

## Some Toba Batak's Proverbs Reflected at the Movie: "Anak Sasada"

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**Abstract:** Proverbs give a great contribution to the way of people thinking in a certain community. In this case, culture also gives a great influence in the constructing people in conveying their idea. This research focuses on the philosophical life of Toba Batak community using movie subtitles with the following objectives to formulate proverbs containing philosophical life of Toba Batak community and to assess its translation quality. Data used is the spoken text in Toba Batak film entitled 'Anak Sasada' (The Only Son) and it is translated into Indonesian subtitle, produced by Costellazione Production (2007) in 150 min. The approach used is qualitative descriptive method supported by documentation, interviews and grouped discussion. The theories of linguistic anthropology, language and culture (Jakobson) and Sapir-Whorf as well as translation quality assessment are applied in this research. The result shows that Toba Batak has some proverbs in their life such as about kinship, symbolic, work ethic and social behaviour. In terms of translation quality, 95% of the text is accurate whereas 5% is less accurate. While, 97% of the translation is well accepted and 3% is less accepted.

**Key words:** Proverb, culture, philosophical life, subtitle, quality of translation

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### INTRODUCTION

The background that influences this study is the importance of the role of language as a social tool in comprehending culture and society. Duranti (2009) states that humans are born with the ability to learn language with the awareness of the role of the language in understanding the values of life philosophies through the culture. Today Toba Batak youngsters tend to less care about the importance of language, particularly Batak language. It is as the main reason why this research is necessary to be explored deepest. They seem to put traditional values as something which is of outdated in this modern era. The phrase "maranak sampulu pitu, marboru sampulu onom" means having seventeen sons and sixteen daughters is regarded as a joke by young Bataks, because for them the meaning of this expression is that they must give birth of many children. However it culturally means being a parent is a life purpose of Toba Batak (TB) community.

It is a generic name for the common language used by the people of the districts of Tobasa, Dairi, Humbang Habinsaran, Samosir and Silindung, centered upon the Island of Sumatra more particularly at Lake Toba. Linguistically and culturally these tribes of people are closely related. Other nearby communities such as Silalahi and Tongging may also be classified as speakers of Toba Batak. The term "Toba Batak" is itself, a derivation of the Toba Batak language. As such it is used both as a noun and an adjective both to describe a language and also to describe the people who speak the language.

Among the afore mentioned districts, Toba is the most densely populated and politically the most prominent district so that TB became a label for all communities speaking a dialect closely akin to the dialect spoken in Toba. In contemporary Indonesia the language is seldom referred to as "Toba Batak" (bahasa Batak Toba) but more commonly and simply as "Batak" (bahasa Batak). The (Toba)-Batak refer to it in their own language as "Hata Batak". This "Batak" language is different from the languages of other "Batak" people that can be divided in speaking a northern Batak dialect (Karo Batak and Pakpak-Dairi Batak-linguistically this dialect group also includes the culturally very different Alas people), a central Batak dialect (Simalungun) and closely related other southern Batak dialects such as Angkola and Mandailing.

A film with Indonesian subtitle is intentionally chosen in this research so that the younger generations can get a lesson in this film and hope the world of Toba Batak (TB) films with Indonesian subtitle will get more evolved as a way of preserving the life of Batak philosophy.

### MATERIALS AND METHODS

**Proverbs:** According to Wikipedia, a proverb is a simple and concrete statement popularly known and repeated, that expresses a truth based on common sense or experience. Proverbs are often borrowed from similar

languages and cultures and sometimes come down to the present through more than one language. Both the Bible (including but not limited to the Book of Proverbs) and Medieval Latin (aided by the work of musmus) have played a considerable role in distributing proverbs across Europe. Mieder has concluded that cultures that treat the Bible as their “major spiritual book contain between three hundred and five hundred proverbs that stem from the Bible.” However, almost every culture has examples of its own unique proverbs.

