



## *Passura Tongkonan Toraja and Community Work Ethic in Rantepapo Subdistrict, North Toraja Regency*

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### A B S T R A C T

*The study describes the traditional traditions of the Toraja land community which explains that Passura' carvings in the Toraja ethnic community are known as a philosophy of life and ancestral heritage which plays an important role in depicting social norms and conveying philosophical messages. The four basic Toraja carvings from more than 150 types of carvings, called Garonto Passura', such as Pa' Barre Allo, Pa' Tedong, Pa'manuk Londong, and Pa' Sussu, have special meanings involving important symbols. Garonto Passura' reflects values such as prosperity, hard work, justice, knowledge, nobility and unity of Toraja society. Each carving has a specific meaning, imbued with the values of Toraja life such as honesty, hard work, cooperation and unity. Tongkonan carvings, especially Pa' Tedong, Pa'manuk Londong, Pa' Barre Allo, and Pa' Sussu, not only reflect high artistic aesthetic values, but are also an important forum for conveying cultural messages, norms and values. which strengthens the work ethic of the Torajan people as a whole, enabling them to maintain traditions and apply ancestral values in everyday life. The work ethic of the Toraja people, reflected in Tongkonan carvings, teaches the importance of honesty, determination, hard work, cooperation and unity as the keys to prosperity and success in life.*

### A. INTRODUCTION

Religious values as well as cultural values in certain tribes or ethnic groups have their own characteristics as a form of nonverbal communication. The emphasis placed on the system of cultural values and religious beliefs influences changes in various aspects of society. Religion and culture of each tribe also influence the development of human life, especially in humanistic, moral, ethical and aesthetic issues in the work ethic.

Religious and cultural values have an important role in fostering a society or community to be prosperous in running a life. to be prosperous in running a life, while to

achieve a prosperous society in living its life, it is necessary to build a good work ethic value. Work ethic is the spirit that a person has to do something with the determination to work hard and give his best. According to Tasmara, work ethic is an effort made in earnest by exerting all abilities, as an expression of gratitude as a servant of Allah, the spirit of work ethic is carried out with enthusiasm on the basis that he is part of the best society (khairul ummah).

The concept of work ethics can basically be considered as part of human philosophy. Working as a Muslim in search of good fortune is considered a jihad worship. therefore, in working, of course, it is expected to be serious and new innovations, after completing other jobs then keep working hard to provide new innovations

so that they become real, this kind of spirit is a form of work ethic. Work ethic in society is heavily influenced by religious values. In Protestant ethics according to Weber's view that to achieve world success, humans must have enthusiasm and hard work, apart from that the work ethic is also influenced and shaped by the culture of a particular society, so in essence the work ethic is part of a culture.

Local wisdom and religious values in Toraja society are able to build a good work ethic. Toraja people work on the basis of religious commands, the indigenous culture of Toraja is based on beliefs that have been passed down from generation to generation by the ancestors of the Toraja people. The belief is known as Aluk Todolo which means the religion of the ancestors. People in Toraja also adhere to the philosophy of the Tongkonan traditional house. Tongkonan house means a place to "sit together" to build a harmonious relationship between people. Tongkonan is the center of Torajan culture, therefore the construction of tongkonan must be in accordance with Aluk Todolo beliefs. The philosophical value of Tongkonan can be seen in terms of shape, ornaments, carvings, and others. The symbol of carving in Toraja is known as Passura'. Passura' is one of the completeness of the Tongkonan traditional house, various forms and types of Passura' attached to the Tongkonan traditional house as according to L.T. Tangdilinting in (Baturante, 2019) passura' (carving) about 150 kinds.

Research conducted by Amelia Agnes Randa with the title Sacred Mandate of Toraja Ancestors through Passura' Toraja Symbol (Toraja carving) on Tongkonan House, explains that Toraja carving (passura) functions as a communication tool to convey moral messages from ancestors to their descendants. Although the Torajans at that time were not familiar with writing, they instilled moral values such as perseverance, honesty, and loyalty, among other values (Randa, 2021). Similar to the explanation in the research conducted by Yudha Almerio Pratama Lebang, the Tongkonan statues are symbols of objects and human beings. As animal symbolic humans communicate with symbols. By using Passura' (carving), Torajans try to convey messages in the form of their philosophy of life based on the view of Aluk Todolo (Lebang, 2017).

Passura' Toraja can be seen in Tongkonan traditional houses, these carvings are also widely used as decorations on the walls of Torajan houses. Each type of passura' and symbol has a different meaning and philosophy. The various forms and types of carvings attached to the traditional house add to the aesthetic value of the Tongkonan traditional house. For the Toraja people, it is not only the artistic value attached to the carvings but also the philosophy of Passura' Toraja for human life. Therefore, the author wants to analyze the manifestation of the meaning of Passura' Toraja symbol in shaping the work ethic of the Toraja people, and analyze the

rationality value of the work ethic applied so as to realize the welfare of the Toraja people.

