semantics considers four central assumption, namely; 1) Conceptual structure is embodied; 2) Semantic structure is conceptual structure.; 3) Meaning representation is encyclopaedic and 4) Meaning construction is conceptualisation. These assumptions are applicable to be implemented to analyze the metaphors conceptually. The first assumption holds that the nature of conceptual organisation arises from bodily experience which means that what makes conceptual structure meaningful is the bodily experience with which it is associated. To illustrate this concept, for example, the concept of containment as seen in the case of a *man locked in a room* is meaningful not just because of the room's physical structure (enclosed space) but also because of human physical limitations (e.g., not being able to pass through small gaps).

The second principle, Semantic structure is conceptual structure asserts that language refers to concepts in the mind of the speaker rather than to objects in the external world. In other words, it can be concluded that semantic structure (the meanings conventionally associated with words and other linguistic units) can be equated with concepts. The third central principle holds that semantic structure is encyclopaedic in nature. This presents that words do not represent the dictionary view but serve as points of access to vast repositories of knowledge relating to a particular concept or conceptual domain. Ultimately the last principle is meaning construction is conceptualisation. Referring to this view, meaning is constructed at the conceptual level, a

dynamic process whereby linguistic units serve as prompts for an array of conceptual operations and the recruitment of background knowledge.

In conclusion those four principles have been directed at investigating conceptual metaphors. This approach suggests that conceptual metaphors generate systematic and conventional mappings stored in long-term memory, often influenced by image schemas (Cruse and Croft, 2004). Since image schemas are rooted in bodily experience, conceptual metaphors can be explained as transferring complex and detailed structures from concrete, physical experiences to more abstract ideas and conceptual domains

In order to analyse the conceptual metaphors and the imagery schema, the researcher applied the theory of conceptual metaphor was developed by Lakoff and Johnson (1980) and Cruse and Croft (2004). The previous theory shows how mental construction is organized based on analogical principles which involve the conceptualization of one element into another. In other words, a metaphor is defined as a cognitive mechanism in which the source domain is mapped onto the target domain. This mapped meaning helps us understand how the latter is partially constructed through the former. Thus, a metaphor implies a transfer of meaning from one concept to another. This principle of transfer meaning can be seen below this sentence; Life is a journey. The source domain of this metaphor is the word "journey", while "life" represents the target domain. Thus, life is conceptualized as journey since both show features of having a starting point and an endpoint: birth and death for life; departure and destination for journey. Conceptual metaphor involves a transfer from a source domain to a target domain, where the source domain is employed to understand abstract concepts found in the target domain. Therefore, the source domain is typically derived from concrete and everyday experiences.

According to Lakoff and Johnson (1980), there are three types of conceptual metaphors, namely structural, orientational and ontological metaphors. Structural Metaphor is structured or understood through another concept, based on systematic correlations from daily life experiences like in "Argument is war". The source domain "war" helps us understand the meaning mapped through the target domain as "argument". The second is orientational Metaphor. This metaphor is related to the orientation of human physical experience, such as up-down, in-out, front-back, on-off, deep-shallow, and central-peripheral. These spatial orientations arise from physical interaction with the world and are internalized in the human mind, thereby concretizing abstract concepts. The example can be seen in mapping emotions along the vertical dimension such as "happiness is up" and "sadness is down." Lakoff and Johnson (1980) argue that orientational metaphors are universal and not culture-specific, thus they can be found across many languages. The last type is ontological metaphor. This metaphor refers to conceptualized thoughts, experiences, and other abstract processes as entities or substances with physical properties. In other words, it involves turning abstract nouns into concrete nouns which usually refers to personification. This concept describes events, emotions, or ideas (originally non-physical) as if they were tangible and physical phenomena.

Cited from Haula and Tajudin (2018), there are four characteristics of conceptual metaphors namely, (1). Metaphor maps two conceptual domains, for example is "argument is war". This metaphor presents the "war" as the source domain, and "argument" as the target domain. (2). The mapped meaning of conceptualization is based on correspondences between the source and target domain. These correspondences are indicated by certain characteristics which can form the image schema. This schema enables us to see a complete concept of a metaphor in discourse. (3). The correspondences are not similar, yet they demonstrate correlations and common characteristics at a conceptual or cognitive level, and the last (4) The process of mapping is not arbitrary. It must be rooted in cultural knowledge, language, everyday experience, and physical activity.

Not much different from Haula and Tajudin (2018), Cruse & Croft (2004) previously stated that the concept of metaphors consists of three components, namely : (1) source domain which refers to the area of experience that we use to understand another; (2) Target domain which refers to be an abstract or less familiar concept that we try to understand using the structure of the source domain, and the last (3). A set of mapping or correspondences which refers to how

elements in the source domain align with elements in the target domain. This is what allows us to metaphorically understand one concept in terms of another. The process of mapping by Cruse and Croft (2004) is called image schema theory. Below is the detail of it.

Table 1

List of Image Schemas (Croft & Cruse, 2004)

No	Headings	Schematic Domain
1	Space	Up-Down, Front-Back, Left-Right, Near-Far [Proximity], Center-Periphery, Contact, Straight, Verticality
2	Containment	Container, In-Out, Surface, Full-Empty, Content
3	Balance	Axis Balance, Twin-Pan Balance, Point Balance, Equilibrium
4	Force	Compulsion, Blockage, Counterforce, Diversion, Removal of Restraint, Enablement, Attraction, Resistance
5	Multiplicity	Merging, Collection, Splitting, Iteration, Part-Whole, Count-Mass, Link (Age)
6	Identity	Matching [-Mismatching], Superimposition
7	Existence	Removal [-Replace], Bounded Space, Cycle, Object, Process
8	Locomotion	Momentum, Path

As has been previously stated, metaphors in Bahasa Batak have been conducted by many previous researches, namely Cristy, Mulyadi and Syarfina (2024). In their study entitled *Love metaphors in Batak Toba language: A cognitive linguistic study*, they tried to explore the conceptual metaphors of love in the Batak Toba language using Conceptual Metaphor Theory (Lakoff & Johnson, 2003) and Image Schema Theory (Cruse and Croft, 2004). The results show that there are eleven categories of love. While the study did not completely elaborate how the mapped meaning of source domain is transferred into the target one to obtain the conceptualization and find the types of conceptual metaphors, however, this study focused on describing the mapped meaning from the domains and the types of conceptual metaphors based on Lakoff and Johnson (1980). Another study was conducted by Tobing and Pranowo (2021). They tried to investigate metaphors reflecting cultural values of the Batak Toba people which describe the motivation to strive and work, politeness and respect toward parents, moral guidance and solidarity in social life. This research shows the meaning reflected in the metaphors without breaking down the features of the metaphors.

Siagian and Mulyadi (2023) conducted research entitled *Cognition and Ideology in the Irony of the Batak Toba Language*. They stated that ironies found in Batak Toba language realizes the ability of cognition and ideology of the Batak Toba people, which can reflect the local wisdom of the community itself. While this study focused on realization of the process of cognition and the realization of social praxis in umpasa, the writer's research tried to make a deep analysis of semantic features in both domains to get the conceptualization especially in umpasa of traditional Batak wedding ceremony. In addition, Siagian and Sitorus (2023) found that conceptual metaphors play important roles in conceptualizing the genders found in umpasa. This study focused on how metaphors can conceptualize the gender; however, they did not elaborate the process of breaking down the features in both domains to get the types of conceptual metaphors and the schema image. Ultimately, Pardede et al (2021) tried to reveal the conceptual verbal of emotion of Bataknese language in folklores. The results show that metaphors in Bataknese is dominated by comparison and contrast kinds of metaphors which relate to the changed form of things, vibration, nature, action, animal, plant, sound and place.

