



Identification of Meaning and Value in Toraja Carving on the Ornamental Variety of Flora as a Source Character Education

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Abstrak

Penelitian ini bertujuan untuk mengidentifikasi Makna Dan Nilai Dalam Ukiran Toraja Pada Ragam Hias Ukiran *Flora* Sebagai Sumber Pendidikan Karakter. Ukiran Toraja merupakan salah satu kesenian tradisional asli Toraja yang biasanya terdapat pada dinding rumah *Tongkonan* (rumah adat Toraja) dan *Alang* (lumbung padi). Ukiran Toraja disebut sebagai *Passura*. Penelitian ini merupakan penelitian kualitatif dan jenis penelitian adalah deskriptif. Hasil penelitian yang diperoleh adalah makna dan nilai pendidikan karakter yang terkandung dalam ukiran Toraja sebagai ragam hias ukiran *flora*. Makna yang terkandung dalam setiap ukiran Toraja adalah keluarga di Tongkonan di mudahkan dalam mencari rejeki, dalam kehidupan diharapkan selalu tenang dan berkelimpahan beras, selalu menjaga tali persaudaraan, selalu menjaga budi dan luhur, pemilik rumah adat (tongkonan) memiliki persawahan yang subur dan luas, kita harus taat agar selalu mendapat perlindungan dari Sang pencipta, tidak boleh berbelit-belit ketika berbicara, melambangkan kegembiraan dan syukur, selalu menjaga persatuan, selalu rendah hati, memupuk persatuan agar pekerjaan menjadi ringan. Adapun nilai yang terkandung dalam setiap ukiran Toraja yaitu nilai religius, cinta damai, jujur, peduli lingkungan, kerja keras, mengagahi prestasi, dan kreatif.

Kata Kunci: *Ukiran Toraja, Makna Ukiran Toraja, Nilai Ukiran Toraja*

Abstract

This study aims to identify the Meaning and Value of Toraja Carving in the Ornamental Variety of Flora Carvings as a Source of Character Education. Toraja carving is one of the original Toraja traditional arts that are usually found on the walls of Tongkonan houses (Toraja traditional houses) and Alang (rice barns). Toraja carvings are referred to as "Passura". This research is qualitative research and the type of research is descriptive. The results of the research obtained are the meaning and value of character education contained in Toraja carving as a variety of ornamental flora carvings. The meaning contained in every Toraja carving is that the family in "Tongkonan" is facilitated in seeking fortune, in life it is expected to always be calm and abundant in rice, always maintain the ropes of brotherhood, always maintain the mind and nobleness, the owner of the traditional house (Tongkonan) has fertile and vast rice fields, we must obey so that we always get protection from the Creator, must not be convoluted when talking, symbolizes joy and gratitude, always maintains unity, is always humble, cultivates unity so that the work becomes light. The values contained in each Toraja carving are religious, peace-loving, honest, caring for the environment, hard work, aggressing achievements, and creative.

Keywords: *Toraja Carving, Meaning of Toraja Carving, Value of Toraja Carving.*

Intriduction

The rapidly occurring currents of globalization pose a threat to the existence of local cultures. The development of technology and science makes students (the nation's generation) easily find information through the internet, both domestic and foreign information. The speed of information and information content obtained by students will certainly affect students' daily lives. For example, not a few elementary school students who have memorized the name of a Korean boy group or girl group that they like can even sing and imitate the style of their idol. The way of dressing that tends to be open, imitating the Westernized style is also widely followed by children and teenagers because they think the style is more modern. From the above, it can cause local cultures to be threatened with abandonment (4).

Seeing the cultural crisis eroded by the development of the times and technology has made the shift in ethical values in the nation and state, the fading of awareness of the nation's cultural values, and the current globalization that causes local culture in Indonesia to be threatened with oblivion. Freedom in the current era of globalization causes outside cultures to more easily enter and merge with local cultures, this mixing causes problems for the younger generation because they are unable to filter or control the impact of globalization currents (5).

Apart from that, in today's era, there are not a few younger generations who have contracted the globalization virus and the flow of information that affects their lifestyle and lifestyle. The result is that many easy generations are doing deeds that deviate from moral norms and religious norms. Therefore, it is very appropriate for character education to be given to students to equip a person's knowledge and abilities to be able to make the right decisions about life problems faced. In line with this (Rachmadyanti, 2017) posits that in

decision making, of course, through consideration of the good and bad attitudes and behaviors that will be carried out. behaving well will be able to avoid bad behavior in everyday life (11).