Therefore, the focus of the researcher is to analyze the form, type and function of Toraja Tongkonan Carving, the researcher also analyzes the manifestation of the meaning of the Toraja Passura' symbol in shaping the work ethic of the Toraja people, and analyzes the implications and value of the rationality of the work ethic applied so that the welfare of the Toraja people is realized.

Methodological Essay (1902) was Weber's first writing. In his writing, Weber explained that Sociology is a science that seeks to understand social action. The effort (method) to understand social action is known as Verstehen. Verstehen comes from German which means understanding.

The verstehen approach does not simply look at events from the surface or something that is visible to the eye. Verstehen is not concentrated on the form of action, what is done. Rather, it is on the basis of why it was done. The issue must also be uncovered and explored through various perspectives. Weber found the fact that religious-based books or texts do not fully dictate a person to become a capitalist or work ethic oriented. According to him, there are groups who interpret that work ethic is a form of obedience to God.

The Torajans' interpretation of the parts and fittings of the Tongkonan traditional house becomes the spirit of the community for them to work. The completeness that must be present in the Tongkonan traditional house is the carvings (Passura' Toraja). The meaning that represents each carving symbol is considered by the Torajans to be a message from the ancestors.

Toraja carving or Passura' Toraja is an art form that originated in Toraja, South Sulawesi. This type of carving adorns the entire wall of the Tongkonan traditional house. Passura' comes from the word Sura' which is synonymous with the word Surat. It means news, writings, and pictures. The custom of the Toraja people or Toraja tribe is to give symbols in the form of carving motifs on objects that have sacredness, carvings are made based on the forms that exist in the surrounding environment. Toraja carving or what is called Passura' Toraja has been a hereditary wealth for hundreds of years. Etymologically, the term passura' means carving, drawing or painting. But in terminology, the word pa'sura contains a very broad philosophy. The word passura' describes the life of the Toraja people. Passura' are collisions formed using collision techniques using chisels or knives and in most cases are embossed collisions, especially those placed on the walls of tongkonan and kerandang erong. Passura' still exists in traditional Torajan fabrics that wear synchronized hues using the desired motif (Duli, 2012).

Through Toraja carving called Passura', a communication is formed in conveying a moral message from the ancestors to their descendants, although in

ancient times there was no writing, but through carving the ancestors instilled values or philosophies about perseverance, honesty, loyalty. Toraja carving has many forms of motifs that describe the life of the Toraja people. Behind the passura' motif of the Toraja people there are values and meanings of hopes and prayers to their descendants. Passura' motifs from Toraja are dominated by geometric motifs such as straight lines with different directions, curved lines, wave lines, zig zags, circles, dots, triangles, curves, spirals, and diamonds.

According to Donny Juni Priansa (2014), work ethic has a number of characteristics that become the identity of the meaning of work ethic itself. The three main characteristics of a work ethic are; 1). Interpersonal skills, aspects related to a person's ability to establish cooperative relationships with others. Interpersonal skills include habits, attitudes, ways, appearance and behavior that a person uses when around other people. 2) Initiative, a characteristic that can facilitate a person to be encouraged to further improve their performance and not immediately feel satisfied with the usual performance. 3) Reliable, an aspect related to expectations of one's performance and is an implicit agreement for someone to perform some job functions. Traits that can describe someone as reliable are following instructions, obeying rules, being reliable, trustworthy, careful, honest, and punctual. The function of work ethic in general, serves as a permanent driving force for the actions and activities of an individual. A study by Arischa Octarian (2013) states that the function of work ethic is as a driver of the emergence of action; passion in activity; and as a driving tool, the size of motivation will determine the speed and slowness of an action (AARISCHA, 2012).

## B. METHODS

This study uses ethnographic methods which are one of the qualitative approaches, Creswell (2013) states that ethnography is a qualitative research method used in this study to describe, analyze, and interpret elements of cultural groups such as behavior, beliefs, and language that change over time. The use of ethnographic methods is to understand a way of life through the eyes of the owner of the culture by trying to understand his point of view, his relationship to life, and get his perception of his world. Ethnography has become a fundamental tool for understanding our own society and multicultural societies around the world (Creswell, 2013).

The purpose of using qualitative ethnographic methods is to know and recognize the object under study and the main target of this research is to find out the form and meaning and implications of tongkonan carvings for people's lives in Toraja Rantepao District, North Toraja Regency, South Sulawesi.

The approach used in this research is the Ethnographic approach In simple terms, ethnography can

be understood as a description of a culture, namely a description of the culture of a society which is the result of the researcher's construction of various information obtained during research in the field and with a particular problem focus (Salim & Carolina, 2001).

