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Revealing the Symbols of *Seppa Tallu Buku* among the Torajanese

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Abstract:- This study aims to find out the symbols from the use of a *Seppa Tallu Buku*. It is the traditional clothing of the Torajanese. The size of this clothing covers the body until it reaches the knee, and it uses only during certain events in Toraja, such as *Rambu Tukaq*, *Rambu Soloq*, and thanksgiving parties. The technique of collecting the data was an observation, interview, and recording. Data were analyzed by using descriptive qualitative methods. The results revealed that the use of *Seppa Tallu Buku* based on the social stratification of the Torajanese that can divide into some social levels, i.e., *Tanaq Bulaan* (High Nobility), *Tanaq Bassi* (Intermediate Nobles), *Tanaq Karurung* (Middle Class), and *Tanaq Kua-Kua* (Servants). The meaning of *Seppa Tallu Buku*'s symbol is cleanliness (purity) and honesty, courage, and virility, and challenge.

Keywords:- Symbols, *Seppa Tallu Buku*, Social Stratification.

I. INTRODUCTION

People produce language and culture. People interact with one another within a complex social atmosphere and create norms and values to interact. Through these interactions, humans produce culture in various forms, such as language, technology, traditions, social norms, and so forth [1]. Traditional language in South Sulawesi varies, and the kinds of languages used in Sulawesi, such as *Bugis*, *Makassar*, *Mandar*, and *Toraja* Language [2]. Meanwhile, the tradition also is diverse, especially in Toraja. For example, traditional clothes. The diversity of traditional clothing in every ethnic group in Indonesia arises from various factors, such as geographical conditions and other cultures. The geographical conditions of a particular region affect the traditional clothing of a community. For example, an area where its geographical conditions have a high temperature is usually followed by the habitant who tends to be heavily dressed. In contrast, to the area which has a low temperature, the habitant tends to choose clothes that are not thick.

Cultural aspects also affect the types of traditional clothing. The influence of the outer clothing brought by tourists from various countries can gradually affect fashion in particular countries such as Indonesia, especially in future generations. Traditional clothing is a part of the culture that characterizes every ethnic in Indonesia. These peculiarities in the view of Ki Hajar Dewantara are regarded as the pinnacles of regional culture that can identify themselves and generate pride [3].

Referring to the mentioned concept, essentially, traditional clothing is also an element of regional culture throughout the archipelago. The function of traditional clothing in people's lives can be used as a reference frame for acting for the community. Besides, clothing can convey messages about the culture by knowing through various symbols reflected in the form and variety of traditional clothing. Traditional clothing in each region has a meaning that is usually related to the cultural beliefs of the people in a particular place. Men's traditional clothing is usually more straightforward than women because they are more equipped with various accessories and forms in the region [4].

South Sulawesi is a province that located in the southern part of Sulawesi island in Indonesia. The capital of South Sulawesi province is Makassar, formerly called Ujung Pandang. The province borders are *Central Sulawesi* and *West Sulawesi* in the north, *Bone Bay* and *Southeast Sulawesi* in the east, *Makassar Strait* in the west, and the *Flores Sea* in the south. For example, one of the ethnic groups, the *Kajang* people, who are living in the countryside of *Bulukumba* Regency, South Sulawesi named *Tana Toa* which that means the oldest land [5]. South Sulawesi is also well-known for its four ethnic groups; Makassar, Bugis, Mandar, and Toraja.

The area of Toraja is one of 23 regencies and municipalities in the territory of South Sulawesi Province. This area located at a distance of 330 km in the northern part of the city of Makassar. Toraja is located approximately 800-1000 meters above sea level.

The Toraja ethnic group mostly lives in the mountain. The population is about 1 million, with around 500,000 still living in the Tana Toraja Regency, North Toraja Regency, and Mamasa District. Mostly, the Torajans embraced Christianity, while some embraced Islam and the animist beliefs known as *Aluk Todoloq*. The Toraja ethnic group also has rich folktales known as *ulelean pare* or *puama*. The Torajanese parents use it as media to educate their children. Besides, *ulelean pare* has significant roles for Torajanese in identifying their ancestors, knowing and understanding their cultures and histories, learning past lessons, and entertaining [6].

