

SOCIAL VALUES IN “GARONTO’ PASSURA’” (SEMIOTIC ANALYSIS)

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ABSTRACT

The objectives of the research is to find out the social values implied in garonto’ passura’. In analyzing the data of this research, the research employed qualitative method, semiotic approach of Pierce triadic theory. The subjects of this research were engrever of Toraja traditional house, Toraja traditional guide, Toraja cultural observer and Toraja cultural activist. The data of this research were collected by observation, interview and documents analysis. The obtained data were analyzed data transcript, reduction, classified, transcribed. The results of this research from garonto’ passura’ is a prayer and aspiration of the owner of Tongkonan for the present and future. Moreover, the carving pattern found on tongkonan symbolizes social status Toraja peope based on the results of research and discussion, conclusions can be drawn that the engraving depict symbols of objects and creatures in Toraja people’s life. The message implied in the tongkonan engraving is a philosophy Toraja people’s life itself.

Keywords: *semiotics, social values, garonto’ passura’*

INTRODUCTION

In Indonesia, there are various kind of regional cultures. In general their performances are different from area to another, even from one province to another province, because they have their own way in carrying out their cultures. Traditional house is also a kind of culture. Traditional house of Torajan is called Tongkonan. The word tongkonan derived from Toraja word “tongkon” means sit which colorful with Passura’ used as place to live, center of ceremony or ritual and the center or government. The construction of tongkonan is laborious work and it is usually built with the help of family members and society. Tongkonan is always paired by rice barn (alang). The Toraja philosophy, regarded as the mother, while rice barn regarded as the father.

Sandarupa (1996:1) said Tongkonan is a traditional house and custom-built environment that has function of adat and government. There are many symbols displayed at Tongkonan house that implied some values. One types of symbols at Tongkonan house is Passura’. Passura’ is the Toraja traditional wood carvings which express spiritual, hope, social life of Toraja people. There are 67 of passura’ that decorate the wall of this building, each types of passura’ have its own meaning according to the philosophy that followed by Toraja tribe,

Sande,(1989:1). Some of passura' are contain social values that indicate mutual cooperation in the construction of Tongkonan.

In social life of Toraja people social values is the most important thing to reach good life in society. Social values is the appreciation of the community, to everything that is good, important, noble, appropriate and has functional use for the development and goodness of life together. The objective of this research to examine the meaning of garonto' passura' by using semiotic of Pierce triadic theory Pierce in Lechte in Lebang (2015:160) often repeated that in general the sign are representing something for someone. In simple terms that sign as being linked to someone for something in some respect or capacity and often repeated statement that it is generally a sign represents something for someone. Pierce in Pateda in Lebang (2015:160) state that, the sign "is something the which stands to somebody for something in some respect or capacity". Consequently, the sign (sign or representament) is always contained in the triadic relationship, the sign (ground), object, and interpretant.

Basically, the concept of triadic or the trikomi, which makes Pierce famous. According to Pierce in Lebang (2015:164), semiotics consists of three main elements which include, signs, objects, and interpretant described by Pierce as the chart below:

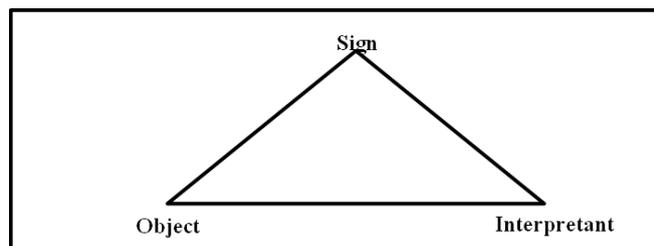


Figure 1. Triadic Concept

The study of semiotic is one of growing scientific approach mainly on the humanities and science communication. Semiotic becomes important to understand the various social realities of life human culture especially the various meanings and signs that live grow in the society. According to Benny H. Hoed (2011:3) as his understanding, semiotics is the science of sign. Semiotic studies about system, a rule that produce the sign meaning.

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Pierce in Noth in Agustiasari (2016:10) state that sign or representament is something which stand to somebody for something in some resect or capacity. Representament is the form which the sign takes. Representament is all of the

sign. For example is the laptop, the representamen is all the laptop and name.

