



# The Socio-Cultural Meaning of Toraja Traditional Houses

## (Phenomenological Study of Socio-Cultural Values in the Construction of Tongkonan Traditional Houses in the Toraja Tribe in Kanaan Village, West Bontang District, Bontang City, East Kalimantan)

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### ABSTRACT

*This study aims to describe and analyze the socio-cultural values of the Tongkonan traditional house of the Toraja ethnic group in Kanaan Village, West Bontang District, Bontang City and to describe and analyze the factors that shape the socio-cultural values of the Tongkonan traditional house of the Toraja ethnic group in Kanaan Village, Bontang City. The approach used in this study is descriptive qualitative, with a grounded theory basis that emphasizes empirical data obtained directly from the field. The results of the study indicate that the Tongkonan traditional house has a strong symbolic and philosophical meaning in the lives of the Toraja people in the diaspora, reflecting the relationship between humans and God, nature, ancestors, and each other. The process of building a Tongkonan house is carried out through mutual cooperation and is based on spiritual values and ethnic solidarity. Each architectural element, such as the shape of the building, the division of space, as well as carvings and ornaments contain religious symbols, social status, and cultural identity. In addition, this study found dynamics and changes in the meaning of cultural values due to various external factors such as modernization, migration, education, and intercultural interaction. These factors cause the adaptation of values and symbols of traditional houses, although their basic meanings are maintained as part of the cultural identity of the Toraja people. This finding shows that the socio-cultural values of the Tongkonan traditional house remain relevant and become a symbol of solidarity and cultural inheritance, even in the midst of social change in the diaspora environment.*

**Keywords:** Architectural element, Toraja Traditional House, Socio-Culture, Social status.

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### 1. INTRODUCTION

The plurality of the Indonesian nation, both in terms of nature, society and culture, is a priceless wealth. Each region has its own cultural characteristics, such as various types of dances, types of traditional musical instruments, traditional houses, traditional clothing and also languages. This diversity is an entity that distinguishes Indonesia from other countries in the world. One of the cultural riches of the Indonesian nation is traditional houses; which reflect the philosophy of life of the local community. This is a wealth that must be preserved by every Indonesian society, especially for the next generation so that our cultural assets are not lost and erased by time. The diversity of traditional houses can characterize Indonesia as a country rich in culture.

Traditional houses in each tribe or region are residences that display the characteristics and identities of the diverse regions in Indonesia (Kim et al., 2014). Traditional houses are understood by every Indonesian society as a cultural heritage in order to maintain state assets, especially in this modern era. By seeing and observing the traditional house that someone lives in, we can guess where that person comes from, because each language has its own uniqueness and characteristics.

In the cultural context, differences in customs, tribes and religions can also affect the type of house they live in. For example, the Sasak tribe's house in West Nusa Tenggara and the Balinese traditional house. The roof of the Sasak traditional house is shaped like a mountain, sloping down with a distance of about 1.5 to 2 meters from the ground. The roof and ridge are made of thatch, the walls are made of woven bamboo, only have one small size and no windows (A. Bahauddin et al., 2017). Meanwhile, in traditional buildings or architecture, Balinese traditional houses are always filled with decorations, in the form of carvings, equipment and giving color. These decorative motifs have

certain meanings as expressions of the beauty of symbols and the delivery of communication. The forms of decorative motifs from the fauna type also function as ritual symbols displayed in statues.

Compared to Javanese traditional houses, Javanese traditional houses have dominant hierarchical rules as reflected in the shape of the roof of the house. Each Javanese traditional house has the same layout, but the roof is determined by the social and economic status of the homeowner. The manufacturing process is also not arbitrary, it must be in peteng or calculated first before building a house, location, direction, frame, position, door, size of the building must be calculated first. (E. Widayati et al., 2019) While other traditional houses such as the shape of Javanese traditional houses are divided into 5 types, namely the Panggangpe, Joglo, Limasan, Tajug, and Kampung houses.

In South Sulawesi there are four ethnic groups: Bugis, Makassar, Mandar and Toraja. Of the four ethnic groups, the Bugis, Makassar and Mandar have similarities in culture and daily lifestyle (Nahriana Nahriana & Ratnawati Tawani, 2022). The Bugis tribe has the largest population and inhabits most of South Sulawesi. Generally, Bugis people live in wooden stilt houses. There are three parts that must be owned by a Bugis traditional house which contain meaning such as a roof that is given a cavity as a symbol of marriage in the sky carried out by We Tenriabeng, Saweragading's twin brother who was the queen of Remmang ri Langi alias Hulontalangi, the first king of Gorontalo and in the middle part or called "Ale Kawaq which is used as a bed and living room. This building depicts the conditions and the earth. Buri liu the lower part or under the house which is used as a place or agricultural tool.

The traditional house of the Makassar tribe is called balla. The balla house resembles a stilt house that is about 3 meters high above the ground supported by wood, 5 supports to the back and 5 supports to the side, and the roof is made of nipah leaves or rumbia. The uniqueness of this house lies in the roof which is like a horse saddle with a pointed end called timbaksela. Timbaksela is a symbol used to indicate the nobility of the Makassar people, besides that there are two types of house stairs, namely sapanana and tukak. The difference lies in the type of material used and the number of steps. Sapanana uses bamboo with three or more steps made of wood. There is also a Bugis traditional house where the Bugis traditional house is heavily influenced by traditional culture, the Bugis traditional house is also said to be unique because it does not use nails but is replaced by iron or wood (Naing et al., 2018).

The Toraja tribe is one of the ethnic groups in the archipelago that is very famous for its funeral ceremonies. While 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 is owned communally and passed down from generation to generation by the Toraja family or clan.

For Toraja people, Tongkonan is divided into three parts, namely the front room, the middle room and the back room and for cooking activities the middle room is used as well as a dining room, the back room as a family bed, and the front room is used as a place to store heirlooms that are passed down from generation to generation usually made of gold, silver and bronze, in addition to heirlooms can also be used to store the family's property that lives in the Tongkonan house. With its nature, Tongkonan can be seen from several functions, including a cultural center, as a place to live, fostering family regulations, so that the function of Tongkonan is not just as a place to sit together. (Sanda et al., 2019)

Basically, the function of tongkonan covers all aspects of the life of the Toraja people. This can be seen or associated with ceremonies related to the Toraja belief system in the past called Aluk To'dolo. Aluk To'dolo is a belief system in the Toraja people that has been passed down from generation to generation since 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. The Aluk To'dolo ceremony is 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 (Tangdilintin: 1975).

In reality today, the development of Tongkonan houses is greatly influenced by the progress of modern technology and social changes that have changed and improved the standard of living of the Toraja people in particular, where there are traditional Tongkonan houses that have undergone a transformation of spatial arrangement and shape that is adjusted to needs. In fact, the original house is very simple, made of wood for pillars, floors and walls. The front of the house is curved like a boat and the body of the house is decorated with carvings that have a very deep meaning, the front is filled with very distinctive buffalo horns, and the windows are smaller than the body of the house which also has a deep meaning.

Nowadays, tongkonan houses are no longer used as residences and are no longer inhabited because each family that lives in tongkonan has generally built their own house. They build houses to the west of tongkonan if the location is still available. Along with the development of technology and science, Toraja people no longer prioritize building or erecting tongkonan houses like the original house shape that they have inherited from generation to generation. There is a tendency for traditional houses to be built by following today's technological developments so that the original shape has changed. There are several tongkonan houses that are hundreds of years old, so that the building materials are almost rotten and damaged, the basic body of aru wood that makes the Toraja traditional house building sturdy and strong, but over time the wood will also be easily eaten by termites which makes the house have to be repaired.

Changes in form or transformation of form in architecture are primarily the result of socio-cultural processes including useful changes in the physical environment. Changes in form usually occur as a result of penetration of external culture, advances in science and technology, inculturation and acculturation, as well as the process of dialogue and cultural synthesis which is followed by the shift and development of cultural values into a new culture.

The phenomenon of social change in the Toraja traditional house or Tongkonan also brings changes to the function and meaning of the Tongkonan traditional house. In fact, the Toraja Tribe is very well known as an ethnic group that holds fast to its customs, not only in the Toraja area but also wherever the Toraja people live. They even built Tongkonan in their settlements abroad. However, the reality shows that over time there have been changes in several elements that are no longer in accordance with the original. This means that in the establishment of the Tongkonan traditional house itself, it was made to follow the development of the times, such as the original using wood.

Currently, the Tongkonan traditional house is built by making concrete to make it stronger and more sturdy. Of course, this change has an impact on the change in meaning and value of the Toraja traditional house. In fact, Tongkonan is a gathering place or meeting of families and communities in the surrounding environment. According to the philosophy of life of the Toraja people, the Tongkonan house has a broad meaning, namely: culture, attitudes, and behavior of the Toraja people. Tongkonan is built whose form is also related to the historical background of their extended family or ancestors. This is what encourages researchers to further study the phenomenon of changes and shifts in social values found in the Tongkonan traditional house in the area of origin with traditional houses in the Toraja ethnic migration area in Kanaan Village, West Bontang District, Bontang City, East Kalimantan.

## **2. LITERATURE REVIEW**

### **2.1. Theory of Social Change**

Social change consists of two syllables, namely the words change and social. Change in terms of linguistic meaning means changing from its origin, either increasing or decreasing or changing, either intentionally or unintentionally. While the word social means society, in which there is a structure, namely patterns of behavior and interaction. So that social change by most social scientists is interpreted or defined as an important change in social structure. What is meant by social structure is patterns of behavior and social interaction, and in various expressions regarding structures such as norms, values and cultural phenomena (More in Lauer 2003:4).

Another definition is also put forward by Ames et al, that social change is a variation and modification in every aspect of social processes, social patterns, and social forms, as well as every modification of established patterns of relationships and standards of behavior. (Lauer, 2003:4). These definitions show a very broad scope, namely covering all aspects of social life and in fact all aspects of social life are in a state of continuous change. And the change penetrates into various levels of social life. So that the only difference is the level of change.

### **2.2. Theory Symbolic Interactionism**

The symbolic interactionism perspective attempts to understand human behavior from the perspective of the object being studied. This theory emphasizes that human behavior is seen as a process involving individuals to shape their behavior by considering the expectations of the people who interact with them (Backer in Mulyana, 2006:230). The definitions they give to other people, situations, objects, and even themselves determine their behavior.

According to Mead in Poloma (2007:255) the focus of attention is human action, both visible and invisible (hidden), all of which are obtained from relations between humans. Mead also developed a framework of

transformation as a process in which a person obtains a new self-image, a new self-language, new relationships with others, and new ties to the social order.

To obtain self-image in a multicultural society, it is necessary to carry out a dynamic and group socialization process. On the other hand, symbolic interactionism reveals that self-socialization is slightly different from the views of other theories, where other theories assume that socialization is seen as a process of learning things that exist in society so that they can survive in society, but symbolic interactionism sees socialization as a dynamic process. In that process, humans not only receive information but they can interpret and adjust the information according to their needs. On the other hand, symbolic interaction is not only interested in socialization, but is also interested in interaction in general. The author uses this theory in analyzing the opinions of informants related to changes in the tongkonan made by the Bontang government in Kanaan Village.

