

Gorga Carving Art is A Creative Product of Economic Value to Increase Youth Production in Pansur Napitu Village, Siatas Barita District, North Tapanuli Regency

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Abstract. This dedication aims to overcome the decline in youth's interest and understanding of gorga carving in Pansur Napitu Village and develop the economic potential of traditional art. This decline in interest is due to a lack of knowledge, skills, and understanding of the economic value of gorga carving. This proposal will actively engage youth through training and empowerment programs. Training will focus on an introduction to gorga carving, carving techniques, and the application of creative design. Youth will be given knowledge about cultural values, history, and the importance of preserving the art of gorga carving. In addition, youth will be trained in aspects of product development and marketing. They will be taught about the use of quality materials, the development of attractive designs, and effective marketing strategies. With this understanding, the youth in Pansur Napitu Village will be able to produce gorga carving products that have high economic value. In implementing the program, cooperation with local governments, cultural institutions, and creative industry players will be a key factor. Support and synergy with related parties will facilitate access to resources, market opportunities, and networks that can support the development of gorga carving products, Program evaluation and monitoring will be carried out regularly to measure the success and impact that has been achieved. With effective training and empowerment, it is expected that the youth's interest in gorga carving will increase, their skills will be improved, and creative products of economic value will be produced, thus having a positive impact on the youth and the Pansur Napitu Village community.

Keywords: gorga, youth empowerment, carving.

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1. Introduction

Pansur Napitu Village, located in Siatas Barita District, North Tapanuli Regency, has rich and unique gorga carving potential. Gorga carving is an important cultural heritage for the local community and has high artistic value. However, in recent years, gorga carving has seen a decline in interest from the younger generation in the village.

Limited knowledge and skills in gorga carving, as well as a lack of understanding of the economic potential that can result from the development of gorga carving products, are major factors in this decline in interest. Therefore, a training and empowerment program for gorga carving is needed for youth in Pansur Napitu Village. This program aims to preserve the art of gorga carving, increase the interest and skills of youth in the field of gorga carving, and develop gorga carving products that have economic value.

Gorga carving is an important part of local culture and has high artistic value. However, in recent years, there has been a decline in interest and understanding of gorga carving, especially among the younger generation.

This decrease in interest is due to several factors. First, the lack of understanding and knowledge of the art of gorga carving among the youth. The lack of access to information and lack of formal education about gorga carving make youth less exposed to the beauty and values of this traditional art. Secondly, changes in lifestyle and modern trends have also influenced the youth's interest in gorga carving. The influence of global popular culture and the tendency to consume modern products make traditional arts such as gorga carving less desirable and considered outdated.

2. Method

This service activity will be carried out at the location of the service, namely in Pancur Napitu Village, Tarutung District, North Tapanuli. The service activities carried out were first, conducting surveys, initial introduction of the team with the youth who will be involved in this service activity and local government equipment, and conducting training and mentoring activities on gorga and gorga carving products. The second activity is monitoring and feedback obtained by youth and the application of training in the form of gorga carving products. To succeed in this service activity it can achieve the expected output, several stages are carried out, namely:

1. Preliminary Studies

This initial study was conducted by conducting interviews with partners, namely youth who became partners in this service activity. From this interview, it is known that one of the partners' problems is the lack of understanding of the youth group in knowing the art of gorga carving at the service location.

In addition, activities were carried out to inform about counseling on gorga or carving procedures in Parbaju Julu village, North Tapanuli Tarutung District. The group members first understand what will be done in community service activities and the sustainability plan of the results of community service to contribute to the economic improvement of the local community.

2. Problem Formulation

Based on the problems stated in the initial study, service partners need assistance and training related to the understanding of Toba Batak carving, namely gorga, and its use to increase added value. This service is carried out by two methods, namely the interactive lecture method (interactive presentation) and the field training method (field workshop).

3. Mentoring and community service at partner locations

To answer the problems of these service partners, several service activities will be carried out as described below:

- a) Group Perception Equalization. This activity is needed to inform about counseling about gorga carving procedures in Pancur Napitu village, Tarutung North Tapanuli District. The group members first understand what will be done in community service activities and the sustainability plan of the results of community service to contribute to the economic improvement of the local community.
- b) Group Coaching. Coaching groups in the form of focus group discussions through an interactive approach so that they can formulate and solve the problems they face.
- c) Counseling on utilizing the results of gorga carving as the creativity of local Batak Toba culture.

