

Research Article

Review of Tongkonan Mario Ornaments in the Sao Mario Batu-Batu Traditional House Area Soppeng District

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Abstract

This study aims to determine the ornaments in Tongkonan Mario. The location of the study is in Batu-Batu Soppeng. The type of research is qualitative. Data collection techniques: Primary data is obtained through observation, Secondary data comes from literature studies, books, articles, and the internet. Data collection steps: 1) inventorying all existing ornaments in Tongkonan Mario, 2) identifying the symbolic meaning of each ornament in the Tongkonan Mario traditional house. Data were analyzed descriptively qualitatively, with the following steps: Data collection, Data presentation, data reduction, and drawing conclusions. Results of the study show that: Ornaments on Tongkonan Mario are as follows: 1) Ornaments in the form of Statues and Structures, consisting of: a) Kabongo' a symbol of nobility, b) Katik a symbol of nobility and leadership, and c) Tulak Somba a symbol of warding off disaster, d) Andiri Posi' a symbol of the unity of Tongkonan with the Earth. 2) Ornaments in the form of carvings, consisting of four main types of carvings, namely: a) Barre Allo Carving, a symbol of Divinity, a symbol of nobility and greatness, and a symbol of the unity of the Toraja region with the term "Tondok Lepongan Bulan Tana Matarik Allo" (Toraja region that is round like the moon and sun). b) Pa'manuk Londong Carving, a symbol of courage and leadership, and a symbol of protection for the family and community, and a symbol of customary law. c) Pa'tedong Carving, a symbol of welfare and prosperity. d) Pa'sussuk Carving is not found on Tongkonan Mario. In addition, there are 63 other types of carvings which are complementary carvings, each with its own symbolic meaning as a guide for the community, especially for Tongkonan owners.

Keywords

Tongkonan, Sao Mario, Ornament, Symbolic

1. Introduction

Batu-Batu is a city located in Manorang Salo Village, Mario Riawa District, Soppeng Regency, South Sulawesi, Indonesia, which is the hometown of the ancestors of the Soppeng kings who were in the area on the shores of Lake Tempe. Batu-batu in the historical period was known by various names including Marioriawa Attangsalo, Tanete Marioriawa and finally named Batu-Batu. One of the tourist attractions in Batu-batu is the Sao Mario traditional house and

cultural tourism area located in Manorang Salo Village, Awakaluku Village. The distance of this cultural tourism area from the city of Watangsoppeng is approximately 32 km. The Batu-batu cultural tourism area is a complex that contains several traditional houses from other areas in South Sulawesi, namely the traditional houses of the Makassar tribe, the Bugis tribe, the Mandar tribe, and the traditional houses of the Toraja tribe.

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This research needs to be done, to introduce South Sulawesi culture to the younger generation, as well as to the wider community that can provide an overview of the kinship of the four ethnic groups in South Sulawesi Province, who have lived in harmony since ancient times, and give a message to future generations to continue to maintain unity and kinship. Then specifically, the ornaments in each traditional house need to be written and explained that they not only give an aesthetic impression, but also contain deep philosophical meaning as a moral message to future generations, as well as to the wider community who want to know the meaning of this highly valuable culture.

Traditional Toraja architecture is better known as Tongkonan. Tongkonan is a Toraja language that means place, gets the suffix "an" which means seat. Tongkonan also comes from the word onan which means shelter. [1]. The Tongkonan house also became a symbol of family dignity of the Toraja community so its construction was not haphazard. With the form of design, until the position of the house and the pillars of this traditional house has different values and meanings. [2]. Tongkonan is the traditional house of the Toraja people, which is a place of residence, customary power, and the development of the socio-cultural life of the Toraja people. Tongkonan cannot be owned by individuals, but rather owned communally and passed down from generation to generation by the Toraja Tribe's family or clan [3]. The structural materials of the Toraja traditional house in the Sao Mario traditional house area were brought in from Toraja, including craftsmen who are experts in making Toraja traditional houses, so that the shape and meaning are the same as those built in Toraja.

The concept of Tongkonan as the center of customary rulers and kinship ties consists of several supporting parts, namely the rice barn (*alang*), the rambu solo' ceremony place (*rante*), the stone grave (*liang*), the bamboo and wood garden (*kombong*) for building materials if the Tongkonan house is renovated, the rice fields (*uma*) as a source of livelihood for the residents of the Tongkonan house, and the yard (*luba'ba*) which is the space between the Tongkonan house and the Alang [4]. The concept of Tongkonan as the center of customary rulers and kinship ties consists of several supporting parts, namely the rice barn (*alang*), the rambu solo' ceremony place (*rante*), the stone grave (*liang*), the bamboo and wood garden (*kombong*) for building materials if the Tongkonan house is renovated, the rice fields (*uma*) as a source of livelihood for the residents of the Tongkonan house, and the yard (*luba'ba*) which is the space between the Tongkonan house and the Alang [4]. Environmentally conscious design of Tongkonan houses is a form of architectural response to natural conditions, climate and geography in an area. [5] The meaning of Tongkonan in Toraja actually covers a broad aspect because it includes aspects of traditional ceremonies, life order, family, and other aspects in the life of the Toraja people. One of the most important aspects of the Tongkonan house is the ornament.

