

Embodiment, Myth, and Characters' Value Sculpture of *Tau Tau* at Toraja in South Sulawesi

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This research aims to study the embodiment sculpture *Tau Tau* in Toraja as a work of art, the urgency in Rambu Solo' rituals, the myth, and the character's value contained in it. The approach used is descriptive qualitative which lead to ethnographic, with techniques of observation, interviews, and document study in collecting data. The results obtained in this study indicate that, First, the sculpture of *Tau Tau* in Toraja is a primitive which is monumental style, with an aesthetic that is mythic-religious. Second, the sculpture of *Tau Tau* is important in the Rambu Solo' ritual for the nobility because it is one determinant of excellence ceremony. Third, the sculptures represent the *Tau Tau* from the myths that live in the minds of religious-arkhais communities Torajans, like the myth of Eran di Langi', the myth of the birth of Datu' Laukku and Puang Adang, myths about Daeta-Daeta and myths about the end of human life. Fourth, the sculpture of *Tau Tau* contains character values, such as the attitude of respect, responsibility, wisdom, love and compassion, hard work, integrity, and a sense of gratitude. Based on the research results, put forward the suggestion that, First, the Department of Education and Culture need to incorporate sculpture *Tau Tau* into the learning materials in schools. Second, artists need to introduce more in sculpture *Tau Tau* through the studies. Third, citizens of Toraja societies which needs to have a high awareness of the importance of maintaining and preserving the sculpture *Tau Tau* as cultural products that few of their ancestors.

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INTRODUCTION

Sculpture is one of the manifestations of a culture that has long been present in people's lives. Although in examination of its existence yet no clarity on when the sculpture was first present in human life, however, due to discoveries of archaeological and anthropological experts who pointed out that, at the time of the Paleolithic between 30,000 to 10,000 years BC, prehistoric man has left a wide range of art that have a specific meaning in the caves of their dwellings (caves art) depicting the animal byson, horses, cows and various livestock other (Mughtar, 1992:25), then can be tracked that at that time the sculpture has also been there and present in human life.

The presence of sculptures in human life or society can be observed e.g. in prehistoric times (time of people still in the culture of animism and dynamism), where a sculpture of was created as a manifestation of the relationship between man, nature and the environment, the universe (Wibowo, 2015:113). The meaning and function is strongly related to rituals and is usually regarded as the embodiment of the ancestors or other form of natural dimensional presence.

In Indonesia, sculpture artworks encountered in various areas which indicate that the presence of the sculpture is not new in human life or society. The sculptures belong to megalithic sculpture, it can be found in various archaeological sites in Indonesia, such as in Papua, Sumatra, Java, and Sulawesi. The presence of the sculptures is one manifestation of a primitive-animistic is still very strong on tribes native to Indonesia, which is shrouded by the mythic world of the mind or natural mythic as said Peursen (1988:34).

Indonesia as a country that is multicultural and multi-ethnic has a variety of traditional art forms. According to Sunarto (2016:89), the archipelago that consists of thousands of the island gave birth to thousands of art forms from hundreds of ethnic groups. One of them was a sculpture can be found in Tana Toraja, South Sulawesi. Megalithic

sculptures in Toraja was also a one of a kind sculpture that belongs into the prehistoric sculpture, because its existence has long been present in the life of society the Toraja. Sculptures are known as the Tau Tau in the Toraja, is also one of the forms of manifestation of primitive cultures-a very strong animistic in public life indigenous Toraja.

In Toraja there is a socio-cultural phenomenon that is very unique, ritual or ceremonial funeral called Rambu Solo'. The Rambu are "smoke" and Solo' is "down". This Rambu Solo' ceremony, grounded by the trust or confidence shared by the Toraja society, namely the Aluk To Dolo, which encompasses all aspects of human life, including in relation to the trust and adoration to the ancestral spirits (Sitonda, 2007:47-49). As one of the typical religious ceremony Torajans, ceremonial Rambu Solo' hereditary is done by most Toraja society aims to deliver the Toraja deceased died towards the nature spirit along with its ancestors in the puya (Turangan, et al, 2014:104).

In the procession of road there are a variety of Rambu Solo' artistry that has always presented because it is an important component, and even a public ceremony as a complement. Sculpture of Tau Tau is one of the arts, which was a mock sculpture to portray deceased Toraja who died, who came from aristocracy (Turangan, et al, 2014:59). Sculpture of Tau Tau enforced because people believed the sculpture was the Toraja have a soul from the soul of the person who has died, as well as used as a liaison between people and the ghosts of people who have died. Sculpture of Tau Tau is a form of worship of the spirit of its ancestors (Suherman, 2016:148).