From all the studies conducted, it can conclude that metaphors have been carrying essential roles in the life of Batak society. In the context of traditional Batak activities, metaphors are deeply embedded in their rituals, daily practices, and oral traditions. These metaphors are not merely stylistic but represent a worldview that connects the physical, social, and spiritual realms. Simbolon et al (1986) and Sitanggang (1996) explained that in metaphors are often as the parts of oral literaries in traditional Batak activities such as *umpasa*, *umpama*, *turi-turian*, *torsa* ect.

These metaphors are usually expressed in those forms of oral literaries in any kind of traditional activities and rituals such as in birth traditional Batak ceremony, traditional wedding ceremony, traditional Batak funeral, traditional naming the baby, and many other traditional activities in Batak society.

Metaphors contained in *umpasa* are usually delivered by those who have higher position in traditional Batak family System which is called as Dalihan Na Tolu (Saragi, 2022). Metaphors in *umpasa* certainly carry out the roles in Batak society. Simbolon et al (1986) stated that the metaphors contained in *umpasa* present three significant roles, namely as the world view which function as the law and the rules as well as the philosophy in society. The second one is expressed in traditional rituals such as *mangukkol holi* (bones cleansing), and the last is expressed as behavioural controller such as in social relationships, as advice, and as blessings. In short, for Batak traditional life, metaphors are not just decorative elements of language but serve as conceptual tools to express values, beliefs, and relationships.

Methods

This research applied a descriptive qualitative method. This method is relevant to be implemented in the research since all data analyzed in this study were in the forms of words explaining phenomena around the societies (Sugiyono, 2013; Moleong, 2016). The source of the data was taken from a book titled *Tradisi Umpasa Suku Batak Toba dalam Upacara Pernikahan* written by Sitanggang (1996). This classical book is relevant to be the data source, since all the *umpasa* found there were considered to be originally adapted from the elders.

The data of this research are *umpasa* containing metaphoricals meaning the ideal life of Batak Toba community-happiness (hagabeon), wealth (hamoraon) and honor (hasangapon). In order to collect the data, the observation method has been implemented. The method was conducted with note taking technique.

All the metaphor found then were served in tables in order to present the analysis of cognitive metaphor (Lakoff and Johnson, 1980). Each metaphor was analyzed by identifying the source domain, target domain, and set of elements obtained by breaking down the semantic features within them. These semantic features then were aligned in order to help us understand one concept in terms of another. The result of analyzing conceptual metaphors were then identified into image schema by Cruse and Croft (2004). Practically the steps of analysing the data as follows:

1. Identifying the metaphorical expression – for example: *time is money*
2. Defining the source and target domain based on the datum found – source domain (money) and target domain (time)
3. Analysing the semantic features in both domains. Semantic features are the basic components of meaning that define a concept. They are distinctive attributes or traits that make up the idea of something. In this step, each domain is broken down to get the attributes or traits in both domain. So, the basic components of meaning that define the source domain (money) should be analyzed, and so are the target domain.

Table 2

Semantic features of domain

Source domain “money”	Target Domain “time”
+ Valuable	+ Valuable
+ Quantifiable	+ Measured
+ Exchangeable for goods, services	+ Used for productivity, earnings, outcome

4. Drawing the conceptual mapping of the semantic features. It refers to the mental link between a source domain (concrete experience) and a target domain (abstract concept) in order to shows how the features of one domain are projected onto another to help us

understand abstract ideas in terms of physical or familiar experience. By this mapping, the type of conceptual metaphor also can be identified. The mapping can be as follows:

In the conceptual metaphor “Time is Money”, our understanding of time is shaped by how we experience and think about money—a highly concrete and tangible resource. This mapping involves projecting the semantic features of money, which we deal with in everyday life, onto the more abstract concept of time. Based on the semantic features attributed by both domain, it can be seen that just as money can be spent on purchases, time can be spent on activities. By those value, both money and time are valuable. While money is quantifiable by unit such as dollar, rupiah, cent, so is the time which is measured by second, minute or hour. Thus, the metaphor “Time is Money” conceptually maps the concreteness of financial behavior onto the intangible experience of time, enabling us to reason about time in practical, measurable, and goal-oriented terms. Referring to this conceptual. Referring to this mapped meaning, the metaphor of *time is money* is categorized as structural metaphor.

- Identifying the metaphor based on the image schema (Cruse and Croft, 2004) which reflects alignment as a schema grounded in visual and bodily experience. Related to the direct mapping of things where time and money are things that can be calculated, used up, or exchanged, “count-mass” is the best fit to be classified in image schema. This because this schema allows us to differentiate between things we can count and measure such as coins and hours

Results and Discussion

Table 3

Results

No	Metaphor	Source domain	Target Domain	Types of Conceptual Metaphors	Type of Schema Image
1	May your children be born in rows	In rows	family growth	structural	Iteration
2	So, your home is known as the house of many lives	House	life lineage	Ontological	Container-Full
3	May you bear a son skilled in seeking	Seeking	life purpose	Structural	Path
4	And a daughter who affirms words	Affirming words	Willingness to Accept Teaching	Structural	Enablement
5	You are like a stone basin	stone basin	Social character of a person	Ontological	container-containment
6	If your soul remains one with others	Oneness (physical unity)	Soul (spiritual)	Ontological	unity-merging
7	Step down together in unison	step down	collective social dynamics	Structural	Path
8	Leap upward all at once	leap upward	Social Advancement	Structural	Path
9	Radiant like the sun	Sun	Son	Structural	Center
10	Glowing like the moon	Moon	Daughter	Structural	Center-Periphery

Umpasa 1

Manginsir ma sidohar ⁽¹⁾ /Creeping and gliding goes the sidohar (a kind of insect) ⁽¹⁾

Di uma ni Palipi ⁽²⁾ / Across the orchards of Palipi land ⁽²⁾

Tu deakna ma hamu marpinompar ⁽³⁾ / May your children be born in rows ⁽³⁾

Jala bagasmu sitorop pangisi ⁽⁴⁾ / So your home is known as the house of many lives ⁽⁴⁾

Line 3 *Tu deakna ma hamu marpinompar*/ “May your children be born in rows” expresses metaphorical expression. As cited from *dictionary.cambridge.or*, the phrase “in rows” has a literal meaning as “one after another without a [break](#). However, metaphorically, the phrase suggests that children are born in a linear, just like plants in a field or soldiers in a line. Based on this concept, the source domain is the idea of children be born “in rows”, while the target domain can be determined as “family growth”

To reveal conceptual frameworks where aspects of the source domain are projected onto the target domain, we need to break down the features of “in rows” and “family growth”. The breaking down is conducted by finding the attributes that make up the idea of both domains. The analysis of features breaking down can be seen as follows.

