



Identity and Gender in the Architecture of the Rongkong Indigenous Community House

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Abstract. Rongkong, as one of the districts in North Luwu Regency, and the existence of its indigenous people in the past has been partially described in the study done by Albert Christian Kruyt (1920), a Dutch anthropologist. In 1954 when the DI/TII rebellion burst, Rongkong was unoccupied in almost all of its territory as many traditional and residents' houses were burnt. About a year after Rongkong was considered safe, some of the people who migrated to save themselves returned to settle in their ancestral lands. It is interesting to study the identity and gender in the architecture of the Rongkong Indigenous Community after they return to settle down. The type of qualitative writing in this article uses literature review with content analysis and descriptive methods. Even though the Rongkong Indigenous Community was relocated temporarily, it turns out that they are still protecting the remaining artifacts and preserving some of their ancestral cultural heritage. Thus, traces of identity and gender roles in the architecture of the Rongkong Traditional Community House are still visible in the dynamics of their lives.

Keywords: Rongkong Identity · Gender · Home Architecture

1 Introduction

Indonesia has a variety of different cultures, uniqueness and peculiarities in each ethnicity, however it remains united in *Bhinneka Tunggal Ika*. One ethnic group that has a unique identity is the Rongkong. Rongkong, which has a capital city of Limbong, is one of the sub-districts in North Luwu Regency, South Sulawesi Province. Rongkong was previously named Limbong District with a Rongkong as its capital. It is located between the districts of Seko and Sabbang, in the heart of Sulawesi. This district is approximately 70 km west of Masamba City, the capital of North Luwu Regency. Rongkong District area covers about 686.5 square km, in the \pm 800–1500 M above sea level, with a temperature of 6°–17°C and is divided into seven villages, which are: Kanandede, Komba, Limbong, Marampa, Minanga, Pengkendekan and Rinding Allo.

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M. Hasyim (Ed.): ICLC 2022, ASSEHR 756, pp. 568–585, 2023.

https://doi.org/10.2991/978-2-38476-070-1_51

In 1954, almost the entire Rongkong area were unoccupied since they were migrating to save themselves from the DI-TII (Darul Islam-Indonesian Islamic Army) rebel. About a year after the Rongkong area was considered safe, some of the people returned to live in their ancestral lands while others chose to stay in the evacuation areas.

As a result of this rebel, all Rongkong traditional houses were burned down along with other residents' houses which were in the center of the area. *Banua Katongkoan* (Salasssa Traditional House and Jalajja Traditional House), *Alang Ulu* (head granary), *Alang Kasiturusan* (Tomaka Barn) as traditional ceremonial items are not existed. Today, what remains in the location is the *Laso Batu site* in Limbong, which was used as a ritual equipment or symbol, as well as *Alang Pare* (granary) in several location.

Even though the Rongkong community was disconnected with their customary territory, they always maintain and preserve gender identity and behavior in the architecture of traditional community houses in their daily lives.

2 Base Thinking of the Studies

The aspects studied were the Identification and Gender in the Architecture of the Houses of the Rongkong Indigenous Community. This study also focus on the identification and gender roles and practices in relation to architecture and houses with a focus on the Rongkong Indigenous Community. The insight of this topic, of course, does not only provide information about architecture but also on local people and culture as well.

The identity and ethnicity is closely related. An individual's racial/ethnic identity is an important basis for self-identity because it inspires a sense of identification with the cultural values, association, and beliefs of a particular group [1].

Ethnic identity is separated from one's personal identity as an individual, although the two can influence each other reciprocally. There are four main components of ethnic identity [2]:

- Ethnic Awareness - understanding of self and other groups.
- Ethnic Self-Identification - a label used for self-groups.
- Ethnic Attitudes - feelings about oneself and other groups.
- Ethnic Behavior - patterns of behavior specific to an ethnic group.

In addition to identity, gender roles in community groups are related to local culture and habit. In the general assumption by the society in Indonesia, gender roles are attached to individuals who are culturally determined which reflect a general behavior and attitude in society as masculine and feminine in a particular culture [3].

3 Material and Method of the Study

3.1 Research Location/Area and the Description of Geography/Topography

The locations considered representative are including Limbong Village, Rinding Allo Village (Channelte, Manganan, Kawalean), Ponglegen, Lowarang, and Kanandede (Fig. 1).