Sculpture of Tau Tau in Toraja represent from the myths surrounding socio-cultural life of mythic society Torajans who embraced the Aluk To Dolo. Things are in accordance with the opinion of the Langer (1976:41) that, symbolizing the basic needs is only found in humans. Be affirmed by Eliade (Susanto, 1987:61-63) that the symbol is the introduction of a human that is typical of religious. Therefore, sourced from myth, sculpture Tau Tau is sacred

for the community, because of the question of the Toraja sacred indeed is very closely related to myth (Eliade, 2002:94).

According to Eliade (1969:34-35) of the true story is myth about events that could reasonably have shaped the world and shape the nature of moral action. Thus it can be said that any myth can and has an important role in terms of the formation of the human character or society, especially those who believe these myths. There is a myth in the values related to moral actions, which if these myths implemented periodically will form a human character or society that is the implementation. That is, the sculpture of Tau Tau in Toraja sourced from myths, also contains character values.

With regard to the above, this research aims to examine the sculpture Tau Tau in terms of its realization as one form of art, the urgency in Rambu Solo' rituals, the myth, and the character's value contained in it. If, this research is important, given the sculpture of Tau Tau is one of the cultural wealth of the Toraja was almost forgotten. On the other hand, as well as some research about sculpture Tau Tau before, just examine the sculpture of Tau Tau in terms of its function and its meaning, the symbols contained therein, as well as some who only reviewed in terms of its physical as one complementary ceremony Rambu Solo'.

METHODS

Based on the scope of the problem studied, the approach used in this research is descriptive qualitative ethnographic which leads to. Because of this kind of research focuses on the depiction of a reality of the empirical research results (Subiyantoro, 2010:91), then the researchers work directly to the location of the research so that it can live up to the mores and symptoms the daily life of the community the Torajans as the creator of a sculpture that Tau Tau.

The source of the data in this study sourced from primary data and secondary data. Primary data was obtained directly from the

informant who provides information directly related about sculpture Tau Tau, while secondary data in the form of information was obtained indirectly, sourced from the documents history, photographs, articles in journals, books, and archives related to the location of the research. Data collection techniques that are used is observation, interview, and study the documents. To keep data validity, researchers using the technique of triangulation of sources by way of comparing. Later, the technique of data analysis performed by referring to Miles and Haberman (Rohidi, 2011:240), i.e. the reduction, withdrawal, and the presentation of the summary/verification.

RESULT AND DISCUSSION

The Embodiment of the Sculpture of *Tau Tau* in Toraja as One Work of Art

The creation of a work of art is certainly not apart from the factors of his supporters. As it is said Soedarso (2006:119) that the birth of a work of art is driven by some necessity, there is driven by practical needs, and some are driven by desire, as well as any other form of compulsion need and desire essential human that is communicating against fellow human beings.

Sculpture of Tau Tau in Toraja if in scrutiny in terms of the idea or the idea of its creation, it can be said that the sculpture is the work of art that is born of spiritual needs a boost. Tau Tau sculpture that was created from the experience, idea or notion of religious-arkhais communication Torajans related convictions or beliefs against the spirit of the ancestor/of their ancestors. With the content of that spirituality, sculpture of Tau Tau presents in symbols, the symbol of the transcendent realities, which are captured by a religious-arkhais the Toraja in the form of an analogy from "that there is no" formulated in "there", and therefore its presence occurred in ritual Rambu Solo'.

As one of the masterpieces of art, sculpture Tau Tau in Toraja with the idea or the idea of creation as described above is the work

of art that belongs to the primitive types in the artwork. This was confirmed by the opinion Saragi (2007:226-228) that primitive man always gets the urge to find a certain magical effects, thus creating a primitive sculpture as a rationalization of the subject against the mysterious nature and life that path. That is, the sculpture of Tau Tau in Toraja is a form of rationality of the metaphysical concepts that live in a religious community religious-arkhais Torajans, who is inherited hereditary.

Talk about primitive sculpture is very closely related to the culture of "animism". As it is said Taylor (Koentjaraningrat, 1987:49) that, animism is a belief against supernatural creatures who personified, with its primary manifestation is "ruh. If it is related with that sculpture of Tau Tau in Toraja, excepted that the sculpture is one of the primitive sculpture as it is a cultural manifestation of animism that is embraced by the Toraja communities as "Aluk To Dolo". Tau Tau sculptures represent religious-arkhais society the torajans who embraced the Aluk To Dolo upon his experiences against the phenomena of the universe (macrocosm).