Table 4

Element sets of “in row” and “family growth”

Source domain “In rows”	Target Domain “Family growth”
+ Organized	+Socially structured
+Systematic	+Reproductive planning
+Repetitive	+Generational continuity
+Progressive	+Birth overtime
+Visible structure	+Family visibility

All the attributes of the source domain are then transferred onto the target domain to create a new way of understanding the metaphor. Based on table 4 above, there are five relevant elements from both domains to be mapped. The first attribute projected is [+ organized] → [+ socially structured]. This attribute reflects that the image of children being born “in rows” suggests not only quantity, but also an organized, and harmonious family structure [+ organized]. This condition shows a well-defined social unit, reflecting social balance, cultural roles, and respect for familial order so that a family should grow with dignity and coherence [+ socially structured]. The second attribute shows that childbirth is envisioned as something done with purpose and intention just like when someone might plant or build in a planned manner [+Systematic]. This relationship reflects a controlled and sustainable growth of the family, suggesting that children are born at appropriate times and with readiness, both socially and economically [+Reproductive Planning].

Then the attribute [+repetitive] mirrors the [+generational continuity]. This continuation highlights the value of unbroken descent and enduring heritage, where each child continues the legacy, like repeated steps in a cultural or familial rhythm. The [+ progressive] → [+ birth over time] highlights the temporal nature of family growth. Children are imagined as arriving one after another at a regular rhythm, not in an instantaneous mass birth. This reflects a life’s temporal flow and steady development of human growth. Ultimately, the attribute [+Visible Structure] → [+Family Visibility] mirrors the rows which are clearly seen and visually prominent. These maps onto the family being recognized, respected, and visible in the social landscape. A family with many children who are well and orderly raised becomes a source of prestige, reputation, and community presence. It implies that a well-grown and structured family contributes to social reputation, honor, and legacy.

Aligned with the Conceptual Metaphor Theory (CMT), we can classify the metaphors “be born in rows” into the structural metaphors. Lakoff and Jhonson (1980) defined structural metaphor as cases where one concept is metaphorically structured in terms of another. So, it is not just a comparison but provides conceptual framework for thinking about the target domain. So, in this case, the abstract domain of “family growth” is understood through a concrete physical structure of “rows”. The structures of “family growth” is understood as something desirable in quantity, regular and ordered, and productive and prosperous. Those structures are the key mechanism of

structural metaphors. In other perspective, based on the image schema theory proposed by Cruse and Croft (2004), the metaphor, “in rows” is best suitable categorized as iteration. This is because the concept of iteration in metaphor refers to recurring experiences and regular patterns. This concept is fully mirrored in metaphor “in row” which show repetitive births and family growth.

Line 4 in the first *umpasa* above also expresses a metaphor. The metaphor can be in *Jala bagasmu sitorop pangisi* (4) / So your home is known as the house of many lives. As Lakoff and Jhonsen (1980) stated that metaphor is used to understand one kind of thing in terms of another, the word “house” in line 4 is also understood one thing in term of another. It symbolizes something different. In this context, it cannot literally understood as a [building](#) that [people](#) or one [family live](#) in, but as an abstract idea namely life lineage. So, it can be determined that the source domain is “house”, and the target domain is “life lineage”

The metaphor works by projecting features of a physical and inhabited house onto the abstract idea of a life lineage. To see how the source domain is projected onto the target domain, we need to break down the features of “house” and “life lineage”. The breaking down is conducted by finding the attributes that make up the idea of both domains. The analysis of features breaking down can be seen as follows.

Table 5
Element sets of “House” and “life lineage”

Source domain “House”	Target Domain “Life lineage”
+ container	+ life-holder
+Shelter	+Emotional and social
+Multi-occupant	+multiple descendants
+Durable	+Enduring family identity
+recognized	+respected family

Based on the breaking down, there are five relevant attributes which can be projected to understand the abstract idea of “life lineage”. The attribute [+container] reflects that it holds people and activities inside. This concept is transferred into the idea of “life-lineage” as a [+life-holder] since it is considered as a place where life begins and is emotionally raised. Metaphorically, the attribute “container” helps us understand that “house” is not considered as a structure, but as a symbolic space that holds generational life. The second attribute [+Shelter] represents that a house is usually considered as a place to protect its inhabitants physically from weather of any kind of danger. This protection can be mapped into attribute [+emotional and social] where in the concept of family, emotional and social protection such as love, values, moral upbringing and cultural identity can be provided for its member. This mapped meaning helps us understand a house not only as a nurturing environment, but also a protective building.

The attribute [+multi-occupant] reflects that a house is typically inhabited by many people, even if it can be occupied sometimes over by many generations. This directly maps to the idea embedded that a family lineage involves many descendants [+multiple descendants]. Metaphorically, attribute [+multi-occupant] → [+ Multiple Descendants] symbolizes the ongoing reproduction and continuation of the family line. The attribute [+Durable] potrays that a house can last a long time, even centuries, and become a landmark. This durability maps onto the lasting identity of a family which is reflected in attribute [+Enduring family identity]. The identities can be legacy, traditions, and historical presence. The mapped meaning helps us understand that a house’s durability metaphorically reflects the permanence and historical depth of the family. Ultimately, the attribute [+recognized] constructing the meaning of “a house” explains that in common, a house is often entitled to certain names or reputation, for example the naming of house in Batak society can be – *Sinaga’s house, Pardatu* (Sinaga’s house, the wise one). This maps to the idea that a family can be socially recognized for its influence, wisdom, or number of descendants [+respected family]. So, through the mapping, it can be understood that naming and recognition of the house is transferred to the social reputation of the family it symbolizes.

Aligned to Conceptual Metaphor Theory by Lakoff and Jhonson (1980), this metaphor is classified into ontological metaphor. It is defined that ontological represents abstractions such as activities, emotions or ideas as something concrete, such as objects, substances, containers or persons. That concept is reflected in the metaphor “So your home is known as the house of many lives”. The abstract concept “life lineage” is understood as if it were concrete object “house” based on its structure and functions. While in terms of image schemas (Cruse & Croft, 2004), it is best classified as Container-Full Schema. The Containment Schema is a basic cognitive structure derived from our bodily experience of being inside, outside, boundaries, purposes, and contents. The structure of inside refers to the family members living inside the house, the outside symbolizes the society, the boundaries symbolize social identity, the content refers to value and finally, the purpose represent lineage.

Umpasa 2

Marasar ulok Dari ⁽¹⁾/Dari (a kind of snake) makes nests ⁽¹⁾

Di toru duhut sirumata ⁽²⁾/Beneath the *Sirumata* grass ⁽²⁾

Sai tubu ma di haru anak na malo mansari ⁽³⁾/May you bear a son skilled in seeking ⁽³⁾

Dohot angka boru sioloi hata ⁽⁴⁾/And a daughter who affirms word with grace ⁽⁴⁾

In the second *umpasa*, the metaphorical expression can be seen in line 3. *Sai tubu ma di haru anak na malo mansari* ⁽³⁾/May you bear a son skilled in seeking ⁽³⁾. In this line, it can be understood that it is a blessing for a son to be good at “seeking”. However, the object of what a son is expected to be good at seeking is omitted. This omission opens a chance for metaphorical interpretation. Literally, the verb of “seeking” is drawn from physical action such as looking or searching. However, in metaphorical meaning, “seeking” often refers to abstract ideas, such as seeking truth, seeking knowledge, seeking wisdom ect. Based on this explanation it can be determined that the source domain in this line is “seeking” and the target domain is “life purpose”.