Data sources or participants in this study are divided into two, namely: Primary data is data obtained in the field directly from the source through direct interviews with traditional leaders, community leaders, religious leaders, and the Toraja community. While secondary data serves as a complement to primary data. Secondary data is obtained from written data sources in the form of books, research journals, print media, and the internet.

Data collection in this research is through observation, interviews and documentation. Observations made by researchers, namely making direct observations of the symptoms of the subject being observed. The observations made by researchers are the Passura tongkonan culture of the Toraja Community in increasing work ethic. The interview conducted was to conduct a dialog with one of the Toraja traditional leaders, to obtain an overview and information about the meaning and function of Toraja carvings. And the documentation carried out is looking for data on things or variables in the form of notes, transcripts, books, agendas, media and so on. The documentation used consists of manuscripts of direct observations.

## C. RESULTS AND DISCUSSION

### 1. General Description of Research Location

Tana Toraja and North Toraja have an average geography of 775 m above sea level. As part of a tropical climate, Toraja has three seasons: east monsoon, west monsoon, and rainy season. Due to the expansion of 21 sub-districts from a total of 40 sub-districts of Tana Toraja, North Toraja was formed as a new administrative region. North Toraja Regency is located between (2\*-3\*) South latitude and (119\*-120\*) East longitude astronomically. North Toraja borders Luwu Regency and West Sulawesi Province to the north, Tana Toraja to the south, and Palopo City to the east, and West Sulawesi Province to the west. In the center of Rantepao City, which is the capital of North Toraja, the Sa'dan River, which is the longest river in South Sulawesi Province, flows. Makassar City, the capital of South Sulawesi, is about 329-kilometers from Rantepao. North Toraja Regency has an area of 1,151 square kilometers and is divided into 21 sub-districts. Baruppu sub-district has the largest area with 162.17 km<sup>2</sup>, while Tallunglipu has the smallest area with only 0.82 km<sup>2</sup>. Administratively, North Toraja Regency consists of 21 sub-districts: Sopai, Kesu', Sanggalangi, Buntao' Rantebua, Nanggala, Tondon, Tallanglipu, Rantepao, Tikala, Sesean, Balusu, Sa'dan,

Bangkelekila, Sesean, Sesean Suloara', Kapalapitu, Dende Pionga Napo, Awan Rante Karua, RindingAllo, Buntu Pepasan, and Baruppu. The 21st sub-district consists of 111 lembang or villages and 40 urban villages. North Toraja Regency is located on a 500-2,500-meter square plateau with a hilly to mountainous topography. Historically, Toraja Regency consists of twelve customary areas, namely Kesu', Buntao', Rantebua', Tondon, and others.

## 2. Form, Type and Function of Toraja Tongkonan Carvings

Passura' (carving) among the Toraja ethnic community is interpreted as a philosophy of life of the Toraja people, a philosophy of the form of association of community life, besides that Toraja carvings are also decorations that are installed on buildings both Tongkonan houses (traditional houses of the Toraja people), as well as in rice barns and other buildings (Baturante, 2019). From these four basic carvings, it developed into more than 150 types of carvings known today (Tangirerung, 2017). The number of carvings according to several informants. Mr. Baso' Rante Kesu' said that:

*"Ukiran Toraja itu tidak kurang dari Seratus Lima Puluh, semua ukiran yang ada di Toraja itu mewakili segala sesuatu makhluk hidup yang ada di Toraja, dan semua ukiran itu mempunyai Pelajaran bagi kami masyarakat."*

This information gives an understanding that the carvings in Toraja traditional houses have a total of around 150 kinds, the carvings are a lesson for the community. Each carving represents creatures and objects in Toraja. Passura' or carvings of Tongkonan traditional houses have meaning and function for the Toraja people. As also conveyed by Mr. Pong Baso' as a Toraja carving craftsman that:

*"Pesan orang dulu atau leluhur kepada keturunannya, untuk menjalani hidup dan kehidupan itu bukan hanya melalui lisan tetapi juga melalui gambar atau ukiran-ukiran, tiggal bagaimana keturunannya bisa menafsirkan, karena bayak sekali makna berupa pesan bagi masyarakat toraja melalui ukiran-ukiran, misalnya ukiran Pa'tedong, tedong adalah kerbau, nah kami masyarakat toraja diharapkan agar beternak kerbau, karena kerbau lambang kesejahteraan. Pesan untuk adil dan bijaksana juga ada pada ukiran, pesan untuk rukun dan menjaga hubungan keluarga, nasehat-nasehat mengenai perlunya mewariskan ketekunan bekerja dan mewariskan kearifan berupa ilmu pengetahuan kepada anak cucu dan lain sebagainya itu semua ada dalam ukiran-ukiran Toraja."*