This is important, not only decorative but each part of the ornament has a symbolic meaning and may be a message from the ancestors of the Toraja people to the next generation. For this reason, this study focuses on the types of ornaments found in Tongkonan Mario and the symbolic meaning of each ornament. Thus, the objective to be achieved in this study is to determine the types of ornaments applied to Tongkonan Mario, as well as the symbolic meaning contained in each ornament.

Aluk Todolo is a belief system of the Toraja people that has been passed down from their ancestors, which is understood as rules that are full of religion, which function to regulate the life journey of an individual or community group. Ceremonies related to Aluk Todolo are divided into two parts, namely *aluk rambu tuka'* concerning joyful or happy things, and *aluk rambu solo'* covering mourning matters, including death ceremonies held in the Tongkonan house [6]. Etymologically, the term "Aluk Todolo" comes from two words in the Toraja language: *aluk* which means rules or way of life, and *todolo* which means ancestors. Thus, Aluk Todolo literally means "ancestral rules" or "way of life inherited from ancestors." This reflects the core teachings of Aluk Todolo, where the relationship with ancestors and the way of life inherited are the main foundation of the life of the Toraja people [7].

The Traditional Toraja House is in the form of a stage, the building faces (North-South), so that sunlight can enter the building (East-West), while the wind blows in the direction (North-South). In this building there are small windows in the North-South and East-West directions, so that light can enter the room and air can also flow in it through the North-South wind direction. On the upper roof there are ventilation holes, and at the bottom of the building there is an open space, so it is expected that the conditions inside the room are comfortable, well-ventilated, there is no humidity, and it is healthy. Tongkonan always faces north. This is because its construction follows the cosmological views of the Toraja people, they consider that the north direction which they call '*ulunna lino*' is the direction of the head of the world and is considered a symbol of respect for the creator [8].

Toraja Tongkonan not only functions as a place of residence, but also contains cosmological and philosophical meanings through certain elements of formation. Furthermore, Tongkonan is considered a symbol of the universe displayed in vertical and horizontal zones. The Tongkonan house is a symbolic arrangement of the existence of the occupant's family and as a place (center) for family gatherings. In addition to functioning as a traditional house and a symbol of social status, Tongkonan also functions as a place to hold religious traditional ceremonies.

Tongkonan functions as a symbol of family unity and a residential house [9] Tongkonan as a symbol of family unity has been embedded in the hearts of the Toraja people that relatives have a very strong kinship with Tongkonan as a symbol of family unity. The word Tongkonan which means to sit makes the meaning of Tongkonan have a high

philosophical value. It contains the meaning as a center of government as well as a social system. In Tongkonan, it is believed that to implement government regulations and legal systems that apply to its people are regulated in Tongkonan, so that all families will obey and comply with the rules that have been made in Tongkonan. Tongkonan as a residential house is a 2-story stilt house with a unique wooden frame construction. The upper floor of Tongkonan is for living, while the part under the house is a place for livestock such as buffalo. The building is divided into three parts, namely the roof of the house, the body of the house, and the underside of the house.

Silmi, explains that the term ornament comes from Latin, namely "ornare" which means to complement or decorate [10]. In the Big Indonesian Dictionary (KBBI), ornament means decoration in architecture, handicrafts, paintings, jewelry, and decorations made on temples [11]. According to Gustami in the book *Nukilan Seni Ornamen Indonesia*, ornaments or decorative motifs are components of art products that are added or deliberately made for the purpose of being aesthetic decoration [12]. Priyono, states that ornaments have three functions, namely purely aesthetic functions, symbolic functions, and also constructive technical functions [13]. The following is the explanation: Purely aesthetic function The function of ornaments as purely aesthetic is as Gustami mentioned, that ornaments are made as decoration [12]. Ornaments are made to decorate or beautify a product without providing any use.

Furthermore, Priyono, explains several functions of ornaments, including: 1) The function of ornaments as symbolic means that ornaments have a certain meaning and symbolize something based on culture, customs, beliefs, and also religion. The symbolic function of ornaments in Indonesia is often seen in traditional objects such as keris, swords, and sticks. 2) The technical function of construction means that the ornament is functional in a building construction and at the same time provides aesthetic value [13]. Ornaments with technical construction functions cannot be taken from an object, because it will damage the function of the object. Ornamental motifs In general, there are several types of ornamental motifs, namely geometric motifs, human motifs, animal motifs, plant motifs, natural object motifs, and imaginary or creative motifs. Regarding the ornaments on traditional Toraja houses, Lullulangi, explained that in general, the ornaments on traditional Toraja houses consist of: 1) Passura' (Carving), 2) Kabongo' and Katik, 3) Tulak Somba, and A'riri Posi' [4]. Furthermore, Tangdilintin, explained that Toraja carvings are a complement to traditional house buildings that act as symbols or emblems that have certain meanings, are decorative motifs and sculptures in Toraja architecture [14]. Sandarupa, said that, "Passura' is equivalent to the system of writing used by the neighboring Buginese on lontar (palmyra) palm leaves" Toraja carvings are classified according to their meaning and role as follows: 1) Garonto' Passura' (main carvings), which have a role as a symbol or