Defining a “proverb” is a difficult task. Proverb scholars often quote Archer Taylor’s classic “The definition of a proverb is too difficult to repay the undertaking... An incommunicable quality tells us this sentence is proverbial and that one is not. Hence no definition will enable us to identify positively a sentence as proverbial”. Another common definition is from Lord John Russell “A proverb is the wit of one and the wisdom of many.”

More constructively, Mieder has proposed the following definition, “A proverb is a short, generally known sentence of the folk which contains wisdom, truth, morals and traditional views in a metaphorical, fixed and memorable form and which is handed down from generation to generation.” Norrick created a table of distinctive features to distinguish proverbs from idioms, cliches, etc. Prahlad distinguishes proverbs from some other, closely related types of sayings, “True proverbs must further be distinguished from other types of proverbial speech, e.g., proverbial phrases, Wellerisms, maxims, quotations and proverbial comparisons.” Based on Persian proverbs, Zolfaghari and Ameri propose the following definition: “A proverb is a short sentence which is well-known and at times rhythmic including advice, sage themes and ethnic experiences, comprising simile, metaphor or irony which is well-known among people for its fluent wording, clarity of expression, simplicity, expansiveness and generality and is used either with or without change.”

There are many sayings in English that are commonly referred to as “proverbs” such as weather sayings. Alan Dundes, however, rejects including such sayings among truly proverbs: “Are weather proverbs proverbs? I would say emphatically ‘No!’” The definition of “proverb” has also changed over the years. For example, the following was labeled “A Yorkshire proverb” in 1883 but would not be categorized as a proverb by most today “as throng as Throp’s wife when she hanged herself with a dish-cloth.” The changing of the definition of “proverb” is also noted in Turkish.

**Subtitle and translation quality:** According to freedictionary.com (in motion pictures and television),

subtitle is defined as “The text of dialogue, speeches, etc., translated into another language and projected onto the bottom of the screen”. Subtitle is the text form of dialogue or commentary in movies, television programs, games and so on. Subtitle is usually placed at the bottom of the screen. Subtitling can be a translation of the dialogue using a foreign language, or descriptors of the dialogue in the same language with additional information to help viewers who are deaf or have impaired hearing to follow the dialogue, or people who cannot understand spoken dialogue. ([http://Understanding\\_subtitle-takarir\\_RAJAGAME-Indonesia.html](http://Understanding_subtitle-takarir_RAJAGAME-Indonesia.html) Communities, accessed 2015).

Nida (1964) states that translation means to reproduce a message that is closest in meaning, equivalent and natural form from a source language into a target language, both in terms of meaning and style. Larson (1984) views translation as the transfer of the message of the source language text into the target language text using natural grammatical and lexical language forms. Naturalness in translation is closely related and can be achieved by a translator by mastering both language of the source and target one i.e., mastery of the grammar and vocabulary of the language.

Hoed (2006) says a good quality of translation can be seen from two-dimensions, namely ‘for whom’ the translation is made and ‘for what purpose’ the translation is made. Furthermore, the quality of the translation can be exemplified by the three sides of a coin. The first side is the accuracy of the message transfer the second is the acceptability of the translation and the third related to the readability level translation (House 2001; Silalahi, 2012).

Duranti (2009) defines linguistic anthropology as the study about language as a source of culture and about language speaking as the practice of culture. This definition is supported by Foley (1997) who says that the linguistic anthropology is an interpretive science to find the meaning of language as well as a method for understanding languages. This theory is combined with the Sapir-Whorf’s linguistic relativity hypothesis and determinism of language who proclaim the influence of language on thought and perception (world-view).

In order to assess a text that contains the life philosophies of Toba Batak in the film, the theories combination of Foley, Sapir-Whorf and Jakobson were used. Jakobson explains that there are six factors that are the basis for meaningful verbal communication or as a model of language function namely the addresser ‘sender’, addressee ‘receiver’, ‘message’, ‘context’, ‘code’ and ‘contact’. The assertion of meaning is the core of cultural communication. Language as communication medium can be a bridge in conveying the intended message. In Toba

Batak language the word pamangan ‘mouth’ is much more polite than the use of the word baba. Even in traditional events the word ‘meat’ has different shape of words and meanings. The meat served in the meal at the party called juhut and when handed as an award called jambar and the one eaten out of these contexts is called jagal. Juhut, jambar and jagal are marked as the same meaning but different in context.