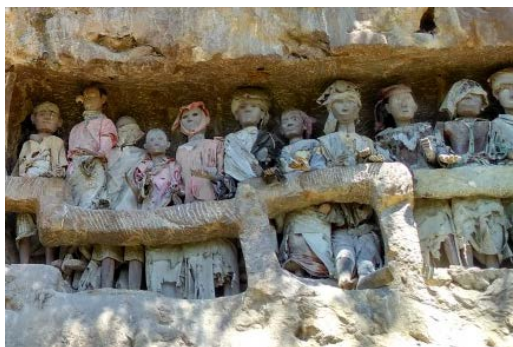
Wibowo (2015:113) has said that the sculptures were created in the time of animism is the manifestation of the relationship between man, nature and the environment, universe, with meaning and functions that are closely related in religious ceremonies and usually regarded as the embodiment of the ancestors or other form of natural dimensional presence. So with the sculpture of Tau Tau in Toraja, as creation is very closely related to the ceremony Rambu Solo', and is regarded as the embodiment of the spirit of the ancestors of torajan society ancestors. Spirit of the Toraja people who died (ancestor) incarnated in the sculpture Tau Tau (Jayadi, 2001:379). This was also reaffirmed by Bastian Sarapang (To Minaa) in interviews with investigators by saying that Tau Tau in Aluk To Dolo is an overview of the Toraja people died ...Community Aluk To Dolo presume that they that the spirit of the dead is on in Tau Tau are created during the ceremony.

As a primitive sculpture, sculpture Tau Tau in Toraja is the presentation of the idea or the idea that the Toraja society then materialized in the form of symbols. It is also a manifestation of the deceased as being cultured, a by Ernest Casirer (1990:40) known as animal symbolicum. The sculpture is a symbol of the Tau Tau expression of religious-arkhais communities Torajans were sourced from miss understanding about power and the mysterious nature of fear, which later is visualized into a material with the replicate catches logically. Logic is not the mathematical principles as in logic, but rather the logico aestheticus (aesthetic logic) that basing on the empty spaces but a real presence (Pamadhi, 2017: ix). Sculpture of Tau Tau is the visualization of something transcendent nature that understood the Toraja society into something that is immanent. Transcendent power-power that believed and trusted by the community collectively torajans were presented in the form of the symbol of art.

If it contradicts that Tau Tau is the result of the Toraja community related symbolizing the experiences and ideas of the spiritual-religious, then it can be said that the principle of his creation take on pattern formation of symbol art. The principle of formation of symbol art is the creation of symbol art is done through a process of abstraction and thorough, as well as creative nature (Sudiarja, 1983:76). Sculpture of Tau Tau are created through a process of abstraction that is creative. His base is the primary "illusion", that is something that has always been behind their "secondary" as a form of illusion or art forms (Langer (1953:84), in this case meaning and its function in the life of religious communities-arkhais torajans. Thus, the Tau Tau sculptures can only be understood if it is seen as a symbol of the unity of the whole art and round, or in other words, he is the symbol of presentational or presenter (Langer, 1976:96).

According to Muchtar (1992:23), form in sculpture is the most concrete manifestation that can be accepted by the deceased humans five senses. The form is often also considered to be the totality of a work of art (Kartika, 2004:30;

Widiarsa, 2015:63). So with the sculpture of Tau Tau in Toraja, also a three dimensional work of art that has the form intact and can be seen or can be captured by a vision from various viewpoints.



Picture 1. Visual form sculpture of *Tau Tau* (Documentation: Suherman, 2017)

The picture above shows that the shape of the sculpture Tau Tau in Toraja intact as personification fathers/ancestors Torajans. On the picture look sculpture Tau Tau are placed in a hole in a stone wall, with an upright standing position represents a simple form with just mimicked human anatomy structure or pattern that consists of a head, hands, torso, and legs, and equipped with clothing. For a moment when looked at primitive sculptures which were created by the original Toraja tribe, it does look as if it has no aesthetic value. This is because his shows a very simple form with a rigid poses and attitudes are not realistic.

If it were investigated by using the concept of mimesis that assume that art is the result of natural imitation, as according to Aristotle (Sunarto & Suherman, 2017:47), it is clear that the Tau Tau sculpture with its simple, realistic and not frozen, cannot be described as something "beautiful". However, it does not mean that because it's not "beautiful" it holds a sculpture of Tau Tau in Toraja is said to be the work of art that has no value. If, the opinion Read (2000:3) who said that art was not necessarily must be beautiful, can serve as a basic reference for formulating the value contained in the beauty of sculpture Tau Tau in Toraja with the embodiment of its very simple it is. That is, although the sculptures in the "shape"

Tau Tau represent forms that are not "beautiful", but it should be understood that any such however and its shape, the most important is the "shape" became a staple and main elements; due to a "form" that's so sculpture Tau Tau can be seen.

Regarding the form of the sculpture Tau Tau in Toraja, as in art, the question of form is very difficult because content is separated by the art form is also the content of art itself (Sumardjo, 2000:116). The case at the sculpture of Tau Tau, where elements of the form (intrinsic) and contents (extrinsic) into one unified whole, namely, round and unfinished form as a result of the creativity of the community the Toraja in the process and visualize its religious ideas.