Pa' Tedong carvings resemble buffaloes. In Toraja, the buffalo is a highly respected and important domesticated animal with two purposes. Buffaloes serve as mating gold, as a means of transaction in Torajan society, and as offerings to gods and ancestors. In addition, buffaloes are also used to run the farm. As stated by Mrs. Nurjannah M Patinting that:

*"Kebanyakan disini memelihara bahkan sebagai pengusaha kerbau karena usaha ini sangat menguntungkan, kerbau di Toraja harganya sangat mahal ada mulai dari puluhan juta sampai ada yang ratusan juta. Kerbau yang mencapai ratusan bahkan milyaran itu jenis kerbau yang digunakan untuk persembahan pada upacara Rambu Solo"*.

Pa' Tedong in Tongkonan, represents the buffalo as a symbol of prosperity for the Toraja people so that the owner and his descendants live in prosperity. According to the carving Pa' Tedong has two meanings namely; a symbol of welfare and prosperity for the Torajans and a symbol of Torajan life where the family clan is expected to breed buffaloes.

The ancient Torajans used Pa' manuk Londong carvings to indicate time. Moreover, like a chicken that knows dark and light, the carving shows that we have the ability to adjust to any situation or condition we encounter during our lives. In addition, according to the source provided by Mr. Baso Rante Kesu, that:

*"Pa'manuk Londong pada masyarakat Toraja adalah ayam Jantan yang dipahami sebagai symbol bahwa kita harus bijaksana dan adil dalam segala hal, ayam Jantan juga sebagi penanda waktu, ayam Jantan itu berbunyi atau berkokok di tiga waktu dimalam hari pukul 11.00, pukul 13.00 dan pukul 15.00"*.

In line with what Mr. Rahman Tandilullu said that:

*"Gambar ayam pada rumah adat Tongkonan memiliki makna yang banyak, kalau kita lihat posisinya di atas ukiran Matahari menandakan pemimpin yang adil, jujur dan bijaksana. selain itu kalau kita perhatikan ayam mencari makan sangat tekun menggunakan jari-jarinya sehingga ada ungkapan sering didengar dari orang tua "Mengkambuk Manuk"*.

Pa' Barre allo carving serves as a symbol of greatness and pride of the Toraja people because the word "allo" means sun, and "pa' barre allo" means carving that resembles sunlight, which means that science and wisdom are noble goals like sunlight, giving life to what it shines on (Sande, 1991). According to the informant Mr. Rahman Tandilullu that:

*"Ukiran pabarre allo adalah bulatan matahi yang bersinar, maknanya dalam hidup ini selalu berputar maka perlu selalu bersinar dan memberi manfaat dalam hidup"*.

Pa' Sussu' carving, a symbol of nobility that is expected to uphold the rules, laws and norms that apply to its community based on the view of aluk todolo. Pa'sussu' carving also symbolizes the life of the toraja community which illustrates unity, kinship and cooperation. According to Mr. Rahman Tandilillu that: *"ukiran ini melambangkan persatuan dan kerja sama"*.

Pa' Sussuk is a carving that symbolizes the life of the Toraja people based on unity, kinship and mutual cooperation. These three things become the personality of the Toraja people. (Tangirerung, 2017). According to informant Erviyanti that:

"Persatuan di Toraja dipererat juga dengan adanya Slogan-slogan seperti sipamisa', sangtorayan, solata dan lain sebagainya. Selain itu ada juga nilai-nilai budaya yaitu sipakaboro, siangkaran, Sikamali dan lain sebagainya. Slogan seperti ini biasanya digunakan anak-anak muda untuk mempererat hubungannya, baik ketika di kampung halaman maupun ketika diperantauan."

Whereas Pa' Kapu' Baka Bua' has two main functions: firstly, it is used during Ma'bu'a ceremonies or during major ceremonies, and secondly, it stores possessions such as chests or cabinets. conveys that the type of bua can indicate social status (Amelia Agnes Randa, 2021). According to Rahman T that:

"Maksud dari ukiran ini adalah sebagaimana anggang-anggang binatang air yang dapat bergerak cepat di atas air dengan sangat cepat, kitapun di tuntut untuk cepat bekerja, disiplin waktu, selain itu harus ada skil yang dimiliki dalam setiap pekerjaan sehingga memberi hasil yang maksimal".

Pa'Ara' Dena carving. Ara' means chest and dena' means sparrow. So this carving resembles the chest feathers on a sparrow. As conveyed by the informant Mrs. Mery said that:

"Ukiran ini menyerupai bulu-bulu dada burung pipit yang dimana ukiran ini mengajarkan kepada kita untuk berusaha dan bekerja keras serta bersikap jujur, jangan hanya berpangku tangan, harus ada usaha untuk menjemput resiko".

