

# *Umpasa* as a Cultural Batak Toba Poem: Antropolinguistic Study

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## ABSTRACT

Culture has a broad and diverse range of understanding so that it is an entity that is not easily defined. Although there are various theories that explain cultural meanings; one thing that is certain is that culture is different from nature. The values contained in local wisdom can be reflected in everyday life. As for local wisdom that reflects cultural values including welfare, hard work, discipline, education, health, mutual cooperation, gender management, cultural preservation and creativity, environmental care, peace, politeness, honesty, social solidarity, harmony and conflict resolution, commitment, positive thoughts, and gratitude. In this paper, the language which is the most important part of culture will function as a social tool, mode of thinking, and cultural practice. The phenomenon of language and cultural hybridization reflected in the use of Batak Toba language is very interesting to be studied from an anthropolinguistic perspective which will reveal the cultural behavior and local wisdom of the Batak Toba community. Data which is a *umpasa* of Batak Toba Language are analyzed one by one using the matching method referred to Sudaryanto with all his techniques, so that the entity will be known as a cultural poem containing cultural values and local wisdom found in the Batak Toba community.

**Keywords:** *umpasa*, cultural values, cultural behavior, local wisdom

## 1. INTRODUCTION

Culture has a wide range and diverse understanding, that it is an entity that is not easily defined. Although there are various theories that explain cultural meanings, one certain thing is that culture is different from nature. Language reflects culture, it means language is one of the cultural products of a nation.

Most of cultural products of a nation can only be observed through its language and culture of a nation reflected in its language. The reflection of culture in language is not only on vocabulary, but also on a broader level, such as sentences, paragraphs, discourses, rhetoric, or poem and expressions found and used by the language community. The society's view of the world can be checked through their language data. Through language symbols used in various expressions, such as proverb or poem, we can see a reflection or description of community cultural values. Expressions as community identity contain the contents those are universal and passed down from generation to generation.

Like the other ethnic groups, the Batak Toba tribe is one of the tribes that are rich in language expression use. One of the expressions in the Batak Toba language is known as *umpasa*. Nature and nature

traits are often made in *umpasa* and language behavior. The accuracy of the Batak Toba tribes abstracts the nature of their residence enriching their knowledge to create various forms of *umpasa* that contain metaphor and become a reflection of the cultural values of the Toba Batak society. In the daily discourse of the Batak Toba society, a communication strategy that is full of symbols is found, which is accommodated in expression of *umpasa*. *Umpasa*, the implementation of the discourse contains humanist values and it is considered effective as self-expression which concerns truth, goodness, beauty (aesthetics), solidarity and outpouring for the society. The use of language with *umpasa* not only functions as a medium of communication (Gibb, 1994), but also as an expression of cognitive values, an appreciative culture towards the interlocutor which accumulates in an ideal concept that the Batak Toba tribe calls *pantùn*. Read [pattun]. (Navis, 1984; Aslinda, 2000).

As an expression of traditional society, *umpasa* can be grouped into the genre of oral folklore (Danandjaja, 1984) which is bound to various rules that are set, for example array, choice of words, rhymes, and rhythms. Its contents reflect of thoughts, views of life, and expressions of a sense of beauty that

lies behind the cultural value system of the owner's society.

The cultural value system consists of conceptions that stay in the minds of most society, about things that they must consider very valuable in life. Therefore, a system of cultural values generally functions as the highest guideline for human behavior. Other human behavior systems with more concrete levels, such as special rules, laws and norms, all are also guided by the cultural value system (see Danandjaja, 1984).

The *umpasa* content is a reflection of the desires or ideals that underlie the lives of Batak Toba society. As ideals that need to be fought for, they are identical to custom and must be passed from one generation to the next. Regarding the importance of preserving custom as an old heritage can also be found in Pantoen Melajoe (Balai Pustaka, n.d.) which says

*Berek-berek turun ke semak* 'berek go down to the bush'

*Dari semak turun ke padi* 'from bush to the rice'

*Dari nenek turun ke mamak* from grandma down to mamak'

*Dari -mamak turun ke kami* 'from mamak down to us'

## 2. RESEARCH METHODS

The method used in this research is descriptive method. Research data is arranged, classified based on the nature, form, and purpose, then interpreted according to the objectives to be achieved.

