

History and Symbolic Meaning of Tongkonan from the Views of the Tana Toraja People

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ABSTRACT

This research explores the history, significance, and symbolic meanings of Tongkonan, the traditional house of the Toraja people. Through interviews with stakeholders of Toraja society and a review of relevant literature, the study aims to uncover the deep-rooted connections between Tongkonan and social status, as well as its role in upholding traditional laws. The findings underscore Tongkonan's central importance as not merely architectural structures but repositories of cultural identity and sacred rituals such as Rambu Solo', Rambu Tuka', and Mangrara. These houses are believed to have originated in heaven, reflecting the profound ancestral reverence among the Toraja. The intricate details of Tongkonan design, including shapes, sizes, and motifs, highlight meticulous attention to cultural and philosophical nuances. The study suggests that Tongkonan remains indispensable to Toraja customs and identity, resisting pressures of modernization. This research contributes to preserving Toraja's cultural heritage by elucidating the enduring significance of Tongkonan in contemporary times.



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1. Introduction

Tana Toraja, which is one of the districts located in South Sulawesi Province (Pongsitanan et al., 2021). This area has a unique cultural heritage that makes it an attractive tourist destination. Even though the modern era continues to develop, the local population firmly maintains the beliefs and traditions that have been upheld for centuries. This perseverance has made Tana Toraja different from other regions in Sulawesi, and even throughout Indonesia. This difference provides a special attraction for tourists, both domestic and foreign.

Toraja society is rich in various cultures and traditions. This cultural heritage includes customs in celebration and mourning ceremonies. Apart from that, dance arts and typical handicrafts are also a valuable part of Toraja's cultural heritage. It should not be overlooked that the Tongkonan traditional house is one of Toraja's most valuable cultural assets. The construction of this traditional house always upholds high philosophical values. The Tongkonan House has become a distinctive symbol and has also become a tourism icon for Sulawesi. Through cultural diversity and traditional heritage that is

diligently maintained, Tana Toraja has proven itself to be a special place, attracting the hearts of tourists both from within the country and from abroad, (Jasru & Sifatu, 2018).

Culture is a national identity that needs to be respected, protected and preserved so that our culture is not lost and can be passed on to our children and grandchildren. This is definitely the responsibility of the younger generation and also requires support from various parties. The Indonesian nation's pride in its diverse culture at the same time invites challenges for all people to defend local culture so that it is not lost or stolen by other countries. By preserving local culture we can protect national culture from foreign cultural influences and maintain our cultural order which is not recognized by other countries, (Khoirina, 2018).

Currently Tongkonan has become a hot topic of conversation among young people, especially students who are doing KKN in Tana Toraja, with this detailed questions about anything related to Tana Toraja arise, one of which is questions about Tongkonan, Haryanto (2012 : 84) says that the term ornament used by Meyer is defined specifically as an adapted decorative element developed from plants. The main function of decoration in a building is to provide beauty, which is expected to influence the occupants with a sense of tranquility and coolness. Many home decorations are inspired by flora, fauna, nature, and so on. Each motif in the decoration has its own meaning which is believed by the people (Dinarti Tandira'pak, 2022)

Therefore, we conducted this research by choosing this topic because it is very interesting to discuss so that it can provide insight into the history, meaning and urgency of Tongkonan in the view of the local community. However, another reason underlying our desire to discuss Tongkonan in our research is the lack of understanding among local youth about the history, meaning and urgency of Tongkonan in the era of modern globalization, when culture is exposed to strong global influences, problems arise that the next generation of society often losing a deep understanding of the meaning and philosophy of their own culture (Aldana & Sunarmi, 2021). The impact of globalization can make traditional culture marginalized or considered less relevant, resulting in young people losing emotional ties and deep knowledge of their cultural roots. This can threaten the cultural heritage and values that a society has had for centuries, destroying the identity and spiritual connections associated with that culture (Idrus, 2017). This is reinforced by interviews we have conducted with local youth so it can be ascertained that local youth also feel the lack of information about Tongkonan itself. Therefore, researchers agreed to discuss this topic to answer existing problems so that they can broaden the insight of local youth and the wider community throughout Indonesia.