### **2.3. Cultural Theory**

Walter Goldschmidt (1990:2, 20-21) states that to understand human behavior, the focus of attention should be more directed to the individual's ability throughout his life to act for a certain purpose and with a certain motivation. Everyone has differences in terms of nature, physical and mental abilities. Everyone has motivation, an internal drive that leads him towards a certain action or deed.

Meanwhile, Emile Durkheim (1893) in Peter Beilharz (2005) argued that human behavior is something that is shaped by culture and social structure. William F. Ogburn (1953) explained the theory of "cultural lag" often also called "social lag" namely the starting point of this theory is that the growth of culture in society in reality is not always equally fast when viewed as a whole. There are parts that grow and develop rapidly, but there are also those that grow slowly. Ogburn and Nimkoff (1953) in their writing entitled *Unequal Rates of Change in A Dynamic Society* put forward examples such as technological changes in chemistry and electricity are now developing very rapidly, far exceeding changes in the production and construction capabilities of industries.

### **2.4. Theory Structural Functionalism**

The assumption of structural functionalism theory is that society and social institutions tend to be seen as a system where all parts are interdependent and work together to create balance (Talcott Parson in Zubaedi; 2007; 116). The social system in this framework tends to move towards balance or stability, where each institution has its own function.

The structure and function with the existing complexity vary, but exist in every society, both modern and primitive. For example; religious institutions function to guide their followers to become good and devoted members of society to carry out the provisions of the creator in order to achieve happiness in the world and in the hereafter. Economic institutions have the function of regulating the production and distribution process of goods and services in society. School institutions have the function of passing on existing values to the younger generation. And other institutions in society, where all of these institutions establish a bond or interact with each other in order to realize balance in society.

According to the structural functional theory by Lauren (1977) explains that changes that occur in society are based on seven assumptions, namely; (1) society must be analyzed as a whole unit consisting of various interacting parts; (2) existing relationships can be one-way or reciprocal; (3) the existing social system is dynamic, where adjusting what exists does not require much change to the system as a whole unit; (4) perfect integration in society never exists, therefore in society there are always tensions and deviations, but they will be neutralized through the institutionalization process; (5) changes will occur gradually and slowly as a process of adaptation and adjustment; (6) changes are the result of adjustments from outside, growing through differentiation and innovation; and (7) the system is integrated through the ownership of the same values (Lauren In Zamroni, 1992; 25).

### **2.5. Phenomenological Theory**

The word Phenomenology comes from the Greek word, phenomenon, which is something that appears because it is encompassed. In Indonesian, the term symptom is commonly used (Prajna, 2003: 179). According to Bertens (in Prajna, 2003: 179), phenomenology is a school of thought that discusses phenomena or everything that appears. The main problem that this theory seeks to explain concerns the main problem of social science itself, namely how social

life can be formed (Ritzer, 2002: 59). According to Craib (1992: 129), phenomenology is interested in identifying this problem from the world of meaningful sensory experience to a world full of meaningful objects, something that initially occurs in our individual consciousness separately and then collectively, in the interaction between consciousnesses.

According to The Oxford English Dictionary, phenomenology is: 1) division of any science of phenomena as distinct from being (ontology,) and 2) division of any science which describes and classifies its phenomena (Engkus Kuswarno, 2009). So phenomenology is about phenomena as distinct from something that has become, or a discipline that explains and classifies phenomena or the study of phenomena. In other words, phenomenology studies the phenomena that appear before us, and how they appear.

The main goal of phenomenology is to study how phenomena are experienced in consciousness, thought, and action, such as how they are valued or aesthetically accepted. Phenomenology tries to understand how humans construct meaning and important concepts within the framework of intersubjectivity. Intersubjective because our understanding of the world is shaped by our relationships with others. Although the meaning we create can be traced in the actions, works and activities we do, there is still the role of other people in it.

## **2.6. Concept of Society**

Society is a form of communal life whose citizens live together for a long enough period of time to produce culture. Furthermore, it is said that society is a social system that is a container for patterns of social interaction or interpersonal relationships as well as relationships between social groups (Soerjono, 1981). From these limitations, three forms of society arise as follows: 1) Society with a simple social and cultural structure; 2) Society with a middle social and cultural structure; 3) Society with a pre-modern or modern social and cultural structure.

In particular, societies with modern social and cultural structures have the following characteristics: 1) Relations between humans are based primarily on personal interests; 2) Relations with other societies are conducted openly in an atmosphere of mutual influence except in keeping new discoveries in industry secret; 3) Strong belief in the benefits of science and technology as a means to continuously improve the welfare of society; 4) Society is divided into various professions and expertise, each of which can be learned and improved in skill and vocational education institutions; 5) The level of formal education is high and evenly distributed; 6) The applicable laws are basically very complex written laws; 7) The economy is almost entirely a market economy based on the use of money and other means of payment (Soerjono, 1981)

JL Gillin said that society is the largest group of people and has the same habits, traditions, attitudes and feelings of unity (Abu Ahmadi, 225). While mAccording to Horton (1991), society is a group of people who are relatively independent, have lived together for a long time, inhabit a certain area, have the same culture, and do most of their activities within the group. Then Linton (as quoted by Sitorus et.al, 1998), defines society as a group of people who have lived and worked together long enough to be able to organize and consider themselves as a social unit with clearly defined boundaries.

## **2.7. Concept of Culture**

Studying changes in the socio-cultural values of a society means studying its culture. Because there is no society without culture and there is no culture without society as its container and supporter. Koentjaraningrat (1990: 180) defines culture as the entire system of ideas, actions and human works in the context of community life that are made the property of humans through learning. Then Selo Soemardjan and Soelaeman Soemardi (in Soekanto, 1999) formulated culture as all the works, feelings and creations of society. While AL Kroeber and C. Kluckhohn (1952) said that culture is the entire pattern of behavior, both explicit and implicit, which is obtained and passed down through symbols, which is finally able to form something unique from human groups including its manifestation in material objects.

According to Koentjaraningrat (1980: 195), the word "culture" comes from the Sanskrit word "buddayah", which is the plural form of 'buddhi' which means "reason". Thus, culture can mean: "things related to reason". There are other scholars who examine the word culture as a development of the compound budi-daya, which means "power of reason". Therefore, they distinguish "culture" from "culture". In the term "cultural anthropology" the difference is eliminated. The word "culture" here is only used as an abbreviation of "culture" with the same meaning.

## 2.8. Social Values

Values in the Big Indonesian Dictionary (KBBI) are, (1) price, (2) characteristics (things) that are important or useful for humanity, (3) something that perfects humans according to their nature. Value is something good that is always desired, aspired to and considered important by all humans as members of society. Therefore, something is said to have value if it is useful and valuable (truth value), beautiful (aesthetic value), good (moral or ethical value) religious (religious value). Social values have a general function in society. Among them, values can contribute a set of tools to direct society in thinking and behaving. In addition, social values also function as a tool for solidarity for members of community groups. Also, social values as a tool for monitoring (controlling) human behavior with the power of pressure and binding power, so that people behave according to the values they adhere to. So, social values are something that is used as a guideline and principle in acting and behaving. As well as a goal in human life.

Social Values are a measure of a person's or group's attitudes and feelings related to good or bad, right or wrong or like or dislike towards an object, both material and non-material. In a culture, there are social values and norms which are motivating factors for humans to behave and achieve certain satisfaction in everyday life. Values and norms are always related to each other, although both can be distinguished. According to WJS Poerwadarminta in the General Dictionary of the Indonesian Language, it is stated that value is defined as follows: a. Price (in the sense of estimated price). b. The price of something (money), if measured or exchanged with another. c. Intelligence score; ponten. d. Level, quality, amount of content. e. Characteristics (things) that are important or useful for humanity.

Meanwhile, in the introductory book on sociology by DA Wila Huky, there are eleven characteristics of social values, namely: 1) Values are social constructs created through interactions between members of society. 2) Social values are transmitted. 3) Values are learned. 4) Values satisfy humans and take part in efforts to fulfill social needs. 5) Values are abstract assumptions. 6) Values tend to be related to one another. 7) Value systems vary from one culture to another. 8) Values always describe alternatives. 9) Each value can have a different effect. 10) Values also involve emotions. 11) Values can influence personal development in society positively or negatively.

## 2.9. Ethnicity and Ethnicity

Ethnicity or tribe is a social unit that can be distinguished from other units based on roots and cultural identity, especially language. In other words, ethnicity is a group of people who are bound by awareness and identity, often strengthened by the unity of language (Koentjaraningrat, 2007). From the opinion above, it can be seen that ethnicity is determined by the existence of group awareness, recognition of cultural unity and also common origins. Wilbinson (Koentjaraningrat, 2007) said that the definition of ethnicity may include from skin color to the origin of the reference to beliefs, minority group status, class stratification, political membership and even learning programs.

Wilbinson (Koentjaraningrat, 2007) said that the definition of ethnicity may include from skin color to the origin of the reference of beliefs, minority group status, stratification class, political membership and even learning programs. Furthermore, Koentjaraningrat (2007) also explained that ethnicity can be determined based on similarities in origin which is one of the factors that can create a bond. Based on the theories above, it can be concluded that ethnicity or tribe is a social unit that can distinguish unity based on the similarities of a person's origin so that it can be categorized in the status of which group he is included. The term ethnicity is used to refer to a group, or social category whose differences lie in cultural criteria.

## 2.10 The concept of Tongkonan

The traditional house of Toraja is called Tongkonan. Tongkonan itself means tongkon sitting place: it can be said to be a place to sit but not a place to sit in the true sense but a place for people in the village to gather and deliberate and resolve customary problems., almost all Toraja houses face north, facing Puang Matua, the Toraja people's term for God Almighty. In addition, to honor their ancestors and it is believed that they will get blessings in this world. The Tana Toraja area is generally a land of limestone mountains and natural stone with fields and forests that are still vast! in the valley there are stretches of rice fields. Tongkonan itself is a stilt house built from a combination of logs and planks. If observed, the plan is rectangular following the practical shape of the wood material. The wood material is from uru wood, a type of local wood that comes from Sulawesi. The quality of the wood is quite good and is widely found in the forests in the Toraja area. The wood is left original without polish or varnish.

This Toraja Tongkonan house is divided into; the first part is (Sulluk Ba'nua), the second is the house room (bale ba'nua) and the third is the roof (pillar ba'nua). The roof is curved like a buffalo horn. On the west and east sides of the building there are small windows, where sunlight and wind flow enter. Having a background in the architecture of traditional Toraja houses concerns the philosophy of life which is the foundation of the Toraja culture itself. Life which is the foundation of the Toraja culture itself.

### **3. RESEARCH METHODS**

#### **3.1. Research Design**

The research approach used is descriptive qualitative. Qualitative approach models are often used when tracing society, historical documentation, and historical actors in their daily lives, especially concerning practical life or socio-cultural life (socio-cultural approach). This approach places great importance on the research process. Therefore, the sequence of activities can change depending on the conditions and the number of symptoms found in the field. In line with the opinion above, Koentjaraningrat (1991:29) said that qualitative research views the object of research as something dynamic, the result of constructing thoughts and interpretations of the symptoms observed as a whole. This is related to its nature that the object of research has a unity that cannot be separated, which based on this wholeness will be able to be observed and developed appropriately the characteristics of an individual, conditions, symptoms and phenomena in a particular community group.