Fig. 1. Administrative Location of Rongkong District, North Luwu (Source: www.google.com, 2020)

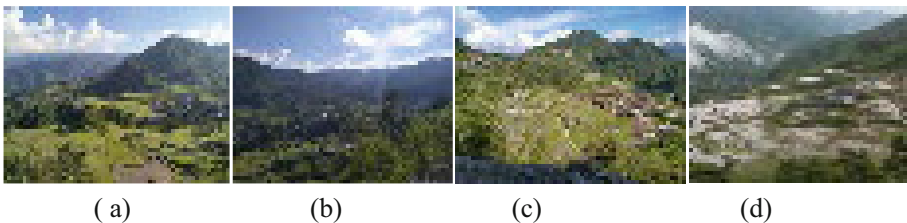


Fig. 2. Research Locus (a) Limbong, (b) Ponglegen, Lowarang (c) Manganan, *Kawalean*, (d) Chanelte (Source: Author, 2020)

Rongkong area is reachable by a two-wheeled vehicle with 2–3 h journey on dry season. Specific cars and buses (on last 1 year) are able to use with around 4–5 h drive from the city of Masamba.

The Rongkong community is agrarian with the main occupation as farmer and gardener. The mountainous environmental conditions make the agricultural system are formed in swales or terraces (Fig. 2).

3.2 Data Collection Techniques

The type of qualitative writing in this article uses a literature review with a descriptive content analysis method. Because of its theoretical and philosophical concept, library research often uses a philosophical approach compared to other approaches.

Library research methods include data sources, data collection, and data analysis [4]. Meanwhile, qualitative content analysis is not only able to identify manifest messages, but also messages from a document researched. So, it is easier to indicate the trends in media content based on context, and from the documents studied [5]. Research that

examines textbooks and written materials in textbooks that contain information to be examined will apply case analysis and qualitative research methods for documents.

The descriptive method is finding facts with the right interpretation. This research studies the problems in society, as well as the procedures that apply in society and certain situations, including relationships, activities, attitudes, views, and ongoing processes and the effects of a phenomenon [6].

4 Data and Discussion/Interpretation

Although the availability of the literature review, identity, gender and architecture is limited, the studies of anthropologists and a Dutch missionary, Dr. Alb. C. Kruyt entitled “De To Rongkong in Midden-Celebes” in 1920 [7] is found to very useful as a reference book. In his writings (translation results) the important parts related are described as follows;

Houses and beliefs (rituals) of the Rongkong Ethnic according to Dr. Alb. C. Kruyt”, (1920) [7]:

- When the clan house or Banua Katongkonan was built, special attention was paid to the roof extending north-south. The entrance of the house would face east.
- In ordinary houses the roof always follows the course of the river, goes to the following direction of the interior. Roof ridges show where they came from, but the people themselves know that villages such as Parara, Makakende, Lena, Tandung, Salu, Paku, Buka and Kanandede are the original settlements from where they came from.
- Banua Katongkonan is the clan house which was built and maintained collectively by all villagers (tondok). During construction, people would periodically kill pigs and chickens, and rub its blood on pillars and walls.
- On many occasions, such as the beginning of rice harvesting or during illnesses of epidemic disease, villagers would meet at Banua Katongkonan to bring sacrifices and to invoke their gods.
- The buffaloes that had been wandering around wildly were now tied under the house, because they would be needed for plowing. The animals must go through a ceremony to give them strength for the work ahead, as well as wiping off the evil influences brought on by cultivating the land. This ceremony is called ma’sarampu and takes place in Banua Katongkonan.
- The clan house as a house of refuge for those who are meant to die. If someone has committed a crime for which the penalty is death and he manages to take refuge in Banua Katongkonan then his life is safe. If the guilty person is free he pays with a buffalo. If he was a slave, he would pay with an old piece of cotton called a *mawa* and the master pay the slave. If the pursuer also breaks into the clan house, even if he is not with the intent to kill, he becomes guilty of a serious crime that will cost a buffalo (Fig. 3 and 4).
- The Ma’belo celebration lasts for three days. A dance with song (*sumenge*), performed in the clan house, and repeated in the homes of other residents. They dance in the open. On that occasion a *stone laso* is decorated with young arenga leaves. And headhunting is also considered illegal, they use old heads for this celebration.