Pierce in Noth in Agustiasari (2016:10) state that object is about the sign refers. Object is which the sign (represent) usually something else, but in borderline case of self-references, representamen an object can also be same with entity. Afterwards, in semiotic object is something to know what the name or form of something, and object is the real thing that can be known what the name or form. Object is reference of sign (Rahmani in Agustiasari 2016:10).

Pierce in Noth in Agustiasari (2016:11) state that interpretant is a term for the meaning of sign. Pierce also defined interpretant as sign “a sign address”. Interpretant is not an interpreter but rather the sense made of the sign. Interpretant is interpret something seen. Interpretant is the meaning of the sign.

Language is a structured system of communication used by humans, based on speech and gesture (spoken language), writing and sign. A language is system of arbitrary vocal symbols that permit all people in a given culture, or other people who have learned the system of that culture, to communicate or to interact (Finocchiero : 1984: 3).

Culture is “a way of life that develops, and is shared by a group of people, and is passed in on from generation to generation. Culture is made up of many complex elements, including religious and political system, customs, language, tools, clothing, buildings and works of art”.

Krober (1958: 582) says that “culture is a system of ideas and concepts. The culture of being a series of patterned action of an activity and a human being”. Croydon (1973 : 4) says that “culture is a system of unified patterns, most of which are below the threshold of consciousness, but all that regulate human behavior are as certain as the strings manipulated from the puppet control of its movements”.

Linguistic and cultural semiotics investigates sign system and the modes of representation that human use to convey feelings, thought, ideas and ideologies. Semiotic analysis rarely considered a field of study in its own right, but is used in a broad range of disciplines, including art, literature, anthropology, sociology, and the mass media. Semiotic analysis looks for the cultural and psychological patterns that underlie language, art and other cultural expressions. At the socio semiotic level Ritlyova (2009: 93) mentions that “culture could be defines as various customs, values, typical behavior, attitudes, and the overall approach regarding the way of lfe reflected in movies, songs, fashions, literatures, and numerous product of art”. And according to Eco (1976: 8) “A semiotic studies all cultural processes as processes of communication”.

Social values are set of moral principles defined by society dynamics, institutions, traditions and cultural beliefs. These values are implicit guidelines that provide orientation to individuals and corporations to conduct themselves properly within a social system. . According to Alfian (2013:242-247), social values are everything that is considered good and right, which is desired by the community.

As the Toraja language is oral and no writing system exists. Toraja people carved wood , calling it “passura” (the writing) in order to express social and religious concepts. Wood carving Toraja’s manifestation. Passura’ used in the

wall of Tongkonan house, rice barn, and wooden grave (erong) (Duli, 2012: 76). Each carving bears a special name, and common motifs are animals and plants symbolize goodwill and virtue. Toraja traditional has flat characters, decorative, colorful (black, yellow, white, and red) with decorative motives that have symbolic meaning with the context of Aluk Todolo. Toraja art of wood carving is called *passura'*, the meaning that contain like the writings. Toraja traditional carving is made of wood, bamboo or stone used as decoration with symbolic meanings in traditional houses (tongkonan, alang), coffins, or other objects. According to Tangdilintin (2014:242-252) at first, there were only four decorative motifs of Toraja carvings but that symbolize the four fundamental problems of life that embellished traditional houses (tongkonan). The four decorative motifs are the sun (*pa' barre allo*), A rooster (*pa' manuk londong*), a buffalo (*pa' tedong*), as well as a geometric decorative in form of an ordered vertical line (*pa' sussu'*). These four principal decorative motif latter develop into hundreds of decorative motifs in line with the development of Toraja's society including *passura'* Toraja that contain social values. Toraja carvings motifs that originally intended only for sacred purposes are the also used for commercial puposes.

METHOD

The type of research used in this paper is qualitative research namely research approach where the data collected in the form of words, pictures and not number. The choice of this type of research because the data is in the form of images namely *garonto' passura'* found on Tongkonan house. Data were collected from tongkonan house in Ke'te' Kesu. The data in this research were collected using observation, interview and documentation. To analyze the meaning of *garonto' passura'* on tongkonan house used Pierce triadic theory (sign, object and interpretant).