Every ethnic group in South Sulawesi has a traditional dress. Toraja traditional clothing is used in various ceremonial activities, both *Rambu Soloq* or *Rambu Tukaq*. Like the clothes of *Seppa Tallu Buku* that has to be used by the Torajanese in traditional ceremonies. *Seppa Tallu Buku* clothing is a garment in the form of pants with a unique model, having a length of only up to the knee. The clothes have several intermittent colors, and the size at the waist is large while the thighs to the knees are small. This clothing only uses a strap, without zippers and buttons, usually equipped with a *passapu* or jewelry, which has a special meaning for the Toraja people.

Seppa Tallu Buku is one of the traditional Toraja clothing. In the big dictionary of the Toraja language, *Seppa Tallu Buku* is a kind of striped shorts with various colors created according to creativity. The model is unique which its form is like a bottle. Men in a crowded party wear this clothing, for example, in *Rambu Tambug* or *Rambu Soloq* party. *Seppa Tallu Buku* clothing is one of the public works made of silk thread which is then woven by Toraja women, which is always used by men as traditional clothing. The clothes are used in certain ceremonies in Toraja, such as grief ceremonies, weddings, thanksgiving, and other cultural festivals.

Seppa Tallu Buku's model has a large hip and it is given a strap as a tie, and on the thigh, to the knee, the shape is getting smaller. It is used at the *Rambu Tukaq* ceremony such as at weddings, thanksgiving and others. While the use of *Rambu Soloq*, identical to the grief that includes the party of the dead and *maqneq* ceremony. *Seppa Tallu Buku* is only used by nobility and traditional stakeholders, such as *Toparenggeq*. In addition, it is also used by young people who are assigned by the family concerned in the *Rambu Tukaq* ceremony or *Rambu Soloq* to welcome guests present during the wedding reception ceremony. There are two types of traditional clothing: patterned and those that do not have motives (plain). Clothing with no motive is used explicitly by parents who have high social strata and are also used by traditional stakeholders (to *parenggeq*). In contrast, young people use clothes that have striped motifs.

The uniqueness form of *Seppa Tallu Buku* is interesting to study because these clothes reflect the Toraja world view which is symbolically manifested as traditional clothing. There have not been many researchers who

conducted studies on *Seppa Tallu Buku* in depth from a semiotic perspective.

Therefore, in this study, the writers focused on the symbolic meaning of the use of *Seppa Tallu Buku* for the Toraja community. Some questions that arose in this study are: 1) How the used system of *Seppa Tallu Buku* traditional clothing based on its social stratification in the Toraja community? 2) What is the meaning of the clothing symbol of *Seppa Tallu Buku* in the culture of the Toraja community?

II. RESEARCH METHODOLOGY

A. Type of Research

This study uses a qualitative descriptive method. Data collection carried out through literature study and field research because the collected data is analyzed and described descriptively. Descriptive research methods have several characteristics, including 1) Do not question the right or wrong object that being studied; 2) Emphasis on actual symptoms or what happened when the research conducted; and 3) Usually not directed to test hypothetically.

Qualitative research tends to rely on the power of the senses of researchers to reflect cultural phenomena. Observation of these senses is considered more accurate to see the culture that is changing from time to time. This change is undoubtedly challenging to measure and average using a quantitative paradigm.