The metaphor works by projecting attributes the source domain “seeking” onto the abstract idea “life purpose”. To understand how the source domain is projected onto the target domain, we need to break down the features of “seeking” and “life purpose”. The breaking down is conducted by finding the attributes that make up the idea of both domains. The analysis of features breaking down can be seen as follows

Table 6

The element sets of “seeking” and “life purpose”

Source domain “seeking”	Target Domain “Life purpose”
+Goal-oriented	+Purpose-driven
+Require navigation	+Needs guidance and reflection
+Involves persistence	+Requires commitment
+Discovery of something valuable	+Achievement of meaning, wisdom, or success
+Uncertainty of outcome	+Future is unknown or evolving

Those five relevant attributes are mapped to understand the abstract idea of “life lineage” in the metaphor. The attribute [+goal-oriented] mirrors that in the physical act of seeking, an individual usually has a clear objective to find something. This attribute maps onto the idea that in life, it is very essential for someone to have a purpose direction [+purpose-driven]. This mapped meaning implies that the son’s life should be motivated by a meaningful goal, just like a seeker driven by the object of their search. The attribute [+Requires navigation] → [+Needs guidance and reflection] emphasizes the importance of wisdom, reflection, and moral compass in achieving life goals. The concept is portrayed in attribute [+Requires navigation] which denotes that a seeker must navigate space so that often he needs orientation (a map, signs, intuition) to obtain something. This aligns with how a person with a life purpose must navigate moral,

emotional, and existential decisions. In the process of obtaining life purposes, he must follow good advice or direction [+Needs guidance and reflection].

The attribute [+Involves persistence] is relevant to [+Requires commitment]. The relevance is mapped into the situation when a seeker continues searching through challenges and setbacks to get something valuable, he must force himself to create ongoing effort, endurance, and mental strength [+Involves persistence]. This condition can make him become someone who doesn't give up easily so that he can continue to strive toward what matters even when the path is difficult [+Requires commitment]. Another attribute constructing the verb "seeking" is [+Discovery of something valuable]. It is known that the goal of seeking is to get something valuable. It can be a treasure, solution, or truth. In life, this can map onto achieving wisdom, spiritual understanding, or social success [+Achievement of meaning, wisdom, or success]. In short, the mapped meaning tries to tell us to chase life's deeper meanings such as purpose or happiness like the way we chase valuable things. Additionally, in physical seeking, there's no guarantee the goal will be found. This is reflected in attribute [+uncertainty of outcome] Similarly purpose and success are also uncertain. One must venture forward although he does not know what will happen in future [+Future is unknown or evolving]. What is the most essential is that one must have courage and proactive exploration in facing an open-ended future.

Referring to Lakoff and Jhanson (1980), the metaphor above is classified as a structural one. Structural metaphor is defined where one conceptual (abstract) domain is structured or understood in terms of concrete ones. Hence, in this process, the logic, organization and relations of the source domain are used to organize and interpret the target domain. The word "seeking" implies a clear goal to achieve, a journey with obstacles, necessity of skill and persistence, and result such as discovery or success. Based on this relevant mapping, it also can be seen that the metaphor does not only suggest similarity but also imposes a structure such as life becomes a search, and a person becomes a skilled seeker. This defines not just what life is like, but how it should be approached with skill, direction, and effort. However, if it is examined through the lens of image schemas (Cruse & Croft, 2004), the metaphor "May you bear a son skilled in seeking" is classified into Path. Path-scale refers to dynamic structure based on bodily experience of movement which consists of three elements, namely source (starting point), path (the route or trajectory along which movement occurs), and goal (the destination). From the metaphor, the element of source is reflected in birth of the seeker. Then, the element of path refers to the act of seeking (navigating challenges and learning), and the last is goal embedding the achievement of purpose.

The other metaphor found in the second umpasa is in line four "*Dohot angka boru sioloi hata* (4) "/And a daughter who affirms words with grace (4). This line says one thing but means more. Literally, the line means a daughter agrees with words, while metaphorically it can deliver a mean as accepting and living in accordance with important value. Thus, it carries cultural, social, and interpersonal meanings. Based on the explanation, it can be determined that the source domain is "affirming words" and the target source is "willingness to accept teaching".

The metaphor works by projecting attributes of the source domain "affirming words" onto the abstract idea "willingness to accept teaching". To understand how the source domain is projected onto the target domain, we need to break down the features of "affirming words" and "willingness to accept teaching". The breaking down is conducted by finding the attributes that make up the idea of both domains. The analysis of features breaking down can be seen as follows

Table 7

The element sets of "Affirming words" and "Willingness to Accept Teaching"

Source domain "Affirming words"	Target Domain "Willingness to Accept Teaching"
+Intentional agreement	+ Conscious decision-making
+ Verbal confirmation	+ Openness to learning
+ Respectful tone	+ Emotional/spiritual engagement
+ Momentary but meaningful	+ Internalization of values

To help us understand how the metaphor works, the mapped meaning between two domains should be conducted. The attribute [+Intentional agreement] in the table above emphasizes that when a daughter “*affirms the word*,” she is not merely complying out of duty or fear but is making a deliberate and thoughtful choice. It mirrors the act of someone who chooses to accept teachings because they recognize their value, not because they are forced. Thus, they realize with everything they do and decide [+Conscious decision-making]. So, this metaphor emphasizes that accepting spiritual or cultural teachings is a personal and conscious choice, not just habit or pressure. The attribute [+Verbal confirmation] is usually uttered by saying “yes”. It represents a person’s receptiveness to new knowledge or moral values. It’s not just a response, but a sign of readiness to be guided, to listen, and to grow [+Openness to learning]. In short, the mapped meaning represents that when someone affirms with word, they’re not just speaking, but truly engaging with what’s being said or taught.

The third attribute [+Respectful tone] implies a manner of gentle, sincere, and respectful speech. This links to how one emotionally and spiritually engages with the teachings being received [+Emotional/spiritual engagement]. It can be drawn that acceptance is not cold or formal, but it is done with emotional depth, reverence, and grace which reflect knowledge and wisdom. Ultimately, [+Momentary but meaningful] → [+Internalization of values] mirrors that even though “*affirming the word*” is a brief verbal act, its meaning can be long-lasting since it symbolizes deep inner transformation.

As defined by Lakoff and Johnson (1980) within the framework of Conceptual Metaphor Theory (CMT), the metaphor “*And a daughter who affirms words with grace*” is best categorized as a structural metaphor. Structural metaphors are characterized by a systematic mapping where one conceptual domain is understood and organized in terms of another. So, in this metaphor, it can be seen that “*affirming words*” involves the act of an intentional speech act typically associated with agreement, recognition, or confirmation. While the “*willingness to accept teaching*” refers to abstract process of cultural or spiritual receptivity, such as the readiness to receive, internalize, and live according to traditional teachings or moral values. This metaphor shows that learning is not just individual but happens through interaction. It also suggests that passing down culture involves dialogue, respect, and sincere relationships.