#### **3.2. Research Focus**

The focus of the research is closely related to the problem of data that will be collected, processed and then analyzed. This aims to determine the boundaries of the research to facilitate the discussion and sharpen and clarify the discussion. Determining the focus is also very important to help researchers filter relevant information and data. The focus of the research is intended to limit a researcher's study and determine the research target so that it can clarify the data that will be collected, processed and analyzed in a study (Moleong, 2007: 28).

The importance of research focus because it is closely related to the problem of data that will be used, collected and processed which will then be analyzed so as to clarify and sharpen the discussion. Determining the focus is very useful in helping researchers filter incoming information related to data that is considered relevant.

Based on the objectives and problems to be achieved, the focus of this research is as follows:

- 1) The socio-cultural values of the Tongkonan traditional house of the Toraja ethnic group in Kanaan Village, West Bontang District, Bontang City.
  - a. The process of making a traditional Tongkonan house in Kanaan Village
  - b. The socio-cultural meaning in the construction of the traditional Tongkonan house of the Toraja ethnic group in Kanaan Village
- 2) Factors that shape the socio-cultural values of the Tongkonan traditional house of the Toraja ethnic group in Kanaan Village, West Bontang District, Bontang City:
  - a. Internal
  - b. External

#### **3.3. Research Informants**

Informants are people who can provide information about the situation and conditions of the research background. The technique for determining this research uses purposive sampling, which is a sampling technique based on a specific purpose (the person chosen really has the criteria as a sample). This informant is needed to find out the conditions that are in accordance with the field. According to Moleong, an informant is a person who is used to provide information about a situation and condition in a study. Meanwhile, according to Bungin, an informant is a person who is estimated to understand data, information or facts from a research object. In qualitative research, to collect data is determined by the informant who will provide information about the problem being studied.

In The informant of the research is the person who is interviewed, asked for information by the interviewer who is selected purposively according to the objectives or determination based on consideration of certain criteria. The criteria for informants intended by the researcher here are people who have knowledge about the conditions, history, situation, and who have a role in the Toraja ethnic community. In this study, the researcher took 7 people as

informants, namely the Head of IKAT Bontang, 2 Toraja Kanaan community leaders, 1 village government element, 1 community leader and administrator of IKAT Sangatta, and the Head of IKAT East Kutai, and 1 informant from the Bontang Tourism Office.

### **3.4. Data Analysis Techniques**

In this study, data analysis was conducted as developed by Barney G. Glasser and Anselm L. Strauss (1967) in grounded theory research. The development of bottom-up theory using this approach is entirely based on field data. The collected data were analyzed inductively, which was used to describe the Socio-Cultural Meaning of Toraja Traditional Houses in Kanaan Village, West Bontang District, Bontang City and the phenomenon of shifting values in Tongkonan construction. Interpretative analysis was used to understand and describe the uniqueness of the Toraja community, how the Toraja community upholds Toraja teachings and adapts to outside cultures, and to describe the values of local wisdom that are still relevant from the Toraja community today, especially the Toraja community in Kanaan Village, West Bontang District, Bontang City. Meanwhile, relationship analysis was used to understand the rationalization of the relationship between the actions taken by members of the Toraja community. Operationally, the strategy for collecting and analyzing data in accordance with the coding procedure that will be used in this study is as follows: (a). Structured Observation is used to determine the extent to which the Toraja community adapts to existing changes. (b). Intensive and in-depth interviews are used to seek information about behavioral patterns, habits, and customs that they do in their daily lives (c). Documentation is used to complement information obtained from observations and interviews to maintain data credibility.

Data analysis in this study was conducted in the field and after the data was collected. The data analysis steps were carried out through several coding procedures to build a grounded theory through the data (Strauss & Corbin, 1990). Strauss and Corbin put forward three coding processes, namely open coding, axial coding, and selective coding.

## **4. RESEARCH RESULT**

### **4.1. Profile of Kanaan Village, West Bontang District, Bontang City**

The majority of the tribes living in Kanaan Village are Toraja. Initially, the workers at PT Badak Ngl opened this area. Then it continued to grow with the arrival of transmigrants from Toraja or those who followed in the footsteps of their relatives who had previously settled in Bontang. Kanaan Village has an area of 6.50 km<sup>2</sup> and a population density of 832 people km<sup>2</sup>. Religious life in this village shows high tolerance and harmony. This is indicated by houses of worship such as mosques and churches built side by side. Likewise, the Church was originally an Oikumene church, namely a church with Christian adherents, both Catholic, Protestant and their denominations. Harmony between Toraja tribes is indicated by the existence of the Toraja Family Association (IKAT) which is spread throughout Indonesia. One of them is in Bontang. The extraordinary thing is that Toraja people can build their traditional Tongkonan houses in foreign lands such as in East Kalimantan.

The Toraja tribe is a tribe that lives in the mountains of northern South Sulawesi. There are two versions of the origin of the meaning of Toraja. The first version says that the word Toraja comes from the word "to" which means people and the word "raja" which means king. So Toraja means people of royal descent. Another version says that Toraja comes from two words, namely "to" which means people and "riaja" (Bugis language) which means mountain people. So Toraja means mountain people because part of its territory consists of mountains (Fatmawati, 2021).

Toraja has its own uniqueness through the work of architectural art that is very prominent, namely the traditional house (Tongkonan). Traditional house means a house that is built in the same way from generation to generation and without or very little change, traditional house can also be interpreted as a house that is built by paying attention to the usefulness, as well as the social function and cultural meaning behind the building style (Yudohusodo, 1991) so that the traditional house (Tongkonan) becomes a form of house building that plays a very large role in the development of the lives of the Toraja people.

The traditional house (Tongkonan) is the center of the social life of the Toraja tribe. Rituals related to Tongkonan are very important in the spiritual life of the Toraja tribe, therefore all family members are required to participate because Tongkonan symbolizes their relationship with their ancestors. The Tongkonan traditional house is made to have its own meaning and function. At this time, the Tongkonan house is no longer used as a residence because almost

every resident who once lived in the house has built their own house. Initially, the Tongkonan house was made as a place to become a cultural center for the Toraja people. The traditional house will also be a social center and a place for religious ceremonies for the existing family.



**Figure 1. Toraja Tongkonan House in Kanaan Village**

Source: CM research data, 2025.

The Toraja tribe is one of the tribes in the South Sulawesi region. The Toraja tribe has one very distinctive cultural wealth, namely a traditional house called the Tongkonan Traditional House. The word 'Tongkonan' comes from the Toraja language which broadly means a place to hear orders and advice in solving a problem. While the meaning of the word Tongkon in Toraja is to sit, meet, and deliberate to discuss important problems.

Based on the meaning of the word Tongkonan above, the Tongkonan traditional house is a place of deliberation as well as a place of residence for the traditional ruler. In addition, Tongkonan is also formed because of kinship or descent from a family who built the house together. So, the house is then used as a place of residence for all descendants of the relatives. Thus, Tongkonan cannot be owned individually, but is inherited from generation to generation by the Toraja Tribe clan.

However, it is different from the tongkonan located in Kanaan Village, Bontang District. The tongkonan was built on local government land with the entire cost from the APBD. The construction process was not preceded by deliberation or coordination with the Toraja people as the majority population in Kanaan Village. As a result, the tongkonan does not meet the criteria or requirements in building a tongkonan, both in the preparation process, construction design and materials used. Changes in the process, materials used, and construction of the tongkonan cause changes in the socio-cultural meaning of the tongkonan.

#### **4.2. Socio-Cultural Meaning of Toraja Traditional Houses**

The Toraja tribe is one of the native tribes of Indonesia originating from South Sulawesi which has unique and interesting customs, including the Toraja tribe who live in Bontang City, East Kalimantan. One of the Toraja customs that is still preserved in Bontang is the Tongkonan tradition, namely the Toraja traditional house in the form of a stage. Tongkonan is usually used as a place to gather, discuss, and hold traditional events.

George Herbert Mead argued that social life is based on human interaction using symbols to communicate and understand each other. These symbols can be language, gestures, or objects that have social meaning. Overall, Mead's symbolic interaction theory provides an understanding of how individuals and societies shape their meaning and behavior through social interaction and the use of symbols. This theory emphasizes that humans are active and creative beings in determining their meaning and role in society.

The Tongkonan traditional house reflects the philosophy of life of the Toraja people. Among them are Socio-Cultural values related to culture, values, norms, traditions, and social interactions in a community group. Socio-

Cultural meaning explains the order of life of the Toraja people which includes various elements such as customs, knowledge, beliefs, and morals. This study specifically examines the socio-cultural meaning depicted in the Tongkonan traditional house of the Toraja tribe, both in the process of making it and in its overall construction.

**1) The socio-cultural values of the Tongkonan traditional house of the Toraja ethnic group in Kanaan Village, West Bontang District, Bontang City.**

Socio-cultural values are values that are considered important and become guidelines for behavior in a society that come from customs, traditions, and culture that have developed in the society. These values regulate social interactions and help society achieve common goals. In other words, socio-cultural values are a value system that regulates behavior and social interactions in a community group. These values provide guidance for individuals in acting, thinking, and behaving in accordance with the norms and agreements that apply in society. Socio-cultural values develop from customs, traditions, and culture that have been going on for a long time in a society. Habits that are carried out repeatedly and are considered important by society will become values that are inherent in the culture. Likewise, the Toraja people as one of the ethnic groups have socio-cultural values that are reflected in the Tongkonan traditional house.

Therefore, each stage in the construction of a Tongkonan house has values that express deep meanings related to the relationship or relations of the Torajan people with God the Creator, Parents, Family, nature and fellow human beings.

**a. The Process of Making a Traditional Tongkonan House in Kanaan Village.**

Based on observation data, interviews and research documentation related to the process of making a Tongkonan traditional house, the informants explained that before talking about the process of making a Tongkonan traditional house, one must first understand the meaning of the word Tongkonan.

The word 'tongkonan' consists of two words, namely from the word tongkon which means 'sit', and ongan means shelter. So Tongkonan means to sit and shelter. In this case, tongkonan is a place to sit and shelter for all members of the Toraja tribe in Kanaan Village and Bontang in general and can even be used by other residents with the permission of the local government or the Toraja Family Association.

According to the Head of IKAT Bontang as the informant of this research, the process of making the Toraja Tongkonan traditional house has stages. Starting from the stages of land preparation, construction, and rituals. Tongkonan houses are built on wooden poles, using natural materials such as bamboo, rattan, and certain woods such as ironwood and teak. The construction does not use nails at all. Then there are many rituals performed such as Makarenreng, Ma'ta'da, Ma'tarampak, Tuma' Topoda/Allona, and Ma'bubung to honor ancestors. So starting from preparing the land for slaughtering pigs, erecting the main pole of Posi as the navel or center of slaughtering pigs, and so on until the thanksgiving event after the house is finished being built.

However, the construction of Tongkonan in Kanaan Village did not follow the procedure. Tongkonan in Kanaan was built by the government, there was no consultation with the Toraja Family Association (IKAT) or with the Toraja Kanaan residents but it was intended for the Toraja residents. This Tongkonan is a cultural tourism project placed in Kanaan because most of the residents are Torajans. Because it did not go through coordination with the Toraja Family Association and consultation with the Toraja residents, the lower building was made of cement stone (wall). Finally, it is similar to a corpse storage place in Toraja. There are no supporting pillars, the pillars in front do not even reach the ground. Except for the Lumbung building which is the same as the one in Toraja.