4. Monitoring the implementation of service

The monitoring stage is needed to ensure that partners can apply the results obtained in the training to carving products with Batak gorga motifs.

5. Feedback

Feedback from partners becomes a very valuable input for proposers. Feedback can be even better. In addition, input can also be in the form of criticism and suggestions for service activities that will be carried out in the future.

6. Reporting and Output Creation.

After carrying out community service in the field, the service report is prepared in one document and based on the report the output is made according to what is mentioned in this service output.

3. Results

3.1. The Interest of the Young Generation to Understand Gorga Batak Carving

The art of Gorga Batak holds profound philosophical and cultural significance. Characterized by its intricate curved carvings, it carries symbolic and mystical value for the Batak people. These carvings represent the symbol of truth, the "true law," handed down by Debata Mula So Nabolon.

Within the traditional Batak society, Gorga carvings are believed to contain mystical elements, adding depth to their cultural importance. When adorning Batak jabu houses, these carvings not only provide aesthetic beauty but also intriguing philosophical meanings. As traditional carving evolved alongside society's development, it intertwined with the magical elements deeply rooted in Batak culture. Some still perceive these carvings as having magical properties.

The selection and use of Gorga ornaments are not arbitrary; the Batak community engages in deliberations to determine suitable types based on their specific village positions.

Gorga Batak carving art serves as an essential component of the Batak tribe's rich cultural heritage, adorning not only traditional houses but also various other art objects. However, a concerning trend is the diminishing interest among younger generations in understanding and preserving this unique art form, posing a challenge to its continuity in the modern era.

Increasing the interest of the younger generation in the location of service in understanding Gorga Batak Carving through community service requires collaborative efforts from various parties, including local communities, educational institutions, government, and non-governmental organizations. Here are some of the steps taken in community service:

1. Conducting training and introduction to Gorga for the younger generation at the service location

Training and introduction to gorga carving for the younger generation at the service location were carried out by providing material related to the art of carving gorga batak. Provide interesting and easy-to-understand educational materials, such as books, brochures, and educational videos about Gorga Batak carving. This training was carried out several times at the service location by presenting gorga craftsmen who are proficient in their fields so it is expected to have a good impact on the younger generation at the service location.

2. Collaborating with the Local Community of Gorga Carving Craftsmen

Collaborating with local craftsmen by presenting Gorga Batak craftsmen to share their knowledge and skills with the younger generation. They can become mentors in community service programs. This activity aims to create synergy between local craftsmen and the younger generation in terms of transferring knowledge related to gorga carving to create new jobs for the younger generation who have been trained and empowered in this community service.

3. Utilizing social media as a tool to promote gorga craving

Take advantage of social media and websites to share information, photos, and videos related to Gorga Batak Carving. Create interesting content for the younger generation related to gorga carving to invite the participation of the younger generation to foster interest in the art of gorga batak carving.

4. Conduct Periodic Evaluation and Assessment

Conduct periodic evaluations of community service programs that have been run to ensure their effectiveness and adjust the program if necessary.

With these steps, it is hoped that the younger generation can better understand, appreciate, and participate in preserving the Art of Gorga Batak Carving. Engaging them through this community service program will enable them to have a hands-on, immersive experience with this precious cultural heritage.

3.2. Knowing Gorga Carving Art Products at the Service Location.

Gorga, a traditional carving art of the Batak tribe in Indonesia, holds deep cultural and spiritual significance. Traditionally, Gorga is applied to adorn various Batak objects and structures, including traditional houses, musical instruments like drums and harps, and even tombs. These carvings are considered highly sacred, with hundreds of motifs, each carrying profound meanings.

In traditional Toba Batak houses, Gorga ornaments are often found at the top of special ceilings, typically above the front door or on walls. Over time, as fashion trends have evolved to incorporate cultural elements, Gorga ornaments have expanded their presence to include household craft products, particularly wall hangings. These wall hangings, creatively designed with various Gorga motifs, serve both aesthetic and utilitarian purposes.