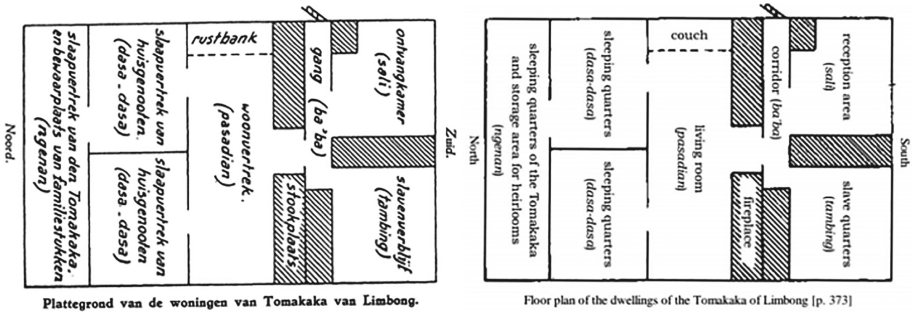


Fig. 3. Plan of Tomaka Limbong House (Source: Bijdragen Tot De Taal-, Land- En Volkenkunde Journal Of The Humanities And Social Sciences Of Southeast Asia] De To Rongkong Ln Midden-Celebes, Published On 31 May 1920)



Fig. 4. Limbong; Head ritual after they return (Berburu Kepala) Source: Agronomische Beschrijving van de Koffiecultuur in de Zuidelijke Toradjalanden – 1927

- During or after the harvest they used to go headhunting to celebrate *ma'bu*a or *ma'belo*. Sometimes, after a year of crop failure, they make oath at the start of a new growing season to go hunting to hope that the next crop is successful. Headhunting is part of growing rice and they believe that if there is no headhunting, the harvest will fail. The group of headhunters usually consists of ten people. The leader of the expedition is called Tumpu lau. Headhunters hunt for heads that are outside their ethnicity.
- If a group is headhunting, the participants' wives are not allowed to sleep during the day, wash clothes, hit anything, weave, untie their hair, roast animals, or sit with their legs stretched out in front of them, and so on. These rules are called *pemali*.
- The captured head is brought to *the stone laso*. Head and rice are rubbed on *the stone laso*. Then hanged in *Alang Ulu*. This is called Ma'belo feast day.



Fig. 5. Weaver at his loom, Rongkong, Sulawesi Source: Collectie Stichting Nationaal Museum van Wereldculturen (between 1920 and 1925)

- After the human head stored in *Alang Ulu* was dry, the skull was stored in *Alang Kasiturusan* for certain period of time.

Social rules and customs of the Rongkong Ethnic according to Dr. Alb. C. Kruyt, (1920) [7]:

- There are severe penalties for adultery. If they are caught red-handed, the adulterers could be killed. If not, the penalty is eight buffaloes are given to nobles family or one buffalo for slaves.
- The difference between freemen and slaves (*kaunan*) seems to be less explained among the people Rongkong. In general, To Rongkong gives the same democratic impression as many ethnic groups in Poso. They confirm Tomakaka for several time and mention that both slaves and freedmen had the same ancestry. But even though the class differences between slaves and kaunans were less significant, the kaunans (servants) showed great respect for their masters as they believe in superstitious. He would never use his master's cup to drink, or use his master's cutlery to eat. If he wanted to eat what his master had left, he would transfer it to his own cup or plate.
- A slave would be careful never to position himself with his back to his master. He would be careful not to step on his master's sleeping mat or speak before his master invited him to do so. If he breaks one of these rules, disaster will befall him (*ma'busung*).

The Rongkong people are not good at carving, but the women are good at making dyed batik and woven cloth. Carvings existed on wooden ornaments are usually brought in from outside, such as Toraja and others. Many dyed batik and Rongkong tie weaves that are tens or even hundreds of years old are stored in the Dutch Museum. In the past, these fabrics were generally used by shaman (for ritual leaders) and during funerals (death). The following are some of the archives and the Rongkong cloth stored in the Dutch Museum (Fig. 5): (Table 1)

4.1 Observation Results

The rongkong indigenous people have resided in the Tana Luwu region since the third century, long before the presence of the *sawerigading* era in Tana Luwu. Rongkong has been an integral part of the Luwu kingdom, on both kinship and customs.

Table 1. Some of Rongkong’s past works of art are stored in the Dutch Museum (Source: collectie@wereldculturen.nl)

Estimated Date	Cloth Pattern	Size	Estimated Date	Cloth Pattern	Size
Before 1917		66 x 521 cm	Circa 1900’s		160 x (2) 48 cm
Before 1947		290 x 34 cm	Circa 1900’s		160 x 48 cm
Before 1940		166 x 94 cm			

The name Rongkong is the origin of the word “*Marongko*”, which means bless or grace. This can be seen from the natural wealth owned by the Rongkong community. Tana Masakke’ or Lipu Marinding is the nickname of Tana Rongkong which means the land is calm, peaceful and serene with no disturbances in it.

The philosophy of life of the Rongkong people; “*Sekong Sirenden Sipemandi*” Literally means: *Sekong*; Form, place, *Sirenden*; Holding on while walking, *Sipomandi*; Tight, strong. The meaning of the philosophy; “cultivating and maintaining togetherness and hand in hand in sailing the ship of life” (Fig. 6).