FINDING DAN DISCUSSION

Findings

Based on the researcher observation and findings on the *garonto' passura'*. There are four types of *garonto' passura'*, namely *pa' sussu'*, *pa' barre' allo*, *pa' manuk londong*, and *pa' tedong*. Here will be discussed one by one.

a. Pa' Sussu'

In this part the researcher finds and classifies *pa' sussu'* elements according the model of Pierce triadic theory where the sign is *pa' sussu'* engraving, the object is *sussu'* and the interpretant is social values implied in the *pa' sussu'* (sign)

Sign

Pa' sussu' sign is a symbol of engraving which refers to identity of tongkonan house and human as social creature. *Pa' sussu'* is known as the oldest engraving which look so natural and simple because the engraving is not colored and only uses the form of vertical and horizontal lines, or it can mix both. The owner of tongkonan use *pa' sussu'* or *passura' rengko* to signify their social status. The form of this engraving like tendrils which is not given color. This

engraving is belong to tongkonan layuk and tongkonan kaparenggesan.

Object

Object of pa' süssu' namely süssu'. Süssu' is the tool which resembles like a chisel but its edge is curved like nail. It is the first tool for carve the engraving and used as reference of the sign of pa' süssu'.

Intepretant

Interpretant of pa' süssu' is the meaning that exist in mind of sign user (Toraja people) about the object referred by the sign. In this part the researcher states that social values implied in pa' süssu', they are symbol of sincerity, plainness, simplicity, origanilit, humility, and social strata .Futhermore, the vertical line as symbol of relation with the creator while horizontal line as symbol of human and fellow creation.

b. Pa' Barre' Allo

In this part the researcher finds and classifies pa' barre' allo elements according the model of Pierce triadic theory where the sign is pa' barre' allo engraving, the object is allo (sun) and the interpretant is social values implied in the pa' barre' allo (sign)

Sign

Pa' barre' allo sign is a symbol of engraving refers to a thing that considered by Toraja people as resource of life. Pa' means types, barre' means round or roundabout, while allo means sun, so pa' barre' allo means types of engraving that resembles the sun. The form of motive consists of four or six circles that made up. The first circle is the center of this motive is yellow, the second circle is red and the third circle and fourth are white. Between the third and fourth circle is red which arranged circularly to form a circle like sunlight. This engraving is always placed in front of and behind of tongkonan and rice barn on the top of board triangular shaped and paired with pa' manuk londong which mean wisdom and science aimed noble like the sunlight, giving life to tallu lolona (human, animal and plant).

Object

Allo in local language means sun. It was used of the ancestor as reference to create the pa' barre' allo sign. When looking at the engraving of pa' barre' allo, it can be concluded that the Toraja also assume the sun as a source of life from the creator. The Tana Toraja phrase as known as "Tondok Lepongan Bulan Tana Matari' Allo" means that a united indigenous region in the frame of Tondok Lepongan Bulan Tana Matari' Allo used before the name of Tana Toraja. Tana Toraja. In the past Tana Toraja was not ruled by a government or a king but all customary territory had a right to organize their own respective region through to parengnge' but keep intact in the frame of sang Torayan. Furthermore, from the word pa' barre' allo there is a famous phrase and high meaning that is "barrena allo lindona bulan". This title is intended for the majesty king as clear the

sunshine and soft like moonlight. So it can be concluded that engraving of pa' barre' allo actually refers to authority of God almighty or the highest as a symbol of deity. The symbol appears in context which is very diverse and used for various purpose for example in wedding party and house wearing party.

Interpretant

Social values implied in pa' barre' allo are symbol of energy and strength, symbol of light that gives life for tallu lolona (human, animal and plant), symbol of Toraja region which known as "Padang Lepongan Bulan Tana Matari' Allo", symbol of totality and unity in the frame of "Tondok Lepongan Bulan Tana Matari' Allo", symbol of the ancestor belief descended from the sky (aluk mellao langi') and symbol of deity in sanda pitunna belief.

c. Pa' manuk londong

In this part the researcher finds and classifies pa' manuk londong elements according the model of Pierce triadic theory where the sign is pa' manuk londong engraving, the object is londong (rooster) and the interpretant is social values implied in the pa' manuk londong (sign)

(Sign)

Sign

Pa' manuk londong sign is a symbol of engraving refers to the animal which considered by Toraja people as example giver of character. Pa' means type and manuk londong means rooster. The engraving always appears in front and behind of tongkonan and rice barn always installed in pairs and facing each other. Pa' manuk londong placed on the pa' barre' allo engraving this means that only rooster know the time from day until night and vice versa "manarang ussuka' bongi unkararoi masiang". Moreover this engraving refers the usage of rooster as bulangan londong to break the case in the past, used in rambu solo' and other ritual in Tana Toraja.