B. Time and Location

The research location is the first limitation that always arises concerning the research methodology. The location of this research is at *Sa'dan Malimbong* sub-district, North Toraja regency. An area is a place of manufacturing the traditional clothing *Seppa Tallu Buku* and still preserve the Toraja customs. A research target is a group of people who still preserve *Seppa Tallu Buku* traditional clothing in the North Toraja Regency. *Seppa Tallu Buku* is still used in the Toraja area in general. However, researchers chose location only in *Sa'dan To'baranaq* because the area still retains customs in North Toraja regency. *Sa'dan* and *To'baranaq* come from two words; *Sa'dan* means the stem of water, and *To'baranaq* means a tree that resembles a banyan tree. *Sa'dan* and *To'baranaq* located on the side of the *Sa'dan* river. This village was first built by the ancestors of the family *To'baranaq* named *Langiq Parapak (Tolla')* marked by building a *Tongkonan*. The family is named *Tongkonan To'baranaq*. At first, the *Tongkonan To'baranaq* was built in the area of *To'nangkak* before being transferred to *To'baranaq*. The attraction of *Tongkonan To'baranaq* is the traditional Toraja *Tongkonan* and weaving, which is surrounded by the banks of *Sa'dan* river.

C. Data Collection Techniques

A study requires procedures or techniques in gathering or collecting the valid and representative information (data). Data collection methods are carried out using two techniques; library research and field research. The data collection method in this study are; literature research and field research.

Literature research is research conducted based on several scientific works including the results of research, both those that have been applied and those that have not been published. In this way, the written source can be studied as a reference that has relevance to the object of this research.

Field research is one method of data collection in qualitative research. Field research was held outdoors. Through field research as with qualitative research, researchers can see the condition of a natural object. Natural objects are objects that develop as they are, not manipulated by researchers and the presence of researchers does not affect the dynamics of the object. In the field research, several techniques were applied; they are observation, interview, recording, and documentation.

Observations were carried out for data collection with direct observation techniques in observations. Researchers do note-taking techniques about what researchers observe or see in the research location relevant to the research.

The interview is the process of gathering information through question and answer, both directly and indirectly. In this study, researchers used direct interview techniques to obtain information relating to research problems about the meaning of the *Seppa Tallu Buku* clothing symbol in the regular activities of North Toraja society. Researchers interviewed several community leaders, tribal leaders (*Tominaa*) in *Sa'dan Malimbong* district, North Toraja.

The recording is a process of copying an object using a particular instrument or recording device whose results can be stored on a storage medium or not. This technique is carried out by recording what is conveyed by the informant relating to the object of research.

Documentation is a study conducted on image sources. It aims to collect photos and recordings of respondents to show the real condition of research sites and research results or things that can be used as proof of evidence, both written, printed, recorded.

The next steps are taken after the data are analyzing the data obtained from several informants. The author transcribes the copying of text by changing the spelling into another spelling to show the pronunciation of the element's language, after that, doing the language transfer from the speaker (interviewee) data to the target language (Indonesian). The author defines the data in words and then interpret them freely. The last phase is to interpret the significance in detail as a whole with semiotic analysis.

III. RESULT AND DISCUSSION

A Toraja cultural observer, Sam Barumbun (46 years old), said that "*Seppa Tallu Buku* is a traditional clothing of Toraja with two forms of clothing fashion models in the Toraja community; colored and colorless. Colored clothing is clothing that can be used by any community that wants to use it according to its circumstances and goals, while those

who do not have color or colorless are clothing that is only used by certain people.

Seppa Tallu Buku is a pant that is used in traditional rituals or ceremonies in Toraja. There are two traditional ceremonies; *Rambu Soloq* is a ceremony of death, and *Rambu Tukaq* is a thanksgiving ceremony, including marriage ceremonies, harvest thanksgiving, house thanksgiving, and others. In its use, the color of *Seppa Tallu Buku* should be adjusted to the traditional ceremonies carried out.

The death ceremony, *Rambu Soloq*, consists of several types:

- *Disilli'* is a funeral ceremony for children or toddlers at the expense of one pig, and a funeral ceremony for teenagers and adults from the lowest class, which usually lasts overnight at one buffalo and four pigs.
- *Dipatallung Bongi* is a ceremony for the middle class conducted for three nights at the expense of four buffaloes and many pigs.
- *Dipapitung Bongi* is also a seven-day funeral for the high class at the expense of many buffaloes with pigs.
- *Dirapai* is the lowest burial ceremony for the highest social class that lasts for more than a year and requires around 24 buffaloes and hundreds of pigs to be sacrificed.