In the lens of image schema by Cruse and Croft (2004), the metaphor “*affirm the word*” is best categorized as enablement image schema. This schema refers to situations where a person has the ability, freedom, and inner readiness to act without being forced or blocked by outside forces. From the metaphor, the existence of “*a daughter*” is seen as someone who freely and consciously accepts what is taught to her. Her action of “*affirming the word*” shows that she has the personal capacity and willingness to receive and respond to teachings with respect and sincerity. In this way, the metaphor shows that a person can understand and follow cultural teachings because she is open in her heart and mind, and willing to take part in learning. This is exactly what the enablement image schema explains: someone has the power and freedom to act because they are ready inside, not because they are being forced.

Umpasa 3

Dangir-dangir ni batu ma ⁽¹⁾ / You are like a stone basin ⁽¹⁾

Pandakdahan ni simbora ⁽²⁾ / Where tin is melted ⁽¹⁾

Gabe do hamu saurmatua ⁽³⁾ / You shall find joy and long life ⁽³⁾

Asal ma sai marsada ni roha ⁽⁴⁾ / If your soul remains one with others ⁽⁴⁾

The metaphorical expressions in the third *umpasa* are line 1 and 3. The line “*you are like a stone basin*” is a simile, and it can also be interpreted as a metaphor. Literally, a person refers to a human being, while a stone basin means an inanimate object used to hold water or other materials. Thus, the word “*like*” functions as a comparison between two different things, namely “*you*” and “*a stone basin*”. Based on this, it can be determined that in line 1, the source language which is “*stone basin*”, while the target language is “*a person’s characters (you)*”

The metaphor works by projecting attributes the source domain “stone basin” onto the abstract idea “a person’s character (you)”. To understand how the source domain is projected onto the target domain, we need to break down the features of “stone basin” and “person’s character (you)”. The breaking down is conducted by finding the attributes that make up the idea of both domains. The analysis of features breaking down can be seen as follows.

Table 8

The element sets of “stone basin” and “social character of a person”

Source domain “Stone basin”	Target Domain “a person’s character (you)”
+receptive	+open to others
+still	+emotionally composed
+durable	+resilient
+container	+hold wisdom
+unchanging and constant	+principled and consistent

By breaking down the attributes in both the source domain and target domain, we can understand how meaning is transferred from one to the other. The attribute [+receptive] portrays that a stone basin is practically made to receive and hold something, for example water. This function is translated into a person who is emotionally open and able to hold others’ feelings or burdens [+Open to others]. By these attributes, the mapped meaning tries to portray that a person has the emotional depth or patience to accommodate others such as care or reflection. One of the natures of a stone basin is that it does not move since it is usually grounded or fixed in certain place [+still]. This condition is mapped into a person who is not emotionally erratic, but calm, centered, and self-controlled [+emotionally composed]. So, the mapped meaning caught is that a person should stay calm and grounded in challenging any kind of situation. The third attribute constructing the idea of “a stone basin” is [+durable]. This represents the value that a stone basin is hard and enduring. It can withstand time and external forces. This condition metaphorically maps to a strong-willed person who can withstand emotional or life difficulties [+resilient]. The mapped meaning is a person must be able to endure hardship and have a strong inner foundation.

The next attribute is [+container]. This attribute shows that a basin usually holds something valuable like water for later use or for others [+Container]. Likewise, a person may contain wisdom, values, or emotional memories that are meaningful to the community or family [+hold wisdom]. Hence, the mapped meaning shows that the person is a vessel of tradition, knowledge, or emotional strength. The last is [+unchanging and constant]. This attribute means that a stone basin does not change shape easily. The effect is that it can maintain form over long periods. Mapped onto a person, this reflects integrity, consistency, or strong moral grounding [+principle and consistent]. So, the mapped meaning is that the individual shows strong and consistent moral principles. Their decisions are rooted in integrity rather than public opinion or temporary trends. Because of this consistency in character, others come to rely on them.

Among the types of conceptual metaphors proposed by Lakoff and Johnson (1980), this metaphor “You are like a stone basin” can be initially interpreted as a structural metaphor due to the apparent mapping of specific physical attributes from the “stone basin” onto the “person’s character (you)”. For instance, the solidity of the stone basin maps onto emotional steadiness, its ability to hold water suggests receptivity, and its enduring nature implies trustworthiness over time. However, upon deeper analysis, it becomes evident that the primary cognitive function of this metaphor is ontological. According to Lakoff and Johnson (1980), ontological metaphor enables us to comprehend our experiences in terms of physical objects or substances, making the intangible more accessible through embodiment. Hence, in this case, the metaphor serves not to structure a complex abstract system but rather to reify an abstract concept, namely, the stability of a person’s characters by conceptualizing them as a concrete and bound object.

In terms of image schemas by Cruse and Croft (2004), the metaphor evokes the containment schema. The containment schema is one of the most basic, derived from our bodily experience of

being in and out of physical spaces or objects. It involves elements consisting of interior, boundary, content holding, and durability. The interior stone basin represents a person's emotions. The boundary (basin's structure) reflects the person's resilience and integrity. The content (water) symbolizes wisdom or moral virtue held by person, and ultimately durability (long-lasting stone) implies the person's consistency and long-term trustworthiness. Those inner landscapes of a person make containment schema as an ideal cognitive foundation for this metaphor.

The other metaphor in the third *umpasa* is "*Asal ma sai marsada ni roha* (4) / If your soul remains one with others (4)". Metaphors occur when one domain of experience is understood in terms of another. Literally, the word "soul" refers to a non-physical, abstract concept. It is a person's inner self, spirit, or essence. Souls cannot literally "remain one" with other souls, because they are not physical objects that can be joined or united. However, in the metaphor, interpersonal unity (soul) is understood through the physical concept of being "one" or joined. So, it can be determined that the source domain is oneness (physical unity), while the target domain is soul (spiritual).

The metaphor works by projecting attributes the source domain "oneness (physical unity)" onto the abstract idea "soul (spiritual)". To understand how the source domain is projected onto the target domain, we need to break down the features of "soul (physical unity)" and "soul (spiritual)". The breaking down is conducted by finding the attributes that make up the idea of both domains. The analysis of features breaking down can be seen as follows

Table 9

The element sets of "oneness (physical unity)" and "emotional harmony"

Source domain "Oneness (physical unity)"	Target Domain "Soul (spiritual)"
+Merged / No Separation	+Strong interpersonal bond
+Single form from multiple elements	+Collective identity
+Cohesion	+Harmony in values/relationships
+Integrated	+Shared goals and mutual understanding
+Spatial closeness / contact	+Emotional and social closeness

From the table, there are five relevant attributes transferred to understand the metaphor through mapped meaning. The first attribute [+Merged / No Separation] shows that physically, when two things merge, they become one unified object without clear boundaries. This means that people are closely connected. There is no separation of goals and feelings. This attribute conveys deep emotional closeness and shared identity [+Strong interpersonal bond]. The soul is not isolated but tightly linked with others. When individual elements come together to form one object, their individual forms still exist, but they create a new whole [+single form from multiple elements]. This reflects a community where individuals still exist, but they embrace shared values and communal purpose [+harmony in values/relationship]. This mapped meaning emphasizes the importance of belonging and unit.