So powerful is the influence of technology and digital information flows that are constantly eating away at the noble values of the nation. How terrible the circumstances are that it is natural that at this time society is in a state of excessive fear and anxiety. For this reason, the question is how to build character in the formation of morals through applied learning. Character education can be applied through a variety of activity media. Not only activities within the family sphere and formal education in schools. One of the ways that can be done to instill character values is through local culture in this case traditional art. The values contained in culture can be used as a source of character education in elementary schools, one of which is the values contained in the Wood Carvings of the Toraja Tribe. Wood carving is a carving that is poured on a medium in the form of decorative ornaments resulting from a series of beautiful, repetitive, and interconnected together to realize an artistic decoration (14).

Through this description, it is in line with (Guntara, 2016) that education and culture have a very close relationship in the sense that both are related to the same thing, namely the development of values and character. The context of cultural education plays a role in the institution of teaching cultural values. Education that takes place is a process of forming human qualities by the cultural nature possessed. Cultural values are expected to form a generation that has character (3).

Previous research related to the meaning of Toraja Carving as a source of Character Education conducted by Amelia Agnes Randa, (2021) showed that through Toraja carving (Passura'), communication was formed by conveying messages from

ancestors to their descendants, even though Toraja people in ancient times were not familiar with writing (script), but through carvings, Toraja ancestors instilled moral values about perseverance, honesty, loyalty, and there are many more moral values contained in every Toraja carving.

Based on the description above, it is necessary to research to examine the meaning and value of character education contained in Toraja carving and conduct research with the title "Identification of Meaning and Value in Toraja Carving on Flora Ornamental Varieties as a Source of Character Education"

Method

This type of research uses qualitative research methods. According to Creswell in Sugiyono (2013: 347-348) Qualitative research is a process of exploring and understanding the meaning of behavior of both individuals and groups to describe social problems (12). The reason for using this type of research is because the research that will be carried out leads more to matters related to Toraja culture, especially regarding Toraja carvings inspired by flora that contain character education values, so it is necessary to conclude from various sources.

This research was conducted from February to August 2022 in Sanggalla District, Tana Toraja Regency, South Sulawesi Province. The reason for choosing this research location is because the area still maintains existing cultural values. The subjects of this study were Traditional Stakeholders in Sanggalla District', *To Mina* (Cultural Observers), and Carvers.

The data in this study includes 2 (two) sources, namely humans traditional figures, *To Mina* (Cultural Observers), carving, and nonhumans (activities and artifacts owned by the Toraja tribe). The data collection techniques carried out in this study were observation, interviews, and documentation. The instrument in this study is the researcher himself. Data analysis in qualitative research is the process of

systematically tracking and regulating interview transactions, field notes, and other materials collected to improve understanding of these materials so that they can be interpreted by others (Zuriah, 2006). In qualitative research data analysis is carried out during and after data collection.

The method of implementation in the study can be described as follows:

1. Observation

One of the initial observations of traditional shops is traditional stakeholders in Toraja who hold positions in the community, *To Mina* (cultural observers) and carvers to explore information about the meaning and value contained in Toraja carvings on various flora ornaments as a source of character education.

2. Collecting data

Collecting facts from traditional stakeholders, *To Mina* (cultural observers), carvers through in-depth interviews about the meaning and value of what is contained in Toraja carvings on various floral decorations that can be used as a source of character education and collecting facts from teachers related to what character values are applied in schools

3. Manage and Analyze data

Manage and analyze data from the results of interviews collected related to the meaning and value contained in Toraja carvings on various flora ornaments as a source of character education

RESULTS AND DISCUSSION

1. The History of Toraja Carving

Before discussing more deeply the meaning and value of Toraja carving in the ornamental variety of flora carvings, we first discuss what Toraja carving is. Toraja carvings are carvings that adorn tongkonan houses (Toraja traditional houses) and alang (Lumpang), carvings of Toraja ornamental varieties are called Passurak (Writings) which contain symbolic meanings that are closely related to the philosophy of life of the Toraja people. This is in line with the answers of the informants. The informants

in this study consisted of four people, namely MR as a to mina as well as a cultural observer, PPP as a traditional figure, YB and DRT as a carver or artist.

Based on the results of interviews with MR (cultural observers) and PPP as traditional figures about Toraja carving explained the emergence of Toraja carving, namely its origin from felling trees, there are colored wood saps on each wood, and the wooden saps remain attached to the wood, and then from that base people started making carvings. And the beginning of the carvings has not been colored called *Passura' Rengko* (Dry Carvings), over time it has developed and finally began to be given color.