The weakness of previous studies is that the discussion of Tongkonan is less detailed both in terms of history, the significance of the carved symbols and their urgency. Where previous studies generally only discussed basic things, resulting in a lack of in-depth and detailed education in understanding all aspects of Tongkonan. From this phenomenon, researchers want to provide a more detailed explanation about tongkonan both in terms of historical aspects, symbolic meaning and the urgency of tongkonan itself. The aim of this research is to provide detailed and in-depth information about Tongkonan which is of course compiled based on reliable sources.

2. Method

This research was conducted at the KKN location in Tana Toraja Regency, especially Rembon Village, Rembon District by focusing on one of the Tongkonan houses in the area. Data obtained through direct interview methods with community leaders such as the Head of Environment, Village Head (Lembang), Tongkonan members, and also youth as local communities, as we have listed in the following informant table and also the Literature Study Method taken from the source Source of trusted journals and books in the Tana Toraja Library.

Table 1. Research Informants

1. Yohana Palangda Head of Environment Ta'do Rembon Village.	2. Petrus Ta'dung Head of Lembang Maroson, Rembon District.
3. Muhammad Kala'tinna community leaders elder in Rembon Village.	4. Harif S.Kom Youth Kelurahan Rembon.
5. Arfian Amir Pemuda Kelurahan Rembon.	6. Muhammad Fahri Akbar Jafar Pemuda Kelurahan Rembon.

7. Ismail Syukur Pemuda Kelurahan Rembon.	8. Nova Ari Maulana Pemuda Kelurahan Rembon.
9. Sitti Aminah S.Kom Lurah Kelurahan Rembon.	10. Martin Member of Tongkonan Papabatu Tumakke

The topics of interviews include the history of Tongkonan, the meaning of carving motifs and symbols in Tongkonan, and also the urgency of Tongkonan. The direct interview method is used to get in -depth insight from respondents related to the topic being studied. This interview is conducted face to face, allowing researchers to ask in -depth questions, explain further, and understand individual views and experiences. In addition, the literature study method was also adopted to summarize and analyze information from various written sources such as books and scientific journals. This approach helps researchers to understand the theoretical basis, conceptual framework, and previous findings that are relevant to the research topic. By combining these two methods, this study aims to present a comprehensive view and in -depth analysis of the subject under study. The research permit has also been obtained from the Rembon Village Government, as well as Tana Toraja Regency/City/City to conduct research in their respective jurisdiction regions.

3. Results and Discussion

1. History of Tongkonan

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Before we enter the discussion related to Tongkonan. Researchers will offer a little history from Tana Toraja. According to Unhas Cultural Anthropologist, C. Salombe argued that the origin of the Toraja tribe, the Batak tribe and the Dayak tribe was included in a racial group called the Malay Proto whose ancestors came from Dongson, Annan, and Indo China. They left their ancestral land through the first two paths through the south and mainland of Chinese through Japan, Taiwan, the Philippines, Sulawesi, Kalimantan and so on. But it is told in the folklore of the Tana Toraja people explained that the origin of the arrival of their ancestors through the Sa'dan River then landed in Enrekang now and spread to some areas such as sniffing, Makale, Rantepao and surrounding areas (Alfiah & Supriyani, 2016).

C. Salombe refers to the meaning of the two regions that are currently named Enrekang and shorten who both have the meaning of the water up in the tract. However, he also said that Kotu who is currently included in Enrekang Regency is one of the first places for Tana Toraja's ancestors so that until now Kotu is still the cultural center of the Tana Toraja people. Then there is also a study that states that the Toraja tribes were divided into 4 major groups, this was conveyed by researchers named Walter Kaudern a Swedish scholar in 1918 including: Palu Toraja, Koro Toraja, Poso Toraja and Toraja Sa'dan.

The term Tana Toraja initially has the term Tondok Lepongan Bulan Tana Matarik Allo which means the country whose form of government and its society is a unity that is round like the round of the moon and the sun. In addition, in the 17th century a person named J. Kruit and N. Adriani also introduced the term Toraja with the meaning of meaning to: people and kings: above the mountains. The name always develops following the relationship between Tana Toraja with the kingdoms around him such as: Sidenreng, Bone, Luwu, and others.