A. *The usage system of Seppa Tallu Buku based on the social stratification of the Toraja society in the past.*

Social stratification is the differentiation of the laying of members of society into specific groups that formed in the form of hierarchy or social order. The formation of social stratification can occur due to the social, political and economic factors of a community group. The social coating has existed since humans first formed community groups in the past.

Likewise, with the Toraja community that the meanings of symbols contained in the use of traditional clothing, especially *Seppa Tallu Buku* can be known by looking at its history. The meaning is undoubtedly closely related to the background of the socio-cultural view of the people who become supporters of their culture.

According to *Battae'*, a 45 years old man, *Seppa Tallu Buku* is very good to be used during traditional rituals because it is more practical and will also make a ceremony look extra meaningful. *Seppa Tallu Buku* looks more unique, because it has a short size, and the sewing model is different from the pants used in general. These pants are sewn with a tight model so that they tightly cover all parts of the thighs, which allows the Toraja men to do activities well, especially when they sit on the barn, with the most advanced sitting position. Sometimes they are not aware of their low sitting position. The benefits of the tight clothing model function when they move, but their hosts perform this dance with a well-built body, legs raised alternately while walking on the page of a party accompanied by loud shouting. *Manggandak* dance is usually done by community leaders, tribe leaders, and *Tominaa*. This dance is done when they are angry, or

there are things that are not in accordance with the customary rules that apply in the community. They just want to show good behavior in culture. This can show to the outside community that Toraja men still uphold the shame and self-respect or *siri'* of a man. Closing his body tightly does not show parts of the body that are not supposed to be displayed in public. Therefore, they deserve to be respected and appreciated by others. Toraja men open themselves to socializing and communicating with the outside world, but they still maintain their dignity as dignified Toraja men.

The layering of the Toraja tribes are divided into four layers of society, namely;

1) *Tana' Bulaan* (High Class Nobility)

The Toraja people in the northern part, especially in the *Sa'dan* area, only recognize three levels of social classification in their society, both in the maintenance of adat, religious ceremonies, attitudes, and speech has its norms.

To Kapua (Tana' Bulaan). This level is the "ruling class" group in the Toraja community. This group consists of nobility, traditional leaders, and community leaders. Many terms in the Toraja language to mention this class. The terms are *Anak Patalo*, *Todibulle Ulunna*, *Kayu Kalandona Tondok*, and so on. All terms are not commonly used in everyday language but also used in official events or other social gatherings. The word *Tokapua* is also not used daily can be replaced with the word *Tosugi'* when this noble class belongs to the rich. Everyday language for the *To Kapua* group is different in every place in the Toraja region. In the southern area known as *Tallu Lembangna* which includes Makale, Sangalla', and *Mangkedek*. Therefore, the *Tokapua* class is called *Puang* for example, *Puang Makale*, *Puang Sanggalla'* and *Puang Mangkedek*.

In the western part of Toraja, the *Tokapua* class is called *Ma' Dikaseperti Ma' Dika Ulu Salu*. In the central part of Toraja, the *Tokapua* class is called *Siambeq* for men, and *Sindoq* for women, for example, *Siambeq Buntupune*, *Siambeq lan Tandung La'bo'*, *Sindo' lan Nanggala*, *Sindo' dio Ke'Te'*, and others. These places are the center of noble families. In the Northern Region, the *Tokapua* group is called *Puang* such as *Puang Sa'dan*, *Puang Balusu*. Parts of the region that call this noble group with *Pong*, such as *Pong Tiku at Panggala'*, *Pong Massangka in Bori'*. In general, these aristocrats played a role in the Toraja community from a long time ago and controlled 10% of rice fields in Toraja land.