Pa'Kadang Pao carving. This term consists of the words Kadang meaning hook and Pao meaning mango. So the carving resembles a mango hook. Hooks without anyone using them are unlikely to bring maximum results. In this case, a mutual cooperation is needed between the tool and those who use the tool in harmony. The meaning is that the property that comes into the house is obtained by honest means and to obtain good results requires cooperation with other parties (Misalayuk, 2021).

### 3. Torajan Work Ethic in Tongkonan Carving

The ancestors of the Toraja people were very concerned about the lives of their descendants, so the succeeding generations formed large family groups (pa'rapuan, large family) or small family groups (rapu, meaning small family) that met from time to time in special ceremonies. Thus, the function of the Tongkonan house is the center and property of all pa'rapuan, (Waterson, R., 2009). Tongkonan has many features including carvings, in Toraja language called Passura'. These carvings or Passura' have meanings and functions so when they are placed in a Torajan traditional house, they also have implications in life. According to a mother informant who works as a handicraft entrepreneur in Toraja:

"Ukiran yang melambangkan kesejahteraan sangat bagus dan paling banyak digunakan atau dipajang di dinding rumah, karena kalau dipajang maka artinya kita diajak untuk bekerja keras, ulet dan jujur, sehingga bisa juga

berbagi kepada sesama. Karena secara pribadi meyakini bahwa itu bisa memudahkan mendapatkan penghasilan"

Pa'tedong carving is one of the symbols of prosperity in Toraja society as stated by the informant Mr. Baso Rante Kesu' that:

"Passura Pa'tedong itu adalah lambang kehidupan dan kemakmuran masyarakat Toraja. Sangat diharapkan semua rumpun keluarga bisa memelihara kerbau selama hidup, karena binatang tersebut merupakan harta yang tertinggi nilainya bahkan persembahan yang tertinggi adalah kerbau".

When Pa'Tedong is placed in Tongkonan and becomes a symbol of Torajan life, Torajans are simultaneously called to work hard according to Torajan rules and work ethic. The core values of Torajan work ethic are honesty and determination. If Torajans are consistent, hardworking and honest, success and prosperity will be a part of their lives. The prosperity of Toraja people certainly does not come suddenly but through hard work, cooperation and unity. As stated by Rahman Tandilullu that:

"Kesejahteraan dalam hidup tidak datang jika hanya berpangku tangan tetapi harus melalui kerja keras saling membantu, dalam hidup harus ada perjuangan yang maksimal, karena Namanya hidup pasti berproses".

## 4. The Manifestation of Toraja Tongkonan Carving in the Work Spirit of Toraja People

Every Toraja carving motif has a meaning, the carving is also a manifestation of the relationship between man and God, man and his fellow man, man and nature, animals and plants. Order and regularity are common features in Toraja carving. (Tandililing, 2015). Some manifestations of Toraja carvings that have the meaning of work spirit include: Pa' Manuk Londong, Pa' Barre Allo, Pa' Lalan Manuk, Pa' Tanduk Reppe, Pa' Polo Gayang, Pa' Ulu Gayang, Pa' Bombo Uai I, Pa' Bombo Uai II, Pa' Manik-Manik, Pa' Ara' Dena' II.

### a. Meaning of Tongkonan Carvings

Pa' Manuk Londong carving was used to show time for the Toraja people in ancient times, besides that, the carving also means, the hope of adjusting to any circumstances and situations that exist in this life, like a chicken that knows dark and light. (Lebang, 2017), While roosters are depicted in Pa' manuk londong carvings because roosters are considered wise and smart. The rooster also symbolizes the Torajan man, who must be brave, tough and able to protect his community. The crowing of the rooster also symbolizes time, as they can always go up and down the tree. The chicken also teaches the wisdom of life to share and not be selfish. Therefore, the symbol of the chicken is a teaching for Torajans to always pay attention to discipline and share with others. (Randa, 2021).

Pa' Lalan Manuk carving, Lalan Manuk is a compound word in Toraja language which means chicken footprints. Lalan Manuk carvings are rectangular with patches or boxes and in the city there are lines crossing like chicken fingers. Finger in Torajan language is Rakka. From the word rakka is famous in the toraja expression "umpatuo rakkasangpu lona", meaning to live with ten fingers. The meaning of this expression is that we must live independently or live with our own efforts. Furthermore, in the life of the Toraja people, there is also an expression that reads "Mengkambuq Manuk" which means scavenging or scratching like a chicken. The meaning of this expression is a person who works diligently without getting tired. The meaning of this carving in life is that we need to pass on the diligence of working in independence and pass on wisdom (in the form of knowledge) to our children and grandchildren. (Wijayanti, 2015).