According to informants from the Kanaan sub-district, there was a community discussion that proposed to the government to build a Toraja traditional house because most of the residents are Torajans. Then the sub-district submitted the proposal to the Youth, Sports, Tourism, and Creative Economy Agency (Dispoparekraf) to build a cultural tourism site, namely the Toraja traditional house which is the identity of the Toraja people in the Kanaan sub-district. The proposal was accepted, the government bought the land sold by residents and then built a tongkonan. Thus, the Toraja Tongkonan House in Kanaan Sub-district is an asset of the Bontang City government, both the land and the building. The land belongs to the government and was built by the government, making the Tongkonan Traditional House in Kanaan one of the tourist destinations.

Based on the explanation of the Bontang government (from the Kanaan sub-district and the Youth, Sports, Tourism, and Creative Economy Agency) that the purpose of the Tongkonan Development in the Toraja

settlement is to provide space and a place for the Toraja Bontang community to be able to hold religious activities and traditional parties at the location, for example for the Toraja tribe's funeral ritual activities. Because so far residents have used the yard or road for these activities. In addition, Toraja traditional rituals have become cultural tourism in Toraja, so the Bontang Regional Government has adopted this good thing by building the Toraja Tongkonan in Kanaan. The Bontang Regional Government, in this case the Youth, Sports, Tourism, and Creative Economy Agency (Dispoparekraf) has coordinated with Toraja traditional figures in Kanaan Sub-district regarding the plan to build a traditional tongkonan house. It is hoped that with the activities in the Toraja tongkonan, the economy of residents in the local area will also be lifted.

The good intentions of the Bontang Regional Government were acknowledged by the Chairman of the Bontang Toraja Family Association, Mr. Simon Matira, that the construction of Toraja houses was an acknowledgment of the existence of Toraja people in the city of Bontang. This Toraja Tongkonan is a government asset given to the Toraja people to use. However, its management remains the responsibility of the government, namely the Youth, Sports, Tourism, and Creative Economy Agency (Dispoparekraf). Unfortunately, the building that was built did not comply with Toraja traditions, perhaps the similarity was only 20%. The materials were made of walls and ceramics, so the tongkonan was placed on a walled building similar to a place to store corpses in Toraja. If it were a Toraja traditional house... the pillars should be made of ironwood and the like.

Therefore, the Head of IKAT Bontang has expressed objections to the construction of the Toraja Tongkonan house in Kanaan Village and proposed to the government to make repairs or changes to the traditional Tongkonan house. Moreover, the condition of the Tongkonan in Kanaan has been damaged by 75%. So far, no Toraja traditional ceremony has been held in Tongkonan Kanaan because the building that was made was not appropriate so that it was impossible to hold a Toraja traditional celebration. The activities that can be done so far are people use it for Toraja/Toraja tribe traditional wedding ceremonies, or deliberations to elect a new IKAT Head. Apart from that, there are no cultural activities or events in Tongkonan Kanaan. The Head of IKAT Bontang is optimistic that when the Tongkonan in Kanaan has been repaired according to its philosophy, various Toraja cultural activities can be held to increase tourism appeal.

Based on the explanation of the Head of IKAT Bontang and elements of the Bontang Regional Government, it is known that communication and coordination of the construction of Tongkonan in Kanaan Village was only carried out in the planning. The interaction was understood as a notification that the Toraja residents' proposal had been accepted by the government and then Dispoparekraf prepared the budget and its construction. On the other hand, the construction of the original Toraja Tongkonan must go through a joint deliberation with all residents, the construction costs are collected from Toraja residents with no provisions on the amount of money. Because the involvement of all Toraja residents in the construction of their tongkon builds interpersonal relationships between residents and their tongkonan, ancestors, nature and each other. This was done by IKAT Kutai Timur in the construction of Tongkonan in Sangatta. Starting the preparation based on joint deliberation with residents so that the construction and stages were carried out exactly as in Toraja land. Therefore, Tongkonan Sangatta was taken as a comparison in this study.

According to the Chairman of IKAT Kutai Timur, Mr. Piter Buwang, if you want to understand the philosophy contained in the Tongkonan traditional house, you must start by understanding the sequence of the process, including the layout of the tongkonan and lumbung, the colors and types of carvings used, and the division of the rooms inside. Each symbol used contains meaning and significance that contains the values of the Toraja people's lives.

Tongkonan House functions as a traditional house where people gather and deliberate. Originally it was a family house. So Tongkonan in the Kalimantan diaspora is also built with a spirit of togetherness even though they are not from the same mother or lineage. Toraja people in diaspora are like one family, one Toraja family. Traditional houses are built together that it is a shared Tongkonan house. Actually there are several names for the Toraja traditional house, namely Tongkonan, Banua Toraja, and Banua Sura are indeed common names for the Toraja traditional house. The Tongkonan traditional house consists of 3 layers in the shape of a rectangle. This rectangular shape symbolizes the four human lives consisting of birth, life, worship, and death. The rectangle used is also a symbol of the cardinal directions, namely east, west, south, and north.

One main emphasis in the explanation of the Head of IKAT Kutai Timur is that Tongkonan Toraja in Sangatta and in Kanaan is actually based on an awareness that Toraja people consider all of this to be one; who are in the land of the diaspora. We come from the same tradition, namely Toraja, so we consider this to be one One family, One Tongkonan, Tongkonan diaspora. Therefore, we no longer see which lineage is which. But we are as one family.

Tongkonan houses have an interesting philosophy in the process of making and constructing them, namely:

(1) The location of the house/direction of the Tongkonan House faces north: because in the beliefs of the Toraja people, the north or "ulunna lino" (head of the world) is the place of the Source of life, namely where Puang Matua (the creator) resides. A house facing north is considered a form of respect for Puang Matua and as a hope to always receive blessings from Him.

But if it is not facing exactly north, at least a little to the east (oblique to the east). Because if it is South and West, it is death. That is why if there is an event, such as the Buffalo Cutting, it starts after the sun is slightly tilted to the west, Solo is going up and down so it is identical to death. So Rambu Solo can be to the south and west. Rambu Solo should not be called a party but a ritual of Rambu Solo. Marriage is also like that, sometimes facing east or North, but sometimes the place does not allow it, then now in the modern era it is considered that all days and places are the same. However, in the philosophy of Custom there are still those who strictly consider the direction of the location. So, facing north means the source of life.

The current Tongkonan Sangatta is the second construction. The first Toraja house burned down, and no one can be sure whether it burned down or was burned down. The incident was actually related to a polemic between Toraja residents and the committee/administrators regarding the direction it faced/layout. The first house built faced south, whereas the philosophical location of the Toraja Tongkonan House always faces north. Not all Torajans in Sangatta accepted this. So they protested to the committee and the chairman of IKAT at that time. However, the construction of the tongkonan continued, even though it was in the wrong place, wrong place and wrong direction. Finally, not everyone joined the Tongkonan and the peak when it was about to be inaugurated, namely in the mangrara banua event or thanksgiving, it became a problem. There were those who obstructed/were not allowed. Even though the committee had prepared pigs, seating, and even the priest had come. Finally, it was secured by the authorities. The thanksgiving was not held. Finally, it was discussed together again. Then a fire occurred. Was it burned down or was it burned down? Only the Toraja ancestors know because the layout or direction of the Tongkonan house must be in accordance with its philosophy that it must face north.

(2) The Tongkonan house symbolizes the mother, namely the mother for the Toraja people, while the Lumbung is the father. The main house is paired with the 'alang sura' and placed facing each other. The main house or commonly called 'banua sura' symbolizes a mother who protects her children. While the 'alang sura' symbolizes the role of the father who is the backbone of the family. These two houses are special characteristics when building a Toraja tongkonan anywhere. Because other ornaments are rather difficult to make exactly the same as those in the village.

(3) The preparation process for the construction of the Tongkonan House through joint deliberations with all Toraja residents in the place. This shows the spirit of unity and togetherness, mutual cooperation and kinship of the Toraja people who are Social Capital in the diaspora area.

(4) Each symbol in Tongkonan contains meaning and significance that includes the values of the Torajan people's lives, reflecting the philosophy of the Torajan people.

(5) Flexibility in determining the amount of money donated for the construction of the tongkonan is in line with the teachings of the Church in the phrase "depending on the blessings received by each resident"

This is practiced in the construction of Toraja tongkonan in Sangatta, that every citizen collects money with sincerity, not forced and not given a standard/benchmark. The reason; if it is in accordance with sincerity, then people give it happily without burden or feeling burdened. Donating with sincerity is indeed a value that is commonly practiced by the Toraja people; it has been rooted since the ancestors. Because the blessings of one person are not the same as the blessings of another sibling. So it is according to what is there.

The word 'Blessing' uttered by the informant indicates that there is a connection or attitude based on religious teachings, namely Christianity. When confirmed with the informant, it was explained that the attitude is indeed based on religious teachings. And it is also emphasized by the ancestors of the Toraja people. Based on the explanations of the informants in this research, the stages of making a Tongkonan traditional house are:

- (1) Land Preparation: cleared and leveled to become a house construction site, communal land belonging to Toraja residents.
- (2) Post and Frame Construction: Wooden posts are installed as the foundation, and the frame of the house is built using strong natural materials.
- (3) Roof Shape: Boat-shaped or triangular roof, made of curved layered bamboo.
- (4) Wall and Floor Installation: Walls and floors are made from natural materials such as wood and coconut leaves, in keeping with traditional designs.
- (5) Establishment Ritual: there is a series of rituals called Makarenreng, Ma'ta'da, Ma'tarampak, Tuma' Topoda/Allona, and Ma'bubung to honor and ask for the blessings of the ancestors.

Thus, the characteristics of Tongkonan are:

- (1) Nail-Free Construction: Tongkonan houses are built without using nails, but rather by using interlocking of the wood.
- (2) Curved Roof: A curved roof gives a distinctive impression and also functions to support the roof load.
- (3) Natural Materials: The use of local wood, bamboo, and other natural materials reflects local wisdom.
- (4) Family Symbol: Tongkonan is a symbol of kinship and cultural heritage for Torajan families.

Based on the discussion above, the findings in this focus are:

- Finding 1 : The preparation process for the construction of the Tongkonan House through joint deliberation with all Toraja residents
- Finding 2 : Traditional and religious teachings go hand in hand in determining the amount of donations that Toraja residents can make sincerely in building Tongkonan.
- Finding 3 : The participation of residents in building the tongkonan in the form of money and goods builds an unbreakable interpersonal relationship between the tongkonan and the Torajan people individually and ethnically.
- Finding 4 : The symbols found in Toraja tongkonan explain the philosophy of life that depicts the relationship between Torajan people with the Creator and fellow human beings.

Based on findings 1, 2, 3 and 4, the following propositions are formulated:

**Proposition 1:** Compliance factors in following the stages of the Tongkonan construction process, including the use of cultural symbols, foster interpersonal relations between Torajans and their ethnicity, nature and the Creator.