The next attribute is [+cohesion]. When something is completed with cohesion, the object must be stable, unbroken, and functions. That condition mirrors the [+Harmony in Values/Relationships] where people are getting along, not divided by conflict, and working in agreement. This Symbolizes peaceful coexistence and alignment of values within a group or family. Besides being cohesive, being integrated shows that something cannot easily be split. Each part is essential [+integrated]. This reflects a group that works toward the same goals and shares a deep understanding of each other's roles and values. [+shared goals and mutual understanding]. The mapped meaning expresses shared purpose and empathic relationships in communities or spiritual collective. The last is [+Spatial Closeness / Contact]. This attribute is relevant to [+Emotional and Social Closeness]. When objects are physically close, they reflect intimacy [+Spatial Closeness]. This translates to emotional nearness, empathy, and supportive presence in human relationships [+Emotional and social closeness]. This means that when people have

strong connections, they are usually marked by love, loyalty, and helping each other. These traits are often found in families or spiritual groups where people feel united and belong together.

According to the framework of Lakoff and Johnson (1980), the metaphor “If your soul remains one with others”⁽⁴⁾ “is categorized as an ontological. Based on the theory, ontological metaphors allow us to understand abstract entities or concepts as if they were objects, substances, or bounded entities. So, this metaphor makes abstract ideas like “soul” easier to understand by imagining them as concrete entities that can be merged into a single whole (physical unity). That is ontological. While, in terms of image schema aligned to Cruse and Croft (2004), this metaphor is best classified into unity-merging. The unity-merging refers to involve the conceptual pattern of two or more entities combining into one. It is grounded in physical experience, namely mixing liquids, embracing another person, and uniting parts into a whole. In the metaphor, the “soul” is conceptualized as an “entity capable of uniting with other souls (oneness)”. The phrase “remains one with others” directly suggests that the soul is not separated [+merged], It is fused or merged with others in a spiritual or emotional sense [+integrated] and it reflects collective identity and unity. All these bodily experiences of merging things into one provide the structural logic for understanding spiritual unity in abstract terms. This is exactly what the unity-merging schema explains.

Umpasa 4

Aek Sihoru-horu⁽¹⁾ / The Sihoru-horu River⁽¹⁾

Di toru ni Dolok Martimbang⁽²⁾ / Beneath Mount Martimbang⁽²⁾

Rap mangalangka ma hamu tu toru⁽³⁾ / Step down together in unison⁽³⁾

Rap manimbang ma tu ginjang⁽⁴⁾ / Leap upward all at once⁽⁴⁾

The stanza begins with a vivid geographical reference to the Sihoru-horu River and Mount Martimbang, evoking the natural world as a backdrop for the metaphorical journey. Based on the umpasa, the metaphors are in line 3 and 4. Line 3 “Step down together in unison³” can be literally defined as people physically step down for example stepping off a platform, however, if it is metaphorically defined, the line represents a figurative action like jointly quitting, surrendering, or acting in harmony. By transferring the meaning from the physical domain of movement, namely stepping down together to the abstract domain such as of decision-making makes the line express a metaphor. Based on this description, it can be determined that the source domain in the line is “step down” and the target domain is “collective social dynamics”.

The metaphor works by projecting attributes the source domain “step down” onto the abstract “collective social dynamics. To understand how the source domain is projected onto the target domain, we need to break down the features of “step down and “collective social dynamics”. The breaking down is conducted by finding the attributes that make up the idea of both domains. The analysis of features breaking down can be seen as follows

Table 10

The element sets of “step down” and “collective social dynamics”

Source domain “Step down”	Target Domain “Collective social dynamics”
+Vertical Movement /downward	+Lowering of Status
+Deliberate Motion	+Mutual Consent
+Effort	+Social Responsibility
+In Unison	+Togetherness
+Balance and Control	+Social Harmony

To bridge understanding between a concrete experience (step down) and an abstract concept (collective social dynamics), we need to conduct the the mapped meaning. The mapped meaning is conducted by connecting each attribute from the source to its conceptual counterpart in the target domain. The process serves as the cognitive link that allows us to understand something

abstract, emotional, or complex in terms of something physical and familiar. Based on the table above, the first attribute [+Vertical Movement (Downward)] is relevant to [+ Lowering of Status]. The physical act of stepping downward symbolizes a voluntary lowering of oneself [+Vertical Movement (Downward)]. In terms of social terms, this reflects humility, the willingness to let go of pride, ego, or a high social position for the sake of collective peace or balance [+ Lowering of Status]. Practically, to maintain social harmony in Batak culture, individuals submit to elders or the community decision. Stepping down is not accidental. It is intentional [+deliberate motion]. In collective decisions, all parties agree voluntarily, showing respect and consideration for shared outcomes [+mutual consent]. So, the mapped meaning reflects how collective decisions in social settings are made with full awareness and agreement, not forced.

Stepping down requires balance and intentional action. It involves personal energy and control [+effort], so does [+Social Responsibility]. In upholding one's role in society, someone must have purposeful action and need effort which are reflected through an individual's readiness to contribute meaningfully to collective needs, such as maintaining harmony or helping resolve conflicts. Moving in unison emphasizes collective synchronization [+in unison]. Socially, it maps onto emotional unity and communal values, where everyone moves forward (or downward) together, without leaving anyone behind [+togetherness]. It symbolizes a strong social bond solidarity in relationships, such as in marriage, kinship, or group decisions. The last attribute is [+Balance and Control]. This emphasizes that stepping down requires balance and careful movement, which metaphorically represents the need for maintaining equilibrium in relationships [+Social Harmony]. This mapped meaning mirrors the careful balance of roles in Batak kinship systems where each step (action) must be coordinated to create harmony.

Aligned with the conceptual metaphor theory by Lakoff and Johnson (1980), the metaphor "Step down together in unison" can be identified as the orientational. As what they mean, orientational metaphors organize a whole system of concepts in relation to one another spatially (e.g., up/down, in/out, front/back). It can be seen from the phrase "step down" invoke the downward spatial orientation, which in conceptual metaphor theory often maps onto negative or lower states. However, the full expression "Step down together in unison" not only about spatial orientation (like "up" or "down"), but it also carries deeper and more complex meanings. The attributes show deliberate bodily action [+stepping], coordination between people [+together, in unison] and shared decision-making and harmony [+balance and control]. Those experiences are using a complex structure of physical movement to describe a social process. Thus, it fits the structural metaphor.

In the lens of image schema theory proposed by Cruse and Croft (2004), this metaphor can be categorized as multiple image schemas, such as up-down, link, balance and path. However, the most comprehensive and central image schema to this metaphor is the path schema. Path-scale refers to dynamic structure based on bodily experience of movement which consists of three elements, namely source (the original position), path (the route or trajectory along which movement occurs), and goal (the destination). In the metaphor, it can be considered that the source shows the original position such as higher status, pride and individual stance. The path maps the downward motion which refers to humility and descent, and the last is goal portraying a new position reflecting collective unity, humility, or harmony. These match how humans conceptualize experiences as journeys, with starting points, motion, and destinations.

The other metaphor is also found in line 4 "*Leap upward all at once* (4)". In literal meaning, this phrase uses physical action, namely leaping upward simultaneously. However, it transfers a meaning from a physical experience, namely leaping upward to an abstract one. If it is integrated into Batak culture, the metaphor possibly symbolizes abstract experiences such as collective progress, social aspiration or emotional elevation. Based on this explanation, it can be determined that the source domain is "leap upward" and the target domain is "Social advancement".