Object

Manuk londong in local language means rooster. It was used of the ancestor as reference to create the pa' manuk londong sign. The Torajan ancestor using engraving pa' manuk londong to indicate that the character of rooster plays very important role in social life. The first, rooster used as clock in the past. Before the existence of clock and watch the ancestor of Toraja used rooster for know whether it was midnight or nearly morning by hearing its crowing. If the rooster has crowed three times definitely a dawn appears. The second, the rooster used as highest court in the past. When people quarreled and customary judges did not have the basic law to solve the problem. The way to solve problem was thorough bulangan londong (fighting cocks). In this case whose rooster was won meant win the case, whereas whose rooster was lost meant lose the case too. The Third, rooster used in rambu solo' (funeral ceremony). The bulangan londong in rambu solo' done to honor the hero or brave who have protected his region also indicate highest level of rambu solo in rapasan and sapurandanan. The bulangan londong

mostly done for the descendant of Topada tindo (the ancestor of the same dream). The bulangan londong also done after funeral ceremony called (ma' ba liang). The rosters brought in front of grave and then competed. It is done to honor the dead body who have buried in that grave. The fourth, the rooster is used at "bulangan londong sembangan suke baratu". It is done in the field of Tongkonan house while suke (bamboo tube) prepared used as media where people can put their money, there was not gambling element here the money got from the audience. And the money that have collected will use to necessity in tongkonan house. The last, rooster is used for ma' pesung ritual (giving sacrifice to gods or deata) of ancestor belief (aluk todolo).

Interpretant

Interpretant of pa' manuk londong is the meaning that exist in mind of sign user (Toraja people) about the object referred by the sign. The social value implied pa' manuk londong, they are symbol of justice and wisdom, symbol of time marker, communication, bravery, masculinity, communication, symbol leadership and firmness, symbol of offering in ritual and ceremony, symbol of cock fighting (bulangan londong), symbol social status, and symbol prayer and expectation, symbol of offering in ritual, symbol of time marker and case breaker in the past.

d. Pa' Tedong

In this part the researcher finds and classifies pa' tedong elements according to the model of Pierce triadic theory where the sign is pa' tedong engraving, the object is tedong (buffalo) and the interpretant is social values implied in the pa' tedong (sign)

Sign

Pa' tedong sign is a symbol of engraving refers to the animal which considered by Toraja people as animal that has many function in social life especially related to economy values. Pa' means type and tedong means buffalo, so literally pa' tedong means type of engraving resemble like buffalo. Pa' tedong placed on the part of tongkonan namely sangkinan. Sangkinan literally means plaque used for tie up something, in this case buffalo. When carefully looked at the left and right on this engraving there are two ears, while on the top of there are two curved lines that resemble horn. Then two circles and two stars contained between horn and ear leaves like two eyeballs. Then on the top there are curved lines on right and left forming a crown.

Object

Tedong in local language means buffalo. It was used of the ancestor as reference to create the pa' tedong sign. The Toraja community consider buffalo as a symbol of prosperity, strength and sacred animal. There some function of buffalo in social life of Toraja people. Firstly, in the past, most exchange rates and transaction were decided on the price of buffalo. Secondly, in differentiation of one's social status can be judged on the amount of buffalo he had. Thirdly, the

buffalo also used to plowing the rice field before machine appear. Fourthly, it used in rampanan kapa' as payment tool if there is violation that has been agreed before. The amount of buffalo depend on the level of the kapa' agreed upon both side. The standard to decide kapa' based on tana' of both bride. Fifthly, the buffalo used to decide how funeral ceremony will be done based on amount of buffalo sacrifice. Buffalo is a symbol of respecting person who has gone through sacrifice. According to the custom belief of Toraja, the soul of dead person needs a lot of buffalo using in his journey so his soul arrive quickly in puya (land of soul). The last, buffalo used in house wearing party especially merok ritual where sacrifice a buffalo by impaled it form the side. This ritual is the highest ritual in house wearing party

Interpretant

Interpretant of pa' tedong is the meaning that exist in mind of sign user (Toraja people) about the object referred by the sign. The social values implied pa' tedong, they are symbol of prosperity and wealth, energy, strength, symbol of sacrificed and socialization, prayer and expectation and symbol of offering in rambu solo' and rambu tuka'.