2. The meaning of carving motifs and symbols found in Tongkonan

Symbols are a sign that embodies itself as a visual form of certain communicative meanings, abstracts, for certain communities, but not for other communities. This implies that the symbol in traditional society cannot be separated from the normative rules in the social unit of the community (with the exceptions of several symbols that are common and are widely used in other societies).

Therefore, the symbols that exist in the Toraja society can only be understood by members of the supporting community based on the values that apply in their social systems. To understand the symbols contained in traditional society that can be associated with myths and religious spirits, knowledge is needed. Knowledge of the cultural system that applies in society, including conceptions of life. Likewise, the symbolism of Toraja's work cannot be fully

understood except the cultural system of the community is first understood. The following discussion prioritizes the symbols that appear in visual form, related to Tongkonan and its carvings, especially symbols that refer to Toraja's customs and beliefs, called Aluk Todolo.

Regarding the origin of the origin of Toraja itself according to some sources believed to come from Dong Son. This can be seen by the influence of Dong Son's culture in the architectural style of the Toraja traditional house, which has a foundation pole with the roof that forms the curved curvature on the front and back, as the style of the house depicted on the drums originating from Dong Son. However, the architectural style that is influenced by Dong Son above is not only in Tana Toraja, but also spreads throughout the archipelago. Through migration and trade connections, the influence of Dong Son's culture spreads throughout the Kanca Nusantara.

In 1936, Vroklage issued a hypothesis in his manuscript entitled "The Ship in the Megalithic Culture of South-East Asia and the South Seas" where one of its subjects is the similarity of architectural styles in Southeast Asia, Melanesia, and Oceania. Vroklage gets several examples of building styles that use pole foundations, roof shapes, and upper lines that resemble buffalo horns. The thesis of the Vroklage believes that the shape of the curved roof ends is considered as a symbolic 'boat' and this form is carried up to the archipelago and the islands in Indonesia.

The Toraja traditional house with a general function is called Tongkonan, currently no longer used as a place to live its own owner but is more widely used for general purposes such as social activities and where religious ceremonies are held for families that have it. Indeed, one of the functions of Tongkonan is as the center of traditional ceremonies, such as the famous traditional festival: Tuka signs and Solo. Tongkon means sitting, taking the end of 'An' to become 'Tongkonan' means 'sitting'. Which has the meaning of sitting deliberation, listening to commands or solving customary problems that arise in society. Tongkonan is also a king's palace or customary ruler and the center of family relations. The traditional house in several regions of Southeast Asia is recognized as having a big significant meaning. Space in the house is a three - dimensional container, not only as a part that physically separates the space from the surrounding world, but also in the sense of its existence as an iconic expression space.

There is a broader understanding of the concepts and structures of the universe, such as the vertical layer of "heaven" (the upper world), "earth" and "the lower world", or the ruler lying down. Horizontal refers to the "main point also includes notes about the position between the mountain and the sea, all of which are packaged in symbolism and visualized in the form of rooms in the house, the concept always plays an important role in the construction of a house, aims to determine the location of the house in the environment natural. Thus, the house is a miniature of the universe or can be called a picture of the micro world. According to the belief of Aluk Todolo, the traditional house of Toraja (Tongkonan) is actually a microcosm (Waves, 2004).

Tongkonan in Toraja always faces north, towards Alunna Lino (World Head) according to Toraja cosmology. Mantol Tongkonan is a symbol that shows respect and respect for Puang Matua, namely the creator of the universe which is said to be residing in the north, therefore the north cannot be turned back, meaning that Tongkonan must always face Puang Matua to always get the blessing of her.

In relation to the Toraja cultural system, the layout/position of Tongkonan is an indicator of the direction of the wind: North, South, East and West, as well as carrying a symbolic meaning as the main direction in the Toraja cosmic vision.

3. Carving motifs on the Tongkonan wall

Carving motifs or decorative variations in Tongkonan House are not merely created only as aesthetic elements but also have symbolic functions, especially in relation to the trust of Aluk Todolo. According to some Toraja traditional leaders in an interview, the process of creating Toraja ornaments through the stages of understanding and understanding a problem in life or ideals in life, based on the customs and teachings of Aluk Todolo, then described in several patterns. "The carved carved in Tongkonan is not just any cultivated all meaning and meaning," said Mr. Muh. Kala'tinna as a community leader in Rembon Village, Tana Toraja.