Sculpture of Tau Tau in the Toraja have a form which can be said to be a symbol of the cultural expressions of Torajan society, although its shape only represents a simple form. The shape of the sculpture Tau Tau is the aesthetic expression of the image is sourced from the experience, ideas, beliefs, and values that developed and owned by the community the torajans as its creator. Thus, if in terms of its shape, it can be said that the shape of the sculpture Tau Tau is the symbol of aesthetic expressions of torajan society that adheres to the teachings of the Aluk To Dolo. This is in accordance with the assumptions Triyanto (2008:28) that, in the form of aesthetic artistry as an element of culture is the symbol of aesthetic expressions are purely cultural-specific, which is sourced from the taste the community creator or owner.

Further, if it is analyzed in terms of its realization as a form of ecstatic, the sculptures of Tau Tau have different specific beauty as understood in the concept of mimesis as explained at the beginning, because of the creation of the sculpture of Tau Tau is not about balance and the regularity of its material size is, but the most important is the meanings and functions in the life of the Toraja communities as one of the means or tools of ritual (Jayadi, 2001:385). So, it can be concluded that the aesthetics of sculpture Tau Tau in Toraja is the

aesthetics of the mystical-religious in nature. As according to Triyanto (2008:30), mystical-religious aesthetics is an aesthetic characteristics inherent in the traditional performing art-forms, which have an idea, process, form and function are inseparable from the influence and even reflect the cultural values which are mystical, cosmic and religious. This is found on the sculpture of Tau Tau, which is a manifestation of popular culture are the Toraja mystical, Cosmic, and religious. This, according to the information provided by Tinting Sarungallo (Custom Character) and Sapan (Guard Posts Sights Ke'te Kesu') that belief in Toraja society called the Aluk To Dolo closer to the universe, so that all its activities are also concerned and refers to the natural ...the Toraja people extremely respect for all creatures in the universe.



Picture 2. Visual elements sculpture of *Tau Tau*
(Source: art-culture-tourism.blogspot.com)

If you take the form of a sculpture of Tau Tau as in the picture above, it can be said that the sculpture has fine elements. One of them is the line, consisting of natural lines and lines that were created (Sunarto & Suherman, 2017:74). First, the natural line of the sculpture, which at Tau Tau is the line "extends" (without breaking up) which is to circle the entire silhouette virtual sculpture. Second, the created line or artificial lines, where there are Tau Tau on the image there are several artificial lines, such as: curved lines that circle the entire sculpture Tau Tau ranging from head to toe and then met again on the head; There is a vertical straight line at the

foot of the sculpture; diagonal straight lines extending from the shoulder to the elbow of the sculpture; a straight horizontal line that extends from the elbow to the wrist of the sculpture; as well as an irregular curved lines on the fabric is worn so that the sculpture would be created rhythm sculpture Tau Tau in Toraja was.

Field on the Tau Tau sculpture in Toraja, as if it were investigated from the visual form, can be explained that the field is formed by the confluence of line "elongated" virtual nature silhouettes such as you have described. This can be seen on the sculpture Tau Tau, which can not only be seen from one side only, but can be viewed from various directions, as well as having a size which is composed of long, wide and high. Field on the Tau Tau is a sculpture of organic or nongeometry (Bahari, 2014:100), which is the field of irregular, because at the sculpture of Tau Tau there are a wide variety of fields that are clustered into one unified shape.

The volume on sculpture Tau Tau shows that the overall form of the sculpture has a volume of solids and can be touched, and are real. While there, the colors on the body sculpture Tau Tau are relative because basically the color of the sculpture following basic color materials used. As for the other colors are relative to the sculpture of Tau Tau, i.e. the color of cloth worn on the sculpture, the result of observation directly by researchers, suggests that the existing Tau Tau sculpture in Toraja, there are some sculptures wearing clothes the color variety. This is because according to the Tato' Dena (To Minaa), when the ceremony is over, replaced by Tau Tau clothes clothing because the clothing worn during the ceremony that is traditional clothes. However, there are two colors that dominate most of the clothes worn on the sculpture, namely white and red colors. The second selection color is also inseparable from his philosophy in public life the Toraja.

As for the texture on the image Tau Tau can be categorized into the rough texture of a real, because the sculpture has a surface with a natural texture, as is in accordance with the materials used. Thus, it can also be argued that the texture sculpture Tau Tau on natural

textures including Toraja (Sunarto & Suherman, 2017:86), because the character of the surface areas of the sculpture created naturally. Seems to be a work of art can be said to have three dimensional shapes, can be seen, and aesthetic, when such works have the size. Sculpture of Tau Tau has a size that is relative, because basically the making of sculpture Tau Tau in Toraja is not very attentive to the ideal size, especially high and low, as well as large and small.