Translation quality assessment is done in order to know the quality of the translation of TB utterances into Indonesian subtitle. It is seen from three aspects; accuracy, acceptability and readability. In the context of research, the assessment of accuracy level of the translation of a text from the Source Language (SL) into the Target Language (TL) is performed by the researcher herself. In order to produce a more objective assessment, researchers recruited other people who have expertise in the field of what was translated i.e., public figures who are the native speakers of the SL. Subtitle text readability assessment was submitted to the youths of Toba Batak community. Accurate translation refers to the translation with undistorted meaning. It is called less accurate translation when most of the meaning of the spoken text is transferred accurately into TL. A translation is said to be acceptable if it feels natural whereas less acceptable translation refers to the translation which generally feels natural but it still has a little problem in the use of technical terms or grammar. Furthermore, if the subtitle is easily understood by the readers the translation is said to have a high readability level and if there is a certain portion of the translation that needs to be read more than once it indicates moderate readability level.

The data discussed in this paper is utterances in a Toba Batak film entitled *Anak Sasada* ‘The only Child’ with the Indonesian subtitle, produced by Costellazione Production. It involves duration of 150 min of conversations between the speakers and the listeners in the form of dialogues.

In the tradition of TB forms of utterance can be delivered through umpasa or poem that has a characteristic of literary beauty in influencing the minds of the listeners. One example of umpasa in the traditional wedding ceremony that consists of advice and pary given for the bridegroom is as follows:

Songon bintang na rumiris; Ombun na  
sumorop; Anak pe riris; Boru pe torop

The beauty of the forms of the umpasa above is characterized by the rhyme of/a, b, a, b/where the first lyric ending with the sound/s/is equal to the third lyrics; and the sound/p/for the second and fourth lyrics. Umpasa functions as the meaning of hope that the bride and

groom get sonsequalto the ‘star’ and daughters equal to the ‘dew’. The cultural meaning implied is the status of the anak ‘male children’ considered equal with the quality of ‘star’ which lies above and shines while boru ‘female children’ has a quality of melting and soft taken from the characteristics of ‘dew’. The intended cultural meaning puts more the importance of the role of a son as the future successor upon the role of daughter that implies as a peace maker in life. There is also a form of umpama or proverb that functions to remind or to motivate the correct behavior in life such as: Ringgas manangingangi, bangkol manghatai ‘eager to learn, listen more, talk less’.

The approach used in analyzing the data is the qualitative descriptive method supported by documentation, interviews and observation. Documentation method is applied to get data from multiple written sources. A member of Toba Batak community conducted the interviews and the interaction by directly communicating with the respondent in order to validate the data of utterances and the meaning of them in the subtitles.

**Movies:** Movie also known as film, is a type of visual communication which use moving pictures and sound to tell stories or inform (help people to learn). People in every part of the world watch movies as a type of entertainment, a way to have fun. For some people, fun movies can mean movies that make them laugh while for others it can mean movies that make them cry or feel afraid. Most movies are made so that they can be shown on big screens at cinemas or movie theatres. After movies are shown on movie screens for a period of time (ranging from a few weeks to several months), movies are shown on pay television or cable television and sold or rented on DVD disks or videocassette tapes so that people can watch the movies at home. You can also download or stream movies. Later movies are shown on television stations.

A movie camera or video camera takes pictures very quickly, usually at 25 pictures (frames) every second. When a movie projector, a computer or a television shows the pictures at that rate it looks like the things shown in the set of pictures are really moving. Sound is either recorded at the same time or added later. The sounds in a movie usually include the sounds of people talking (which is called dialogue), music (which is called the “soundtrack”) and sound effects, the sounds of activities that are happening in the movie (such as doors opening or guns being fired). In the 20th century the camera used photographic film. The product is still often called a “film” even though, there usually is no film.