The diverse shapes and themes of these Gorga-inspired wall decorations bear special significance for the Batak people. They are closely linked to ritual activities, horoscope creation, and family symbolism. These ornaments reflect the rich historical heritage of Indonesia, where various tribes across the nation have their unique types of ornaments, each representing their regional ethnicity.

Gorga Batak carving art remains an integral part of Batak culture, manifesting in the intricate decorations on traditional Batak objects and buildings, such as Bolon houses, statues, doors, and ceremonial utensils. These carvings are not merely artistic expressions; they are embodiments of cultural identity and spiritual beliefs, preserving the rich traditions of the Batak tribe.

Here are some Gorga carving products that are known at the location of dedication, including:

1. Carving in Traditional House (Rumah Bolon)

Traditional Batak houses, called "Rumah Bolon" in Toba Batak, often have Gorga carvings adorning doors, roofs, columns, and other important parts. These carvings often depict symbols of Batak belief and mythology.

2. Gorga Statue

Batak artists often create sculptures with Gorga carvings. These statues can depict Batak mythological figures, animals, or cultural figures.

3. Handicrafts

In addition to large carvings such as in traditional houses, some handicrafts use Gorga carving art. These include wooden jewelry, masks, rings, and other items that have intricate Gorga carving details.

4. Ceremonial Equipment

The Batak gorga is often used in traditional ceremonies, and this includes ceremonial tools such as sacred sticks, tambo (traditional shields), and various other ceremonial tools.

5. Fabrics and Textiles

Gorga motifs are also often found in traditional Batak fabrics and textiles, such as ulos. This motif is used to decorate traditional fabrics used in important ceremonies.

Gorga Batak carving is not only about visual aesthetics but also contains many deep symbolic and spiritual meanings. This is one of the important ways to connect the younger generation with the rich cultural and historical heritage of the Batak tribe. Gorga's carving products serve not only as decoration but also as a reminder of the rich Batak culture and unique ethnic identity.

3.3. The use of gorga carving art becomes a product that is of selling value and useful value in the community

The incorporation of Gorga carving art into products with both selling and practical value within the community holds significant importance. A lack of understanding regarding the economic potential of Gorga Batak carving art has the potential to relegate this valuable art form to the economic margins. However, if properly managed, Gorga Batak Carving Art can become a substantial economic asset, capable of producing valuable and practical products, including derivative Gorga ornaments.

Traditionally, Gorga ornaments have adorned the ceilings and walls of many Toba Batak houses, especially above doors or on walls. As fashion trends have embraced cultural elements, Gorga ornaments have found their way into household craft products, notably wall hangings. These wall hangings, creatively crafted with various Gorga motifs from carved wood, serve both aesthetic and functional purposes,

enhancing interior spaces with their diverse shapes and Gorga-themed designs.

The diversity of Gorga ornaments carries profound meaning for the Batak people, closely linked to ritual activities and horoscope-making for individuals and families. These ornaments are part of Indonesia's historical heritage, with nearly all ethnic groups in the country possessing various types of ornaments that reflect their regional identity. Toba Batak ornaments, for instance, can be found in several North Sumatra regions.

These Gorga motifs have expanded beyond traditional house decorations. They have evolved into contemporary trends, inspiring Gorga batik shirt motifs and wall decorations. However, when selecting wall decorations, considerations such as house style, wall colors, and size compatibility with the house's concept must be made to ensure a harmonious and appealing appearance.

In summary, Gorga Batak's carving art has the potential to contribute significantly to the local economy when transformed into products with both aesthetic and functional value. This art form, deeply rooted in cultural heritage, has transcended traditional house decor to inspire contemporary trends, enriching the broader artistic landscape while preserving the essence of the Batak culture.

Examples of products made from gorga carving art that have economic value for the community, craftsmen at the service location: Gorga carving on Batak musical instruments, Gorga carving on a miniature Toba Batak traditional house, Gorga carving on the stola

4. Conclusion

Based on the service activities that have been carried out, it can be concluded that: 1) Service activities were carried out in Pansur Napitu Village, Siatas Barita District, North Tapanuli Regency. Service activities are carried out by providing training and understanding related to gorga carving for youth at the service location. 2) Gorga carving products can be used as added value economically by utilizing gorga creations in household products, textiles, and other products to create new craftsmen at the location of service.

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