Discussion

Passura' is considered as Toraja culture. According to R2 (Mr. B) "Culture is a habit that is considered good by a region and has been passed down from generation to generation, so engraving is a part of culture ". It's more strengthened by Geertz in Randa (2021:4) stated that culture is a system of composed meanings and symbols, in meaning and symbols that are arranged in the understanding of individuals who define their world, word, evaluate their feelings, ang incorporate behavioral attitudes to deal with life's problem. Also called that culture is a historically transmitted pattern of meaning that embodied in symbol. Likewise, the tongkonan traditional house has meaning for Toraja which describes the value of the life of Toraja people through carvings around the house. Tongkonan house is considered heirlooms and hereditary property rights. The tongkonan traditional house which is full of carvings has mening that symbolize the social status of upper class tongkonan owners stated by Kobong in Randa (2021:5). Tongkonan itself is still devided into three types, namely: tingkonan layuk, tongkonan kaparengngesan/tongkonan pekamberan and tongkonan pa' rapuan/batu a'riri. Each types of tongkonan are colored with different types of passura. According to R2 (Mr. TSA) one of the old engraver in Ke'te' Kesu' said that passura' is the cultural heritage from Toraja ancestor to convey message to their generation. It is in accordance with Paganna' in Datu (2012:34) stated that Toraja engraving or passura' Toraya are the story of Toraja human wisdom that are passed on t to their grandchildren in the hope that their generation will try to live based on the hope and praying of the ancestor which inherited through symbols of Toraja carvings. While Sande in Datu (2012:35 stated that Toraja engraving contains the meaning and life value which closely related to the Toraja's philosophy. And it is supported by R2(Mr. B) as a guide of Toraja customary (66) said that Passura' is the engraving with has social meaning. Social meaning is a

term to describe something related to the process and results of social activities. Social meaning is obtained from the results of interaction between individuals or group or giving meaning to something and the formation of symbol Blumer in Damsar, (2015:149). Wood in Nottingham (2013:29) social values are general guidelines that have lasted a long time, which direct behavior and satisfaction in everyday life. While according to Alfian (2013:242-247), social values are everything that is considered good and right, which is desired by the community. Notonagoro in Suyahmo (2012:212) stated that hierarchy of social values as follows:

The first, material values refers to everything that useful for human life, second, vital values refers to everything that useful for humans to be able to carry out life activities. The last, spiritual values refers to everything that is useful for human spirituality. The spiritual values are further divided into four categories, they are: a. Truth values which sourced from ratio sense, mind, and human creativity. b. Beauty and aesthetic value, which sourced from aesthetic feeling elements and human taste. c. Goodness and moral values which sourced from human wish. d. Religious values is rooted from human beliefs.

From the definition of informants on finding section and other resources. The researcher concludes that passura' is the engraving that implied a lot of social values such as economy values, spiritual values and many more, There are four types of garonto' passura'. Garonto' means basic and passura' means engraver so garonto' passura' can be explained as the basic of engraving in Toraja. There are four types of garonto' passura' namely, pa' süssu', pa' barre' allo, pa' manuk londong, and pa' tedong. The social values that the researcher finds implied in garonto' passura':

1. Pa' süssu'

The data got from several informants and other resources, pa' süssu' is identically with passura' rangke (engraving without using color). It is very simple and unique engraving because it consist of lines vertical line or horizontal line. But although the engraving is very simple form it is belong to high level of tongkonan in Toraja namely tongkonan layuk and tongkonan kaparengesan. Tongkonan layuk is the center of religious social rules while tongkonan kaparengesan is the center of government. According to Lebang (2017:5) stated that tongkonan layuk is the place to create and compile religious social rules, while tongkonan kaparengngesan also known as tongkonan pekamberan has function as a regulator and implementer of the rules from tongkonan layuk. Futhermore, Lebang (2017:6) and Randa (2021:7) interpreted pa' süssu' is the symbol of nobility. Based on the explanation the researcher got from informants and other resources, the researcher concludes that social values in pa' süssu' they are social status, religious, sincerity, humility and identity of the tongkonan. It is also emphasizes of the line on pa' süssu'. Vertical line is the symbol of relation with creator while horizontal line is the symbol of relation with human being, animal, plant and nature.