The metaphor works by projecting attributes the source domain "leap upward" onto the abstract "Social advancement". To understand how the source domain is projected onto the target domain, we need to break down the features of both domains. The breaking down is conducted

by finding the attributes that make up the idea of both domains. The analysis of features breaking down can be seen as follows.

Table 11

The element sets of "leap upward" and "social advancement"

Source domain "Leap upward"	Target Domain "Social advancement"
+ Vertical Motion	+ Moving to higher status
+ Effort / Energy	+ Hard work and ambition
+sudden action	+transformation
+intention	+ Goal-oriented
+ Collective	+ Shared success

The metaphor "leap upward all at once" involves several interconnected semantic features that are transferred from the source domain of physical "leap upward" to the target domain of "social advancement". The first [+vertical motion] refers to movement is from lower to higher place. This is transferred into condition when the group gain prestige, power, or respect [+moving to higher status]. Doing the higher movement certainly requires force, strength, and conscious exertion [+effort/energy]. Just like in society, to be respected and well established must need determination and courage [+Hard work and ambition]. This map shows that social rise requires exertion and intentional effort. Leaping involves an immediate transition from one point to another which symbolizes momentum and rapid force directed toward a goal [+sudden action]. This reflects the process of changing identity, role or influence which can occur suddenly or gradually [+transformation]. In this case, the process of upward social change can be promotion or collective rebellion.

As it defined, a leap is rarely accidental. It is an intentional act since before someone leaps, they often assess the direction and target of the leap [+intention]. This condition can be seen where people have plannings or motivated behaviour [+goal oriented]. So, the mapped meaning portrays a person or community move purposefully toward an aspired social or existential outcome. The phrase "all at once" indicates a simultaneous physical action by multiple people, so the leap is not individual but performed collectively [+collective]. In the metaphorical domain of social advancement, this represents that success is not isolated, but experienced and celebrated collectively [+shared succes]. Thus, the community should advance together in harmony not just individually or by a few elites.

Based on the conceptual metaphor analysis above, it can be drawn that the metaphor" Leap upward all at once (4) "is primarily identified as structural metaphor. As it is defined, that structural metaphor allows us to understand one complex concept (usually abstract) in terms of another which is more concrete. So, the metaphor "*Leap upward all at once* (4) "uses the bodily act of jumping upward to structure and explain the social advancement. The metaphor uses bodily direction [+vertical movement] to represent the higer status. It also potrays coordinated movement to express shared transformation and ultimately emphasizes intention and effort. All the concepts are structured through the idea of a leap which make this metaphor fit as a structural one.

However, in terms of image schema by Cruse and Croft (2004), the metaphor is classified as path image schema. Path-scale refers to dynamic structure based on bodily experience of movement consisting of three elements, namely source (starting point), path (the route along which movement occurs), and goal (the destination). So, based on the metaphor "*Leap upward all at once* (4) ", it can be represented that the source refers to starting point from a current state to a higher position. The path refers to the process of leaping mirroring the transformation/change and the goal delivers a target/success which are desired by society. This makes path is best classified as the schema image.

Umpasa 5:

Tiur ma songon mataniari ⁽¹⁾ / Radiant like the sun ⁽¹⁾

Rondang ma songon bulan ⁽²⁾ / Glowing like the moon ⁽²⁾

Sai sorang ma anak na marsangap ⁽³⁾ / May you be blessed with a charismatic son ⁽³⁾

Dohot boru na lambok marroha ⁽⁴⁾ / And give birth to a daughter of gentle heart ⁽⁴⁾

This *umpasa* is often found in traditional blessings or ceremonial sayings. Drawing imagery from celestial bodies, it conveys hopes and ideals for future generations. In the *umpasa*, there are two lines of simile. Although they are simile grammatically, in conceptual metaphor theory, they are considered as surface realizations of underlying metaphors. Therefore, from line *Tiur ma songon mataniari* ⁽¹⁾ / Radiant like the sun ⁽¹⁾, it can be determined that the source language is “the sun”, while the target domain is “a son”. The determination of son” as the target language is because in Batak culture, sons carry on the clans. They are inheritors of the family name and property, and they also play central roles in customary law. These elements are reflected in the existence of ‘sun’ which literally refers to a concrete, physical entity characterized by brightness, warmth, centrality, life-giving energy.

However, to understand how the source domain is projected onto the target domain, we need to break down the features of “sun” and “a son”. The breaking down is conducted by finding the attributes that make up the idea of both domains. The analysis of features breaking down can be seen as follows

Table 12

The element sets of “sun” and “son”

Source domain “sun”	Target Domain “son”
+Bright	+Talented
+Warm	+Loving
+Life-giving	+Source of Future
+Central/dominant	+Important
+Powerful	+Strong Personality / Future Leader

Based on the table 11 above, the attributes constructing the idea of “sun” metaphorically project onto the child, namely “son”. In the source domain, the sun is bright. It radiates strong, visible light that dominates the sky [+bright]. Brightness here symbolizes visibility, clarity, energy, and excellence. While in the target domain, “a son” is called talented. It metaphorically refers to mental sharpness, natural ability, or outstanding skill [+talented]. From the projection, it can be mapped that just as the sun’s brightness makes it stand out and become the center of attention, a talented son “shines” among others through skills, intelligence, or creative abilities. Naturally, the sun gives off warmth, which is physically comforting, life-sustaining, and pleasant [+warmth]. This warmth is metaphorically associated with emotion which means being caring, affectionate and gentle [+loving]. This mapped meaning delivers that just as the sun’s warmth makes people feel comfortable, safe, and alive, a loving son makes others feel emotionally comforted, happy, and secure.

Sun is a fundamental sustainer. It provides energy needed for all living things so that they can grow, develop, and reproduce. In short, without the sun, life on Earth wouldn’t exist [+life-giving]. While in the target domain, a son is metaphorically seen as the continuation of life and the future bearer of the family or community. [+source of future]. In this context, a son represents legacy, continuity, hopes for prosperity and success. Therefore, the mapped meaning reflects the biological role of the sun in sustaining life is projected onto the social and cultural role of a son as the carrier of lineage, values, and hope for the future.

The next attribute of “sun” is [+central]. In this case, the sun carries a central spatial sense which refers to a center of the solar system with all planets orbiting it and a functional sense which mirrors that sun regulates time, seasons, and life processes. Metaphorically, when a son is

seen as central, it metaphorically means he holds a key position in the family or social structure [+important]. Therefore, the mapped meaning explains that the central position of the sun in the solar system is mapped onto the emotional or symbolic centrality of a son in the family. The last attribute of sun is [+powerful]. As a center of universe, the sun radiates immense energy. It can affect entire ecosystems, control climates, and shape life conditions on Earth [+powerful]. This power is projected onto a son's character which has confidence, charisma, or inner strength. These characteristics may influence others and attract respect [+strong personality]. So, the mapped meaning reflects the sun's physical dominance and force as the son's psychological and social presence.