basic symbol of the life of the Toraja people as many as four types, namely: Passura' Pa'barre Allo (round circle), Passura' Pa'manuk Londong (shaped like a rooster), Passura' Pa'tedong (shaped like a buffalo head), and Passura' Pa'barrean or Pa'sussuk, namely carvings that only form horizontal and downward lines. 2) Passura' Todolo (old carvings). Namely carvings that symbolize life equipment and worship ceremonies and rules of life, such as: Passura' Pa'kadang Pao, Passura' Pa'daun Paria, Pa'katik, and others. 3) Passura' Malolle; namely carvings that symbolize the development and social life of humans that can be used in all carved places such as houses, barns, ceremonial equipment, and decorations. This type of carving is like: Passura' Pa'tanduk Rappe, Pa'bunga Kaliki, Pa'bulintang siteba', Pa'papan Kandaure, and others., and 4) Passura' Pa'barean; namely carvings that symbolize joy, have mass or plural motifs and are widely used in ceremonial equipment and decorations in decorative arts, such as: Passura' Pa'gayang, Pa'bua Kapa', Pa'manik Bu'ku', and others [15].

These four types of groupings produce Toraja carvings in various forms, no less than 80 types, which Sande, wrote in "Toraja in Carving's". Its application to tongkonan must go through certain stages that are connected to the traditional celebrations that are held, both rambu tuka' (Thanksgiving Feast), and rambu solo' (Death Ceremony). Kabongo' is a statue of a buffalo head placed in front of the house as a symbol of nobility and leadership, indicating that the tongkonan has a traditional function in the traditional village environment. Katik, which is shaped like a rooster's head, means that the tongkonan is used based on the implementation of community rules in the traditional area he leads. The installation of kabongo' and katik also has the meaning of art and the grandeur of a tongkonan, so that its installation must be harmonious and balanced. In addition, kabongo' and katik also have symbolic meanings, namely: (1) as a symbol of leadership, (2) as a symbol of the implementer of rules and the holder of rules, and (3) as a decorative variety for tongkonan layuk and tongkonan pekaindoran, namely so that the tongkonan is attractive and adds to its grandeur [16]. According to Mas, the art of carving in Toraja, known as Passura' Toraya, is a cultural heritage that has been passed down for hundreds of years. Passura' Toraya is used as a form of communication to convey moral messages from ancestors to the next generation. [17].

Tulak somba is a tall pole installed in front of and behind a traditional Toraja house. According to Sandarupa, viewed from a semiotic perspective, the word tulak means support, somba means worship so that tulak somba has a sacred meaning which means supporting life. Tulak somba can also function as a ward against disaster. Therefore, other ornaments are often installed on tulak somba such as sadang buaya (crocodile mouth), titing horns, or buffalo horns as symbols of predators or destroyers of disaster (18). Between the under poles, namely in the middle and slightly to the back of the house which has a traditional

function, there is the 'a'riri posi' (virgin), a house pole which is made special and specially decorated and carved differently from the others, usually made from jackfruit wood. 'A'riri posi' in Toraja tradition is a symbol of the unity of humans with the earth, and also means pillar of the teacher. The dimensions are 22 x 22 cm, at the top it narrows slightly to around 20 x 20 cm. Its existence means more decoration than construction because it stands freely in the middle of the tunnel. Sandarupa said, Not all Toraja houses use 'a'riri posi'. Those who are allowed to use 'a'riri posi' are houses that have been pata', and the requirements for being pata' are houses that are ditallungngalloi or dialuk danun. Houses that are surrounded by fields cannot use 'a'riri posi' [18].

2. Materials and Methods

The type of research is qualitative research. This study aims to determine the ornaments in Tongkonan Mario. The location of the study is in Batu-Batu Soppeng. The type of research is qualitative. Research variables consist of: 1) Types of Ornaments in Tongkonan Mario, 2) Symbolic meaning and technical function of ornaments in Tongkonan Mario. The target of this study is the Batu-batu cultural tourism area in Manorang Salo Village, Mario Riawa District, Soppeng Regency, South Sulawesi, especially the location of the Tongkonan Mario traditional house. Data collection techniques: Primary data is obtained through observation, Secondary data comes from literature studies, books, articles, and the internet. Data collection steps: 1) inventorying all existing ornaments in Tongkonan Mario, 2) identifying the symbolic meaning of each ornament in the Tongkonan Mario traditional house. Data analysis techniques, namely the data obtained is analyzed descriptively qualitatively, with the following steps: 1) Data collection, 2) Data display/presentation, 3) Data reduction, and 4) Drawing conclusions and verification [19].