Movies are entertainment. Movies are documents of their time and place. Movies are artistic forms of self-expression. Movies we see at theatres, on television, or home video are typically narrative films. They tell stories about characters going through experiences. But what are they really about? What is the content of a film?

## RESULTS AND DISCUSSION

Here are some proverbs of Toba Batak community found in the film *Anak Sasada* 'The Only Son':

**Proverbs of kinship:** In the life of Batak people, particularly in TB community, kinship is the reflection of life in order to be able to interact and get to know each other.

Proverb saying 'Jolo sinungkun marga asa binoto partuturon' firstly asks the clan in order to understand the family tree' is the basic principle to determine family relationship. A family name or clan shows the identity of a person from the patrilineal lineage embraced by TB community. Some examples can be seen in the following dialogue:

(4) Ai holan utangmu do dison. Bereng jo buku on ne.

'Only your debt is left here. Look at this book.'

(5) Tulang, jolo manggotil pe inonghu ne.

'Tulang, I can pay when it is the harvest time of my mother.'

The addressee of *tulang* 'uncle' refers to the kinship system where *tulang* as *hula-hula*. TB's proverb for *hula-hula* is *elek marboru* 'love and forgive 'boru'. The context above asserts the meaning of the utterance so that *tulang* can understand *boru* who has a lot of debt. Thus, the position of *bere* as *somba marhula-hula* 'respect the uncle' is complementary in order to get things done carefully.

Proverbs for *boru* (the party who receives the wife) is *Somba marhula-hula* 'respect the laws' (those who give the wife) and this is a principle that is held steadfastly. Those of the same clan or *suhut* has the philosophy of *manat mardongan sabutuha/dongan tubu* 'be careful or wise to those of the same clan'. All these philosophies in the sense of respect or appreciation, persuading/forgiving and wise or carefulness reflect the three furnaces symbolizing strong and equal relationships all the time. This is the basic framework of life philosophy of Toba Batak called *Dalihan Na Tolu* as illustrated Fig. 1. Source: <http://hkbppontianak.com> <http://foto-berita/2dalihan.JPG> <http://2.bp.blogspot.com/3FyMpFTbUE/Td7CNUCUPFI/AAAAAAAAANI/Y0sxFZaZ1mg/s400/Dalihan%2BN>

*atolu.jpg* Kinship system for TB ethnic shows the existence of family attachment with different addresses. TB community is patrilineal that has a relatively complex kinship system (82 addresses). (<http://domu-ambarita.blogspot.com/2008/08/hubungan-kekerabatan-atau-partuturon.html>). Some examples of kinship terms in TB community are seen below. (ego: researcher, female)

- Tulang: Mother's brother
- Nantulang: Wife of mother's brother
- Namboru: Father's sister
- Amangboru: Husband of father's sister
- Ito/ Iboto: Brother
- Eda: Wife of brother/ sister of husband
- Bere: Son of husband's sister
- Ibabere: Daughter of husband's sister
- Paraman: Brother's son
- Parumaen: Brother's daughter/daughter-in-law
- Pahompui: Grandson/granddaughter of children
- Nini: Daughter's grandchildren
- Nono: Son's grandchildren
- Amangbao: Eda's husband
- Amangtua: Father's older brother
- Amanguda: Father's younger brother

Kinship system is recognized by means of *martarombo* or *martutur*. *Martarombo* is expected to be able to trace the family tree and avoid the occurrence of an incestuous marriage or taboo.

(9) Horas, Amangboru

'Horas amangboru'

(10) Ngabalga-balga be amangboru pinahanmon

'The cattles look big ya, Amangboru'

(11) Ido ale umbalga do ho

'Yes but you are bigger'

(12) Margait-gait do amangboru on

'You always make jokes, Amangboru'

(13) Boi dope ahu marutang tu amangboru

'Can I still make loan, Amangboru?'

The speaker's position as *paraman* requesting waivers to be able to lend some money. In this communication, an intimate relationship between *amangboru* and *paraman* can be clearly seen through the joke that cannot be made with the *hula-hula*. It reflects that the kinship creates an attitude of mutual understanding between one another through the kinship system.