In Mythologi Book I Lagaligo, it is stated that among the 40 of King Sawerigading’s first cousins, one of them was “Marancina” who became the ruler in Tana Rongkong called Tomokaka. He is named Tomokaka because the (eldest) brother would become the ancestor of To Rongkong’s children and grandchildren (Rongkong people).

Those selected as *tomakaka* candidates are people who are considered old or elderly. Prior to the inauguration of the *tomakaka*, inaugurations (*ma’bua kalebu*) were first held to determine the candidate who was considered appropriate. Before starting the inauguration procession, first they go through several trial stages to decide whether they



Fig. 6. The *Sekong Sirenden Sipomandi* Monument in Limbong, the Capital of the Rongkong District and the *Sekong Sirenden Sipomandi* Motif (Source: Author, 2020)

are qualified or not to become a Tomakaka. This rule has existed since long time ago and consist two the stages follows:

1. *Dipasitanda Padang* (agriculture/farming is fertile and successful)
2. *2 Siaja* (Parents again consult to determine who will become Tomaka).
3. *Appointed/enthroned* (appointed/enthroned). Another term is *unkowan kalena* or *kowan kale*, which means: the inauguration of himself to receive the title of tomakaka. That is why Tomaka’s residence after being confirmed was called *Banua Katongkoan*.

Inauguration may not be carried out if the tomaka does not yet have a partner or deputy, therefore the role of the tomaka in the leadership of a village must be *sibali lemba* (the position, responsibilities carried by the tomaka chairman and tomaka deputies are the same and equal). The inauguration ceremony is generally held during a *tammuan allo* party (*ma’bua tammuan allo*) or a party after the rice harvest.

Banua Katongkoan is the name of a residence based on the philosophy and function of the two traditional houses inhabited by Tomakaka Rongkong. The traditional house is *Salassa* and *Jalajja*. *Salassa* (the residence of Tomakaka Chairman/Tomakaka *Tongko* and *Jalajja* is reserved for Tomakaka Deputy/Tomakaka *Passande*. When Tomakaka dies, he is replaced by another child or cousin/relative. Having *Matasak* blood is preferred (the descendant of pure/pure royal blood). On the gender aspect, it is not a taboo for women to become tomakaka, as the focus is fulfilling the various aspects previously described.

In the past, the source of ketomakakaan originated from Kananrede/Kanandede, had a certain area that coordinated the tomakaka parents and *pondan padang* in the (local) area, then formed into 5 (five) tomakaka areas, they are:

1) Tomakaka Kanandede, 2) Tomakaka Uri, 3) Tomakaka Limbong, 4) Tomakaka Omboan, 5) Tomakaka Pongtattu. The 5 (five) tomakaka areas each have 2 (two) traditional houses; *Salassa* and *Jalajja*. The shape of the two traditional houses is the same, both in size (dimensional), orientation, pattern, spatial hierarchy, and so on (Fig. 7).

Over time, the Tomakaka Rongkong area grew into 8 (eight). 3 (three) tomakaka areas that were formed after 5 (five) tomakaka districts, including: (1) Tomakaka Kalo’tok, (2) Tomakaka Chanelte (*naissungi* tomakaka), meaning that Tomakaka only resides because he is married to a Chanelte woman (3) tomakaka for the lower Rongkong area (Tomaka Buka). The Tomakaka Rongkong generally have a very close relations with one another. As for the philosophy of Tomakaka Rongkong: “*Pellambiranna Tau Madodong, Tibontoronna Tau Maleke*”. Meaning: The hope of many, someone who is respected. If



Fig. 7. Banua Katongkoan in every Tondok Tomakaka in the past Source: Interview, 2020–2021

there are people who are pitted against each other, raped, died, want to get married they will seek protection in Tomakaka.

In carrying out his duties, obligations and leadership responsibilities, Tomaka is assisted by *Pondan Padang* (Tradition personel) located in each *tondok* (village) under the coordination of Tomakaka and Matua Tondok. Tondok Matua; representatives of Tomakaka *Tongko* and Tomakaka *Pasande*. Among all the elders in Rongkong in the past there were only 2 (two) Matua who played the role of *Pangriwa Sangka*, namely Matua Manganan and Matua Balombong. The duty of *Pangriwa Sangka* is as a legal holder if there is a candidate who will be appointed as tomaka as well as inaugurating the tomakaka during the inauguration. But in regional coordination, if there is a tondok (village) in Tomaka, then Matua Tondok does not exist, and vice versa.