3. Results

3.1. General Description of Tongkonan Mario

The Monumental Architectural Design of the Toraja Traditional House "Tongkonan Mario" was designed by the Single Architect by H. Bakhrani A. Rauf Manna, (Lecturer in Architecture, Faculty of Engineering, Makassar State University) and is also the younger cousin of the owner of the Toraja Traditional House "Tongkonan Mario" H. Andi Mustari Pide. The construction was carried out by Uncle H. A. Rauf Manna, BA (the biological father of H. Bakhrani A. Rauf Manna,) and also the younger brother of H. A. St. Roniah (the biological mother of H. Andi Mustari Pide), which is located in the Sao Mario Traditional House Complex Area, Laringgi Village, Batu-Batu, Mariorawa District,

Soppeng Regency, South Sulawesi. The materials used in the Toraja traditional house "Tongkonan Mario" are: The pillars are made of ironwood measuring 20 x 20 and 4 meters long, the wall frame is made of ironwood beams and the wall boards are made of ironwood and spinach wood, the floor beams are made of ironwood beams while the floor is made of ironwood and spinach wood planks, the ceiling is made of tellang bamboo, the stairs are made of ironwood.

The purpose of building Tongkonan Mario is to preserve traditional houses, especially the architecture of the Toraja traditional house "Tongkonan Mario" in South Sulawesi. Its benefits as a monumental architectural work of the Toraja traditional house "Tongkonan Mario" in Batu-Batu Soppeng, South Sulawesi, which is made of wood in the form of a stilt house model as is also built in Toraja, which is expected to be useful for the cultural needs of the Toraja Tribe in South Sulawesi in particular and other tribes in general. The pictures in the form of photos of Tongkonan Mario can be seen in the picture below.



Source: Research Results

Figure 1. Tongkonan Mario with two barns in front of it.



Source: Research Results

Figure 2. Tongkonan Mario.

3.2. Ornaments on Tongkonan Mario, and Their Symbolic Meaning

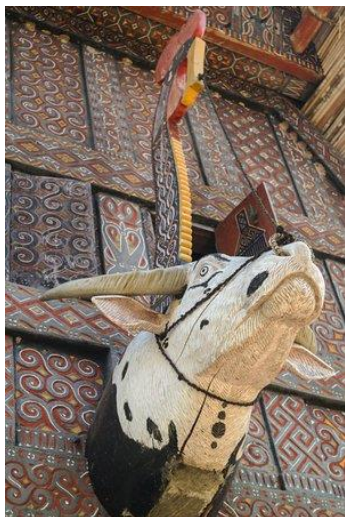
3.2.1. Ornaments in the Form of Statues and Structures

Kabongo'

Kabongo' is an ornament in the form of a buffalo head, which is usually installed on the front wall of the house, right in the middle or on the vertical and horizontal axis of the walls of a Toraja house or Tongkonan. Kabongo' in Toraja language means head. So what is installed as an ornament on a Toraja Traditional House is the Kabongo' Tedong (Buffalo Head Symbol).

The size of the Kabongo' on this wall is usually larger than the one installed in Tulak Somba. In Tongkonan houses in Toraja, some only install one Kabongo', for example only on the wall or only on Tulak Somba. Then the color of the Kabongo' follows the natural color of the buffalo, some resemble striped buffalo, some resemble black buffalo, and some also resemble Balian buffalo, which is a buffalo with very long horns because it has been castrated.

Kabongo' on Tongkonan Mario, there are two, namely the one installed on the wall which is larger, and the other one is installed in Tulak Somba. The color resembles a striped buffalo as in the following picture.



Source: Research Results

Figure 3. *Kabongo' on Tongkonan Mario.*

Kabongo' or buffalo head statue is a symbol of nobility of the owner of the Tongkonan. So in Tana Toraja as the origin of Tongkonan, not all Tongkonans install Kabongo' Ornaments.

If Tongkonan Mario installs Kabongo ornaments, in addition to being a container for the representation of Toraja culture as one of the major ethnic groups in South Sulawesi, in the Author's opinion, the owner of Tongkonan Mario is also a

Bugis nobleman, so even if he built a Tongkonan in the Bugis area, and completed the Ornaments with symbols of nobility, in the Researcher's opinion, it is a natural thing.

Katik

Katik is a type of ornament in the form of a snake with a chicken's head and is usually installed in front of the house, namely on the top of the Kabongo'. In Tongkonan Sao Mario, there are two katik, namely the one installed on the Kabongo' attached to the wall and the Kabongo' attached to the Tulak Somba.