As a form of ecstatic, the sculptures of Tau Tau in Toraja in addition consists of the order of the elements is also not fine art, regardless of the basis of preparation of the work of art, which consists of unity, balance, proportion, progression, and themes. It can also be observed in picture 2.

As a result of aesthetic expressions of Torajan society, sculpture Tau Tau using certain media which at once became the hallmark of the sculpture. According to Susanto (2011:225), a term of art in the media often matching with the word "medium". As for the media or medium that is used in the creation of the sculpture of Tau Tau in Toraja includes several things, among them: first, the material consists of wooden, bamboo (lampa), areca nut (beluluk), and the dye (kasumba). Second, the technique that is used is a subtractive image Tau Tau wood and additives for sculpture Tau Tau bamboo. Third, the equipment used only simple, it is, like a machete, a brush made of stringy objects to make an eye sculpture Tau Tau, as well as some other piece of equipment that can be used to form sculptures, including sharpen stone.

If the scrutiny in terms of the form of representation, as well as a sculpture of Tau Tau in the Toraja have a simple form and it is not realistic, as well as having the attitude of a rigid pose however characteristic, then it is understood that the overall shape of the sculpture Tau Tau in Toraja give the monumental impression. "Monumental" means that a pattern that is aesthetic indeed feels monumental because it has to do with a particular fact or monuments (Soedarso,1992:3-4). Monumental sculpture in Tau Tau in Toraja were the ancestors of torajan society is regarded

as a role model and a giver of blessings, which later created the sculpture. Thus, the sculpture has a style or pattern that is monumental.

The Urgency of the Sculpture of *Tau Tau* in *Rambu Solo*' Ritual in Toraja

The ceremonial of Rambu Solo' in Toraja is a series of ceremonies relating to death or grief, which is based on the belief that a person who recently died were not immediately buried (Ansaar, 2014:266). The ceremony is classified into the category of "ritual" because it is an act of religion containing elements or magical-religious dimension. As Goody said (Dhavamony, 1995:175) that, "the ritual" is a "standardized customs category, where the relationship between the tools with the directions which is not 'intrinsically', in other words, their nature either rational or irrational". In addition to magical-religious dimensions, ceremonial of Rambu Solo' in Toraja also contained high social dimensions (Umar, 2003:28).

Related to the existence of the sculpture of Tau Tau in Rambu Solo' ritual, as according to some informants interviewed by researchers, as well as supported by other literature that the sculpture of Tau Tau was made only to the noble Torajan people who have died. The sculpture was created as the personification (symbol) of the Torajan people who died who came from aristocracy. According to the Community trusts of the Torajan (Aluk To Dolo), the sculpture of Tau Tau not only symbolizes the agency or body of the deceased, but also as a symbol of the spirit of the deceased who do not dead. The Torajan believed that the sculpture of Tau Tau is as the personification of the dead Torajan people, have a soul that is the soul of the dead people (Jayadi, 2001:381). It also stated by Bastian Sarapang (To Minaa) in an interview that the sculpture of Tau Tau Aluk To Dolo is very honoured because the public believed that the soul of the dead is existed in it.

Regarding to the relationship between the sculpture of Tau Tau with the Rambu Solo' ceremony for the nobility, in which both mutually need each other. In this case, the

sculpture of Tau Tau is present due to the needs of the ritual, while the ritual itself is considered did not complete without a sculpture of Tau Tau. Thus it is clear what is stated by Read (1970:44-64) that art is very familiar with the rituals of the religion. Then, in addition to need each other, as it said by Hadi (2006:299) that the presence of art as ritual functions become mutually beneficial experience, so it can be said that the sculpture of Tau Tau with the Rambu Solo' ceremony for the nobility also mutually beneficial. In this case, the presence of the sculpture of Tau Tau in ritual procession encourages awareness of religiosity of society related to their experiences of the supernatural creatures they belief. On the contrary, the existence of religious experience in the ritual was then created aesthetic experience that ultimately created the sculpture of Tau Tau which is rich of aesthetic and religious values. These values is related each other and supported each other, so that the sculpture of Tau Tau in Toraja became one of art work "adiluhung" (Suherman,2016:148).

The sculpture of Tau Tau is important because it is one of the complementary of Rambu Solo' ceremony of the nobility. That is, without the sculpture of Tau Tau, ceremonial of Rambu Solo' of nobility which was held is considered imperfect, and thus, the soul of the dead also considered have not reached perfection as the spirits of their ancestors. As according to Lenggo and M. Nur (2003:182) that the sculpture of Tau Tau as one important element in Rambu Solo' ritual contain values that are also based on collectivity of the community of the Torajans, because it has a meaning in the placement, as well as the attitude of the sculpture depicting that collectivity values.