Data collection techniques used in this study include literature studies, observations, and interviews.

The data source of this research is the *umpasa* or expression commonly used in conversations of various official ceremonies/traditional Batak Toba communities. Data analysis is carried out with the following stages: the *umpasa* that will be used as samples are selected according to the needs of data analysis; selecting phrases that are considered representative containing cultural meanings; analyze lexical usage which indicates the existence of values and norms in Batak Toba culture.

## 3. THEORETICAL REVIEW

### 3.1 Local wisdom

Local wisdom is a local cultural value that can be used to regulate people's lives wisely. Local wisdom is the value of local culture having been applied to wisely manage the community's social order and social life. The first definition emphasizes wisdom to organize social life that comes from noble cultural values, while the second definition emphasizes noble cultural values that are used for wisdom in managing social life. Local

wisdom has positive cultural values, but it needs to be understood that positive cultural values in the past community are not necessarily all positive in today community. Local wisdom includes local customs, local norms, local knowledge, local skills, local resources, local social processes, local institutions, the ability to implement local functions. Local wisdom is often considered the equivalent of the Indigenous Knowledge, namely habits, knowledge, perceptions, norms and culture that are adhered to with a community (local) and live from generation to generation. Every ethnic group in Indonesia has many cultural values that can be used to organize people's lives in the framework of forming a strong personality for the purpose of establishing peace and improving people's welfare. Cultural values of various ethnic groups in Indonesia generally complement each other for one local wisdom.

In essence, cultural traditions are said to be naturally tested and considered to be of good value because these cultural traditions are repetitive sociocultural actions and experience reinforcement in people's lives. If cultural traditions are no longer considered to be of good value by the community, that tradition will not experience continuous reinforcement and will be abandoned by the community. Even though the culture is good value, but it is considered not useful pragmatically, some of it are abandoned by the community so that traditions like this need to be revitalized with or without transformation so that they get a place in the heart of their community. The usefulness of the values of cultural traditions will guarantee the naturalness of the tradition. More useful a cultural tradition is, more alive the tradition is naturally.

In general, value is something that concerns good and bad, while norms are something that concerns right and wrong. Therefore, everything good and bad can be called a value and something right and wrong is called the norm. Cultural values and norms are guidelines or general principles adopted by every member of society, especially in attitude, behavior, and also a benchmark for evaluating and looking at how individuals and groups act and behave. The system of values and norms is generally so pervasive and embedded in the psyche of society that it becomes part of their beliefs. Therefore, the system of values and norms is difficult to change in a short time. (Sibarani, 2012). Cultural values and norms that can be used to organize human life are what are called local wisdom.

The values contained in local wisdom can be reflected in daily life. As for local wisdom that reflects cultural values including welfare, hard work, discipline, education, health, mutual cooperation, gender management, cultural preservation and creativity, environmental care, peace, politeness, honesty, social solidarity, harmony and conflict resolution, commitment, positive thoughts, and gratitude (Sibarani, 2012) grouped into core local wisdom namely welfare local wisdom and peace local wisdom. In each of these local wisdom there is additional local wisdom (support) so there are several types of local wisdom, namely core

local wisdom welfare which includes work culture or work ethic, discipline, education, health, mutual cooperation, gender management, cultural preservation and creativity, environmental care and core local wisdom, peace which includes politeness, honesty,

### **3.2 Language and Culture Relationships**

The relationship between culture and language is a topic that is always interesting to discuss. This is evidenced by the number of experts trying to uncover the cultural behavior of a society through the study of certain terminology contained in the language used by the community. Sapir in his book *Language* has discussed the relationships and indirect links between language and culture, and the characteristics of literary forms that depend on the characteristics of the structure of the language that is the source. Furthermore Sapir-Whorf (1966) investigated the use of evidence of linguistic evidence to uncover the behavior of speakers through its language structure. It was concluded that there is a relationship between language and the structure of language with a person's way of thinking. So, the way humans perceive their living environment is recorded in their language structure, including in the proverbs, traditional houses, traditional ceremonies of the speakers. (see Koentjaraningrat, 2009; Hymes, 1964).