Source: Research Results

Figure 4. *Katik at Tongkonan Mario.*

Katik is a symbol of nobility, and also a symbol of leadership. Generally, traditional Toraja houses are inhabited by high nobility. In Tongkonan Mario, Katik is also installed on the kabongok, both on the walls of the house and on the tulak somba. As explained above, the function of Tongkonan Mario is only as a representation of Tongkonan in the Bugis area in this case the Sao Mario Traditional House Complex in Batu-Batu Soppeng so that Katik on the Kabongok in the Tongkonan certainly only functions as a decorative variety, because the owner of Tongkonan Mario is not given the task of being a traditional leader.

Tulak Somba

Tulak somba is a single pillar that is usually installed in front and behind the Tongkonan house. Initially, this pillar functioned as a structure when the traditional Toraja house had a roof shape that was not yet sharply hyperbolic as it is now. However, in further developments, a tension beam was installed on the roof of the house that connected the front long and the back long, so that even if the Tulak Somba was removed, the roof structure that towered upwards would not collapse, because there was a tension beam that connected it. For this reason, currently Tulak Somba no longer functions as a structure but is merely an ornament, to beautify the shape of

the Tongkonan house.



Source: Research Results

Figure 5. The front part of Tulak Somba on Tongkonan Mario.

Tongkonan in Toraja, usually on the tulak somba a number of buffalo horns are tied as a sign that the owner of the Tongkonan has held a party or Rambu Solo' ceremony (death ceremony), and sacrificed a number of buffaloes, which can be counted on the tulak somba. Even if the tulak somba is full, usually another special pole is made to tie the buffalo horns.

In Tongkonan Mario, it can be seen that there are no buffalo horns tied there. This means that in Tongkonan Mario there has never been a Rambu Solo' party and slaughtering of a number of buffaloes. This can be understood that Tongkonan Mario is only a representation of the Toraja traditional house built on Batu-Batu Soppeng in the Sao Mario area, as a symbol of the culture of the four major ethnic groups inhabiting the South Sulawesi region.

Andiri Posi' (A'riri Posi').

Andiri Posi' or A'riri Posi' is a pole installed in the middle of the house that has a different shape from other poles. This pole model is usually decorated with certain carving motifs but is not colored like Toraja carvings in general. An example of Andiri Posi' is as shown in the following picture.



Source: Research Results

Figure 6. Andiri Posi' Model in Tongkonan Kesu' House.

From the picture above, it can be seen that the Andiri Posi'

model looks different from other pillars, besides being carved with certain motifs, it is also larger in size compared to other pillars. The function of Andiri Posi' is as the main pillar of the house, which has a symbolic meaning as the bond between the Earth and Tongkonan. Or this Tongkonan, was built on Earth, as a place to carry out activities, especially Toraja cultural activities that are inherited from generation to generation.

In Tongkonan Mario, there is also an Andiri Posi' but it is not given special characteristics like the example of Andiri Posi' in Tongkonan Ke'te' as in picture 6 above, but the model is the same as lentong or other pillars.

3.2.2. Ornaments in the Form of Carvings

Wongkar said that Toraja carvings not only depict visual beauty, but also contain a deep philosophy of life. For the Toraja people, carvings are a way to teach noble values, even though many of their ancestors could not read or write. Carvings are an effective form of communication to transfer knowledge and morals to the next generation [20]. According to Sande, J. S. in his book *Toraja in Carving's*, the number of Toraja carvings commonly used to carve Toraja houses or Tongkonan, there are around 67 types. From the various types of carvings that are used for carving, and each carving has a symbolic meaning which is a message that the old Toraja people want to convey to their younger generation [16]. So Sandarupa said that Toraja carvings have the same meaning as Lontara' in the Bugis Makassar area [15].

Nur Ainun, also supported by other literature, as well as the results of interviews with Toraja community leaders, there are four main carvings called Garontok Passura' which have a symbolic meaning as a symbol of local wisdom or life wisdom for the Toraja people, as follows [21]:

Barre Allo



Source: Nur Ainun [21].

Figure 7. Barre Allo Carving.

Pa'Barre Allo means a carving that resembles a round sun with its rays. Derived from the word "Barre" which means circle or circle and "Allo" which means Sun. This type of

carving is usually used on the part of the Toraja traditional house that juts upwards in a triangular shape, both the front and back of the house. This carving is always used together with the Pa'manuklondong carving (rooster motif).