It was further explained that the style and name of the Toraja decorative religious statue took the shape and name of the objects contained in nature, carrying out geometric stylization, abstraction and simplification of shapes. But visually, the decorative pattern produced is sometimes not in accordance with the actual shape of the patterned object. To recognize it, it requires deeper observation, referring to the name of the decoration to match the philosophical context, or in other words information from community leaders or sculptors who know better, it is important to identify an ornamental variety.

At first the aristocratic tongkonan in Toraja (Tana 'Bulaan and Tana' Bassi), is always decorated with carvings in the area of the outer wall of Tongkonan, so it is called Tongkonan Sura'. But at this time, some of the relatively new Tongkonan, not only the walls are carved but the pillars and somba (roofing pole) are also decorated with carvings, which aims to create visual harmony, even though tulak somba besides functioning as Longa buffer is also usually used to hang buffalo horn from sacrificial animals. Carving motifs that are usually found in Tongkonan are quite diverse, namely:

- 1) Pa'Tedong (Motif Ukiran Kerbau)



(image source: gallery-mamasa-sulawesi-barat.blogspot.com)

This carving motive is associated with the Toraja customary point of view, where buffalo plays an important role in daily life, because in addition to being the main livestock, buffalo is also a standard of exchange value, and also as a symbol of social status that has it. Buffalo is also synonymous with wealth, namely as a symbolic meaning of prosperity called Tedong Goronto 'Eanan (Buffalo is the main asset, or the main capital). In Toraja traditional art, buffalo is carved inside.

Various forms are not only on the Tongkonan wall, but this design is often described in various regions or media, such as the Tongkonan and Alang walls and even used as a pattern. on traditional Toraja cloth. Pa'tedong is always predestined on each wall panel frame (SKILLAN Rinding) Tongkonan and Alang. While the suitability of the rin-ding functions as the main frame of the wall panel (see Figures 51 and 52). Placement lined up and lined up along the wall, both on the front and back and left and left sides, produced regular carving place patterns so as to form legisign. Pa'tedong motif carving on the walls of Tongkonan and or Paedong Alang which was originally the main carving on Tongkonan and Alang, used as a 'visual sign' to reveal the 'position' of buffalo in the socio-cultural life of Toraja community. In the culture of Aluk Todolo, Buffalo is the most important animal and made into a sacrificial animal for the highest 'offering' in its value in the implementation of traditional ways.

- 2) a'Barre Allo



(image source : galeri-mamasa-sulawesi-barat.blogspot.com)

Allo = day, afternoon. Barre Allo = Sun. The various patterns or carvings of Pa' Barre Allo represent several circles in black, white and red. There are only two main circles, namely the white circle which connotes the Sun and the Moon.

The small white circle is believed to be the moon, with the red color around it as its light. In the middle there is a shape resembling a white star, while the large white circle located outside is likened to a shining sun, with a tumpal (triangle) shape surrounding it as its rays.

In the outer circle, the four triangular shapes (Tumpal) that surround it are considered to be rays that emit light, meaning the connotation that the Toraja unitary area with its customs and traditions always shines a light on its people. This depiction shows how creative the Toraja people are in creating motifs from the natural forms around them. This shows evidence of careful consideration in combining the form elements in the motif carefully. The overall shape is connoted as a unitary area of Toraja with rays that always radiate light illuminating the Toraja people. Meanwhile, the triangles (tumpal) or curved lines which are considered sunlight, and the inner triangles which are considered moonlight, have the connotation that Todolo customs, traditions and beliefs always shine a light on the unified Toraja region. (Ombak, 2004) Pa' Barre Allo is the main carving as a visual sign for Tongkonan which must be implemented, meaning it is not considered tongkonan if it does not meet the equipment element requirements. Therefore, the pa'barre allo decorative carvings are a symbol of the unity and unity of the Toraja ethnic group.

3) *pa'manuk londong*

Manuk= chicken; Londong= male. Iconographically, the pa'manuk londong decoration resembles a rooster, with clear contour lines, although the depiction is relatively simple without more precise details. This decoration is one of the main carvings on tongkonan, just like the pa'barre allo as its partner, pa'manuk londong is also one of the decorative carvings that must be applied to tongkonan.