The following are the duties and responsibilities of other *Pondan Padang* (Tradition personel) in each of the Tomaka and Matua Tondok areas: 1) Tosiaja (Kasi-ajaran). Dressing Sangka', the spiritual field and the village magistrate. 2) Pongarong (*Sikambi Masero*); *Pentaunan To Sikambi Masero*, agriculture. 3) *Lantek Padang (Lantek Maringan)* including: *Bi'ti Tondok*; transportation sector. Pande; there are two. Pande Bassi; field of work equipment (farming), *Pande Banua*; in residential construction. *Pongkalu* (To massarampu); veterinary sector. *Uragi (Tomebalun)*; funeral matters. *Pa'takin*; kind of security guard. *Sando*; a kind of village shaman. *To Ma'kada-kada*; especially to perform incantations (prayers) on the death feast of Tomokaka or traditional leaders/nobility. *To Ma'tula* especially to bring incantations (prayers) at the event of customary violations (Fig. 8).

Referring to the literature from the study of Albert Christian Kruyt (1920), the research conduct intensive and elaborative interviews with living witnesses who experience to inhabit, live and witness the Rongkong Traditional House before it burned down. The illustration of the results of the interview was completed through reconstruction using two-dimensional and three-dimensional computerized applications/programs (Fig. 9).

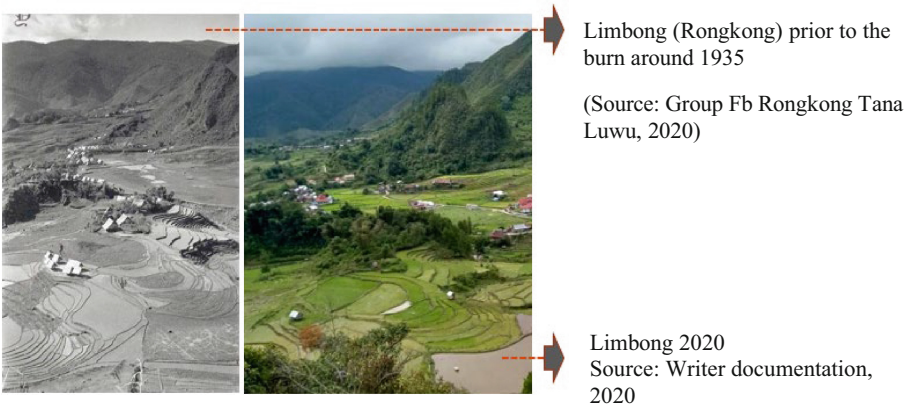


Fig. 8. View of Limbong (Rongkong) Around 1935 and 2020

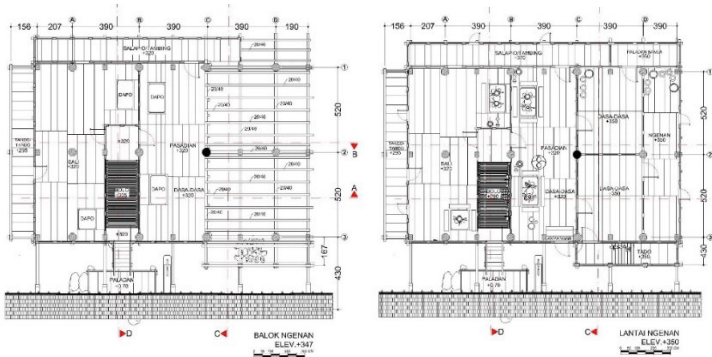


Fig. 9. Plan/Lay out of Banua Katongkoan (Salassa and Jalajja Traditional Houses) (Source: Author, 2021)

The partition of space where Tomakaka and his core family are divided by a partition as a barrier between private (private) and semi-private areas. Installation of partition as a restriction markers based on gender, social status among other occupants and social interaction with the community. On the right side (horizontal space) the deeper (towards the North) of the position, the higher the privacy value would be (Fig. 10).

The Hierarchy of vertical space include the lower part as a place for livestock (buffalo). The first floor is where Tomaka and his core family resides, where the left side (*sali*) is reserved for discussion and traditional ceremonial events. The room on the back side is where the maid (*kaunan*) stay, where the upper floor is used as a place for girls or women to weave. Sometimes it functions as a resting area or bed for the Tomaka family when the downstairs is full during party celebrations or other events held at the Salassa or Jalajja Traditional Houses. The top half of the floor (attic) is used to store war equipment and other heirlooms.