According to Nur Ainun, the Pa'Barre Allo motif has a number of meanings. Among others are as follows: 1) Expressing a sign of glory to God who created the Sun; 2) A symbol of greatness, majesty and pride for the Toraja people; 3) A whole and complete unity and has the same goal from the land of Tondok Lepongan Bulan Tana Matari Allo [21]. In addition to the symbolic meaning put forward by Nur Ainun above, based on interviews with elderly community figures, the meaning of the Barre Allo carvings is also a symbol of the unity of the Toraja region which is usually given the title "Tondok Lepongan Bulan Tana Matarik Allo" (A region that is round like the moon and sun) which is symbolized as round like the moon and sun. The passura' pa' barre allo carving has meaning for the community as a life that receives blessings and guidance from the Almighty, such as the glory of the sun and the glory of the moon, the Almighty God [22]. In Tongkonan Mario, the Barre Allo carvings are found on the front para (triangular wall), there are two of them, and also on the back para, there are two. If the symbolic meaning as a symbol of "Tondok Lepongan Bulan Tana Matarik Allo" is clearly not included because this Tongkonan was built outside the Tondok Lepongan Bulan Tana Matarik Allo Customary Area. Likewise, if it is symbolized as a symbol of greatness and majesty and pride for the Toraja people, according to the researcher it is also not included because the owner of this Tongkonan is not a Toraja person. So the symbolic meaning that can be represented by this carving is to express a sign of glory to God who created the Sun, because anyone who believes in God must believe in the glory of God who created the moon and the sun. But behind all that, considering the function of this Tongkonan is only as a representative of Tongkonan in the Bugis region, so whatever ornaments are installed still represent the symbolic meaning that exists in the region of origin of the Tongkonan itself.

Pa'manuk Londong



Source: Nur Ainun [21].

Figure 8. *Pa'manuk Londong Carving.*

Pa'manuk Londong is a carving of two roosters facing each other standing on a Barre Allo carving, usually installed at the top of the Para (triangular wall) in front and behind the house and barn. According to Nur Ainun, this type of carving means "Londong" which means rooster. The Pa'manuk Londong carving motif has the following meanings: 1) Symbolizes the courage of a leader, who is wise and prudent; 2) It is hoped that the occupants of the house will have descendants who are brave like roosters, who will later be able to protect many people; 3) Symbolizes the resolution of customary law [21]. The rooster carving is placed on top of the Pa'Barre Allo carving, to provide a connotative meaning that the Toraja people should always be reminded to continue to be aware of themselves who live under and are regulated by customary rules that have been arranged as well as possible to live together better, and always be aware of a life that is contrary to the rules and good customs according to the measure of the previous ancestral regulations [23].

From interviews with several Toraja community leaders, in addition to the symbolic meaning written by Nur Ainun above, Pa'manuk Londong is also a symbol of leadership. The reason is that the rooster crows at dawn, and wakes up people who are still sleeping, and by hearing the rooster crowing, people will wake up and start their activities, especially housewives who start to wake up and go to the kitchen to prepare breakfast for their families before they leave the house to work, either in the fields or in the rice fields for farmers. For men, they also wake up and prepare plans for what they will do that day. Likewise, children wake up to prepare themselves to go to school, especially in villages where the school is several kilometers from their homes so they have to leave very early in the morning so as not to be late for school.

There is also an opinion that says, the ancestral habit of the Toraja people when they want to scatter rice seeds is to first look at the movement of the stars and the moon. If the Lapandek chicken is visible on the moon, then that is a sign that rain is about to fall. At that time people start to open the nursery and work in the rice fields. That is why the painting of a rooster is always in the house or barn, not that the chicken is there because the Toraja people like to fight, but rather it gives a sign of life.

In Tongkonan Mario, there are also carvings of Pa'manuk Londong, both in the Tongkonan house and in the barn in front of the Tongkonan. If this symbolic meaning is connected to the customs of the Toraja people, it is clear that the meaning of this carving is not represented. However, if we refer to the symbolic meaning put forward by Nur Ainun above, and connected to the position of the owner of Tongkonan Mario, then the symbolic meanings that can be represented are: 1) Symbolizing the courage of a leader, who is wise and prudent; and 2) It is hoped that the occupants of the house will have descendants who are brave like a rooster, who will later be able to protect many people; While the symbolic meaning 3) Symbolizing the settlement of customary law, the researcher considers it not represented. The reason is, the owner of

Tongkonan Mario as a Professor and leading a University in Padang, Sumatra, is clearly a wise and prudent leader. Then the second meaning, as a Bugis nobleman, it is certain that the owner of Tongkonan Mario hopes that his descendants will be brave, especially to protect many people. Meanwhile, the third symbolic meaning, the researcher assesses that the owner of Tongkonan Mario is not bound by the customary law in force in Tana Toraja. But once again in general, Tongkonan Mario as a representation of Tongkonan in the Bugis area, of course the symbolic meaning of the existing ornaments including carvings still gives a universal symbolic meaning.

Pa'tedong



Source: Nur Ainun [21].

Figure 9. *Pa'tedong* Carving.

According to Nur Ainun, Pa'Tedong means a carving that resembles a buffalo's face. Derived from the word "Tedong", which in Toraja means buffalo. This type of carving symbolizes that buffalo in Toraja is the main and much loved pet [21]. For the Toraja people, buffalo has a dual function, for example a dowry, a transaction tool in Toraja people's buying and selling and as an offering to the Gods and ancestors.