Overall, the pa'manuk londong decoration has the connotation of a warning to every member of society regarding the existence of traditional rules that must be obeyed in living life in the natural lino (world), which is then used as a symbol of customary regulations and laws. The Toraja people's reference idea in creating these decorative carvings is the fact that the manu londong (rooster) periodically crows to commemorate certain times, so that the traditional Torajan people chose this animal to be used as a 'timing system'.

Pa'manuk londong is always carved on the front and back walls of longa tongkonan and along. This decoration is paired with pa'barre allo carvings, with the pattern determining that the pa'manuk londong must be on top of the pa'barre allo. The stipulation pattern, which must always be above the pa'barre allo carving, has the connotative meaning that Toraja society's order of life is always under the authority of customary rules, so that every member of society must submit and obey these traditions.

4) *Pa' papan kandaure*



(Image source: <https://images.app.goo.gl/ko8Vby4ajqUFvm8dA>)

Kandaure papapan is a decorative variety that has a basic rhombus pattern tilted at 45 degrees which is bordered by a thick red line. The rhombus shape is cut again with a thick red line to form four rhombuses with the same module. Each rhombus in the middle is decorated with a yellow swastika motif. Kandaure papapan is a visual sign that is used as a symbol of people's wealth and happiness. This carries the meaning that the existence of nobles in traditional Toraja society is recognized, respected and followed in all their actions and behavior, who generally have a lot of property or wealth.

5) *Pa' Tangki Pattung*



(image source: <https://images.app.goo.gl/Mimw67D1Ee6m6xA76>)

Palangki Pattung is a decorative variety that has a basic pattern of four circles (white lines) with four star shapes that resemble flowers in each circle. This decoration is often carved on the sangkinan rinding (wall panel frame) of Tongkonan in redundancy which is arranged vertically or horizontally. It is connoted as a shape that resembles the stem (ear) of a cup from which the Toraja nobles drink and as a symbol of family unity.

6) *Pa'daun Bolu*



(Photo source: <https://images.app.goo.gl/Zq4t4RokKng3RWjh9>)

Iconographically, the basic pattern of this decoration is the shape of betel leaves arranged in such a way that there is redundancy in leaf shape. In Toraja, betel leaves are usually used as one of the equipment in traditional ceremonies offering offerings to Deata-deata, so that this form of decoration is connoted as respect for the gods and is considered a symbol of remembrance for the Toraja people (who still adhere to Aluk Todole) to the blessings of the Deata-deata.

7) *Pa'doti Langi'*



(Photo source: <https://images.app.goo.gl/e4N3fenJ5nkWYA5F>)

The basic pattern of this carving is similar to a cross (Greek cross) with four stars in the middle, which are depicted in redundancy in the vertical and horizontal directions. This decoration is usually used as a 'visual sign' on corpse wrappings or carved on coffins for Toraja noble women, because according to local custom it can only be used by women. It is rare to see these decorations carved on the outer walls of a Tongkonan, but there are also Tongkonans that are carved with these decorations but only on the walls of the inner room, which is called the ampanng cubicle. The Pa'doti Lagi decoration is a symbol of nobility for Toraja women.

8) *Pa'tangke Lumu' Situru*



(image source: [https://kikomunal-indonesia.dgip.go.id/ Jenis/1/besar-kultur-tradisional/28927/motif-patangke-lumu-passura-toraya](https://kikomunal-indonesia.dgip.go.id/Jenis/1/besar-kultur-tradisional/28927/motif-patangke-lumu-passura-toraya))

The decorative red stripes on Tongkonan and Alang depict moss plant stalks with tips that curl inward, creating a uniform sense of direction. This visual sign is used as a symbol of harmony in the family, depicting connectedness and harmony between family members. Thus, these red lines represent unity, harmony and close relationships in the cultural context of Sulawesi.

9) *Pa'tanduk Ra'pe*



(image source: <http://103.150.169.52/jen/1/cepat-bisnis Budaya/28988/motif-patanduk-rape-passura-toraya>)

The decorative style is called "pa'tanduk ra'pe," which depicts similar buffalo horns arranged in a row close together. The elliptical shape resulting from this arrangement represents the shape of a buffalo horn. These horns are visualized excessively, even with images of buffalo heads that have four horns (two pairs) and simpler depictions of buffalo heads.