As a sacred sculpture, the sculpture of Tau Tau was not made in vain. In the process of making the sculpture, a variety of provisions was made to achieve the stated purpose. As for the process of making the sculpture of Tau Tau in Toraja, as said by Tato' Dena (To Minaa) that Tau Tau is sacred because it was not made arbitrarily, it had to go through several stages of the ritual procession, such as: 1) Ma'lalleng

wood or lumber; 2) cuts the part of body from the feet to the head. The head is taken from the bottom of the tree then spliced with parts of the body. Stalks of the wood is taken to make the legs and hands of Tau Tau; 3) the wood that is been cut into pieces brought to the funeral home, where a ceremony was carried out, and then ironed out there; 4) Ma'lassak Tau Tau, i.e. make genitals of the Tau Tau corresponds to the gender of the dead; 5) Massabu' Tau Tau or the Tau Tau inauguration; 6) Tau Tau wrapped using a mat and put next to the dead body, with the goal of keeping the dead that is already 'rot' knowing that there has been a replacement for the new and intact soul that later can be seen by his descendants; 7) In a certain time, the Tau Tau are decorated for the next ceremony; 8) Ungkatawananni alukna Tau Tau. The ritual is done to the Tau Tau by putting the offerings in front of it; 9) the next day, at the burial, the Tau Tau brought together with the dead to the cemetery and placed in front of the grave.

The Myth of the Sculpture of *Tau Tau* in Toraja

Talk about the objects or sacred objects such as sculptures of Tau Tau, is very closely related to myth, because the myth only outlines the history of which is sacred, that history that contains events which happened in the past because the subject is not a person but the gods or supernatural beings. Because of the history described in myth is sacred history, so the myth for the arkhais people become a definite truth and set an absolute truth that cannot be contested (Susanto, 1987:72), so the myth became an active power in the life of religious-arkhais communities (Malinowski, 1954:100). Such the same case with the myths that live in the minds of religious-arkhais of Torajan people, where myths are considered an absolute truth so that in certain time myths is actualized through rites and symbol. As a manifestation of the actualization of the myths, it is been creating the sculpture of Tau Tau in Rambu Solo' ritual.

It is basically that a myth that is underlying the sculpture of Tau Tau in Toraja is aluk pitungsa'bu pitturatu' pitungpulo pitu

(7777), which is considered as the materials that must be implemented within the socio-cultural life of the Toraja community. This Aluk become a guide for mankind or torajan in daily living, including things that are associated with religious activities such as ritual.

If we take a deep attention, the myths about Eran di Langi' in the Toraja, in which the myth tells the story of the connected of human with Puang Matua, which is then broken down by Puang Matua due to human, it can be said that the myth of the Eran di Langi' is closely related to the creation of a sculpture of Tau Tau. Eran di Langi' is the axis mundi which connects between the people in the middle of the world with Puang Matua on the upper world. This is the characteristic of homo religious, who always longed with the upper world, the world of the dwells holy place (Mangunhardjono,1983:39). The longing and the desire of the Torajan community to blend back and communicate with Puang Matua as the Creator who lives in the sky, is made and symbolized in the form of a sculpture. The sculpture of Tau Tau is become a symbol of the "presence" of Eran di Langi' which was already torn down by Puang Matua. In short, the sculpture of Tau Tau is the axis mundi which id "replaced" Eran di Langi' as axis which connects between lino (Middle of the world) and langi' (Upper world).

The myth of the origin of man according to the beliefs of the Aluk To Dolo (Said, 2004:24; Bararuallo, 2010:90-91) are as follows: 1) Datu' Laukku as Regent of Sukaran Aluk (religion or rules become guidelines for human beings); 2) Paung Adang as Regent of Maluangan Bata'tang (leadership) who is given an intelligence; 3) Pande Pong Kambune Langi' with expertise in terms of carpentry or skills; and 4) Patto Kalembang i.e. the last grandma's of human above the sky as matutu ina'na (service). The step of human birth is being the basis of social stratification which is called Tana' in socio-cultural life of the Torajan community. That is why Tana' is also made up of four, namely: 1) Tana' Bulaan, as heir that can receive the Sukaran Aluk and known can govern the rules of life, as well as leading a religion or

belief; 2) Tana' Bassi, as heir apparent that can receive Maluangan Bata'tang and assigned to organize leadership and teaches intelligence; 3) Tana' Karurung, as heir of independence Pande and never ruled directly; and 4) Tana' Kua-Kua, as heir who accepts responsibility as a service.

If the antropogonist myth about the creation of Torajan people above, be in connected with the sculpture of Tau Tau, then it can be said that the myth of the antropogonist which aspects influenced the creation of sculpture of Tau Tau is the myth of the birth of Dat ' Laukku and birth of Puang Adang. It is so because, the sculpture of Tau Tau made only for the nobility of Torajan people who died, namely Tana' bulaan and Tana' Bassi. Means that the confidence and trust of torajan people to the myth about the birth of Datu' Laukku and Adang Puang, are manifested in the form of a sculpture of Tau Tau, and thus, there was a great event of the sacrament.