In Toraja carving, there are four colors, and each of these colors has a meaning or meaning. To answer the meaning or meaning of the four colors, the researcher asked the informant the question, what is the meaning or meaning of each color in the Toraja engraving? Based on the results of interviews with informants the meaning of the color of the engraving is as follows.

Based on the results of the interview with MR, provides the following explanation:

- a. The color black means that this symbol of grief depicts to us mankind that it will surely experience the name of death. In the manufacture of engravings, it is given a black base color,
- b. The color red is a symbol of strength, courage, and a symbol of wealth,
- c. The color white means a symbol of chastity and nobility.
- d. The yellow color of our relationship with the creator, the relationship of man with God, so there must be a yellow color what it means to live if it is not God so yellow it symbolizes our relationship with God the creator the color yellow or gold.

3. Meaning and Value of Toraja Carving


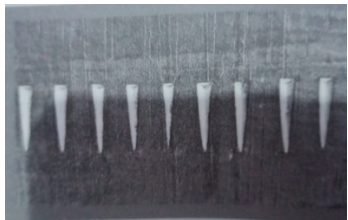

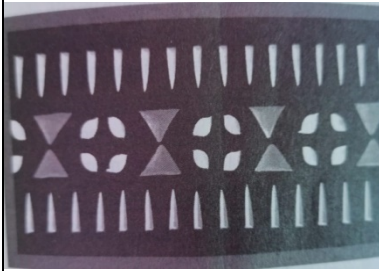
Based on the results of the interviews conducted in each engraving, each of them gives the following explanation:




The colors on the carvings of Toraja people cannot be disturbed anymore, only recognize 4 colors, namely black, red, white, and yellow The yellow color is inspired by the red color of white




2. Toraja Engraving Function


Based on the results of interviews with PPP as traditional figures, they provide views on the function of carving, which is to state the presence of God, and the rules, the engraving is a substitute for writing. What is lived in Toraja in Sura or written in the carved emblem? The engraving states a phrase rather than a human being. Based on the results of interviews with YB and DRT as engravers, it is stated that the function of carving is a sign of social status.

Table 4.1 Meaning And Value Of Toraja Carving

No	Carving	Meaning	Value
1.	<p><i>Pa` Barana</i></p> 	<p>This carving is an engraving that resembles banyan twigs and leaves. Banyan is a large and shady/lush tree so that everything underneath feels cool and security. The meaning of this carving is so that the derivatives can easily obtain fortune and develop like a banyan tree with lush and dense leaves This carving is usually placed on the front of the traditional house (Tongkonan) which is triangular and is on top.</p>	<p>The value of peace-loving</p>
2.	<p><i>Pa` Barra`-barra`</i></p> 	<p>This engraving is an engraving that resembles small grains that are commonly used as a frame or decoration of the carving symbolized as rice. Rice in Toraja society is a primary need. The meaning of this carving is that in people's lives it is expected to be calm and always abundant in rice. This engraving was used as a frame for other engravings</p>	<p>Honest value</p>
3.	<p><i>Pa` Batang Lau</i></p> 	<p>This carving depicts the trunk of a pumpkin, which is only one parent trunk, then branches, and then from the branches grows the branches and from the twigs sprouts into branches and so on until it reaches tens of meters in length. So no matter how long the stem of the pumpkin is creeping everywhere but still in contact with the stem of the mother. The meaning of this carving is that family relationships however far away must be maintained and fertilized because they come from one ancestor. This carving is placed on the wall of the house.</p>	<p>The value of love for the motherland</p>
4.	<p><i>Pa` Bua Kapa`</i></p> 	<p>This carving is an engraving that resembles cotton. Cotton fibers can be spun into yarn to be woven into fabric. In the past, in Toraja, only the rich and nobles had cloth. These terms and symbols are also used in the marriage of the Toraja people (<i>rampanan kapa`</i>) to explain the sanctity and nobleness of marital life. That when a man is about to build a household, he should always use it in a pure white condition. Clean in the sense of no compulsion, no deception in</p>	<p>The value of being honest and caring for the environment</p>