The meaning of this decoration involves the concept of good fortune that comes continuously, like horns that are closely lined up. This symbolization depicts an abundance of continuous sustenance, as well as abundant prosperity and wealth. The special depiction of certain parts of the buffalo, namely the four horns joined together, depicts a symbol of abundant and sustainable wealth in a culture that appreciates the buffalo as a source of sustenance and prosperity.

10) *Pa'sekong*



(image source: <http://103.150.169.19/jen/1/besar-kultur-tradisional/28994/motif-pasekong-kandaure-passura-toraya>)

"Pasékong" is a decorative variety with a basic hook-shaped pattern arranged at an angle of around 45 degrees. These decorations are carved on Tongkonan wall panels and have special meaning and symbolism in that culture. The meaning of the "Pasékong" decoration involves the connection between various problems or affairs. The interlocking hooks in this decorative pattern represent a complex relationship between different things. This symbol conveys a message about the importance of recognizing and understanding how everything is interconnected in life and society.

Furthermore, the "Pasékong" decoration also has the meaning of warning not to interfere in other people's affairs. The intricate patterns and interconnections in this decoration teach about the limits of interfering in other people's problems. This message reflects values such as respecting privacy, avoiding conflict, and maintaining harmonious relationships with others in the community.

Thus, "Pasékong" is not only a visual decorative pattern, but also has a deep meaning that teaches about the importance of appreciating the interrelationships between various things in everyday life and respecting boundaries in social relationships.

11) *Pa'tangkipattung*



(image source: <http://103.150.169.19/jen/1/besar-kultur-tradisional/28986/motif-patangki-pattung-passura-toraya>)

The "Pa'tangki Pattung" decoration is a decorative pattern that is generally carved on the stem or ear of a cup made of bamboo. This cup was used as a drinking vessel for Toraja nobles. This decorative pattern has a significant meaning in the context of Toraja culture and nobility.

The meaning of the "Pa'tangki Pattung" decoration is as a symbol of Toraja nobility. The use of this decoration on bamboo cups used by nobles emphasized the status and position of a particular social class. These decorative patterns reflected the prestige and sovereignty of noble groups, and became a visual sign that distinguished them from other groups in society.

Through the use of "Pa'tangki Pattung" decorations on bamboo cups, Toraja nobles convey messages about their identity, status and dignity in society. These decorative patterns were a way to display and commemorate differences in social class, as well as maintaining cultural symbolism unique to the community.

12) *Pa'katik*



(image source: <http://103.150.169.52/jen/1/besar-kultur-tradisional/29009/motif-pakatik-passura-toraya>)

"Hornbill Beak Katik" is a decoration depicting four hornbill beaks in each corner of a rhombus as a chest decoration. This decoration is usually carved on Tongkonan doors or windows, and has an important meaning in the context of Toraja nobility.

The meaning of the "Hornbill Beak Katik" decoration is as a symbol of nobility. The depiction of the elegant and beautiful hornbill beak on the Tongkonan chest decoration depicts the nobility, dignity and prestige of the noble group in Toraja society. This symbol shows the differences in status and position held by these groups, and is a way to distinguish them from other levels of society.

The use of this decoration on Tongkonan doors or windows has the aim of communicating the privileges and prestige of the noble group to the entire community. This is also a way to maintain the cultural identity and symbolism that is unique to the Torajan people.

Overall, the "Hornbill Beak Katik" is not just a visual decorative pattern, but is also a powerful visual symbol that represents honor, nobility, and a special position in Toraja culture.

13) *Pa'daun Bolu Sangbua*



(image source: <http://kikomunal-indonesia.dgip.go.id/Jenis/1/kreatif-tradisional/28785/motif-padon-bolu-sangbua-passura-toraya>)

This decorative variety has a basic pattern that resembles a betel leaf surrounding a circle, with one stem as the attachment point. Although there are four forms of betel leaf, there is only one stem, so it is called "single." These decorations are generally carved on the inside of Tongkonan windows and have significant meaning in the context of social interactions and relationships in society.

The meaning of this decoration is a symbol of interaction in society. The decorative pattern depicting betel leaves moving around contains a message about the importance of social interaction and association. This decoration serves as a reminder for family members not to be alone and to understand the importance of connecting with other members of society. Through this symbol, Toraja culture encourages collaboration, sharing, and maintaining harmonious relationships between members of society.