The determination of stages and ornaments/symbols in the construction of Tongkonan houses have values that express deep meanings related to the relationship or relations of the Toraja community with God the Creator, Parents, Family, nature and fellow humans. This can be explained according to the view of the symbolic interactionism theory-Blumer that society itself is a product of symbolic interaction marked by the use of symbols, interpretation and certainty of meaning from the actions of others. Symbolic interaction contains a number of basic ideas, namely (1) society consists of humans who interact with each other and form certain social organizations or structures; (2) interaction consists of various human activities related to the activities of other humans; (3) objects do not have intrinsic meaning but are more a product of symbolic interaction; (4) humans do not only recognize external objects but they can see themselves as objects; (5) human actions are imperative actions made by humans themselves; (6) these actions must be adjusted to other group members as a manifestation of joint action.

Likewise, the division of space in the tongkonan, the type of carving is a symbol that describes the relationship of the Torajan people with fellow humans, nature and God the Creator. This can be explained by the structural functional theory that society and social institutions tend to be seen as a system where all parts are interdependent and work together to create balance (Talcott Parson in Zubaedi; 2007; 116). The social system in this framework tends to move towards balance or stability, where each institution has its own function.

**b. Socio-Cultural Meaning in the Construction of Traditional Tongkonan Houses of the Toraja Tribe in Kanaan Village.**

Socio-cultural refers to the aspects of social and cultural life of a society. In other words, socio-cultural aspects include: Way of Life (behavioral patterns, routines, and daily activities of society.), Values and Norms (ethics, principles that are considered right and important in society, and rules of behavior that regulate social interaction), Customs and Traditions (behavioral patterns that have been going on for a long time and are passed down from one generation to the next), Social Interaction (the process of communication and relationships between individuals in society, including formal and informal interactions), also including language, religion, art, knowledge, and social institutions that shape the identity and behavior of society.

There are many examples of socio-cultural aspects in community life, such as mutual cooperation, Customs (customs and traditions that have been in effect in a community, such as traditional ceremonies or religious celebrations), Education System. Family (as a social institution that is the basis of community life, with values that regulate relationships between family members), and language. So that the role of Socio-Culture in community life is:

- (1) Regulating behavior: socio-cultural values and norms regulate the behavior of individuals in society.
- (2) Realizing identity: socio-culture forms the identity and character of society.
- (3) Providing a frame of meaning: social culture provides a frame of meaning for people's lives.
- (4) Influencing interactions: socio-culture influences the way people interact and form social relationships.
- (5) Encouraging development: socio-culture encourages the development of society in various aspects of life.

Thus, the meaning of socio-culture is a social order of life that includes ways of life, values, norms, habits, traditions, social interactions, and various other elements that form the identity and social behavior of society. So, socio-culture is all aspects of social life related to values and habits that are passed down from generation to generation in a society. In this case, the Toraja indigenous community.

The Tongkonan traditional house in Toraja has a deep socio-cultural meaning, functioning as the center of community life, a symbol of family dignity, and a place for carrying out traditional rituals. The construction of the traditional house reflects Toraja cultural values, including religious symbolism, ancestral beliefs, and social hierarchy. A phenomenological study of the shift in socio-cultural values in the construction of Tongkonan reveals the interaction of tradition and modernity that influences the meaning of the Toraja traditional house. Specifically, the Tongkonan in Kanaan Village, West Bontang District, East Kalimantan.

Based on interviews with the Chairperson of the Toraja Family Association (IKAT) and several related parties, the following data was obtained:

- (1) There is the Toraja Traditional Family Association (IKAT) in Bontang, East Kalimantan, which accommodates Toraja people who live in Bontang City. IKAT functions to maintain, develop, and preserve the customs, culture, and positive values that are characteristic of the Toraja tribe. However, the Head of IKAT Bontang could not comment on the socio-cultural meaning of the Tongkonan traditional house in Kanaan Village, because the manufacturing and construction process did not comply with its philosophy, namely:
  - a) Funds for purchasing land and building Tongkonan all came from the Bontang City Government.
  - b) The construction design is made by a contractor who can carry out the project.
  - c) There is no coordination with IKAT regarding the construction and manufacturing process.
  - d) The materials used are wood, stone, sand and cement, which are also different from the Toraja Tongkonan, which are all made of wood.
- (2) Tongkonan House is a place for traditional rulers to live and a place to give orders. In this tongkonan house all government affairs are arranged and made. Then, the people who live around the tongkonan usually come and sit to listen and solve all problems between them.
- (3) The meaning and function of tongkonan is a place to sit together, deliberate, discuss, and negotiate all forms of problems together. This is in accordance with the meaning of the word tongkonan, which is to sit.
- (4) The construction of the Toraja Tongkonan can be seen in; first, the shape of the Tongkonan roof resembles a boat; second, on the main part of the Tongkonan there is a series of buffalo horns; third, the Tongkonan has

a pair, namely the alang (barn) where food is stored; fourth, the Tongkonan always faces north; fifth, the walls of the Tongkonan have many carvings with different meanings both in shape and color.

- (5) Tongkonan in Kanaan Bontang is difficult to explain its meaning properly because its construction is different from the original Toraja tongkonan. The government made it according to the known drawing without involving IKAT Bontang.
- (6) Tongkonan is built in several stages, and each stage has its own special ritual. Usually led by a Toraja traditional figure who serves as a prayer and offering giver.

Based on the explanation and various other sources, the Tongkonan traditional house is most easily recognized by its roof shape that rises at the front and back sides which resembles a boat. The body of the house is in the form of a stage supported by tall poles. The main construction of the house uses the main material of uru wood which is widely found in Sulawesi. The space under the house has the same area as the body of the house. Usually, the Toraja people use the space under the house as a buffalo pen. At the front of the house, the Toraja people usually install buffalo horns on the main pole (tulak somba).

According to Mr. Piter Buwang, Tongkonan has a very high philosophical value and is a uniqueness that distinguishes it from other traditional houses in Indonesia. Tongkonan houses usually consist of two buildings, namely Banua sura' and Alang sura'. Both symbolize parents (Father and Mother) namely banua sura' is a mother who protects her children and alang sura' is a father who provides for his family, the person in charge and leader of the family. Banua Sura and Alang Sura as symbols of parents (Father and Mother) are associated with the function and role of Father and Mother in the family. That, a Father acts as a breadwinner, provides for his family; while the Mother who cares for, cares for, and protects her children (society).

In addition, another uniqueness of Tongkonan is the carvings; there are noble carvings, brave carvings and also servant carvings. In the past, servants were prohibited from being included in tongkonan carvings but now they are brave. Carvings are seen as accessories. But some of the carvings are not colored with the meaning that the owner is a noble. Tongkonan in the land of migration, such as in Bontang and Sangatta, has become an icon or symbol of togetherness of the Torajan people in the diaspora. As a unifying sign. By seeing this Tongkonan, surely everyone (whoever it is) knows that here there is harmony among the Torajan people.

Tongkonan in Sangatta can be used for regular meetings or for traditional meetings. It's just that for traditional meetings it is adjusted to the local situation and conditions. Meetings are not only held in Tongkonan but can also be held in Lumbung. It all depends on the agreement. The existing Lumbung is usually used to store rice. Of course, the rice is from the family that lives in the house. So the rice belongs to the family that lives in Tongkonan. But in this land of migration, we all become one Tongkonan. Because in Tana Toraja, if Tongkonan is built in the middle of a village like this, it must be a big person and have rice fields.

Basically, building a tongkonan is done together in one generation. But now it can be built individually because children go to school, are highly educated and work to earn blessings. They return to their hometowns to build their hometowns, but first ask permission from the traditional leaders in that village. Thus, every descendant can build a Tongkonan, but must first ask permission from the traditional leaders. So the traditional leaders are from several generations, but there is one main Tongkonan, namely the first house which is the birthplace of our grandmother before her descendants developed. That is the center and is owned together.

In general, Tongkonan in the diaspora serves as a place to sit together with Toraja residents to deliberate, discuss finding solutions to problems faced by the community. Traditional ceremonies carried out in the village are also carried out in Tongkonan diaspora. However, by considering the local community. This means that it is adjusted to government policies and local cultural figures. Because where the earth is stepped on, the sky is upheld. The traditional rituals carried out only take the basics. For example, when the Tongkonan was first built, it was carried out through a traditional ritual by slaughtering one pig. Likewise, in the following stages, and culminating in the completion of the Tongkonan, the Mangrara Banua ceremony was held.

Mangrara Banua in Toraja culture is a tradition performed as a thanksgiving ceremony for the completion of the construction of a Torajan traditional house, called Tongkonan. This ceremony is an important part of the social life of the Torajan people, marking an important milestone in the history of the family and clan.

The socio-cultural meaning of the Tongkonan house is as one of the places to become a cultural center for the Toraja people. The traditional house also serves as a social center and a place for religious ceremonies

for the existing family. 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 is owned communally and passed down from generation to generation by the family or clan of the Tana Toraja Tribe.

As mentioned above, tongkonan comes from the word tongkon which means a place to sit or sit. This name was taken because in the past, Tongkonan was a place for Toraja nobles to gather and discuss. Then at the front of the house, there are decorations with 2 kinds of motifs, namely pa'manuk londong or rooster, and pa'barre allo or round rays of sunlight. Both carvings are always installed together in front of the house.

Pa Manuk londong or this rooster has the meaning of truth or katonganan and justice or sanda salunna. Then the rooster can also know the rotation of the sun or untandai allo, including measuring day and night or ussuka' bong. Second, the meaning of pa barre allo, shows the energy and strength needed to build justice. So, with the presence of these decorations or statues, it is hoped that every resident of the house can have an attitude according to the meaning of each statue. Under this motif there will be betel leaves which are used as the main offering in traditional events.

The Tongkonan traditional house consists of 3 layers in the form of a rectangle. This rectangular shape symbolizes the four human lives consisting of birth, life, worship, and death. The rectangle used is also a symbol of the cardinal directions, namely east, west, south, and north. The house that must face north which depicts life is also a characteristic and local customary rule.

The 3 parts of the Tongkonan traditional house are as follows:

a) The upper part or Rattiang Banua

This first part is used as a place to store heirlooms. The heirlooms that are stored certainly have sacredness and are valuable treasures for the Toraja Tribe. Then the roof. Tongkonan is made of bamboo that is arranged and tied using ijuk and rattan. Because it uses ijuk and rattan, the roof is very strong and can last for hundreds of years.

b) Kale Banua

The second or middle part is Kale Banua. This part is then also divided into three parts. In the north, there is Tengalok which functions as a living room and bedroom for children. In addition, sometimes this room is also used to put offerings. Then in the middle, there is the Sall room which is used as a family meeting room, kitchen, dining room, and also a place to lay the deceased family. For the community, the presence of bodies in this room is considered normal, even a sign that they are close to their ancestors. Then the last part is a special room for the head of the family.

c) The Banua Suluk

The last is the lower part of the house or suluk banua. This place is usually used for pets and as a place to store agricultural tools.

Then, for the ornaments or decorations used by the Toraja people usually use 4 types of colors, namely white, black, yellow, and red. These four colors are of course not chosen without reason, but because they have their own meanings.

a) The color white was chosen as a symbol of purity and the color of bones.

b) The color yellow is a symbol of the gift of the Almighty, or called Puang Matua by the Toraja people.

c) The color red symbolizes life,

d) Black color as a symbol of death.