A unique phenomenon in the life of religious-arkhais people related to the myths of other divine beings, as described by Eliade (2002:130-131) that, although it has been a long way and become deus otious, and replaced by god or supernatural beings, the Supreme God is still exist through symbols in human consciousness or religious-arkhais community. The same case as the socio-cultural life of the Torajan community, as Puang Matua being considered as the Supreme God is never forgotten and always existed in religious awareness of Torajans although the Daeta-Daeta is also there. The disconnecting directly between Puang Matua with the Torajans, as well as by the presence of Daeta-Daeta, did not immediately make the Torajan society had forgotten Puang Matua. Puang Matua is always exist in the religious activities of the community, even though the cult of the Torajans is also done to the other divine beings, namely to Daeta-Daeta and also To Membali Puang, as said by Bastian Sarapang (To Minaa). It can be seen in religious practices that is doing by the Torajans who always puts of Puang Matua on a high cults, including the sacrifice animals that was offered in the cult and it should not be carelessly.

Thus, it is understood that there is a close relation between the myths of gods or adikordrati creatures that live in the mind of the mythic of Torajan community with the creation of the sculpture of Tau Tau. So that, Puang Matua is still influential in the socio-cultural life of the Torajans, although he was already be a deus otiosis, and also there are already Daeta-Daeta as his successor, the Torajans is still get in touch with Puang Matua. This is where the sculpture of Tau Tau took the importance rules, because only through the sculpture of Tau Tau, the Toraja community can connect with Puang Matua symbolically.

In addition, in sculpture of Tau Tau are also enshrined the myth of the end of the world, which is the myth about the death. The Torajan people who believe of the Aluk To Dolo believes that one day mankind will be death, but the death of their elusive concept is not the end of all life, but there is still another life after the death. However, it does not mean that life after death is a rebirth as before, but the new birth and new life. As it was stated by Umar (2003:25) that the concepts of life and death in the Aluk To Dolo belief is the continuity of the life of perishable/real to nature spirits, not in the sense of rebirth. As for the new world, as Mangunhardjono (1983:40), is a complete world, concrete, contain a high spiritual value, and thus, the people in that world can enjoy a more ideal life, without misfortune, sickness, the crime, and the process of age.

It is not flowing about Myths of the death in Toraja which followed by a rebirth in the new world and eternal. A wide range of religious events that occur in the process of rebirth, which was done to take the soul to the "perfection", that is being To Membali Puang. This is where the sculpture of Tau Tau took an active role, which in the process of rebirth is headed for "perfection", sculpture of Tau Tau became one of the most important part in a unity ceremony of initiation (Rambu Solo'). That is, in the absence of a sculpture of Tau Tau, then the ghosts of the dead have not been considered as To Membali Puang. Finally, it can be understood that the myth of the end of the world

(death) who live in the mythic mind of religious-arkhais of Torajans related very closely with the creation of the sculpture of Tau Tau.

The Character Value of the Sculpture of *Tau Tau* in Toraja

The sculpture of Tau Tau in Toraja as one of the art work that is "adiluhung", in which its represent is the symbolization of the myths that live in the mind of the Torajan community of religious-arkhais, it certainly contains the values of strong character. That character values, which are as follows.

First, respect. According to Lickona (2013:62), respecting loads the elements against it all life depends about. One element that is highly respected by religious-arkhais community is the soul of their ancestors/forefathers which is called To Membali Puang. The honour for To Membali Puang is important because the religious-arkhais of Torajans are sure and believe that ancestral spirits that live in the puya can lead to a blessing to families and communities that live in the Earth (lino) (Said, 2004:29). In this case, the sculpture of Tau Tau is a form of homage, as it said by Tinting Sarungallo (Custom Character), that the Tau Tau is an appreciation to the leaders of the family or the Chairman of the tribe that is considered as a role model.

Second, responsibility. According to Lickona (2013:63) this quality is an extension of an honor because basically it is part of an attitude to appreciate, while appreciating itself will show the certain responsibilities towards the welfare of something that is respected or appreciated. Related to the value of responsibility in the sculpture of Tau Tau in Toraja as the sculpture have been a liability to the community of religious-arkhais who believe it. Thus because of their beliefs, teachings, in this case the Aluk To Dolo, advocated in making sculptures for the Torajan people who dead, who came from aristocracy. This is in accordance with the opinion of Lenggo & M. Nur (2003:173) which stated that the sculpture of Tau Tau grounded by the teachings of aluk pitungsa'bu pituratu' pitungpilo pitu (7777).