2. Pa' barre' allo

Pa' barre' allo placed on highest position in tongkonan and rice barn namely lindo pare. In Toraja society pa' barre' allo considered as resource of life that

reason why pa' barre' allo placed on the top of tongkonan house as a symbol of sun. As stated on finding section that pa' barre' allo is the symbol of sunray and the symbol of first name of Toraja. The researcher would like to adding from other sources. According to Paganna'(2018:102-103) the meaning of pa' barre' allo engraving is man who comes or down from the tongkonan should always shine and luminous everywhere (back or fore) so that the light will never end.'Based on the explanation from the informants and other sources the researcher concludes the social values in pa' barre' allo, are:

- a. Symbol of religious of ancestor belief (aluk todolo).
 - b. Symbol of light that giving life to (tallu lolona) human, animal and plant
 - c. Symbol of unity in family clumps and society as sang Torayan,
 - d. Symbol resources of energy.
 - e. Symbol of love and giving without looking social status.
3. Pa' manuk londong.

In Toraja society, the rooster is very important animal because it has many function and role in everyday life of Toraja people. On finding section the researcher has explained the function of manuk londong. In Sande (1991: 63) Manuk londong (a rooster) regarded as clever and wise creature. There is saying "londongna Pongtulang Didi' manarang ussuka' bongi, unkararoi malillin" which means Pongtulang Didi's chicken knowns when evening comes and dark ends. In addition Paganna' (2018:131) the rooster is a type of animal which never knows the word of late. The rooster is a symbol of discipline in time, it is never late to crow and or rise and fall from its perch. Rooster also teaches the wisdom of life to always sharing. Just look a rooster often shares with its partner. Based on the explanation above the researcher concludes the social values in pa' manuk londong, are:

- a. A clever and wise leader who able to unite the opinions of all elements and group of people.
 - b. Can be trusted because he is smart, his intuitive understanding is true, always says the right is right and the wrong is wrong.
 - c. The existence of law in the community in sense able to solve the problem honestly, fairly, firmly and wisely.
 - d. Able to recognize the advantages and shortcoming of self and other.
 - e. Symbolizes the courage and being able to something meaningful.
 - f. Symbol of on time
 - g. Able and want to sharing with other
 - h. There is communication to reach a mutual agreement.
 - i. Able to adapt base on environmental conditions.
 - j. Symbol of social status especially white color on pa' manuk londong.
4. Pa' tedong

The most valuble animal in Toraja is buffalo (tedong). On finding the researcher has explained about pa' tedong. In addition, Sande (1991:7) stated that in Toraja, buffalo is the main breeding cattle and cared so much. The buffalo has several function for instance, as dowry, as a means of transaction, as a sacrificial offer to gods and ancestors, and used to plow rice fields. While Paganna' (2018:

121 & 123) stated that tedong or buffalo is the highest form of investment and safest as well as the most real achievement for Toraja people. In Toraja society it is the highest type of offering of the three types of animal (chicken, pig and buffalo).

Based on the explanation above the researcher concludes the social values contain in pa' tedong, are:

- a. Symbol of prosperity and wealth of Toraja people
- b. Symbol prayer and expectation
- c. Symbol media of dowry and transaction.
- d. Symbol of strength.
- e. Socialization
- f. Symbol Sacrifice community
- g. Symbol of offering media in rambu solo' and rambu tuka' ceremony.

CONCLUSIONS

Based on the results of research and discussion which have found by the researcher, then it can be concluded that: (1) Social values in Pa' sussa', are: sincerity, humility, plainness, simplicity, orignality and social strata, religious and togrtherness value, (2) Social values in Pa' barre' allo, are: resources life values. spiritual values, identy of Toraja people, totality and unity value, bright value and love value, (3) Social values in pa' manuk londong, are: justice, education value, wisdom, on time value, communication, bravery, honesty, masculinity, communication, leadership and firmness, spiritual values, social status, adaptation and expectation values, (4) Social values in pa' tedong, are: Prosperity and wealth values, sacrifice values, energy and strength value, socialization values, spiritual values, expectation values, transaction values, and dowry values.

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