This understanding is also related to Aluk Todolo, which is a belief system and philosophy of life of the Torajan people that is passed down from generation to generation. Its philosophy emphasizes harmony between humans, nature, and ancestral spirits. Aluk Todolo does not recognize the existence of hell, but believes in Almighty God and the importance of respecting parents as God's representatives in the world.

Aluk Todolo covers various aspects of life, such as:

a) Beliefs: The Torajan people who adhere to Aluk Todolo believe in Puang Matua (Almighty God) and ancestral spirits.

b) Way of Life: Aluk Todolo regulates various aspects of daily life, including marriage, death, and various traditional ceremonies.

- c) Values: Aluk Todolo emphasizes values such as respect for ancestors, community unity, and social responsibility. Although many Torajan people have converted to Christianity, many of the values of Aluk Todolo are still maintained and applied in daily life.

The discussion of the socio-cultural meaning in the Toraja tongkonan illustrates the various philosophies of life of the Torajan people that are seen in the symbols used in their tongkonan. According to the theory of symbolic interactionism, obedience and loyalty to cultural customs form joint actions that are able to form structures or institutions. These actions are caused by symbolic interaction, namely in conveying meaning using signs and language. Then through symbols that already have meaning and objects are limited and interpreted. Then through interaction these meanings are conveyed to other parties, from one generation to the next.

This theory views ethnicity as a social construction that is understood and maintained through social interaction. Interactions between people from different ethnic backgrounds can shape understandings of ethnicity and how ethnic groups relate to each other. In this context, the socio-cultural meaning of the Tongkonan traditional house can be understood.

Tongkonan House as one of the icons that depict the noble values of Indonesian culture. The symbols found in Tongkonan House reflect the personality of the supporting community, namely the value of Unity, philosophical values, and the value of nature conservation.

- a) Unity Value: since the planning process determines the land, materials, construction and workers through joint deliberation, the costs required are borne jointly (collection) although there are also donations but do not eliminate cost contributions as community involvement. Likewise in the next stage. The value of unity and togetherness arises from the attitude of mutual cooperation that does not only stop at the time of the house construction process, but also in the maintenance process of the Tongkonan house.
- b) The philosophical value of the Tongkonan house actually shows the religious value that Tongkonan is always built facing north or "ulunna lino" (head of the world) is the place where Puang Matua (the Creator) resides. According to the beliefs of the Toraja people, Tongkonan is a microcosm of the world, where the beginning of life to death is in Tongkonan. In addition, the central pillar in the Tongkonan traditional house is called A'riri Posi, which is the main pillar as the center that supports the entire structure of the building, symbolizing the strength and stability of the family. A'riri Posi is also a spiritual and religious symbol in the Tongkonan traditional house. This pillar is a sacred and respected place in various rituals and traditional ceremonies carried out in Tongkonan. In addition, A'riri Posi is also a symbol of social status for the family that occupies the Tongkonan.
- c) The value of nature conservation where every part of the house to the ornaments in it are related to nature (forest). For the Toraja people, the forest not only provides food but also meets the need for shelter. Therefore, in every construction of a Tongkonan house, a selective logging system is always carried out (only taking selected wood). In addition, to maintain forest sustainability, the Toraja people are required to replant every time they take forest products.

From the description of the research results above, there are several important points that were found, namely:

- Finding 1 : The involvement of all Torajan residents in the construction of the tongkonan builds interpersonal relations between residents, families, ancestors, nature and each other, making the tongkonan a bond of solidarity and cultural identity.
- Finding 2 : Based on its function, Tongkonan is the center of community life, a place where social activities take place, a place to gather, and to carry out traditional ceremonies.
- Finding 3 : Tongkonan is a symbol of family dignity, marked by the division of space in the house and the ornaments used as symbols of the family's social status, showing position and dignity in Torajan society.
- Finding 4 : The shape, carvings, and construction materials of Tongkonan contain religious symbols and ancestral beliefs, such as the symbol of Puang Matua (Creator God) and belief in ancestral spirits.
- Finding 5 : Tongkonan is a place where traditional rituals are carried out, such as death ceremonies (rambu solo') and joyous ceremonies (rambu tuka'), showing the function of Tongkonan as a Ritual Center.

Based on findings 1,2,3,4 and 5, the proposition formulation is "

**Proposition 2:** The socio-cultural meaning of the Toraja Tongkonan is reflected in the construction, the materials used and the ornaments which are personifications of the Creator.

Thus, the Tongkonan traditional house has a rich and complex socio-cultural meaning, reflecting the religious values, beliefs, and social hierarchy of the Torajan people. Phenomenological studies can provide deeper insight into the subjective experiences and meanings of the Torajan people towards Tongkonan by revealing how the subjective experiences and meanings of the Torajan people towards Tongkonan have changed along with the changing times and the influence of modernization.

The findings in this focus are in line with the assumptions of symbolic interaction theory (Herbert Blumer, 1969) that; 1) humans act on something based on the meanings that exist in something (objects) for them; 2) these meanings come from a person's social interaction with others in human society; 3) these meanings are refined (modified and represented) during the social interaction process (in Poloma, 2007:258). Internalization of symbols, signs and ethnic behaviors occurs not only in childhood in the family, but can occur in a broader context, and during later stages in the life cycle, perhaps even after individuals leave their homeland, and live in a new area as a minority. Prioritizing these ethnic values provides a frame of reference for individuals to organize themselves in a social environment. This means that the frame of reference is used by individuals as a guideline to interpret any situation they face. On the other hand, individuals are equipped with adaptive strategies to cope with the problematic situations they enter or situations in which they are involved.

This finding also supports the theory of Structural Functionalism which emphasizes balance, the unity of society with what its members have together, and emphasizes the mechanism of reorganization in a social system for the sake of the need to improve balance. Changes will take place slowly and regularly in order to rebalance the situation which will produce a condition of moving balance. So it can be said that the use of structural functionalism theory to see the meaning of symbols in the tongkonan house is associated with the role and social status of its community.

## **2) Factors that shape the socio-cultural values of the Tongkonan traditional house of the Toraja ethnic group in Kanaan Village, West Bontang District, Bontang City:**

Based on the results of interviews with informants, this study found that there are several different aspects related to socio-cultural values in the Tongkonan traditional house in Kanaan Village, West Bontang District. The shift in socio-cultural values refers to changes in the way society views, appreciates, and acts based on existing cultural values. This is a dynamic process in which traditional values can weaken or be replaced by new values, often influenced by factors such as modernization, globalization, and technological change.

First of all, it is understood that the tongkonan that is the object of this research is a tongkonan in a diaspora area. Thus, the Tongkonan in Toraja land is certainly not the same as the Tongkonan in the diaspora area. Many factors cause adjustments according to the situation and conditions/circumstances, so sometimes it is just smoothed out/straightened out. This causes a shift in socio-cultural values in the traditional tongkonan house in the diaspora area such as in Kanaan Village and Sangatta.

The difference is because the implementer is incomplete, and the ritual is also incomplete. This means that the requirements for the slaughtered animal, both in terms of size, eye color and body, and type, depend on ability, because not everyone is capable and not everyone is worthy. In this case, the shift occurs due to the situation and conditions, time and place, and in terms of the completeness of the ritual and its materials and construction. Further consequences of these limitations are the shift in values, shifts in function, shifts in the process and construction of Tongkonan.

The adjustments in the construction and rituals of Tongkonan in the land of Rantau according to informants are; the view that actually "customs should not be taken outside Toraja" refers to taboos or special rules in Toraja culture that should not be violated or applied outside the Toraja environment. This means that the traditions, rules, or norms of behavior that apply in Toraja society should not be taken outside. This means that these customs should not be applied or forced in other areas or communities that are not Toraja so as not to cause conflict. This expression emphasizes the importance of respecting cultural differences and maintaining the uniqueness of each.

This is a form of respect for the traditions of Toraja ancestors and an effort to maintain the sustainability of the culture.

Thus, if for example Torajans in other regions want to carry out their complete rituals or with full rituals and traditional processions according to the customs in Toraja land, then they must have permission from the local government. At least they must first say goodbye to the local government or the traditional community. This also shows the shift caused by the place or local community where the Tongkonan is located. The expression of saying goodbye/asking permission from the government also emphasizes that there is a role for the government where the Toraja traditional ritual or tongkonan is located, it must be in accordance with the regulations in the area. This also shows the intervention of the government and local community in organizing the tongkonan. In this case, the tongkonan in Kanaan Village was actually built by the government and became a government asset.

In addition, most of the Toraja people are members of the Church congregation. Institutionally, the Church does not interfere in the traditional procession, but all the people in it are church congregations. So at least the values of religious teachings will enter into the understanding of every member of the traditional community who is also a Church Congregation. This is indeed a polemic. Because there are several church organizations that are adhered to by the Toraja people. There are several Charismatic churches such as Pentecostals that no longer follow traditional rituals. So if there are families/children or parents who are Pentecostal, they usually do not participate if there is a traditional ritual. Because in their doctrine, slaughtering a buffalo is worshiping idols. But Pentecostal congregations in other areas, or Catholic congregations except for the charismatic ones, also continue to carry out traditional rites. So the reason for rejecting traditional rituals actually starts from the first doctrine of the Church's teachings, and second is the problem of not being able/difficult because of the cost.

The socio-cultural values of the Tongkonan customs of the Toraja ethnic group in the residential area of Kanaan Village, West Bontang District, Bontang City can be traced as follows;

a) The Tongkonan in Kanaan Village is not suitable because there is a wall underneath it, so it is similar to a place to store corpses in Toraja.

This happens because:

(1) The Bontang City Government is trying to accommodate the proposal from Toraja residents in Kanaan Village to build Tongkonan, but its realization is through a project carried out by government partners.

(2) The government (Bontang Tourism Office) also did not coordinate with the Toraja people or provide instructions to the contractor to coordinate with the Toraja people regarding the procedures for building the Toraja Tongkonan.

(3) The construction drawings were taken from Google and YouTube. So conceptually, when Tongkonan was built, it was not discussed with the Toraja tribe internally. It was directly initiated by the person who got the project from the government. Actually, before it was made, there was a meeting first, because making a Toraja house is not arbitrary. Finally, because at that time they were in a hurry to get a project, they made the drawings as seen on Google on YouTube. The concept of the Toraja house and the actual procedures were not taken into account.

b) The result: The Toraja house above it..below is a wall. In Toraja it is a place to store corpses. Because the floor of the Toraja house has three types. There is a high one in the front, a low one in the middle, and a high one behind. Second, there is a flat one, seen from the outside there are three levels but when we go in it looks flat. Therefore, building a Toraja Tongkonan must first be discussed which one to use from the three forms of tongkonan. Likewise, Toraja carvings are not used carelessly. Some can be used, some cannot. The main pillar at the front of the Kanaan Tongkonan does not reach the ground, only up to the terrace. Underneath there are 2 cement pillars to support it. Whereas `Tulak Somba` must reach the ground, bearing/supporting the weight of the towering building so that it is sturdy until the end.

c) Reaction of Toraja Kanaan residents: Toraja figures were disappointed and angry. However, they were forced to accept even though the construction of the house was not appropriate. The Toraja Family Association (IKAT) did not dare to hold traditional rituals because the construction was not in accordance with the original. Toraja residents were forced to accept and consider the tongkonan as an icon / symbol that Kanaan is a Toraja settlement.