		it. The meaning of this carving is to symbolize the person who always maintains the noble mind	
5.	<p><i>Pa` Bua Tikko</i></p> 	<p>This carving is a term taken from one type of palm-like tree that is used as a material for making mats. This plant is said to be one type of plant that is difficult to destroy or eliminate, even though it is eradicated by burning. The meaning of this carving is to symbolize that the owner of a traditional house (<i>Tongkonan</i>) has lush and spacious rice fields. This carving is usually found on the support of the traditional house (<i>Tulak Somba</i>) a large pole in front of the traditional house (<i>Tongkonan</i>)</p>	The value of hard work
6.	<p><i>Pa` Daun Bolu</i></p> 	<p>This carving resembles a betel leaf. Betel leaf is a passer of offerings when offering offerings in the context of traditional ceremonies (Ma' Pesung) to Puang Matua or Allah and or to ancestors in the afterlife. Betel is also to be eaten (Dipanggan) By the Toraja people. The meaning of this carving is that we must obey and believe to always get protection and blessings from the Creator</p>	Religious value
7.	<p><i>Pa` Lulun Paku</i></p> 	<p>This carving resembles a fern vegetable that used to grow wild in the thickets in a hidden way. The shoots are not straight but like rolled wire. The meaning of this engraving is that it should not be to behave or speak convolutedly but it is expected to be honest and openness.</p>	Honest value

<p>8.</p>	<p><i>Pa` Lolo Tabang</i></p> 	<p>This carving resembles the tops of the leaves of a red hanjuang flower. This flower is usually presented in one of the traditions of thanksgiving in traditional houses (<i>mangarara tongkonan</i>) in the Toraja people, as a symbol that the Lord God is so good at giving his mercy to the family in the traditional house (Tongkonan). The meaning of this carving symbolizes joy or gratitude.</p>	<p>Religious value</p>
<p>9.</p>	<p><i>Pa` Tangke Lumu</i></p> 	<p>This engraving resembles a Moss Stalk. Mosses are plants that live in water. The Moss plant symbolizes a vast, fertile, and never-dry rice field. The life of moss in water is always related, never broken, and related to one another. Moss will never be found in turbid/dirty water, but will only be found in clean water sources that never dry. The meaning of this carving is that it is hoped that the family will always maintain unity and harmony.</p>	<p>The value of caring for the environment</p>
<p>10.</p>	<p><i>Pa` Tukku Pare</i></p> 	<p>This carving resembles a rice plant that is submissive or facing down. Rice is the most important and most needed crop according to the Toraja people. The meaning of this carving is that in this life we must not be arrogant but must always humble ourselves in associations like a rice plant that is increasingly filled with more and more eyes.</p>	<p>The value of rewarding achievements</p>

11	<p><i>Pa` Tangki Pattung</i></p> 	<p>This kind of carving is an ornament on the handle (stalk) of a cup made of bamboo trees. Bamboo is the main plant in Toraja in addition to its bamboo shoots for vegetables, its stems for handicraft materials, for drinking places, for cooking places, and especially for house building materials such as roofs, walls, poles, and also as fuel wood. The meaning of this carving is a sign of greatness for the Toraja nobles.</p>	<p>Creative value</p>
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Discussion of Research Results

After collecting data from research results that have been obtained from interviews, observations, and documentation, data analysis is carried out to explain the results of the research that has been carried out.

Toraja carving (*Passura'*) is one of the traditional Toraja carving arts that is usually used in Toraja traditional houses (*Tongkonan*) and granaries (*Alang*). Some of these carvings (*Passura'*) emerged from the sky, and some emerged from the of a mother, so there were sacred carvings because in the past there were those who menstruated then the menstrual blood melted on the board which was later discovered by Ne' Limbongan, some came from the sea, then some emerged from the precious objects of traditional houses (*Tongkonan*) and then some appeared from plants.

The carving (*Passura'*) in its manufacture uses four colors, namely, black, red, yellow, and white, the colors on the Toraja carving cannot be disturbed anymore. If the color black means a symbol of grief for every time a colored engraving is forever given the basic color of black, this illustrates to us mankind that it will surely experience the so-called death. The color yellow is inspired by our relationship

with the creator, man's relationship with God, so there must be a yellow color what it means to live if it is not God so yellow symbolizes our relationship with God the creator the color yellow or gold. The red color is a symbol of strength, courage, and a symbol of wealth, and the white color means a symbol of chastity and nobility.

Character Education Values Contained in Toraja Carving on *Flora* Ornamental Varieties

1. Religious Values

Obedient attitudes and behaviors in carrying out the teachings of the religion they adhere to, tolerance of the implementation of worship of other religions, and living in harmony with followers of other religions. Religion is the process of re-binding or arguably with tradition, a system that governs the order of faith (belief) and worship of God Almighty and the rules related to the association of man and man and his environment (Listyarti, 2012:5).