Tanaq Bulaan in relation to *Tongkonan*, which is the shape of the building. The shape of the high noble building "ruling class", all parts of the wall are decorated with various types of carving ornaments and support pillars (*tulak somba*), in front of this *Tongkonan* decorated with rows of *Tanduk Tedong* (buffalo horns) which are the symbols of the *Rambu Soloq* ceremony and decorated with *kabonggoq* (buffalo headdress made of jackfruit wood) mounted on the front wall of the *Tongkonan* house.

In *Alang* buildings (rice barns) which are owned by high aristocrats have various types of signs such as on the walls, have various types of carvings and beads that are on the part of the reed that is mounted on the wall by means of being wrapped around the body of the building. The beads on the reed have meaning. A sign that the *alang* buildings belong to high nobles. In making beads, you have to go through various traditional ritual processions held at the *RambuTukaq* party. These beads were made in accordance with the standardization of animal numbers sacrificed at the *Tukaq Signs* party, which is standard 24 and above, (broom strokes), which the building owner's family had passed. Most of the aristocratic buildings have eight pillars which are called *alangkaruabangana* and have carvings.

2) *Tana' Bassi* (Middle Class Nobility)

Tanak Bassi is a layer of middle-class aristocrats as heirs who can accept the embarrassment of the rods (maids of customary government) who are tasked with regulating matters of leadership and education. The *Tongkonan* house of middle nobility only uses ordinary carvings, which are used by *Tongkonan* in general. It is not the same as *Tongkonan* high-nobility which has various types of fittings such as *Tanduk Tedong* which are attached to *tulak somba banua* (support pillars) of *Tongkonan*.

3) *Tana' Karurung* (Independent Middle Class)

The independent middle class in the Toraja community is called *Tomakaka (Tana' Bassi)*. This group is closely related to the *To Kapua* group. They are free and have rice fields, but not as many as those of the high aristocracy. *Tomakaka* which has no property is called *To Makaka Kandian*. The group of *To Makaka* in the Toraja community is around 20%.

4) *Tana' Kua-Kua* (Servant)

The largest group that is the backbone of the Toraja community is *To Budaq*. Generally, they do not have their own rice fields. They are cultivators of aristocratic land, peasants, resilient workers, and very simple lives. They are a class of clans or class of slaves first. All nobles have many slaves. This servant group is the most trusted having the obligation to help them in their life difficulties. They number around 70 percent of the Toraja community. This group cannot marry.

B. The Meaning of the Symbol of the Clothing of *Seppa Tallu Buku* in the Toraja Community.

Clothing symbols of *Seppa Tallu Buku* in the Toraja community is divided into three parts, namely: Have no motif or no pattern (plain), have motif or patterned, and for the Toraja Community. The meaning of the three symbols of the *Seppa Tallu Buku* will describe detailly as follows:

1) Meaning of the Symbol *Seppa Tallu Buku* that has no pattern (plain)

Seppa Tallu Buku has three words; the word *seppa* means pants, *tallu* means three, and the word *buku* means bone. Therefore, *Seppa Tallu Buku* means pants that have three stitches. It is said to have three stitches because one

stitch is in the waist and the other two stitches are in the thigh.

Seppa Tallu Buku that has no motive (*mabusa*) or plain, is associated with the color of the bone that has white color, closely related to the word *Buku* in *Seppa Tallu Buku*. The word *buku* means *bulang*. Therefore, the white clothes are worn by the high nobles of the Toraja community are interpreted as a color of purity and cleanliness.

The yellow color (*mariri*) symbolizes the greatness and greatness of ancestors as *To Manurung* in *Langiq* (divine grace and power). Yellow color is usually used by men of high aristocracy (*Tanaq Bulaan*) in ancient times, but is now rarely used.