In addition, the expression *horas* shows significant cultural value as a prayer to get healthy without any time

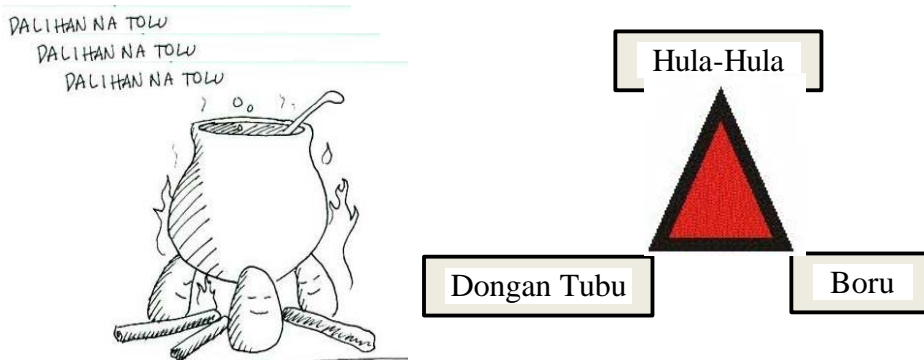


Fig. 1: (Illustration 1. Framework of Dalihan Na Tolu)

reference. Horas is a good hope in the future that is different from the greeting such as selamat pagi ‘good morning’, selamat siang ‘good day’ or selamat malam ‘good evening’ in Indonesian. Horas greeting signals the beginning of a conversation with the hopes that everything will be fine.

**Symbolic:** The symbolic meaning of the word hula-hula is culturally accepted as a group whoblesses and it is expressed by the phrase somba marhula-hula. Hula-hula is responsible to persuade and forgive boru with the expression of elek marboru. The role of boru is to solve all problems. The word boru is often symbolized as ombun ‘dew’ which has the characteristics of a liquid and soft. But for people with the same clan, the wise or prudent phrase manat mardongan tubu is used. Concept of dalihan na tolu implies wholeness and strength with a triangular stone through the different roles and positions between hula-hula, boru and dongan sabutuha/tubu. Willingness to thank between each role and position can be mutually filled because each person has a role whether as hula-hula, boru or dongan tubu. The uniqueness of the concept of culture dalihan na tolu is a hallmark of TB society. Hula-hula has symbolic meaning as the giver of blessings, Boru as carriers of peace and dongan sabutuha/tubuasa true advocate marking the status power and role of each position.

In Toba Batak community, Ulos is a symbol of honour given at traditional events. Customary law is agreed though it is not written in regulating the social life order. Togetherness unifier is always shown by giving Ulos that has mystical cultural powers. Ulos can provide warmth fortune and health for the person who receives it. In TB film Anak Sasada it is shown how important Ulos is:

(28) Angka tanda gabe do i sian tulangmu, sian ompungmu nahinan  
Sabungan asa hipas-hipas ma ho dohot ibotom si Rotua  
‘Ulos is as a sign of the blessing from your Tulang and the late Ompung  
Hopefully, you both are always healthy with ibotom, Rotua

(29) Tingki hujalo hami ulos i na jolo dohot amongmu didok ma marhite i tu hami  
‘When we receive the Ulos from your ompung, he conveyed words of advice and pray’.

(30) Dangka ni hariara di panahit-ahithon, tubuan anak dohot boru hamuna so panahit-nahithon  
‘Branch of the banyan tree is strongly pulled, may your children be born and healthy’

(31) Unang gabe tois ho tu pasu-pasu na binoan marhite ulos i  
‘Do not underestimate the advice and pray underlied in ulos’

Through the dialogue above it can be understood how the mother refuse when Ulos was going to be sold by her son for money. The son who is still at a young age does not understand the symbolic meaning of Ulos in TB people’s lives. His desire to sell Ulos which is solely for economic reasons clashes with the power of its traditional meaning. The mother believes that the Ulos received from both the hula-hula and ompung family can send away the disease (30). The mother even used the word tongka or ‘taboo’ which means something in appropriate to do.