The purpose of using these decorations on Tongkonan windows is to remind family members about the importance of socializing and being part of a community. It also reflects the values of cooperation and togetherness that are valued in Toraja culture.

14) *Pa'lolo Paku*



(Image Source : <https://Kikomunal-Indonesia.Dgip.Go.Id/Index.Php/Jenis/1/Ekspresi-Budaya-Tradisional/28922/Motif-Pabarana-Rana-Passura-Toraya>)

"Pa'barana" is a decorative variety that resembles a banyan tree. These decorations are carved on the walls of Tongkonan and Alang, and have meaning as a symbol of hope that the descendants of the family from Tongkonan will always rule.

15) *Palepu To Rongkong*



(Photo source: <http://103.150.169.19/jen/1/bisnis-kultur-tradisional/28999/motif-pasepu-torongkong-passura-toraya>)

Palepu to Rongkong, contains the meaning of a wrapper/hold for storing the products of the Rongkong people. An example is a repetitive symbol, with the design shifted 45 degrees so that it fills the image area, the condition of the symbol is white with dark shapes, while the main variation base is red.

Originally, this decoration was made from white, dark, yellow and red dots, by sewing spreads onto separ' (sack) material made by the Rongkong people, arranged mathematically to beautify the sepa. ' That

Examples can be seen in Tongkonan, Alang, and as traditional woven texture themes, and here also in other equipment. The implication of the importance of this enrichment is a warning for the relatives of the Toraja people in the future regarding the existence of relationships between the Toraja people who are in the Tana Toraja Regime area and individuals who are in the Rongkong area, Luwu Government.

Therefore, the Pa'sepu' decoration on Rongkong is used to depict the relationship and closeness between individuals from the local area. This implies that family relationships in community activities must always be maintained and must not be broken.

16) *Pa' Kapu Baka*



(Photo source: <http://kikomunal-indonesia.dgip.go.id/Jenis/1/kreatif-tradisional/28775/motif-pakapu-baka-passura-toraya>)

Kapu = tie; baka = bin, chest Before the Torajan people knew and used chests/cupboards, bushels/containers usually made of rattan were a place to store clothes and jewels. The tub/bin must cool the rope (into hemp) at the top by tying it so that it is difficult for anyone else except the owner to open it.

The enlivening pa'kapu baka carving is like a woven rope cover that covers the highest part of the chest/container, where the tied rope is depicted in red with a dark shape that looks endless. These enrichments are usually cut into the wall boards, entrance doors or windows of the Tongkonan, but are often also cut into the lower floor of the Alang, as an illustration of the closeness of the tribal family of one of the Tongkonan.

17) *Pa'barana*



(Image source: <https://kikomunal-indonesia.dgip.go.id/index.php/Jenis/1/besar-kultur-tradisional/28921/motif-pabarana-passura-toraya>)

Pa'barana is an adder variety which means it resembles a banyan tree. The cutouts on the Tongkonan and Alang walls represent the belief that the Tongkonan family's relatives will continue to run the show

4. Conclusion

From the research above, it can be concluded that the researchers found some important information both in terms of history and the meaning of the symbols of Tongkonan. Toraja people believe that Tongkonan was first built in heaven. This is what makes Toraja people really trust their ancestors because they believe that something brought by their ancestors will definitely bear good results. Apart from that, Tongkonan is also the only place used by Toraja people to hold several sacred events which have become Toraja people's customs such as: Rambu Solo', Rambu Tuka', Mangrara and is occasionally used for important meetings and deliberations of Toraja people. From this, it can be concluded how important the Tongkonan and everything in it is because all things related to custom are carried out not in other places but only in the tongkonan. Apart from that, we can read and understand that the Toraja ancestors were not careless in making tongkonan but also paid attention to a lot of details related to the philosophy and meaning of each side of the tongkonan, both in terms of building shape, size and even motifs, everything was considered according to what the ancestors made. So it is very impossible for the people of Tana Toraja to reduce all the meaning, let alone eliminate Tongkonan in order to follow this modern era because Tongkonan is so important and meaningful for the Toraja people. Tongkonan will not be burnt and lost to time forever. In order to preserve the legacy of Toraja ancestors.

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