Pa' Barre' Allo carving, barre means round or roundabout, while allo' is the sun thus Pa' barre allo carving resembles sunlight which means that science and wisdom are noble aims like sunlight, giving life to the one it shines on. Pa' Barre Allo carving has a meaning as a symbol of greatness and pride for the Toraja people. (Sande, 1991), This statement is in line with the expression of Wijayanti, (2011) that Pa' Barre Allo is placed with Pa' manuk londong carvings, which means that knowledge and wisdom are noble goals like sunlight giving life to anyone. The meaning of the carving is a symbol of greatness and pride for the Toraja people..

Pa'Tedong carving, tedong in Toraja language means buffalo. So this carving resembles the face of a buffalo. Buffaloes in Toraja are the main and most cherished domesticated animal. The buffalo serves multiple functions, for example as wedding gold, a transaction tool in buying and selling in Toraja society, as an offering to the gods and ancestors, a tool for processing rice fields and others. The meaning of Pa'Tedong carving is a symbol of prosperity for the Toraja people and families are expected to breed buffaloes because this is a symbol of prosperity and a symbol of life for the Toraja people. In line with the Tedong carving where buffaloes in Toraja are livestock or animals that are considered noble and very valuable property in the eyes of the community. Because the animal is considered the property of the greatest value. So usually the community is confined in a cage and then bathed every day. Good and plump buffaloes usually fetch a high price, reaching around seven to sixteen sangpala' buffaloes. The definition of sangpala' in Toraja is the size of a buffalo horn that is approximately 25 to 27 cm long. The meaning of the Tedong carving is that the family will be able to acquire and breed buffaloes during their lifetime. (Sande, 1991).

Pa'Sussu carvings look very natural. This is because these carvings are not colored by the passura or carver, and are simply horizontal or vertical lines, or a mixture of

both. To show their social status, traditional house owners prefer to use "passura" reko. The shape is not the same as the unpainted vines. This carving is used on Tongkonan Layuk or Pekaindoran, which was very important to the people of certain indigenous areas in Toraja at that time. This carving depicts the sacred as a sign that the owner of the house is a representative of God and must be respected. This shows that these carvings should not be used carelessly and only certain individuals would want to use them (Lebang, 2017).

Pa' Tanduk Reppe carving, horn means horn, re'pe means dangling like a branch of wood whose fruit is loaded and then the base of the branch is slightly downward and then the tip curves upward. So this carving resembles buffalo horns. Buffalo in Toraja is a symbol of community life, buffalo is a very valuable treasure in Toraja and a symbol of social status. The meaning of this carving is that it is hoped that in this life struggle, one can find peace and in the results of hard work there are also valuable assets such as the value of buffaloes for the Toraja people. (Wijayanti, 2015).

Carved Pa' Pollo Gayang and Pa' Ulu Gayang, Pollo means tail and Gayang means gold. Gold krises are used only at noble death parties and noble thanksgiving parties. Gayang (gold kris) is the most expensive treasure in Toraja and is considered noble. The meaning of Pa' Pollo Gayang carving is that people can feel peace in life and easy sustenance in making a living. Pa' Ulu Gayang carving, ulu means upstream or part of the head. So pa ulu gayang means a kind of carving shaped like the head of a golden kris. The meaning of this carving is that with a cool head, we strive to get peace of life in addition to being able to collect as much wealth as possible, especially gold treasures in an honest way (Wijayanti, 2015).

Pa' Bombo Uai I carving, in the sense that Bombo in this word means animal and Uai means water. So, bombo uai is a water animal that is very fast serving on the water like the wind. The meaning of this carving is that as humans we must work quickly on time and bring good results, humans must have skills in carrying out a job so as to provide multiple and satisfying results. In line with the meaning of the Pa' Bombo Uai II carving, where the meaning of the Pa' Bombo Uai II carving is that humans must be quick and precise in carrying out a job but obtain multiple results and satisfy all parties (Wijayanti, 2015).

Pa' Manik-Manik carving comes from the word bead, which means a type of traditional jewelry in Toraja. This jewelry is made of gold and is used by both women and men. The beads are usually arranged and lined up in a string because they have a hole in the middle. The carvings on the walls of traditional houses are a warning to the clan to obtain this precious object. The meaning of the Pa' Manik-Manik carving is that the clump or offspring will resemble as many beads as possible and a warning to the offspring to strive and work so as to obtain the stability of life (Wijayanti, 2015).

The carving of Pa' Ara' Dena' II is similar but not the same as that of Pa' Ara' Dena' I. Sparrows, as we know, always fly far into the sky to look for ripe rice and rice seeds that have been seeded. Thus, they are destructive and harmful to human crops. In the famous Toraja expression "Dena'ko Angku Laparebang" means you are a sparrow and I am always rice. It means that you always eat but do not want to try and work. So, the meaning of Pa' Ara' Dena' II carving is that humans in this life should not be lazy but must try and work hard (Wijayanti, 2015).