In line with the above opinion, in the carving of Toraja *pa' Daun bolu* and *pa' lolo tabang* there is an educational value of religious character, namely in *pa' daun bolu* this can be seen from its meaning, namely betel leaf, where betel leaf for the

Toraja people is used for tools or materials as a matter of offering in the framework of traditional ceremonies, to worship *Puang Matua*, from this can be reflected religious value where we must obey and believe in our God.

Then in the carving of *pa' lolo tabang* which consists of the word *lolo* meaning shoot and *tabang* meaning lenjuang, this carving resembles the top of a lenjuang leaf. This *tabang* is usually presented in a tradition of thanksgiving of the traditional house (*Mangarara Tongkonan*), as a symbol that God is so good at giving his mercy to the family in the traditional house (*Tongkonan*).

2. Honest Value

Behavior based on efforts to make himself a person who can always be trusted in words, actions, and work (Listyarti, 2012:5).

In line with the above opinion, in the engravings of *pa' barra-barra*, *pa' bua kapa'*, and *pa' lulun paku* there is the value of honest character education. In *pa' barra-barra* engravings are carvings that resemble small grains that are commonly used as frames or decorations of carvings. The word *Pa' Barra-barra* comes from *Barra'* which means rice, rice in Toraja society is a primary need. This engraving served as a frame for other engravings. *Barra'-barra'* has always been synonymous with childhood, a time in which there was only innocence and honesty. This *pa' barra'-barra* motif is more used as a frame or frame, so the Toraja carving motif wants to explain how something is framed with a frame of honesty and innocence, like the typical nature of a child.

In *Pa' Bua Kapa'* the honest value can be seen from its meaning, which is a pure white cotton fruit with four circular corners and colored white. Cotton fibers can be spun into yarn to be woven into fabric. In the past, in Toraja, only the rich and nobles had

cloth. This term and symbol are also used in the marriage of the Toraja people, namely (*rampanan kapa'*), to explain the sanctity and nobility of marriage. That when a man is about to build a household, it should be in a pure white condition, clean in the sense that there is no compulsion, no deception. The honest value reflected in this engraving is that building relationships with people, whether friends, parents, or life partners, must be based on honesty so that there is no compulsion and deception in a relationship.

In *pa' lulun paku* the honest value can be seen from the meaning of the word, namely *Lulun* means to roll, and *paku* means fern plant, a spike/fern vegetable that usually grows wild in the thickets in secret. The shoots are not straight but like rolled wire. The expected value of honesty in this engraving is that it should not speak convolutedly but that which is expected to be honest and open.

3. The Value of Hard Work

Behavior that shows earnest effort in overcoming various learning barriers and tasks and best-serving tasks (Listyarti, 2012:5).

In line with the above opinion, in the carving of *pa' bua tikko* the educational value of the character of hard work can be seen from the term engraving taken from one type of palm-like tree that is used as a material for making mats. This plant is said to be a type of plant that is difficult to destroy or eliminate, even though it is eradicated by burning. This carving is usually found on a large pole (*Tulak Somba*) in front of the traditional house (*Tongkonan*). If you look at the motif *pa' bua tikko* looks like a caterpillar walking, trying to climb a pole from the bottom up. He climbed up by carrying his body and then straightened it again, then rolled up again to advance little by little towards the top.

The value of the hard work in this carving can be reflected in the palm tree that is difficult to destroy even though it is burned, which illustrates that in life it will not be easy for us to have to stay afloat, and a caterpillar that tries to climb from the bottom up that depicts how every small effort done is beneficial and will lead us to a better place. hard work is included in the value of the Tongkonan philosophy of the Torajan people Hakpantria (2021).

4. Creative Value

Think and do something to produce a new way or result of something that has been owned (Listyarti, 2012:5).

In line with the above opinion, in the engraving *pa' tangki' pattung* consists of the word Tank, which is a kind of nail that is usually implanted on a pole to be strongly related. *Pattung* means bamboo. This kind of carving is an ornament on the handle (stalk) of a cup made of bamboo. Bamboo is the main plant in Toraja in addition to its bamboo shoots for vegetables, its stems for handicraft materials, for drinking places, for cooking places, and especially for house building materials such as roofs, walls, poles, and also as fuel wood. The creative value of this carving can be reflected in the many benefits of bamboo for Toraja people starting from the roots of the leaves. For example, bamboo sticks can be used as woven crafts such as baskets which can increase creativity.