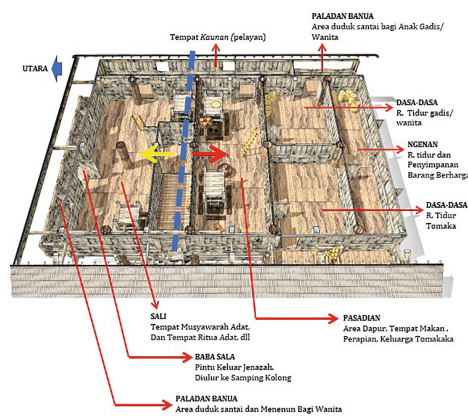


Fig. 10. The Partition of the Horizontal Space of the Salassa and Jalajja Traditional Houses (Source: Author, 2021)

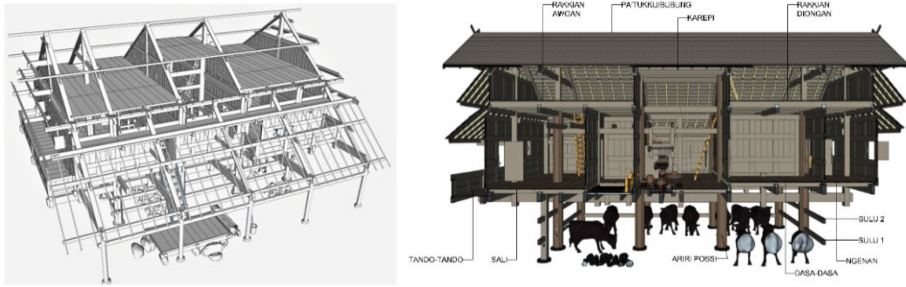


Fig. 11. Reconstruction of Banua Katongkoan (Salassa and Jalajja Traditional Houses) (Source: Author, 2021)

In the past, the direction of the stairs (*eran*) of the Salassa and Jalajja Traditional Houses faced east. Now, this is still applied by residents' houses in several *tondok* (village) in the Rongkong area. There is an ancestral belief in the Rongkong in the past; “*Dewata e awo tannagana langi, Puang awo lesunna barena allo*” that means “God is above the sky, God is above the sun” (Fig. 11).

Banua Katongkoan kitchen (salassa and Jalajja) is located in the very front area where it's the first room that is located before entering *the pasadian* (Tomakaka's bedroom and the core family). Nowadays, the position of the kitchen is generally in the back area of the kitchen. In the Rongkong community, the kitchen has an important role beside it's used as cooking, it also functions as a shared dining area. Especially in the morning and at night, it is used as a gathering area by surrounding the stove to warm the body from the cold weather and chat for both male and female families while waiting for food to be served. This traditions are still preserved until today.

Men rarely gather together with their families during the day except when mourning or at weddings and other celebrations. Gathering and chatting are mostly done at night and located in the kitchen room (*dapo*) (Fig. 12).

During the day, the women (housewives) are busy pounding dyes for clothes and tying cloth to be dyed and boiled as well as weaving. The tradition of making dyed batik and woven ikat is still maintained today, as is done by the artisan community in Channelte, Rinding Allo Village (Figs. 13 and 14).

In the past, dyed batik was generally used to cover the dead. The shaman or ritual leader uses a special motif while the long woven cloth is specially displayed at certain moments/events such as the Tomaka party, the Tomakaka mourning (death) event or the Tomakaka core family (Fig. 15).

There was a tradition of the Rongkong Ethnic in the past, when a crop failed they make oath at the start of a new planting season to go hunting for human heads if the next harvest was successful. Headhunting is part of growing rice. They believe “if there is no headhunting, the harvest will fail”. The pengayau personnel are around ten people and the leader of the expedition was called *Tumpu Lau*. The head obtained is taken to *Laso Batu* (a stone that looks like male genitalia) for the ritual process (picture 15). After the ritual process, the heads are stored in *Alang Ulu* to dry. When it is dried, the skull is kept in *Alang Kasiturusan* for some time.