In line with the above opinion, long before Wilhelm von Humboldt (1767-1835) was a German philosopher, has argued that there is a close mutual relationship between society, language, and culture. In the early stages, the union emerged as a trinity, one community, one language, and one culture (Gumperz, 1996). Language is a tool of thinking which also influences the mindset. Next he says that every language is different from other languages, and mind and language are two inseparable entities. Even Humboldt said that the structure of language influences the development of the human mindset, and in every language contained a distinctive worldview. Humans are always faced with reality outside of themselves, but reality is present and appears in his mind through a language typical. So the view of a person including his community is determined by his first language.

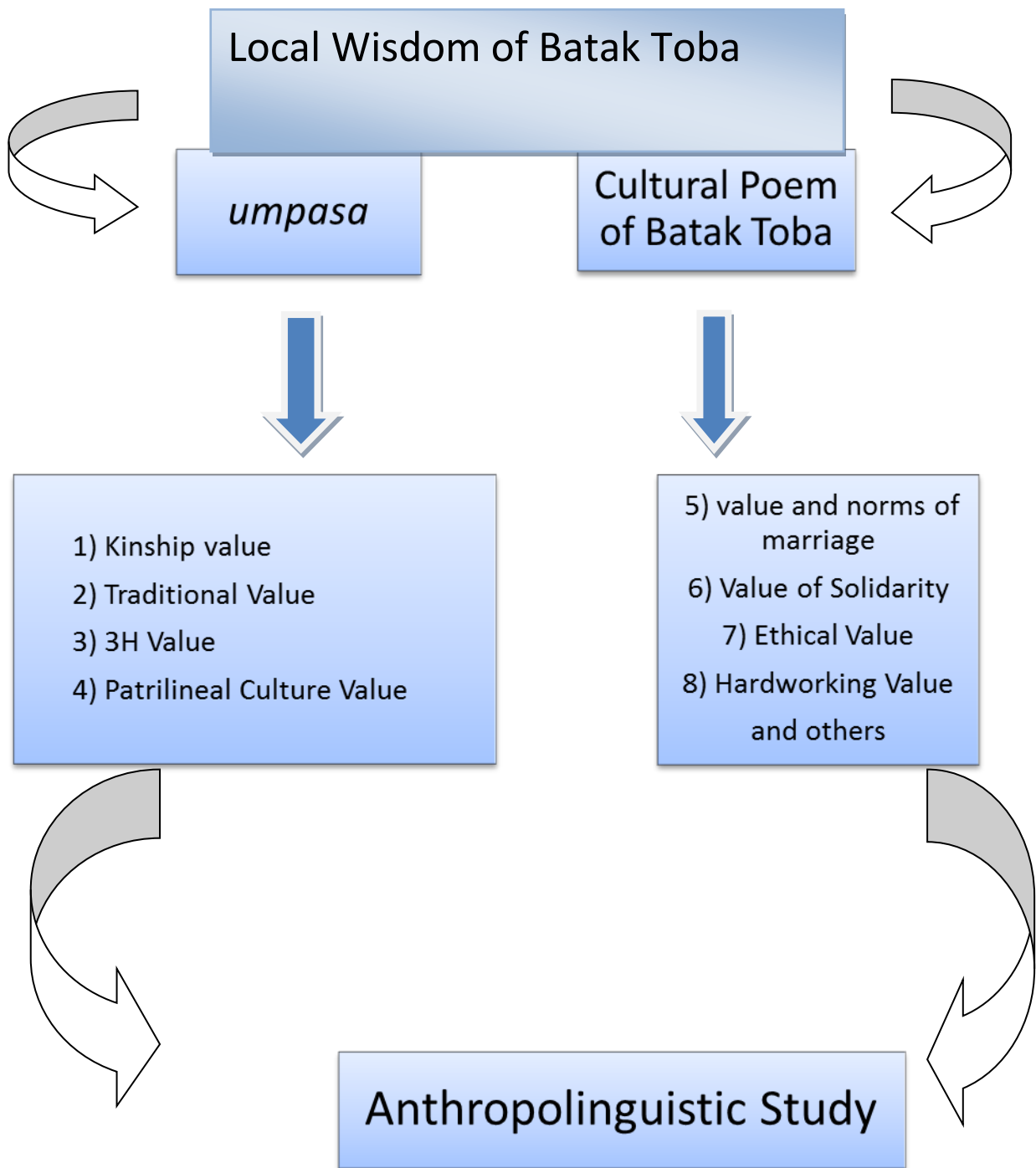
social solidarity, harmony and resolution of conflict, commitment, positive thoughts and gratitude. The tradition of *umpasa* in the Batak Toba community is one of the local wisdoms that is still developing in the Batak Toba tribe.