- d) The use or function of Tongkonan in Kanaan: for weddings, the inauguration of the IKAT Chairman, school activities, various activities there. However, permission must be obtained from the government first, because it is a government asset. Although the government allows the Toraja Family Association (IKAT) to carry out activities there, if they want to have an activity, they must first ask permission or get permission from the Tourism Office; Date, day and time, and the duration of the activity.
- e) Tongkonan Manager in Kanaan: Department of Youth, Sports, Tourism, and Creative Economy (Dispoparekraf).
- f) Socio-cultural values of the Toraja Traditional House/Tongkonan in Canaan;
- g) It cannot be explained completely because most of the construction is wrong. If the direction is facing right to the north and facing the barn. So the Toraja house represents our mother, and the barn represents the father. So the father faces the mother to take care of the child. Must face each other... as if both arms embrace their children who are in the middle yard between Tongkonan and the barn. The Toraja house must not face anywhere, it must face north. The barn must also face south, facing each other. This is where the Toraja people take care of their children until they grow up.
- h) Follow-up: The Head of IKAT Bontang proposed to the government in the 2023, 2024, 2025 budget years to restore or replace or even rebuild the Tongkonan Toraja Traditional House in Kanaan Village. And the proposal has been included in the musrenbang. That was the day I went to the Youth, Sports, Tourism, and Creative Economy Office (Dispoparekraf). The plan is to replace it in 2026...it will be built the same as Sangatta. So my request will be the same as the Tongkonan in Sangatta. The pillars are calculated, you can't just make a Toraja house carelessly.

Based on the explanations of the informants above, researchers can identify the factors causing the shift in the socio-cultural values of the Tongkonan traditional house.

#### **a. Internal Factors of Toraja Society**

The shift in socio-cultural values is a complex phenomenon that can be seen from various aspects:

- (1) Changes in traditional values: Values such as mutual cooperation, kinship, and local traditions can experience a decline in relevance amidst the influence of modern lifestyles and migrants. This can be seen in the Toraja community in Kanaan Village who, despite knowing that the Tongkonan made by the local government was not appropriate, still accepted it and there has been no effort to restore the process through collective contributions.
- (2) The emergence of new values: New values such as consumerism, individualism, and respect for personal freedom can become dominant, especially among the younger generation. The presence of tongkonan buildings using stone and cement materials is a new value in making traditional houses. If this is not immediately corrected, the younger generation will consider it right.
- (3) Changes in behavior: Changes in these values often result in changes in the way society behaves, for example in terms of social interactions, family relationships, or even in terms of morality.

#### **b. External factors (outside Toraja society)**

Advances in science and technology, globalization, and the influence of foreign cultures play an important role in accelerating or expanding the shift in socio-cultural values. This shift in values can be seen in various aspects of life, ranging from changes in communication patterns (for example, the use of social media), changes in gender roles, to changes in the way people celebrate traditions or traditional events. As in searching for the concept of Tongkonan construction in Canaan, entrepreneurs or project owners only rely on internet images without coordinating with Toraja residents.

Thus, the factors causing the shift in socio-cultural values in the Tongkonan traditional house in Kanaan Village, Bontang City are:

- Finding 1 : Modernization and globalization have brought about technological changes and access to global information that have had a major impact on changes in societal values.
- Finding 2 : The shift from the original Toraja village to a foreign land brought changes in mindset, lifestyle, and social values.
- Finding 3 : Expanding education and social change have sparked the emergence of new ideas and changes in the way society views socio-cultural values.

Finding 4 : Intercultural interaction can broaden people's knowledge and perspectives, triggering changes in how they view their own cultural values.

Finding 5 : Government policy has changed the function of Tongkonan from being a center of life and a bond of solidarity to a commercially valuable tourism asset.

From findings 1, 2, 3, 4 and 5 we can formulate the following propositions:

**Proposition 3:** Modernization, migration, education, government policies and intercultural interactions have brought about changes in the way people view the symbols of traditional houses and their functions.

The findings and propositions above show that phenomenological studies can help Torajan people understand and interpret the shift in socio-cultural values in the construction of Tongkonan, as well as how to balance tradition and modernity in maintaining the essence of Tongkonan as a bond of solidarity and cultural identity. Because Tongkonan is more than just a house, it is the center of life, a symbol of identity, and a reflection of the values of Torajan society. The shift in socio-cultural values is a natural process that occurs amidst the dynamics of community life. However, it is important to understand the factors that trigger this change and its impact on society, so that we can be more adaptive and constructive in dealing with the changes that occur.

The shift in the meaning of Tongkonan and Alang houses in Toraja society occurred due to the influence of modernization and socio-cultural changes. Tongkonan, which used to be the center of family authority and rituals, is now more often used as a ceremonial place and tourist attraction. Meanwhile, Alang, a rice barn that is a symbol of wealth and fertility, now functions more as a place of storage or even a place to live.

The Tongkonan traditional house has a deep meaning for the Torajan people. In the past, Tongkonan was a residence, social center, and ceremonial place for families. Now, the shift in meaning occurs due to the influence of modernization and changes in people's lifestyles. Tongkonan tends to be a limited ceremonial place, especially in traditional ceremonies. In addition, Tongkonan also functions as a tourist attraction, so it has a greater economic value.

The shifting form of meaning of Tongkonan and Alang traditional houses in Toraja society can be seen from their physical form, namely in the form of material consisting of several forms of building construction patterns, carvings and attached ornaments and the form of immaterial, namely in the form of meaning where society sees the sacredness of this building only in the field of 1) as social entertainment for tourist destinations, 2) as a socio-political container, 3) current practical needs regarding the social status of its residents and, 4) as the identity of the Torajan people.

The shift in socio-cultural values in the Tongkonan Toraja house in Kanaan Bontang Village is in line with the view of the theory of social change that changes in social structures include patterns of behavior and social interaction, and in various expressions of structures such as norms, values and cultural phenomena (More in Lauer 2003:4). Social change as a variation and modification in every aspect of the social process, social patterns, and social forms, as well as every modification of established patterns of relationships and standards of behavior. (Lauer, 2003:4). These definitions show a very broad scope, namely covering all aspects of social life and in fact all aspects of social life are in a state of continuous change. And these changes penetrate various levels of social life.

The phenomenon of shifting socio-cultural values can also be studied from the perspective of structural functional theory by Lauren (1977) who explains that changes that occur in society are based on seven assumptions, namely; (1) society must be analyzed as a whole unit consisting of various interacting parts; (2) existing relationships can be one-way or reciprocal; (3) the existing social system is dynamic, where adjusting what exists does not require much change to the system as a whole unit; (4) perfect integration in society never exists, therefore in society there are always tensions and deviations, but they will be neutralized through the institutionalization process; (5) changes will occur gradually and slowly as a process of adaptation and adjustment; (6) changes are the result of adjustments from outside, growing through differentiation and innovation; and (7) the system is integrated through the ownership of the same values (Lauren In Zamroni, 1992; 25).

## 5. CONCLUSION AND SUGGESTIONS

### 5.1. Conclusion

In detail, according to focus, it can be concluded as follows:

- 1) The socio-cultural values of the Tongkonan traditional house of the Toraja ethnic group in Kanaan Village, West Bontang District, Bontang City.

Each stage in the construction of a Tongkonan house has values that express deep meanings related to the relationship or relations of the Toraja people with God the Creator, Parents, Family, nature and fellow human beings. This can be seen in:

First, The process of building a traditional Tongkonan house shows the compliance factor in following the stages of the Tongkonan construction process including the use of cultural symbols to foster interpersonal relations between Torajan people and their ethnicity, nature and the Creator. This is shown by: 1) The preparation process for the construction of the Tongkonan House through deliberation with all Torajan people, 2) The teachings of tradition and religion are in line in determining the amount of donations from Torajan people sincerely in building the tongkonan, 3) The participation of residents in building the tongkonan in the form of money and goods builds an interpersonal relationship that cannot be broken between the tongkonan and the Torajan people individually and ethnically, 4) The symbols contained in the Torajan tongkonan explain the philosophy of life that describes the relationship between the Torajan people and the Creator and fellow human beings.

Second, the socio-cultural meaning of Toraja tongkonan is reflected in the construction, materials and ornaments used to express self-personification with the Creator. This is shown by: 1) The involvement of all Toraja residents in the construction of tongkonan building interpersonal relations between residents, family, ancestors, nature and each other making tongkonan a bond of solidarity and cultural identity, 2) Based on its function, tongkonan as the center of community life, a place for social activities, a gathering place, and the implementation of traditional ceremonies, 3) Tongkonan is a symbol of family dignity marked by the division of space in the house and the ornaments used as symbols of the family's social status, showing position and dignity in Toraja society, 4) The shape, carvings, and construction materials of Tongkonan contain religious symbols and ancestral beliefs, such as the symbol of Puang Matua (Creator God) and belief in ancestral spirits, 5) Tongkonan becomes a place for carrying out traditional rituals, such as death ceremonies (rambu solo') and happy ceremonies (rambu tuka') showing the function of tongkonan as a Ritual Center.

- 2) Factors that shape the socio-cultural values of the Tongkonan traditional house of the Toraja ethnic group in Kanaan Village, West Bontang District, Bontang City:

Based on the results of interviews with informants, this study found that there are several different aspects related to socio-cultural values in the Tongkonan traditional house in Kanaan Village, West Bontang District. The factors causing the shift in socio-cultural values in the Tongkonan traditional house in Kanaan Village, Bontang City are: 1) Modernization and globalization have brought about technological changes and access to global information that have a major influence on changes in community values, 2) The shift from the Toraja village of origin to the land of exile has brought about changes in mindset, lifestyle, and social values, 3) Increasingly broad education and social change have triggered the emergence of new ideas and changes in the way society views socio-cultural values, 4) Interaction between cultures can broaden the knowledge and perspective of society which triggers changes in the way of viewing one's own cultural values, 5)

Thus it can be concluded that modernization, migration, education, government policies and intercultural interaction have brought about changes in the way society views the symbols of traditional houses and their functions.

### 5.2. Research Implications

- 1) Theoretical Implications

This study examines the Socio-Cultural Meaning of Toraja Traditional Houses (Phenomenological Study of the Shift in Socio-Cultural Values in the Construction of Tongkonan Traditional Houses in the Toraja Tribe in Kanaan Village, West Bontang District, Bontang City, East Kalimantan). By analyzing the socio-cultural meaning and factors that cause the shift in values in the construction of Tongkonan traditional houses, researchers can gain an understanding and meaning of Socio-Cultural Values in the construction of Tongkonan traditional houses. With

a phenomenological approach, understanding and meaning are obtained from an emic perspective. Because the phenomenological paradigm studies various efforts, steps and applications of general knowledge in community groups to produce and recognize subjects, realities, and action flows that can be understood together (Kuper, 2000, in Basrowi and Sukidin, 2002:49). The analytical tool used is social theory, especially regarding social change.

The main theory or grand theory is the theory of social change. According to More (in Lauer 2003:4), social change is a change in social structure related to patterns of behavior and social interaction, and in various expressions of structures such as norms, values and cultural phenomena. Every change is a process and every process has its own path, deterministic or indeterministic mechanics. And every path of change has special factors that drive change, both internal and external factors, both intentional (planned) and those that occur naturally. And every change that occurs has its own form and patterns, can be through evolution, revolution, diffusion and acculturation and so on.