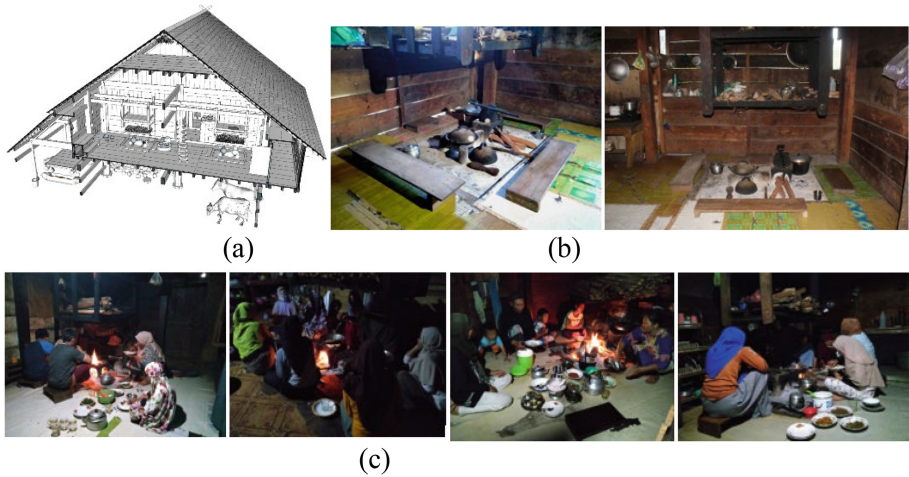


Fig. 12. [a] Kitchen of the Salassa and Jalajja Traditional Houses; [b] General Model of Kitchen in Rongkong; [c] The atmosphere of the Community Kitchen in Rongkong (Source: Author, 2020)



Fig. 13. Channelte women's activities in making dyed batik with Roto motifs (Source: Author Documentation, 2020).

After the Dutch occupied the Rongkong region, the tradition of headhunting was abolished. The ritual process only uses the skullcap which is still stored in *Alang Ulu*.

In the past, what was called *Alang Kasiturusan* was tomakaka *alang* (granary). When animism and dynamism is still believed, the *Pengarong* (agricultural sector) would announce *kumande panito* (end of the year food) after the rice harvest was over. *Pengarong* will go around the *tondok* (village) the night before inviting everyone to gather the next day at *Alang Tomakaka*. That is why *Alang Tomakaka* is called *Alang Kasiturusan* or *Alang* where people gather.

Apart from storing rice, the open space/courtyard (*tusang*) of *Alang Kasiturusan* is used as a gathering place for certain celebrations (Fig. 16). *Alang Kasiturusan*, some call it *Alang Suraq* (carved barn) or *Alang Sengoan* (barn where singing and dancing



Fig. 14. Woven Women's Rongkong Belt (Source: Author Documentation, 2020 and Whowo Tandigau Photo Collection, 2022)



Fig. 15. Ikat Weaving as a Display (Condolence Procession for the Death of Tomakaka D.Pakondongan Tandigau, 2011) (Source: Whowo Tandigau, 2022)

is performed). *Alang Kasiturusan* as a place for performances during the tomakaka traditional party, is called *tammuan allo* or *ma'buahello hello*. This party is held on a large scale and in a relatively long period of time up to a month. The *Ma'baendon* activity (dancing hand in hand in a circle while singing) is carried out and all the dances are performed. During the *tammuan allo* or *ma'buahello party*, farming activities are not allowed, so it is done after the harvest period is over so that all residents join the celebration (Fig. 17).

Along with Mr. Efendi (Descendant from Tosiaja Limbong) to visit former location of *Laso Batu* (Penis Stone) where it's located behind his house and according to him, the position *Laso Batu* is still the same until now. In the past *Laso Batu*, reeds and *Alang Kasiturusan* are located close one to another.

Both *Alang Kasiturusan* and *Alang Pare*, are similar in size and shape. The difference is only in the ornaments/decoration where *Alang Kasiturusan* is carved and *Alang*



Fig. 16. [a] *Laso Batu*; [b] *Laso Batu* (Penis Stone), Limbong (Source: [a] Whowo Tandigau, 2020; [b] source: Author Documentation, 2021)



Fig. 17. Stones in the form of female genitalia, pairs of *Laso Batu* (Penis Stone), Lebang (Source: Author Documentation, 2021)

Pare is not. Rongkong people do not know and are not good at carving. Carved *Alang Kasiturusan* appeared later, and that was due to external influences including bringing Toraja people to carve.

Based on the several informants, existing *Alang Pare* today are located in the *tondok* of Rongkong area as these managed to survive from being burnt during the DI-TII incident around 1954. *The Alang Pare* has existed long before the incident occurred and it is rather difficult to explain in detail how old it really is (Figs. 18 and 19).

Almost 90% of the Rongkong people convert to Islam today. Animistic beliefs and dynamism have all been abandoned. Before the process of starting to plant the rice fields, they slaughter animals, generally chickens. The women cook together to serve and the owner of the rice field or field to be planted prays along with the men and women who are invited. Then they enjoy the food together. The men plow the fields and the women take turns helping each other plant rice in the fields. This is called *kesaro*. If today the owner of the rice field is assisted, the next day he will help another owner of the rice field, depending on how long the planting process lasts. Planting activities are carried out in rotation and as time went on, some rice field owners implemented a wage system for reasons that were more practical and faster. Currently, they are also limited by time and other activities so they cannot proceed that tradition (Figs. 20 and 21).