The relationship between vocabulary (including all vocabulary *umpasa*) and cultural values is multidirectional. Language and culture have a very close relationship. There are many opinions regarding the relationship between language and culture. First, language reflects culture; means that language is one of the cultural products of a nation. Most cultural products of a nation can only be observed through its language. Wahab in 1991 states that a nation's culture is reflected in its language. The reflection of culture in language is not only on vocabulary, but also on a broader level, such as in sentences, paragraphs, discourses, rhetoric, or expressions that are found and used by the language community. (Smolicz, 1981)

Second, culture determines language. It means that all human behavior in a society will determine the language used. All inventions, tastes, intentions and works can determine sound, vocabulary, sentence structure, rhetoric, or expression.

Third, languages and cultures determine each other. This opinion is the most moderate, because we do not want to dichotomize language and culture. A reality is that humans cannot interact with each other without using language; otherwise the language is impossible to use if the owner does not have the copyright, feeling, intention and work. The relationship between language and culture can be likened to water with fish. Water is the presupposition of language that gives fish the possibility to be able to live in; otherwise, fish is a presupposition of culture which can only continue to live and develop if there is a language that becomes its container. Sanskrit language which is known as a dead language does not allow to provide space for the development of Sanskrit culture.

*Umpasa* as a cultural poem in anthropological studies can be described as a chart below



#### 4. DISCUSSIONS

##### 4.1 *Umpasa As A Cultural Poem Of Batak Toba*

*Umpasa* is one of the riches of the Toba Batak that has verses, rhymes, and rhythms, and is hardened again with a certain number of lines and syllables. Arranged words

contain poetic values, life philosophy, courtesy ethics, and social norms in ethnicity (Panggabean, 2007). *Umpasa* can be called cultural poem because it contains the ideals of life for every Batak Toba community such as *hagabeon* (happiness), *hamoraon* (wealth), *hasangapon* (happiness) and other cultural values that govern and become the local wisdom of the community. Sapir in (Bonvillian, 1997) states that analysis of the vocabulary of a language is very important to uncover

the physical and social environment in which speakers of a language live. Language and culture are very closely related. Language reflects culture, it means language is one of the cultural products of a nation. Cultural products of a nation can only be observed through its language.

#### **4.2 *Umpasa* as Cultural Poem Contains Kinship Norms**

In the Batak Toba community kinship system is the power that regulates the behavior of each individual. The kinship system is known as *Dalihan Na Tolu* (Three Stoves). Stoves means a place to heat pots to fire at cooking time. The three stoves are of the same size and arranged in a balanced state so that the pot is unlikely to fall. The existence of the same three stoves refers to level equations, but each is different in their duties and functions in custom. The three stoves are *hula-hula* (male family), *boru* (father's sister or wife'), and *dongan sabutuha* (father's brothers).