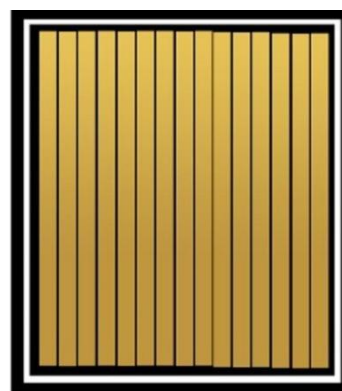
Before technology existed, buffalo were used as a tool for cultivating rice fields. For the Toraja people, buffalo have levels (strata) and types such as Balian, Saleko, Bonga, Pudu' and Sambao buffalo. To determine the price of a buffalo, it will be seen from its type and level. Pa'tedong has a carving meaning that symbolizes welfare and prosperity for the Toraja people. This type of carving is depicted on the indo' para (the top large board) and on the supporting walls of the house and rice barn.

If the Pa'Tedong carving is not found in the house or rice barn, then it will be considered a low-quality carving and considered as a carving that is sedat or blind. According to the assumption of the old people, the Pa'Tedong carving is paired with the Pa'Doti Langi' carving. Therefore, if there is someone who has many buffaloes and has Ma' Doti Lagi', then his wealth is perfect.

Tongkonan Mario which was built in Batu-Batu, Soppeng

Regency, also applies Pa'tedong carvings on several parts of the house walls as one of the important ornaments. If the meaning of the Pa'tedong carving as a symbol of prosperity is connected to the owner of Tongkonan Mario, then this carving can represent the condition of the Tongkonan owner because the owner of this Tongkonan is indeed a successful person, a Bugis nobleman, and is also very prosperous.

Pa' Sussuk



Source: Nur Ainun [21].

Figure 10. *Pa'sussuk* Carving.

Nur Ainun, explained, Pa'Sussuk comes from the word "Sussuk", which means peeled. Pa'Sussuk carvings are carvings that are only peeled parallel and not colored. Pa'Sussuk has a meaning that symbolizes mutual cooperation, togetherness of democratic community unity. This Pa'Sussuk carving is located on the walls of houses and barns [21].

This type of carving is only used on certain Tongkonan, not carelessly. The Tongkonan in question is the Tongkonan that plays a role in determining basic policies (the basis of life in the relevant customary area).

In addition to what Nur Ainun stated above, in fact the Pa'sussuk carving model is not only elongated upwards or vertically, but also some that extend sideways or horizontally. It is true what Nur Ainun explained that not just any Tongkonan can use this type of carving, but it can only be applied to Tongkonan that has a traditional function, or the owner of the Tongkonan is one of the customary leaders in a region. And according to the results of interviews with Toraja community leaders, the true symbolic meaning of this carving is a symbol of vertical and horizontal relationships, namely a vertical relationship to God the creator of heaven and earth symbolized by perpendicular lines, and a horizontal relationship to fellow creatures and fellow humans, symbolized by horizontal lines on the carving. And for that reason, this Pa'sussuk carving may only be applied to Tongkonan which functions as a custom.

In Tongkonan Mario, the Pa'sussuk type carvings were not found. This means that the carver or carver who was called from Toraja to carve this Tongkonan, understood very well

that Tongkonan Mario did not have a traditional function so that the Pa'sussuk carvings were not necessary.

Referring to the opinion of Sande, J. S. in his book *Toraja in Carving's*, the number of Toraja carvings that are usually used to carve Toraja houses or Tongkonan, is around 67 types [16]. To trace all of these types of carvings, almost all of them are applied to Tongkonan Mario. However, to reveal the symbolic meaning of each carving, the researcher did not have enough time so that to reveal the ornaments on Tongkonan Mario, the researcher only revealed the main points, including the types of carvings applied. The researcher only revealed four main types of carvings, called Garonto' Passura'. However, one of the Garonto' Passura' was not applied, considering that this Tongkonan only functions as a representation of Tongkonan built in the Bugis area.

3.2.3. Carving Color

Khoriah, explained that Tongkonan Toraja has four basic colors. Each color not only beautifies the appearance, but also has its own meaning. These basic colors include red, yellow, black and white. The meaning of the color red is to symbolize life. While the color yellow means a gift from God Almighty. Another basic color is black which means death. While the color white symbolizes the color of the bone which means holy or clean [24]. Daniswari, explained that the meaning of the colors of Toraja carvings, namely: White symbolizes the "north" wind direction, a symbol of greatness and the place where Puang Matua (the creator God) reigns, yellow means the rising sun, as a symbol of life and respect for the gods (according to the ancestral beliefs of the Toraja people), red indicates that the sun is about to set, and also as a symbol of courage and death, and black means the south wind direction as a symbol of the beginning before the creation of light, and also as a place where the spirits of the deceased reside. [25]

4. Discussion

Based on the research results presented above, it was revealed that the ornaments on Tongkonan Mario are divided into two large parts, namely ornaments in the form of structures and statues, and ornaments in the form of carvings. Ornaments in the form of structures are of two types, namely Tulak Somba, and A'riri Posi'. Then the ornaments in the form of statues, namely Katik, and Kabongo' or buffalo head statues.