Fig. 18. Alang Pare Rongkong in Several *Tondok* (Villages) (Source: Author Documentation, 2020)



Fig. 19. Drying in the yard (*tusang*) of *Alang Pare* (rice barn) Source: Author Documentation, 2020



Fig. 20. Women Planting Rice (Source: Author Documentation, 2020)

4.2 Weapons of the Rongkong Indigenous Community

Rongkong people are skilled in making weapons or war tools as well as preparing the prestige of weapons. However, the skill and activity of forging iron is rarely found. Iron forging workshops (*parendeana*) in other places have been neglected. What remains and is still quite complete is only in Channelte, Rinding Allo Village (Fig. 22).



Fig. 21. The atmosphere of the morning before going to the fields. Men of the Channel Gathered in the Morning Looking at Their Rice Fields (Source: Author Documentation, 2020)



Fig. 22. Parendeian (Bengkul), Salurante Desa Rinding Allo (Sumber: author, 2020)

4.3 Rongkong Ethnic Customary Law

The Rongkong indigenous people have a socio-cultural way of life and customary law which regulates all aspects of people's lives which are called Sa'pa (law) which in outline are as follows;

1. Sapa' Puang; Laws or rules that govern humans with God (Belief)
2. Sa'pa Menggurik; Laws or rules governing human relations with fellow human beings
3. Sa'pa Tondok; Laws or rules governing human relationships with nature and ecosystems
4. Sa'pa Tana; that regulates criminal activity
5. Sa'pa Parodo; specifically for the preservation and utilization of forests.

5 Conclusion

From *library research* using *content analysis* methods and descriptive methods by identifying in the field, it can be concluded that Rongkong had been unoccupied in almost all areas during the DI/TII incident in 1954 and resettled in their ancestral lands after one more year. However, the Rongkong people are still maintaining and preserving the part of their identity, including gender roles that are relevant to the architecture of traditional community houses in everyday life.

Until now, Tomaka's role is still very important in cultural activities. Tomaka still has to partner in the leadership of the indigenous community. Two Tomakaka in one customary area would have the same role (*sibali lemba*). If Tomakaka dies, he is replaced by another Tomaka child or cousin and preferably has Matasak blood (original/pure royal blood descendant). The gender aspect in the position of tomakaka is not taboo because women may become tomakaka, which is important in fulfilling various specified aspects.

In the past, Tomakaka was inhabited by Banua Katongkoan (Salassa and Jalajja Traditional Houses) and from the results of the reconstruction it can be seen from the lay out/zoning where boundary area with high privacy lies between the communal space of Tomaka and his family as well as a partition for the communal area. The room in the north is reserved for Tomaka and his core family but still has space restriction between men and women. Horizontal spatial hierarchy, the more north it is, the more private it is and works in the hierarchy in vertical space. The higher the position is the more privacy is maintained.

The context in the tradition of togetherness and a high sense of relationship is still maintained, especially in the kitchen area. When the evening comes, this nuance is felt. Men and women would ather and eat together around the stove, The skill of the Rongkong women in the past in weaving became a tradition (inheritance) for their children and grandchildren (women). Dyeing batik and weaving (*kat woven*) activities by women are still activities for some women, especially in Channelte. Even though in the past the results of weave were only used at certain ceremonial/traditional moments, especially death, but now they have experienced a shift in meaning. Batik dye and woven cloth can be used for other activities, even though they are outside the traditional ceremonial context in the past.

In addition to dyeing batik and woven cloth, the kesaro tradition is still preserved by some people, but some rice field owners carry out a wage system for reasons that are more practical and faster, besides being limited by time and other activities so they cannot carry out this tradition.

Acknowledgment. Infinite thanks to Both beloved parents; Father of Muhammad Aswawi and Mother of Nadirah Abdullah. AMAN (Alliance of Indigenous Peoples of the Archipelago) Tana Luwu (Bata Manurun, et al.), and AMAN Rongkong. Guntur Pajalla (Gutsy La'tegagaran), Whowo Tandigau. The speakers, Mr.; Johan Laide, Tandi Seru, Palullungan, Sibanding, Pulengga, Ginong, Teppe, Efendi, Migi, Sedda, Masraya, Hasnur, Samuel, Jamaluddin, Yohannes, and mother; Wajalangi, Allo Flower, Rante Allo, Manasa Flower, Hasniani, Jurtina. Mr. Hasanuddin (Rongkong Sub-district). The entire extended family of Tondok Salurante, Tondok Limbong, Tondok Manganan, and others, as well as those whose names are not listed but have helped a lot in this writing.

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