Third, wisdom. This value can be observed in the sculpture of Tau Tau, as though the deceased came from the nobility, when it does not meet the criteria or the specific certainty, then it will not be created a sculpture of Tau Tau. It means that, the sculpture of Tau Tau is created by the Torajans because the died person has value or quality which enabled him to be respected or appreciated. One of the criteria as delivered by Tinting Sarungallo (Custom Character) is the wisdom of the late during their life in the world.

Fourth, love and compassion. The sculpture of Tau Tau as a symbol of the soul of ancestor is the manifestation of love and family affection and society against the soul of the ancestors that is regarded as a role model and a giver of blessings. Because of the love and affection toward her, then the sculpture of Tau Tau is existed in order to make the families and communities will always United with the soul of their ancestors/forefathers. That is the reason for religious-arkhais of Torajans, sculpture of Tau Tau is the embodiment of the soul of ancestors who remain alive (Lenggo & M. Nur, 2003; 182). In addition, it can also be observed on the attitude and behaviour of the tribes that is concerned the sculpture of Tau Tau in Toraja, where the sculpture of Tau Tau is not only stored in the cemetery casually, but rather created a safe place, as well as guarded and cared for by families and communities. As it is said by Jayadi (2001:381) that the sculpture of Tau Tau that has been completed will be placed near the corpse and put in place appropriate such a person who is still alive.

Fifth, hard work. The value of hard work in relation to the sculpture of Tau Tau in Toraja, can be observed on the ceremony procession of Rambu Solo' that contains of the production of the sculpture of Tau Tau, where the ceremony of it requires a lot of effort, thought, time, and sacrifice of animals. As said by Tinting Sarungallo (Custom Character) that a ceremony of Rambu Solo' existing the Tau Tau have not only done at home but also outside the house called Rante (field). Event at the funeral home were made during 12 days and in rante also for

12 days. Reinforced by Bastian Sarapang (To Minaa) by saying that the Tau Tau in the central part of Toraja ceremony used in Rapasan Sundun with at least 24 of Buffaloes (minimum 1 of tedong tedong bonga and 1 of tedong balian).

Sixth, integrity. The value of integrity in sculpture of Tau Tau are sourced from the value of integrity To Membali Puang that is made for a sculpture in form of religious and high morality, as well as being established in terms of the economy, as Tinting Sarungallo said (Custom Characters). Through the Tau Tau, the religious-arkhais Torajans can still feel the integrity To Membali Puang. In short, the sculpture of Tau Tau is a symbol of media integrity or integrity of To Membali Puang as role model and giver of blessings.

Seventh, gratitude. The sculptures were created basically as a form of respect or appreciation of family and community for To Membali Puang that is regarded as a role model and a giver of blessings, so it is certainly contained values gratitude. That is, an honor to To Membali Puang which then manifested in the form of a sculpture, it is the effects of the gratitude of the family and the people of Torajan against To Membali Puang deemed resides in the sculpture. If, it is reinforced by the opinions of Lickona (2013:63) that gratitude or "thankful" is a meaningful ways that demonstrate an attitude toward something. Gratitude can be clearly observed in the ceremony or ritual Ma'nene or Ma'bayui, where the sculpture of Tau Tau are also treated like a living person, as in the following figure.



Picture 3. Changed the clothes of the sculpture of *Tau Tau*

(Source: <http://www.pedomawisata.com/mdh>)

CONCLUSION

Based on the results and the above discussion, it can be concluded in a summary as follows.

First, the sculpture of Tau Tau in Toraja is one of the primitive art works created at the instigation of the spiritual-religious needs. Its aesthetic is a mythic-religious because the sculptures represent the reality of the transcendent. Sculpture of Tau Tau in Toraja become an aesthetic value because there is a unity between intrinsic and extrinsic element in it, which is then reinforced by the existence of the basic elements of art, as well as with the principle supported by the preparation of the art work. The sculpture is made of wood and bamboo, with implementation of subtractive and additive technique. Sculpture of Tau Tau performed in monumental style.

Second, the sculpture of Tau Tau in Toraja is very important in Rambu Solo' ceremony because it is one determinant of excellence ceremony held, namely the rapasan ceremony for the nobility. Third, the sculpture of Tau Tau is a symbolization of the myths that live in the minds of religious-arkhais community. Those are: the myth of Eran di Langi'; the myth of the birth of Datu' Laukku and Puang Adang; myths about Daeta-Daeta; and the myth about the end of human life.

Fourth, as the remarkable art works of adiluhung, the sculpture of Tau Tau contains the value of a strong character. The character values were: an honor to To Membali Puang is regarded as a role model and a giver of blessings; responsibilities for families and communities as a form of homage to To Membali Puang; wisdom to To Membali Puang during his life in the world; love and compassion towards To Membali Puang; hard work that requires effort, thought, time, as well as the sacrifice of many animals; symbol of integrity to To Membali Puang; and gratitude as part of a tribute to To Membali Puang.

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