(31). Unang gabe tois ho hut pasu-pasu na binoan marhite ulos i  
'Do not underestimate the advice and pray underlied in ulos'

(32). Pokok na molo ndang adong hepenghu, hugadis do sude I  
'The point is I will sell that ulos when I need some money

The debate between the only child with his mother mark the depiction of older and younger generations' way of thinking. Mother who puts herself as a person who appreciates the traditional values in Ulos is rejected by the child who wants to sell it. The expression of Unang tois ho is a warning not to act unconscientiously because it can bring bad luck. Implicitly, the insistence of 'the only son' mark the power of child who is unsupervised by parents. Anak Sasada or being the only child is powerful to do whatever he likes. Anak Sasada who is supposed to understand the whole custom values as the only child gives the impression of spoiled child and undirectedone.

Besides the symbolic meaning in a material form, symbolic meaning can also be traced in the form of speech acts. The utterances below indicate differences in gender role behavior between man and woman. Things related with cooking, kitchen and making tea are the duty of woman's responsibilities.

(7) Nga botari, Inang. Mulak ma ho parjolo. Lompa ma gadongta i  
'It is afternoon already, Boru. Go get home first. Boil the potatoes'

(76) Baen hamu jo tes i ito  
'Make some tea, please

In the utterance (7) the word inang can be addressed to daughter, mother or mother-in law. The context of the terms inang shows that the position of the daughter is as precious as the mother. Therefore it can be seen how the relationship of the father and his daughter culturally indicates closeness that the daughter has the same role with her mother.

In other case, the symbolic cultural meaning in which tulang as the blessing giver can be traced in the following conversation: (84) Nga tulus be rohangku, Tulang. 'I am determined, Tulang'. (85) Paborhat Tulang ma ahu. 'Send me!'. (82) Ia songon hata paborhat-borhat tu ho bere asa jumpang songon na. ni dokkon ni situa-tua. 'Final advice to accompany your steps, may you reach your goal as the elders advice.' (83) Asa pangkat ma hotang. 'Large rattan,

small rattan. Tusior-sior ni anduri. 'Framing the edge of tampi. Tong tusi ho mangalangka, Bere. 'Wherever you are heading. Sai tusi ma ho dapotan uli 'May you always find fortune.

The faith of TB community is still strong upon the role of tulang in order to get the blessings in life. The above dialogue shows how bere asks a blessing on his tulang as he is about to go far from their lands in order to get a better life. Tulang expresses blessings conveyed in the form of rhyme given from generation to generation by the ancestors. The phrase situ-tua refers to what is done by the parents at earlier times are still considered very significant to this day.

**Work ethics:** From the etymology of the word, the word etos comes from the Greek ethos which refers to a place of life with regard to customs or habits. The word ethos acquires elaborated meaning to the term ethikos meaning the theory of life that is known as the word ethics nowadays. In general the 'ethos' can only be traced through what is said by a person not by what is thought by someone. Therefore, a person's word is associated with the job or what is done by someone.

Some expressions conveyed by tulang are also found in the movie:

(81) Jala molo tonggi unang pittor dibondut,  
molo paet pe unang pittor  
diutahon  
'If something tastes sweet, do not immediately swallow it and if it is bitter, do not directly vomit it

This expression conveys the message for his bere who is about to go far from their home to get a job. It reminds the bere not to behave easily to get everything in this life. 'Sweet' does not always mean beautiful and 'bitter' does not always mean uncomfortable. In life, a wise attitude and work hard are required in a sense to be ready to receive the 'bitter' and this is a research ethic in TB community.

Cultural research ethic of TB avoids slacker attitude; it is a must to be ready for transformation. Slacker attitude can be seen from the appearance that does not produce anything. Readiness for change in encountering the challenge is an option that must be followed. The following dialog marks the research ethic attitude of Batak people that adapt to changes. (55) Lak so tanda do huida dibaen ho, naung dibantu ho saleleng on. 'That I have helped you is not appreciated by you at all'. (56) Lak so adong huida hataridaan na dibahen ho. 'You waste everything'.