According to Sandarupa, viewed from a semiotic perspective, the word tulak means support, somba, means worship so that tulak somba has a sacred meaning which means supporting life [18]. Tulak somba can also function as a ward off disaster. Therefore, other ornaments such as sadang buaya (crocodile mouth), titing horns, or buffalo horns are often installed on tulak somba as a symbol of a predator or destroyer of disaster. Lullulangi, explains that: Between the tulak somba and other ornaments attached to it are opposites, such as baine (women) and muane (men) which are contradictory but complement each other in the sense that the

tulak somba is a ward against disaster, but if disaster still comes, it will be destroyed by the crocodile's sadang, titing horn, or buffalo horn. This comes from the local Toraja culture [26]. Furthermore, Lullulangi explains that: Among the pillars under the house, namely in the middle slightly to the back for houses that function as customs, there is a'riri posi', a house pillar that is made special and decorated and carved specifically different from the others, usually made of jackfruit wood. A'riri posi' in Toraja tradition, is a symbol of the unity of humans with the earth, and also means the main pillar. Its size is 22 x 22 cm, slightly smaller at the top around 20 x 20 cm. Its existence has more meaning as a decorative variety than a construction because it stands freely in the middle of the under the house [4]. Sandarupa said, Not all Toraja houses use a'riri posi'. Those who are allowed to use a'riri posi' are houses that have been pata', and the requirements for being pata' are houses that are ditallungngalloi or dialuk danun [18]. Houses that are surrounded by fields cannot use a'riri posi', meaning those that have already held a Rambu Tukaq or Mangrara Banua party (a house celebration where the party lasts at least 3 days in a row and involves slaughtering lots of pigs).

From this discussion, it is very clear that in fact according to customary rules, Tongkonan Mario actually should not use A'riri Posi' because the requirements for dipata' have not been met, because this Tongkonan is not dialuk ditallungngalloi, and slaughters many pigs as tada Mangrara Banua, because the owner of this Tongkonan is not bound by Toraja customary rules. However, considering the function of this Tongkonan is only as a representation, and it was also built far from the Toraja region, it is understandable if this Tongkonan is also equipped with A'riri Posi'. Apart from ornaments in the form of structures and statues, the ornaments that are generally installed in traditional Toraja houses are carvings. Based on the results of the study above, it was found that almost all types of Toraja carvings are found in Tongkonan Mario, except for the Pa'sussuk size. Sande, J. S. explained that there are around 67 types of Toraja carvings, and of these 67 types [16], almost all are found in Tongkonan Mario. Likewise, Nur Ainun's opinion. That there are four types of basic carvings called Garonto' Passura' [20] of the four types of basic carvings, namely Barre Allo, Pa'manuk Londong, Pa'tedong, and Pa'sussuk, only the Pa'sussuk carving type is not found in this Tongkonan.

From the results of the research and discussion above, it has provided a significant explanation of the symbolic meaning of each ornament in Tongkonan Mario, and from that symbolic meaning it is reflected how deep the cultural values are which are passive messages to the younger generation and to the wider community, which of course cannot be known without research to reveal the symbolic meaning, although the results of this study have not revealed everything, but only reveal the main things, both in the form of structure, statues, and four main carvings called Garonto' Passura'. Therefore, the symbolic meaning of the 67 types of carvings that have not been revealed, needs further research.

5. Conclusion

Based on the results and discussion above, it can be concluded that the ornaments on the Mario Batu-Batu Soppeng Tongkonan are as follows:

Ornaments in the form of statues and structures, consisting of: 1) Kabongo' a symbol of nobility, 2) Katik a symbol of nobility and leadership, and 3) Tulak Somba a symbol of warding off disaster, 4) Andiri Posi' a symbol of the unity of Tongkonan with the Earth.

Ornaments in the form of carvings, consisting of four main types of carvings (Garontok Passura'), namely: 1) Barre Allo carvings, a symbol of divinity, a symbol of nobility and majesty, and a symbol of the unity of the Toraja region with the term "Tondok Lepongan Bulan Tana Matarik Allo" (Toraja region which is round like the moon and sun). 2) Pa'manuk Londong carvings, a symbol of courage and leadership, and a symbol of protection for families and communities, and a symbol of customary law. 3) Pa'tedong carvings, a symbol of welfare and prosperity. 4) The Pa'sussuk carving symbolizes mutual cooperation, togetherness of democratic community unity. (This type of carving is not found in Tongkonan Mario). In addition, there are 63 other types of carvings which are complementary carvings, with their respective symbolic meanings as guidelines for the community, especially for the owners of Tongkonan.

Abbreviations

Km	Kilometers
KBBI	Kamus Besar Bahasa Indonesia (Big Indonesian Dictionary)
LP2M	Lembaga Penelitian dan Pengabdian Kepada Masyarakat (Institute for Research and Community Service)

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Conflicts of Interest

The authors declare no conflicts of interest.

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