The shift in socio-cultural values in Tongkonan Toraja in Kanaan Village, Bontang City as a result of the dynamics of modernization, migration, education, government policies, and intercultural interactions that fundamentally change people's perceptions of the symbols and functions of the Tongkonan traditional house. This is the impact of external social change on people's perspectives on the traditional values and functions of Tongkonan. Government policies have changed the function of Tongkonan from being a center of life and a bond of solidarity to a commercially valuable tourism asset.

The Tongkonan traditional house reflects the philosophy of life of the Toraja people. Among them are Socio-Cultural values related to culture, values, norms, traditions, and social interactions in a community group. Socio-Cultural meaning explains the order of life of the Toraja people which includes various elements such as customs, knowledge, beliefs, and morals. This study specifically examines the socio-cultural meaning depicted in the Tongkonan traditional house of the Toraja tribe, both in the process of making it and in its overall construction.

This finding supports George Herbert Mead's opinion in Symbolic Interactionism Theory that social life is based on human interaction that uses symbols to communicate and understand each other. These symbols can be language, gestures, or objects that have social meaning. Overall, Mead's symbolic interaction theory provides an understanding of how individuals and societies shape their meaning and behavior through social interaction and the use of symbols. This theory emphasizes that humans are active and creative beings in determining their meaning and role in society.

In addition, the compliance factor in following the stages of the Tongkonan Construction process including the use of cultural symbols fosters interpersonal relations between Torajans and their ethnicity, nature and the Creator. This means that compliance in following the procedures for Tongkonan construction contributes to strengthening interpersonal and spiritual relations in the Toraja community. In other words, adherence to the stages and symbols of Tongkonan culture has a positive impact on social and spiritual relations in Torajan society.

The determination of stages and ornaments/symbols in the construction of Tongkonan houses have values that express deep meanings related to the relationship or relations of the Toraja community with God the Creator, Parents, Family, nature and fellow humans. This can be explained according to the view of the symbolic interactionism theory-Blumer that society itself is a product of symbolic interaction marked by the use of symbols, interpretation and certainty of meaning from the actions of others. Symbolic interaction contains a number of basic ideas, namely (1) society consists of humans who interact with each other and form certain social organizations or structures; (2) interaction consists of various human activities related to the activities of other humans; (3) objects do not have intrinsic meaning but are more a product of symbolic interaction; (4) humans do not only recognize external objects but they can see themselves as objects; (5) human actions are imperative actions made by humans themselves; (6) these actions must be adjusted to other group members as a manifestation of joint action.

Likewise, the division of space in the tongkonan, the type of carving is a symbol that describes the relationship of the Torajan people with fellow humans, nature and God the Creator. This can be explained by the structural functional theory that society and social institutions tend to be seen as a system where all parts are interdependent and work together to create balance (Talcott Parson in Zubaedi; 2007; 116). The social system in this framework tends to move towards balance or stability, where each institution has its own function.

Tongkonan as a traditional Toraja house has a deep socio-cultural meaning, reflected in its construction, materials, and ornaments that represent the relationship between humans and the creator. This emphasizes that

Tongkonan is not just a physical building, but an entity full of cultural and spiritual meaning, which is seen from every aspect of its construction.

According to the theory of symbolic interactionism, obedience and loyalty to cultural beliefs form joint actions that are able to form structures or institutions. These actions are caused by symbolic interaction, namely in conveying meaning using signs and language. Then through symbols that already have meaning and objects are limited and interpreted. Then through interaction, these meanings are conveyed to other parties, from generation to generation. Ethnicity as a social construction that is understood and maintained through social interaction. Interaction between people from various ethnic backgrounds can form an understanding of ethnicity and how ethnic groups relate to each other.

The findings of this study are in line with the assumptions of the symbolic interaction theory (Herbert Blumer, 1969) that; 1) humans act on something based on the meanings that exist in the things (objects) for them; 2) these meanings come from a person's social interaction with others in human society; 3) these meanings are refined (modified and represented) during the social interaction process (in Poloma, 2007:258).

Internalization of ethnic symbols, signs and behaviors occurs not only in childhood within the family, but can occur in a wider context, and during later stages in the life cycle, perhaps even after individuals leave their homeland, and live in a new area as a minority. Prioritizing these ethnic values provides a frame of reference for individuals to organize themselves in a social environment. That is, the frame of reference is used by individuals as a guideline for interpreting any situation they face. On the other hand, individuals are equipped with adaptive strategies to overcome problematic situations they enter or situations in which they are involved.

This finding also supports the theory of Structural Functionalism which emphasizes balance, the unity of society with what its members have together, and emphasizes the mechanism of reorganization in a social system for the sake of the need to improve balance. Changes will take place slowly and regularly in order to rebalance the situation which will produce a condition of moving balance. So it can be said that the use of structural functionalism theory to see the meaning of symbols in the tongkonan house is associated with the role and social status of its community.

The phenomenon of shifting socio-cultural values can also be studied from the perspective of structural functional theory by Lauren (1977) who explains that changes that occur in society are based on seven assumptions, namely; (1) society must be analyzed as a whole unit consisting of various interacting parts; (2) existing relationships can be one-way or reciprocal; (3) the existing social system is dynamic, where adjusting what exists does not require much change to the system as a whole unit; (4) perfect integration in society never exists, therefore in society there are always tensions and deviations, but they will be neutralized through the institutionalization process; (5) changes will occur gradually and slowly as a process of adaptation and adjustment; (6) changes are the result of adjustments from outside, growing through differentiation and innovation; and (7) the system is integrated through the ownership of the same values (Lauren In Zamroni, 1992; 25).

## 2) Practical Implications

Based on the results of this study, the shift in socio-cultural values related to the Tongkonan traditional house has significant practical implications in various aspects of the lives of the Torajan people. It is not only about the physical changes in the building, but also about the way people interact, view cultural heritage, and carry out their daily lives. In short, the shift in Tongkonan values creates the need for innovative adaptation and preservation strategies. This requires the Torajan people and related parties to find a balance between inherited traditions and the demands of modernity so that this rich cultural heritage remains relevant and sustainable.

In detail the practical implications The shift in Tongkonan values is:

a. First, regarding changes in the function and social role of Tongkonan:

- (1) Weakening Role as Center of Authority: In the past, Tongkonan was the center of all social, political, and customary activities. With the shift in values, its function as a customary institution that resolves customary disputes and conflicts often shifts to formal customary institutions formed by the government, or even to the state legal system.
- (2) Focus on Ceremonial Function: Tongkonan tend to be used more for large ceremonial events such as death ceremonies (Rambu Solo') or thanksgiving (Rambu Tuka'), rather than as a center of daily life or collective decision-making.

- (3) Economic and Tourism Functions: There is a shift where Tongkonan is also starting to be used as a tourist attraction, some are even modified for economic purposes. This can bring financial benefits, but also the risk of excessive commercialization that erodes its sacred meaning.
- b. Second, regarding the Impact on Solidarity and Social Cohesion:
  - (1) Potential Weakening of Family Ties: Tongkonan has traditionally been a symbol and a bond of unity for the extended family. As the underlying values shift, there is concern that family ties and a strong sense of community could loosen, especially for the younger generation exposed to modernization and migration.
  - (2) Adaptation of Cultural Identity: Communities must renegotiate their cultural identity. They seek ways to maintain the essence of Tongkonan as a medium of solidarity, albeit in a different and more adaptive way to modernity.
- c. Third, Conservation and Physical Preservation of Tongkonan:
  - (1) Material and Construction Challenges: Shifting values also impact how Tongkonan are built and maintained. The availability of traditional materials and the skills to build them authentically can be a challenge. Modernization may encourage the use of easier or cheaper materials, which can change the physical authenticity of Tongkonan.
  - (2) Physical Adaptation Efforts: There are modifications to the physical aspects of Tongkonan in response to the challenges of material sustainability and modern needs. This requires a balance between maintaining authenticity and adapting to current conditions.
- d. Fourth, Education and Cultural Awareness:
  - (1) Low Understanding of Meaning: The younger generation may have a less in-depth understanding of the philosophical and religious meaning behind each element of Tongkonan and its rituals. This is an implication that requires attention in the education system.
  - (2) Need for Revitalization: There is an urgent need to raise public awareness about the importance of preserving local wisdom amidst globalization. This can be done through formal education, community activities, or cultural programs.
- e. Fifth, the Role of Government and Policy:
  - (1) Policy Interventions: Government policies, such as the establishment of formal customary institutions, can change the dynamics of the role of Tongkonan. It is important to ensure that these policies support the preservation and empowerment of Tongkonan, rather than weakening its function.
  - (2) Sustainable Tourism Development: If Tongkonan is developed as a tourist attraction, a sustainable tourism policy is needed so as not to erode original values and harm indigenous communities.

### **5.3. Recommendation**

The shift in socio-cultural values related to Tongkonan is both a challenge and an opportunity. To ensure that this cultural heritage remains sustainable and relevant, here are some practical recommendations:

- 1) Revitalization of the Function and Role of Tongkonan in Contemporary Life
  - a. Strengthening the Role of Tongkonan as a Cultural Learning Center: that tongkonan is not only used for traditional ceremonies, but also functions as an informal education center. This can be in the form of workshops, discussions, or exhibitions about the history, philosophy, and cultural practices of Toraja related to Tongkonan.
  - b. Adaptive Community Function Development: encourage the use of Tongkonan for wider community activities, such as community meetings, art centers, or even as co-working spaces that respect traditional values but remain relevant to modern needs. This will keep Tongkonan "alive" and functional beyond the context of mere ceremonies.
  - c. Optimizing the Role of Tongkonan in Community-Based Ecotourism: The method is to involve local communities in the development of tourism packages that not only feature Tongkonan physically, but also the values and cultural practices attached to it. However, it must be ensured that the economic benefits return to the community and that there is education for tourists about the ethics and values of Tongkonan.
- 2) Raising Awareness and Education Across Generations

- a. Integration of Local Content in the Education Curriculum: This must be optimized so that the material about Tongkonan, its philosophy, and the shift in its values in the school curriculum in Toraja increasingly fosters understanding and love from an early age.
  - b. Intergenerational Dialogue: Facilitate regular forums or meetings between the older and younger generations to share knowledge, experiences, and views about Tongkonan. This will help bridge the gap in understanding and preserve values orally.
- 3) Strengthening Customary Governance and Supporting Policies
- a. Harmonization of Customary Rules and Formal Law: There needs to be dialogue between customary stakeholders and the government to ensure that government policies support the preservation of Tongkonan values, rather than weakening customary autonomy.
  - b. Empowerment of Customary Institutions: Strengthen the role of customary institutions and sa'ban in maintaining the sustainability of Tongkonan and related values. Provide them with support in facing the challenges of modernization.
  - c. Supervision of Over-Commercialization: Create regulations or guidelines to prevent over-commercialization of Tongkonan and damage its sacred values, especially in the context of tourism.

Thus, Tongkonan will not only survive as a historical artifact, but will also continue to live as a center of identity, spirituality, and social cohesion for the Torajan people, adapting to changing times without losing its essence.

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