According to Ne' Turuq, a 64 years old man, says that Toraja people in the ancient, based on high social strata, the everyday clothes were *Seppa Tallu Buku* that had no motives (*mabusa*) or plain, made of woven fabrics made from *pondan* (fiber pineapple). In its use, ordinary clothing is combined with passports, word beads, and blessings. *Passapu* is a patterned woven fabric mounted on the head. Manik said that is a silver necklace while the *sambuq* is a white sarong. This *Seppa Tallu Buku* outfit has no motif or color. *Seppa Tallu Buku* has a unique shape, a dull surface, and a slightly yellowish color. The users of these pants are not arbitrarily used by every Toraja community but are limited to certain communities, such as customary leaders, community leaders, and nobility.

In relation to its use at various parties, both at the Tukaq sign and Solo Sign signs, these clothes are adapted to the social strata occupied by each user. In Toraja customs there is a provision in terms of the ability to hold a party when the fashion user dies later. The family provides an animal sacrifice, such as buffalo, pigs, and so on. According to the position he occupied during his lifetime.

2) The meaning of the symbol of the use of *Seppa Tallu Buku* that have a motif (style)

Seppa Tallu Buku used by the *Tanaq Karurung* group is clothing that has motifs with alternating colors. This color is a color that is very commonly used, namely yellow, white, red, and black. This color is the basic color used by the Toraja people, as well as in the carvings in the traditional Tongkona house. These colors for Toraja people have different meanings.

The meaning of fashion *Seppa Tallu Buku* that are patterned or patterned with all four colors have meaning as a base of defense that can be used by all strata groups. These four colors are considered as the basic color of the Toraja community, both in terms of carving, erong, traditional clothing, kandaure and almost all Toraja community activities are based on these colors.

According to Turuk, a 70 years old man, the use of *Seppa Tallu Buku* in everyday life and at the thanksgiving ceremony is attempted to avoid the black color, because black clothes are only used during the death ceremony or

commonly called *Rambu Soloq*. However, it does not rule out the possibility that there are people who continue to wear black clothes every day. Furthermore, he said that everyday clothes usually wear white clothing. When, traditional ceremonies will be adjusted to the colors that will be used. The nobility only wears white customary attire.

3) *Seppa Tallu Buku* for the Toraja community.

Each of the four colors has its own meaning and meaning for the Toraja community. Previously, Daniel Tulak [7] had given the meaning of the four colors as follows:

- The yellow color (*mariri*) symbolizes the grandeur and greatness of ancestors as *To Manurun* in *Langiq* (divine grace and power). The yellow color is usually used by men of the high aristocracy (*Tanaq Bulaan*) in ancient times, but is now rarely used.
- The white color (*mabusa*) symbolizes the cleanliness and honesty of a leader held by Bija and Kinawa. Usually symbolized by wearing a white blanket or white sarong (*sambuqkati*) called *Sambuq Busa*. Until now the white sarong was still used by the high aristocracy (*Tanaq Bulaan*), community leaders, and adat leaders in the Toraja community.
- The red color (*mararang*) symbolizes the courage and virility of the leader in maintaining the truth in a common life in society.
- Black color (*malotong*) is a color that symbolizes human life. It is full of challenges and will eventually die and depart for a dark world in the west (*Matampuq*) and continue to puya or a place believed by Toraja people who still adhere to *Aluk Todolo* as where humans live after their death in the world.

Sandarupa [8] gives meaning to the four colors of yellow, white, red, and black that the colors are interrelated with each other. The white color (*mabusa*) has a link with yellow (*mariri*). The white color symbolizes purity because it is likened to a human who is still in a holy state like a baby. The yellow color is symbolized as adult human life like yellowing rice. The yellow color can be symbolized as glory and divinity. Furthermore, if the white and yellow are combined, it will produce a red color (*mararang*) which symbolizes life in the world and life after death. The red color is also in opposition to black. When there is life, there will be death which can be symbolized or represent by black.

Battosik, a 46 years-old man, reveals that the white color (*mabusa*) symbolizes water and air (holiness) which is a symbol of life. The red color (*mararang*) symbolizes fire and life. The yellow color (*mariri*) symbolizes glory and divinity. Whereas black (*malotong*) is a symbol of death symbolized by the land.