To TB community, philosophy of hamoraon, hagabeon, hasangapon 'wealth, family or successors as well as respect' is an interrelated unity that can be obtained on the spirit. Of hard research. Wealth is needed in life but possessions mean nothing if there is any descent which will finally lead to losing honor. The phrase 'anaknonhi do hamoraon di au' my child is my wealth/my treasure shows that hamoraon is not limited to the material only but also to the generation or marpinompar 'having successors'. Hagabeon is to gain social respect for the people of TB. In other words, this philosophy departs from the traditional moral values of mutual respect in the order of Dalihan Na Tolu. Research culture that departs from the rules or the law becomes the benchmark of success of TB people wherever they work.

From the above explanation it can be stated that the work ethic is very closely linked to the culture or group of people who live in that culture. Sinamo (2005) describes the work ethic as a set of positive behaviors that are rooted in the fundamental belief that is bound with total commitment to the integral research paradigm. If someone in an organization or a community embraces the paradigm of trust and is committed on this paradigm then it will bear all the attitudes and behavior of a typical research.

**Social behaviour:** The tradition of martutur or martorombo shows the interaction between an individu to an individu, an individu to a group of society or a group of society to others. In interacting, social rules and structure must be done well. It is a mistake for someone who calls tulang in partuturan as amangboru. Tulang is a mother's brother and amangboru is a husband of a father's sister.

One of behavioural forms which is commonly expressed in TB utterance is the using of the word santabi when starting to talk. Generally, the word santabi can be represented as 'forgiveness'. 'Forgiveness' does not mean for something wrong but avoiding doing mistakes. Therefore, the word santabi in social behavioural means 'I do not want to do something wrong'. Simply it implies 'allow me to do something good, to ask to beg, to get or even to refuse something'. The following examples show the speaker's request to the hearer to ask for food. The utterance santabi refers to all ages based on the situation. The youngsters tends to say the word santabi to the olders.

(220) Santabi jo da abang. Boi do hujalo indahanmuna spongkuk  
Nga suda puang. Au ndang mangan dope  
'Excuse me, can I have some rice? I am very hungry  
I have not eaten any food yet

Proverbs in TB community is accepted as a reflection of tradition values. The tradition itself is unwritten rule which covers behavioural values of people in social order. Someone who breaks the tradition will be considered as dishonorable behavior. Therefore, if someone said, 'Ndang maradat ho' You do not have manner' is considered as a great insult because someone is regarded immoral. If it happens, there will be something like a curse where its truth believed that his/her success will be unreachable. Therefore, bad behavior will guide someone to go forward on the wrong way as can be seen below.

(378) Tudia ho mangalangka molo songon on parangen mulaulaon  
Ndang na ro na suman  
'Wherever you go, you will never be success in such a way

The role of behavior reflected on Batak culture, principally has universal value. The meaning of that universality is to put forward the behavior related to everyone as stated in the following utterance.

(385) Dijojanghon do jolo di bonana, baru sahat tu batang,  
sian batangna ma ho asa sahat tu pusukna  
'Step your feet on the tree then to the trunk, only from its trunk  
you can arrive on its shoot'

The behavioural framework concept of TB community is often aligned with a tree standing straightly. The phrase 'standing straightly' is a metaphorical expression which means being responsible to do something which can be seen by people. The tree itself has some parts such as trunks and shoots. The representation of the tree is an individu that has 'shoot' as mind, 'trunk' as body and bona as blood. Mind, body and blood are inherent behavior in every Batakese.

## CONCLUSION

Having gone through the analysis, the answers to the problems of this study are as follows:

- There are several Batak Toba proverbs containing life philosophies; those are the philosophy of kinship, symbolic, research ethic and social behaviour
- In the case of translation quality, 95% of the text is translated accurately and 5% is less accurate. From the aspect of acceptability, the translation shows 97% of acceptability and 3% of less acceptability. While in terms of readability, the target data has a high readability level with 99% and only 1% has medium readability

In the subtitle there are few words in Toba Batak language which are not translated (untranslability) into Indonesian such as Tulang, bere, inong, Among, Boru, Amangboru ito, Ulos and horas.

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