Batak society usually have a prominent interest in " *martutur-tutur* " = trace the chain of kinship genealogies (*partuturan*) if he meets other Batak people. Especially to find out whether one is still a relative of the other; do they then become relatives through marriage; and as a result how should one speak to each other. Kinship through bloodline or marriage descent provides an opportunity for Batak people the right reason to express friendliness. Sometimes it can be beneficial. The interest that every Batak society has for the origin of ancestors is revealed in the proverb

- (1) *Sinuan bulu sibahen na las* 'bamboo is planted to warm'  
*Sinuan partuturan sibahen na horas* 'kinship is built for safety'
- (2) *Duru-duru ni huta panuanan ni salaon* 'the outskirts of the village where *salaon* plants are'  
*Pangidoan ni hula-hula dae do i juaon* 'the request of relatives is reluctant to be rejected'
- (3) *tinitip sanggar bahen uru-uruan* 'the ground is flattened to repel animals'  
*Jolo sinungkun marga, asa binoto partuturan* 'the clan is asked to know about *partuturan*'

In *umpasa* (1-3) there are words *partuturan*, *horas*, *hula-hula*, *marga* (family name), which words are very familiar to Toba Batak people. These words are symbols that refer to the culture of kinship. The word *horas* and *marga* are symbols those are the icon of the Batak that is very famous for other ethnic groups outside the Batak Toba. There are even speakers from other Javanese or ethnic ethnicities who are used to saying the word *horas* in opening the conversation. Likewise with *marga*, many people who are not Batak want to use one of the Batak Toba *marga* to be tucked behind their names. his is solely as an expression that

the concerned is proud to be part of the social interaction of the Batak people. *Partuturan* is the Toba Batak kinship system, social interaction in speaking about Batak Toba tribes. If two or more Batak Toba people meet, the first thing they do before starting a conversation is to ask each other's *marga* to know about *partuturan*. After knowing *partuturan*, each of them knows their 'position' in the *dalihan na tolu* system, whether as *boru*, *dongan sabutuha* or as *hula-hula*.

#### **4.3 *Umpasa* as Cultural Poem Contains Customary Values and Norms**

The Batak Toba community upholds the traditions inherited from generation to generation. These customs are connected to the *dalihan natolu* system. Since the baby was born even before being born until death, the Batak people can never be separated from the *dalihan na tolu* system. So there is a traditional ceremony that is usually done when a baby is in the womb of his mother ' *mambosur-bosuri* ' (seven months of pregnancy) there are traditional ceremonies when children are born, traditional ceremonies married and traditional ceremonies when they die. Every life activity of the people is covered by traditional ceremonies involving the *dalihan na tolu* system. *Umpasa* stating the use of traditional symbols can be seen in:

- (4) *Ulos na so hea buruk*  
'ulos which is never weathered'
- (5) *sinuan bulu sibahen na las*  
'bamboo is planted to warm''  
*sinuan adat dohot uhum, sibahen na horas*  
'kinship is built for safety'
- (6) *ompu raja di jolo martungkot siala gundi*  
'king in front, big rod'  
*adat ni na di jolo, diihuthon na di pudi*  
'previous customs, followed by the next generation'

From *umpasa* (4-6) there are words of *ulos* (one of Batak's traditional clothes), *marga*, *adat*, *horas* which are commonly used in the events / customary activities of Batak people. Even the three words *ulos*, *adat*, and *horas* became icons of the Batak people. In the past all Batak girls were taught to weave *ulos*, even today there are still many girls who do weaving *ulos* everyday. If ethnicity outside the Batak hear the three symbols almost certainly have the same perception and connect it to the Batak people. Based on observations in the field, *Ulos* is not only known as an icon of the Batak Toba but has expanded to become an icon of Medan, North Sumatra. In an official ceremony in Medan, usually to respect guests from outside, *ulos* has become a gift while saying related *umpasa*. In the phrase *ulos na so hea* actually refers to the meaning of *ulos* with the meaning of 'giving' from *hula-hula* to *boru* in the form of 'land inheritance' so that the reference is not to objects with the meaning of *ulos*, but refers to 'land inheritance'. In the *umpasa* (6) the word *ompu* is found

which refers to the kinship culture and greetings to our grandfather. In observation, leksikal *ompu* (grandfather) has also become an icon of the Batak Toba and is widely known outside the ethnic community in Medan.