From the description above, the writer can conclude that the Toraja people take the color above because the color has a profound meaning. The Toraja people understand that they are only humans created from the ground. Therefore, they must continue to do what God wants as their creator. They must return and offer what they have to their Lord as

gratitude and thanks. They must dare to do what is good even though they have to face severe risks. Good deeds are an obligation as God's creation. Toraja people are always reminded to remember their nature created from land that is not eternal. Once the Creator wanted and returned it to the ground.

Manggimbo dance is a traditional Toraja dance which is only shown specifically at the traditional *Rumbu Tukaq* ceremony by male dancers. Like the other *Rambu Tukaq* dance, *manggimbo* is also held to express gratitude to God Almighty. The dancers use special traditional clothing, *Pokko* and *Seppa Tallu Buku*, which are clothed with an antic cloth and equipped with an ancient machete (*Laqboq Todolo*) and a kind of small round motif with a pattern of Toraja carvings.

IV. CONCLUSION

From the previous explanation in the discussion part, this study can be concluded that *Seppa Tallu Buku* clothing has the wearing system based on the social stratification of the Toraja community that can be divided into four parts, namely: 1) *Tanaq Bulaan* is a layer of upper-class society or high nobility; 2) *Tanaq Bulaan* (High nobility), wearing clothes that are not patterned or not patterned (plain) with white; 3) *Tanaq Bassi* is a layer of middle-class nobility, *Tanaq Bassi* (Middle noble), wearing clothes that are not patterned or not patterned (plain) with white or red; 4) *Tanaq Karurung*, namely the layer of independent society (*patalo*), *Tanaq Karurung* (middle class / free/independent), wearing clothes that are patterned or patterned with alternating patterns in red, black and yellow; 5) *Tanaq Kua-kua* is a group that comes from the layer of servants, *Tanaq Kua-kua* (servant), wearing ordinary clothes. The servants cannot wear the clothes worn by *Tanaq Bulaan*, *Bassi*, and *Karurung*.

The meaning of the three *Seppa Tallu Buku* symbols will be used for the Toraja community are;

A. *Meaning of the Seppa Tallu Buku fashion symbol that has no pattern (plain).*

Seppa Tallu Buku that has no motive (*mabusa*) or plain is associated with the color of the bone that has white color, closely related to the word *buku* in the *Seppa Tallu Buku* fashion. The word *buku* means bone. Therefore white clothes worn by high nobles of the Toraja community are interpreted as a color of purity and cleanliness.

The yellow color (*mariri*) symbolizes the grandeur and greatness of ancestors as *To Manurun* in *Langiq* (divine grace and power). The yellow color is usually used by men of the high aristocracy (*Tanaq Bulaan*) in ancient times but is now rarely used.

B. *Meaning of the fashion symbol Seppa Tallu Buku that has a motif (style).*

The meaning of fashion *Seppa Tallu Buku* that are patterned or patterned with all four colors, has the meaning as a base of defense that can be used by all groups of states. These four colors are considered as the primary color of the Toraja people, both in terms of carving, *erong*, traditional clothing, *kandaure* and almost all Toraja activities are based on these colors.

C. *Meaning of the fashion symbol of Seppa Tallu Buku on the Toraja Community.*

The yellow color (*mariri*) symbolizes the grandeur and greatness of ancestors as *To Manurun* in *Langiq* (divine grace and power). The white color (*mabusa*) symbolizes the cleanliness and honesty of a leader held by *Bija* and *Kinawa* and usually symbolized by wearing a white blanket or white sarong (*sambu' kati*) called *Sambu' Busa*.

The red color (*mararang*) symbolizes the courage and virility of the leader in maintaining truth in ordinary life in society.

Black color (*malotong*) is a color that symbolizes human life. It is full of challenges, and will eventually die and depart for a dark world in the west (*Matampu'*) and continue to *puya* or a place believed by Toraja people who still adhere to *Aluk Todolo* as a place for humans to live after their death in the world.

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