5. The Value of Love for the Motherland

A way of thinking, behaving, and doing that shows loyalty, care, and high respect for the language, physical environment, socio-cultural economy, and politics of the nation (Listyarti, 2012:5).

In line with the above opinion, in *pa' batang lau* is an engraving

depicting the trunk of a pumpkin that is only one parent trunk, then branching then from the branch grows the branch and from the branch sprouts into a branch and so on until it reaches tens of meters in length. So no matter how long the stem of the pumpkin is creeping everywhere but still in contact with the stem of the mother. The value of love for the homeland can be reflected in the trunk of a pumpkin that branches but only has one parent trunk so no matter how far away we go we must still remember and care about where we come from.

6. The Value of Rewarding Achievements

Attitudes and actions encourage him to produce something useful to society and to recognize and respect the successes of others (Listyarti, 2012:5).

In line with the above opinion, in *pa' tukku pare* is the value of appreciating achievements. This carving comes from two words, namely *tukku* meaning to submit, and *bitter gourd* meaning rice plant. Rice plants are the most important plants according to the Toraja people. As the proverb increasingly contains ducking, this is what is presented in the engraving of *pa' tukku pare*, which is to advise us not to be arrogant if we have greater knowledge or insight than others.

7. Peace-Loving Value

Attitudes, words, and actions that cause others to feel happy and safe in the presence of themselves, society, environment (natural, social, and cultural), and country (Listyarti, 2012:5).

In line with the above opinion, in *Pa' Barana* is the value of peace-loving. carvings that resemble twigs and banyan leaves. Banyan is a large and shady/lush tree so that everything underneath feels cool and secure. That's why this carving is usually placed on *lindo Para*, which is the

front of the house that is triangular and above. The value of loving peace in this carving is reflected in the large and lush tree where everything underneath will feel the coolness. Likewise, we are like so that our presence makes others feel happy and safe.

8. The Value of Caring for the Environment

Attitudes and actions encourage themselves to assimilate something useful to society, and recognize and respect the successes of others (Listyarti, 2012:5).

In line with the above opinion, in the carving of Toraja *pa'bu'a kapa'* or cotton fruit, the value of caring for the environment in this carving can be reflected in the pure white cotton that can be made into a comfortable garment to use, as well as the surrounding environment as well as how to keep it clean like pure white cotton so that it can make it comfortable.

Pa' Tangke Lumu is a Moss Stalk. Mosses are plants that live in water. Moss symbolizes a large, fertile, and never-dry rice field. The life of moss in water is always related, never broken, and related to one another. Moss will never be found in turbid or dirty water, but will only be found in clean water sources that never dry. The value of caring for the environment in this carving is reflected in the place where most live, which is only in a place where clean water never dries.

Conclusion

Based on the results of the research that has been presented in chapter IV, it can be concluded that Toraja or Passura carving is one of the traditional Toraja carving arts that are usually used in Toraja traditional houses (*Tongkonan*) and granaries (*Alang*). In every Toraja carving there is a meaning as in the carving of Toraja *pa' barana* whose meaning is that the family in the traditional house (*Tongkonan*) is facilitated

in seeking fortune, in the carving of *pa' barra'-barra'* the meaning is so that in life it is expected to always be calm and abundant in rice, in the carving of *pa' batang lau* the meaning is to always maintain the ropes of brotherhood, in the carving of *pa' bua kapa'* the meaning is to always maintain the mind and noble.

Furthermore, in the carving of *pa'bu'a tikko*, the meaning is to symbolize that the owner of the traditional house (*Tongkonan*) has lush and vast rice fields, in the carving of *pa' daun bolu* the meaning is that we must obey to always get protection from the creator, in the carving of *pa' lulun nails* the meaning is that it must not be convoluted, in the carving of *pa' lolo tabang* the meaning is to symbolize joy and gratitude, in the carving of *pa' tangke lumu* the meaning is to always maintain unity, in the engraving of *pa' tukku pare* the meaning is always humble, in the engraving of *pa' tank' pattung* the meaning is to cultivate unity so that the work becomes light. Toraja carving also has character education values, the character education values contained in Toraja Carving are: religious, peace-loving, homeland-loving, honest, hard work, caring for the environment, appreciating achievements, and being creative. It is very important to instill local value-based character Hakpantria (2022).

Suggestion

In this study, the author examines the meaning and educational value of the character contained in Toraja carvings on various floral decorations, so the author hopes that the next researcher can study the meaning and value of Toraja carvings of various types.

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