#### **4.4 *Umpasa as a Cultural Poem Contains 3 H Value (Hamoraon, Hagabeon, Hasangapon)***

The vision of the Batak Toba life is almost the same as the Chinese vision of life, which is *Fu* (success), *Luk* (wealth, high income) and *Shou* (longevity) (see Simorangkir, 1998). These three visions were found also in the Batak Toba namely *hamoraon* (wealth), *hagabeon* (descendants of boys and longevity); and *hasangapon* (glory) which is the life goal of Batak Toba people. Although all three are the basis of welfare, *Hamoraon* (wealth) is believed to be more dominant in determining welfare.

(7) *Eme sitamba tua parlinggoman ni si boro* ‘rice bird shelter’

*Dilehon Tuhanta ma di hamu tua jala sai hot ma hamu diparorot* ‘God gave you blessings to a long life’

(8) *Sahat-sahat ni solu sahat ma tu bontean* ‘the boat arrived at the edge’

*Sahat ma hamu lelung mangolu, sahat tu parhorasan, dohot tu panggabean*

‘you come to a long life, get salvation and descend’

(9) *Bintang na rumiris, tu ombun na sumorop* ‘the stars are lined up, in the morning dew line’

*Anak pe antong riris, boru pe torop* ‘many boys and girls’

From *umpasa* (7-9) above are found words such as *eme*, *solu*, *tua*, *parhorasan*, *panggabean*, *anak*, *boru* those are very widespread in the Batak Toba culture. *Eme* (rice) is a source of income for the Batak people and is a symbol of prosperity, because Batak people work their ancestral lands by planting rice. The wider the land owned, the more *eme* will be produced, so that *eme* is synonymous with the symbol of prosperity in the Batak people. The word *solu* (boat) is a symbol of Batak culture which is commonly used as a means of connecting villages in the Batak lands around Lake Toba. In addition to the transportation, *solu* also be used as a tool to catch *ihan* (fish) in Lake Toba. The word *parhorasan* comes from /*par-an/* and *horas* *Horas* (safe) which is a speech that is often used by anyone from either the Toba Batak or ethnic groups outside the Batak Toba. Undeniably the word *horas* has become an icon of the Batak Toba. Meanwhile, the word *anak* refers to ‘boys’ and *boru* refers to ‘girls’ and *hagabeon* became the vision of the Toba Batak people. Someone who has

been married for a long time if he does not have a son (even though he has ten children) is considered not to have children, so it is not appropriate to be called *mar-hagabeon*. Boys will determine the *hamoraon* of a person in the Batak Toba community, because the division of land is determined by the number of sons a person has. So *hagabeon*, *anak* and *boru* are interconnected cultural values with *hamoraon*, *hasangapon* and *hagabeon* in the Batak Toba community.

#### **4.5 *Umpasa as Cultural Poem Contains the Value of Patrilineal Culture***

Patrilineal is a custom of society that regulates the lineage of descendants from the father's side. This word comes from two Latin words, namely *pater* which means father, and *linea* which means line. The lineage of a man is passed on by a boy, and becomes extinct if there are no more sons born. It is the patrilineal kinship system that forms the foundation of the Batak community, which consists of descendants, clans (family name), and tribal groups, all of which are interconnected according to the male line. In the Batak culture only men have the right to lower the clan to their children and women have absolutely no right. Gender bias in Batak people is shown by the importance of boys as successors to the clan so that boys are called *tampuk ni pusu-pusu*, *ihot ni ate-ate*, *tum-tum ni siubeon*. This means that boys are very valuable from everything. If someone does not have a son, it is called *napurpur tu angin*, *na maup tu alogo*. That means flying into the air and drifting carried away by the wind. There is an expression in the Toba Batak community *Na mate-mate tu anak do jolma Batak*. This means that any effort is made to have boys so that there are genealogies, heirs, and maintain / implement customary law. There are even more than two married for have sons. So valuable is a boy if sees that expression. Even though there is an expression:

Note the following words below.

*andung ni anak, sabulan di dalan* ‘the lament of boys a month on the road’

*andungni boru, sataon i dalan* ‘lament of girls a year on the road’

*anak do hamatean* ‘son is death’

*boru do hangoluan* ‘daughter is life’

Literally boys are death and girls are life. A Batak parent will die aspirationally and honorably if he dies in his son's house, if he dies in his daughter's house, it is less honorable.