#### **b. Variety of Tongkonan Carving Motifs**

Ukiran Tongkonan memiliki ragam motif, seperti motif Geometris, motif Flora dan motif Hewan. Makna yang ada dalam setiap motif berhubungan erat dengan falsafah hidup orang Toraja.

First, Geometric Motifs, which are Torajan carvings shaped like lines such as straight lines, zigzags, curves and so on, Torajan carving motifs very much decorate the walls of Tongkonan traditional houses. This motif symbolizes the welfare of the Toraja people, work ethic, and wisdom. The second motif is Flora, which is a Torajan carving inspired by plant objects, this motif also adorns the walls of many Tongkonan traditional houses. For example, Pa'bunga carving, Pa'bunga Kaliki, Pa'batang Lau (flower carving, Papaya flower, Pumpkin stem) and so on. The meaning of these carving motifs depicts harmony, kinship and order in the life of the Toraja people. Pa'batng Lau carving is likened to a Pumpkin stem that has one main stem then branches out to hundreds of meters in length. So it creeps everywhere still connected to its parent stem. This carving is interpreted as a bond within the family. (Misalayuk, 2021). Third, animal motifs, Toraja carvings with fauna motifs are also very numerous, such as carvings of chickens, buffaloes, pigs, birds and so on. Animal carvings depict wisdom, honesty, wisdom and prosperity.

### **5. The Implication of Toraja Tongkonan Carving in The Work Ethic of Toraja People**

The architectural culture of Toraja carving art contains many messages and is full of meaning, for the benefit of the family and in accordance with the culture and status of the surrounding community. Every Toraja carving contains a message of rules that must be followed, mutual respect, taking care of themselves, working and helping each other. In addition, behaving honestly and always hoping to obey the rules and beliefs, in order to receive blessings from Puang Matua; which means God Almighty. The meaning of each carving is always related to the goodness and hard work of the community, taking care of each other to create safety and happiness together. (Misalayuk, 2021).

#### **a. Karapasan (Strengthening Tolerance and kinship)**

Tonnies' view that the social relations of the community are formed on three bases, namely blood ties, ideological similarities and geographical proximity. (Efendi, 2022). Family ties in Toraja society are very clear, family ties are seen from blood ties and pure inner ties. Blood ties are characterized by the presence of a clan that becomes a binder while inner ties arise from the use of local language in interacting. Family clans in Toraja society are characterized by clans. Clan in Toraja terms refers to people of one origin or clan. Parents strongly emphasize to use clans for their offspring because it will strengthen the value of sipakaboro and sianggagan (love and respect), therefore kinship is an important factor in fostering tolerance of diversity and religiosity in Toraja society.

Tolerance in diversity in Toraja society is based on the similarity of ideology and belief. The process of understanding and interpreting the values and norms contained in Tongkonan carvings has implications for mutual respect, helping and strengthening unity. The carving of pa' repaq Sangbua for the community is a symbol of togetherness (Misalayuk, 2021). Togetherness and unity are upheld by the community, hence the phrase Misa' Kada di Po Tuo, Pantan Kada di Pomate. This means that solid solidarity and unity will bring prosperity but if it is not solid it will lead to destruction.

Harmonization in Toraja society is also embedded in the cultural value of Karapasan (peace and harmony), Karapasan values are taught to generations from an early age, there are even special lessons on Tongkonan traditional houses in schools, for example learning about paintings or carvings, folk stories in Tongkonan. For Torajans, Karapasan is the main value of maintaining peace, living in harmony with others and with anyone.

Understanding of religious values and local wisdom also affects the harmony that exists in the community. In the Toraja community, it will be found that people of different religions work together in building and renovating places of worship, when a mosque is built there are community members who come to help, both labor assistance and monetary donations. Vice versa, when a church is cleaned or renovated, there are Muslim groups who come to help. In Rantepao sub-district there is a mosque next to a church. Of course, all of this is an implication of the values of tolerance.

The building of a mosque next to a church indicates that the value of Karapasan (Harmony) is highly upheld by the Toraja people. This building can be found in Rantepao sub-district, North Toraja district. Currently the church is still under construction while the mosque is already occupied for worship. The construction process is also done through mutual cooperation between different religions. Of course, it is activities like this that add to the kinship between different religions in the Toraja community.

The kinship that is built in the Toraja community is also based on the similarity of residence, so there are slogans Sipamisa' Sang Torayan, Solata and so on. The slogan Sipamisa means to unite, Sang Torayan means one origin and Solata means friend or comrade. In addition to the existence of clans as a unifying family clump, it is also a slogan that strengthens the inner bonds of the Toraja people so that harmony remains in the community. When Torajans are in the overseas land, this slogan is used to strengthen unity, the word "Solata or Solata Dadamai" when used to greet fellow Torajans will arise a sense of brotherhood.