Aligned to the analysis based on CMT by Lakoff and Johnson (1980), the metaphor "Radiant like the sun (1) "is identified as a structural. Structural metaphor allows us to understand one complex concept (usually abstract) in terms of another which is more concrete. So, in the "Radiant like the sun", the son (target) is understood in terms of the sun (source). Based on the attributes, the sun's structures consisting of brightness, warmth, centrality, life-giving nature, power are used to shape how we think about the person's character, value, or importance. The metaphor maps multiple attributes from sun into person systematically. This is exactly what a structural metaphor does. However, based on image schema by Cruse and Croft (2004), the metaphor is best explained as the scale image schema specifically the center-periphery subcategory. This scheme refers to the organization of space and value, where something in the center is more important, powerful, or essential. So, based on the line "Radiant like the sun", the sun is physically and symbolically at the center of the solar system. This is mapped onto a son being described "central" representing core value, strength, influence, or meaning. That makes this line is best fit the center-periphery image schema.

The last datum in the *umpasa* 5 is *Rondang ma songon bulan* (2) /Glowing like the moon (2). The line has the same structure as line 2 which is categorized as simile. The word "like" is used to compare one thing to another. In this line, the moon is compared to a person. In this context, the person compared to the moon is a daughter. A daughter carries strong associations with the moon. So, it can be determined that the source domain in this line is "the moon, and the target domain is "the personality of a daughter".

The metaphor works by projecting attributes the concrete domain "the moon" onto the abstract "the personality of a daughter. To understand how the source domain is projected onto the target domain, we need to break down the features of "the moon" and "the personality of a daughter". The breaking down is conducted by finding the attributes that make up the idea of both domains. The analysis of features breaking down can be seen as follows.

Table 13

The element sets of "moon" and "daughter"

Source domain "moon"	Target Domain "Personality of daughter"
[+Glowing]	[+Charming]
[+Gentle / Soft Light]	[+Tender / Calm Disposition]
[+Reflective]	[+Modest / Value Carrier]
[+Present in Darkness]	[+Support in Difficult Times]

Table 11 shows the attributes constructing the idea of "moon" and "a personality of daughter". The first attribute of "moon" is [+Glowing]. This attribute portrays that the moon emits a soft and luminous light that gently illuminates the night. This glow is visually captivating, especially in poetic and cultural symbolism which represents brightness, clarity, and presence during darkness. When it is associated with the target domain, a daughter is seen as having a natural grace and charisma. Her charm is emotionally luminous, much like the soft light of the moon [+charming]. She brightens her surroundings with her warmth and social presence. So, the metaphor implies that a daughter's presence is as captivating and gentle as the moon's glow. Just as the moon soothes and inspires, so does the daughter who draws attention and affection

through her subtle and graceful character. Unlike the sun, the moon emits light that is soft, calm, and non-harsh. Its light creates a peaceful ambiance, soothing rather than overwhelming [+Gentle / Soft Light]. This gentle light is often associated with tranquility and subtle beauty. This condition is projected into a daughter who is viewed as having a peaceful and kind-hearted nature. She speaks and acts with grace, restraint, and compassion [+Tender / Calm Disposition]. So, this metaphor means that just like the moon's soft light that calms the night, the daughter's gentle nature brings comfort. She is calm and peaceful, quietly creating harmony around her.

The next attribute of moon is [+Reflective]. This attribute is reflected in condition that the moon does not produce its own light. It shines by borrowing light from another celestial source (the sun) [+Reflective]. Although it is not self-luminous, the moon is still prominently admired for its beauty. This is mapped onto the daughter who is seen as humble. Her identity and strength are often viewed as reflections of family teachings, cultural values, and ancestral guidance [+Modest / Value Carrier]. So, the metaphor shows just like the moon gains its beauty by reflecting the sun's light, a daughter is also beautiful because she reflects the moral, spiritual, and cultural light of her family. The last attribute of the moon is that the moon is most visible and appreciated during the night [+Present in Darkness]. It becomes a guiding light in the absence of the sun, providing a sense of direction, presence, and reassurance in darkness. This is metaphorically reflected when a daughter is present during times of hardship in the family. She is willing to offer comfort, patience, and resilience. She becomes a pillar of emotional strength, especially when others are troubled, lost, or overwhelmed [+Support in Difficult Times].

Aligned to Lakoff and Johnson (1980), it can be drawn that the metaphor "Glowing like the moon (2)" is classified into structural. A structural metaphor occurs when one complex concept (target domain) is understood and structured in terms of another (source domain). In this case, the metaphor maps the physical and emotional qualities of "the moon" onto "the personality of a daughter", giving us a structured understanding of her identity and role. The structured concept and function of "the moon" namely [+Glowing], [+Gentle / Soft Light], [+Reflective], [+Present in Darkness] represent the daughter's character, behavior, and social-emotional impact. All the attributes use a structured source domain (the moon) to give shape and meaning to an equally structured target (the daughter's personality). This is what exactly structural metaphor defined.

While, based on the theory of image schema by Cruse and Croft (2004), the metaphor is categorized into the center-periphery image schema. The center-periphery refers to a conceptual structure that helps us understand how humans mentally organize space, attention, importance, or social roles. In this schema, there is a central focus (core) surrounded by a peripheral context. So, in this case, "the moon", despite being far away in space, it often becomes the center of attention at night sky. Similarly, in Batak culture, when a daughter gets married, she must move into another household. In this case, she becomes "peripheral" in location, but central in value and emotional attachment since she is still emotionally central and revered within the family structure. That makes this metaphor fits center-periphery.

Conclusion

Based on the analyse conducted, this research shows that the traditional *umpasa* of Batak Toba convey a complex metaphorical expression reflecting cultural values and cognitive structures. Through the implementation of Conceptual Metaphor Theory (Lakoff & Johnson, 1980) and Image Schema Theory (Cruse & Croft, 2004), the abstract concepts contained in the metaphors such as family growth, life lineage, life purpose, willingness to accept teaching, social character of a person, soul (spiritual), collective social dynamics, social advancement, son, daughter can be conceptualized via concrete, embodied experiences rooted in nature and daily life of Batak culture.

The analysis identifies various conceptual metaphor types, primarily ontologicals and structural which were mapped through specific image schemas such as iteration, container-full, path, enablement, container-containment, unity-merging, path, center and center-periphery. These metaphors are not merely ornamental rather; they serve as cognitive tools that shape and structure the Batak Toba world view. In addition, the *umpasa* also functions as a culturally

embedded discourse that transmits indigenous knowledge and ethical values across generations. Therefore, by situating *umpasa* within a cognitive linguistic framework, this study contributes to a broader understanding of how oral traditions can encode local paradigm. Moreover, it addresses a significant gap in previous literature by offering a detailed semantic mapping of metaphors in *umpasa*. Ultimately, this research affirms that metaphor is a powerful medium to construct, preserve, and communicate Batak cultural identity in the communities.

However, this study is limited in the perspective of scope and historical diachronic analysis. The scope was only restricted to a selected set of *umpasa*, potentially excluding other metaphorical variations present across Batak subgroups. Therefore, in the future, it is suggested that other researchers could expand this study by comparing metaphorical expressions across other Batak regions for example *Karo*, *Mandailing*, *Simalungun*, incorporating ethnographic methods, and examining *umpasa* within ceremonial or performative contexts. Such approaches would deepen the understanding of how metaphors function not only as cognitive tools but also as living cultural practices embedded in speech, music, and ritual.

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