Look at the words below.

*Pangeol-ngeol mi solu na di tonga tao*, 'the canoe waddled in the middle of the lake'  
*Molo matipul hole mi solu tu dia ma ho*. 'if the canoe paddle breaks where you go'  
*Pangeol-ngeol mi boru na so marimboto*, 'your swords, who do not have brother'  
*Molo mate amang mi boru maup tudia na ma ho* 'if your father die, where are you'

The *umpasa* above contains deep sorrow and longing to have a brother (*iboto*). This *umpasa* contains a gender bias that is very siding with men. It is very important to have a brother because if their father dies, a brother will take the place of the father.

#### **4.6 Umpasa as Cultural Poem Contains Marriage Values and Norms**

The Toba Batak people believe that marriage is a sacred thing, because it is not only a meeting of women and men who love each other, but also the meeting of two large families of women and men in a bonding *dalihan na tolu* system. The symbol of the sacredness of the marriage is revealed in the following phrase.

- (10) *Bagot na mararirang*, 'Mayang will bear fruit'  
*ditoruna panggononan* 'underneath protect'  
*Badan muna ma na so ro sirang*, 'the body will not separate'  
*tondimuna masigongoman*, souls intertwined'  
 (11) *Na so tupa sirang* 'impossible to separate'  
*So sinirang hamatean* 'separated of death'

Words *tondi marsigongoman*, *sinirang hamatean*, is a sacred marriage culture of Batak Toba that will not divorce. In a marriage not only physical unity but also *tondi* 'soul' and also *marsingongoman* 'merged'. Marriage can only be *sinirang hamatean* 'separated by death', therefore these words are phrases that are always spoken to two newly married people. So the words *tondi marsigongoman*, *sinirang hamatean* are cultural symbols that describe the values of sacredness in a marriage of Batak people.

#### **4.7 Umpasa as Cultural Poem Contains Cultural Value of Hard Workers**

The concept of hard work of Toba Batak people is highly motivated by the vision of *hamoraon* 'wealth' both directly and indirectly through the mediation of successful children. There is even a sarcastic expression that says *arta do hasangapon di Batak*, , *molo godang hepengna dohot do bangke na marsangap* 'Treasure is a glory for the Batak people, if a lot of money, the corpse is full of glory'. This is easy to find because someone who is *gabe* "descent, long life" and *sangap* "noble" is not only stated on the condition of someone who is alive, but it also appears at the death ceremony which is different from the Batak people who are not *gabe* and not *sangap*, through the ceremonies of his death, the food served, and the situation. *Umpasa* which contains the value and concept of hard work can be seen below.

- (13) *Tonggi ma si bahut*, 'sweet catfish'  
*tabo ma pora-pora* 'delicious fish'  
*Gabe ma hita huhut* 'prosperous all of us'  
*jala sude hita mamora* 'and all rich'  
 (14) *Binsar mata ni ari* 'sun rise'  
*poltak mata ni bulan* 'appears month'  
*'Sai tubu ma di hamu angka boru na malo mansari*,  
 born a hard working girl'  
*dohot anak na gabe raja panungkunan* 'and wise sons'  
 (15) *simbora ma gukguk, rerak dohot di amak* 'it's full, scattered on the mat'  
*Sai mamora ma hita luhut, sai torop ma dohot anak*  
*'We are rich and lots of children'*

The theme of the *hamoraon* and *hagabeon* is very common in Batak people. The cultural symbols are found in *umpasa* (13 and 15), namely *gabe* (originating from *hagabeon*) and *mamora*. Hardworking culture is found in the words *sai mamora*, *boru malo mansari*, *anak gabe raja panungkunan*, *pansarian*. One thing to note is that in the concept of Toba Batak culture, not only boys are expected to be able to work hard, but also girls are expected to be good at earning a living like the word *boru na malo mansari* above.