#### b. *Siangkaran* (Sharing)

Symbols, icons and indexes in the form of carvings attached to the Tongkonan traditional house contain messages and meanings. Toraja people have cultural values called Sikamali, Siangkaran, Sipakaboro (longing, helping, loving each other) in Tongkonan. Through the messages and meanings in the symbols attached to the tongkonan traditional house, the community implies in life.

People's lives are influenced by these principles. In traditional Toraja society, gotong royong is a term used for opening a new paddy field or field, plowing the field, planting rice, and harvesting. All these actions are carried out in turn in the form of gotong royong. When Torajans face calamity or sorrow, unity and kinship are evident. People come in groups, some come with family groups, some on behalf of the group, and so on. The differences that exist are not an obstacle to help others affected by the disaster but rather foster unity and harmony in Toraja society. Even peace and prosperity are depicted as treasures safely stored in one container, this is found in the Pa'kapu' Baka carving. Toraja people are expected to always be united or of one mind in the community.

The implication of the value of siangkaran (helping each other) is clear when there is a traditional ceremony, either the Rambu Solo ceremony (grief ceremony) or the Rambu Tuka ceremony (joy ceremony), the community will come to provide assistance regardless of differences. When a mosque or church is built, the community comes and works together without being asked, they all lift, laugh, and get tired. Unlimited mutual cooperation is part of the routine of life. In addition, this group looks very friendly and pleasant. The value of Siangkaran (helping each other) has long been practiced by the Toraja people so that it is maintained until today.

#### c. **Hard work, Tenacity and Perseverance**

According to Calvin's teachings, a person will not know whether they are the elect who will go to heaven or the cursed who will go to hell. Because of human ignorance, Calvin's teachings advocate doing the best activities all the time and trying to know the energy to achieve achievements. According to the interpretation of Predestination, the Protestant community makes every

effort in its work, which results in a work ethic. According to Weber in Mochammad Nadjib, the teaching of predestination, which means avoiding laziness and continuing to work hard, has a positive impact on productivity. Calvinist Protestants became hardworking because of their belief to do the best thing. They work hard not to seek wealth, but to overcome the fear that they may be chosen to go to heaven in the future. The understanding and meaning of a belief determines the motivation for work ethic.

The belief of the Torajan people regarding the meaning in Torajan carvings is an ancestral message that must be carried out. Motivation in work ethic must always be improved. Pa' tedong carving is a symbol of welfare as well as buffalo animals are completeness that is believed to be present in Torajan traditional ceremonies. The offering of buffalo animals in the Rambu Solo ceremony is not small so that the cost in the Toraja traditional ceremony reaches hundreds of millions or even reaches billions, the Toraja people believe that the Rambu solo traditional ceremony is a tribute to the dead, so if the cost does not exist then wait until enough costs.

Tana Toraja people consider buffalo as a vehicle of spirits to Puya, or the afterlife. In addition, the buffalo has a special place in Torajan society: it is used to plow rice fields and is considered a sacred animal that indicates social status. The indigenous people of Toraja also worship buffalo as the highest deity in the rambu solo ritual. Thousands of people attended the event, which lasted days, even weeks. The slaughter of buffalo is one of the important rituals. According to the belief of Aluk To Dolo, or ancient Torajan religion, noble families perform "solo signs". A larger, lavish event is comparable to a higher value of nobility. One of the goals of the Torajan people working hard is inseparable from the ceremony of honoring the family of the deceased.

#### D. CONCLUSION

From the results of the research conducted, it can be concluded that: 1) There are 150 kinds of Toraja carvings attached to Tongkonan traditional houses, as for the researcher's focus, namely Four kinds of basic carvings and several carvings that have meanings as messages and symbols that symbolize prosperity, as the results of interviews include: Pa'tedong carving, Pa'manuk London carving, Pa'bare Allo carving and Pa'susuk carving; 2) The implications of Toraja carving are to build values and norms in Torajan society such as: a) Karapasan Value (harmony), Toraja society fosters harmony by respecting each other for differences in beliefs, please help with social activities. Family relationships are also a medium for establishing harmony, it can be seen in the clans used by family groups, different beliefs but have the same surname; 3) The value of Siangkaran (please help), the Torajan people in working always prioritize an attitude of mutual help, differences in

beliefs are not an obstacle, when building houses of worship both mosques and churches, people of different beliefs will come to help. Also, the value of Siangkaran is seen when working on rice fields or gardens, so they work to help each other in turn.

This is a contribution to new discoveries in the field of anthropology, namely the work culture of Indonesian society, especially the people of North Toraja.

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