#### **4.8 Umpasa as Cultural Poem Contains Cultural Value of Solidarity**

The existence of a *dalihan na tolu* system has a strong influence on the high sense of solidarity between them. Solidarity is social integration based on occupational interdependence, equations and even on complementary differences (Soekanto, 2012). Social integration can be interpreted as solidarity, togetherness, and cohesiveness in the face of joy and sorrow. The next *umpasa* that can reflect a sense of solidarity with Batak Toba people is

- (16) *Manimbung rap tu toru* 'together jump down'  
*Mangangkat rap tu ginjang* 'together go upstairs'  
 (17) *Baliga dan pagabe* 'looms that are smeared with wax (so that the thread is not stuck)'  
*Arinta ma gabe, asal ma marsiolo-oloan* 'we will be happy, provided one opinion'  
 (18) *Aek doras tu aek laut* 'River water flows into the sea'  
*Dos ni roha sibaen na saut* 'if agreed, a goal is reached'

Words like *rap tu toru*, *rap tu ginjang*, *marsiolo-oloan*, *dos ni roha* are local wisdom values of the Toba Batak culture that refer to a high sense of solidarity with others.

#### **4.9 Umpasa as Cultural Poem Contains Values and Ethical Conduct**

Ethics is a philosophy and law that distinguishes good and bad things in human behavior, while moral is

a measure of good or bad behavior that involves self-control, self-confidence and discipline of actions (Drever, 2004). Ethics and moral teachings that are a guideline by a tribe are reflected in various forms of discourse that are valid and acceptable among the ethnic groups. The use of expressions including *umpasa* is one way to educate community members, as a tool to legalize institutions and cultural institutions and as a tool for monitoring social norms that should be followed and understood (Brown, 1987). Besides ethics and morals, *umpasa* is also very effective in conveying elements of education, criticism, criticism and advice, because metaphors are impersonal (Taylor, 1931). These cultural values are found in the following categories:

(19) *Manat unang tarobung* 'be careful not to enter the hole'

*dadap unang tarsuga* Be careful not to get thorns'

(20). *Sori manungkun, sori mandapot* 'who asks, who gets'

*Ingkon manungkun tu na nidapot* 'have to ask to get it'

(21) *Sise mula hata*, 'early scolds talk,

*Sise mula uhum* 'asked starts the law'

Words like *manat* 'be careful', *dadap* ama *careful* ', *manungkun* 'ask', *sise* 'rebuke' contain cultural values that behave in Batak people. In each of the daily activities of the Batak people, especially concerning activities involving the *dalihan na tolu* elements, these words are commonly expressed, to avoid misunderstandings. *Umpasa* (19-21) contains an ethic in saying, and acting, always to be careful. This is clearly stated in the word *manat* which emphasizes the meaning of caution, to avoid *tarobung* 'falling to the hole '. *Dadap* is used in the context of very careful; *dadap* used in a pitch black atmosphere, so as not to touch with dangerous surrounding objects. This is indicated by the word *suga* which means thorn. *Suga* is a symbol that describes the form of difficulties and struggles in the lives of Batak people. Thus word *manungkun* 'ask', is a reflection of the culture of Batak people who always ask first to avoid fundamental mistakes.

## 5. CONCLUSION

*Umpasa* is a kind of cultural poem that is used in formal events of the Batak people which cannot be equated completely with the Indonesian poem. Although in terms of form, poem and *umpasa* can be said to be same, but when viewed from the meanings or ideas to be revealed there are differences because *umpasa* contains the meaning of cultural values that express all the cultural values and local wisdom of the Batak Toba community. Indeed, *umpasa* is an expression that reflects the cultural values that grow and develop in the midst of the Batak Toba community which includes events of joy or sorrow and big or small events. *Umpasa* is used in traditional ceremonies and is aimed at bridal couples, ceremonies to welcome guests or various other

events, and be heard in daily life. The use of *umpasa* is carried out when the traditional wedding ceremony takes place as a media of communication and a request to God for groups that have a role in the traditional ceremony. Some of the intended cultural values such as *ulos*, *horas*, *marga* have become icons of the Batak Toba people who are widely known in North Sumatra even in Indonesia.

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