

Representation of character education values in the tradition of "sikarume" Toraja

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ABSTRACT

Sikarume tradition (playing puzzles) is almost invisible in family activities or in leisure by the Toraja community. In fact, *sikarume* contains educational value in general and is even very influential in the development of character education of the Toraja community. The objective of this study is to investigate the values of educational character in the tradition of Sikarume Toraja. This study uses qualitative method; in collecting data from participants, research develop a form of protocol for recording data. In selecting research subjects, researchers applied purposive sampling techniques. The subjects of this study are speakers of *Sikarume* toraja activities, toraja people, and experts in Toraja language and culture. Data is collected and analyzed in the form of observations and interviews. The data analysis technique in this study is a cyclical model. This study showed that that representations of character education in the tradition of Sikarume Toraja in this study are peace love in *karume allina kukalessekko' and dikeke' napakekke'*, social care on *karume to siruran dao langi' tangsipeta'daan uainna, toena' kunukkun, and toena' kualangko*, honest on *karume indo' lai' diong to tallang metamba-tamba laboko*, hard work on *karume mengkalaokan kemakale' ta'pa dio randan langi'*, responsibility on *karume tomenteka torro tanga*, creative on *karume banuanna nene'ki saratu pentiroanna*, and religious there is *karume tomate disa'pa-sa'pa*.



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INTRODUCTION

The Toraja tribe is one of the four tribes in South Sulawesi, which is so famous all over the world. Toraja depicts beauty on its unique geography, flanked by a mountain in the Ollon valley and defended by the Sa'dan river. Further examined, Mukminin et al, (2021), toraja nature presents the charm of natural attractions that will not be visited, coupled with cultural rituals that will not be found in any part of the world. Imanuella (2017) mentions that not to mention when discussing about the atmosphere of the environment that is still beautiful and cool and the hospitality of its famous people everywhere. In particular, Sudarsi et al, (2019), Toraja is known for its anti-mainstream culture. How not, the customs and culture of Toraja in the form of aluk rambu tuka' (thanksgiving) and solo rambu rambu' (duka) that is beyond human reason. For example, in the ritual ma'nene', the ritual of cleaning and purifying a body that has long been buried. Not to mention the number of hundreds of buffalo and thousands of pigs sacrificed at the death ritual (rambu solo') Toraja in addition to other animals as a complement to this ritual (horses, cows, chickens, antelope, dogs, etc.). Baan (2014) finds that The price of these livestock is not small, there are even buffaloes that can reach billions of rupiah per head. There are many toraja cultural ritual policies that are considered unreasonable by others in other cultural groups. Behind its different culture makes Toraja increasingly known by the world. There is even a famous phrase for tourists, namely "do not die before going to Toraja".

On the other hand, as the times and the currents of globalization that cannot be contained, some old traditions in toraja culture began to erode. For example, in the tradition or habit of *sikarume* (playing puzzles) toraja version. Manggau and Jayadi (2019) define *sikarume* as one of the traditional games inherited by ancestors for generations and verbally. *Karume* streamed since many a long time back as a game instructed by the Toraja



public, the times of individuals in Tongkonan are generally hued by playing *karume*. Unfortunately in this millennium, this traditional game is looked at one eye by the public. *Karume*, as the Torajans call it. *Karume* is one of the conventional rounds of toraja as oral writing played by at least two individuals by clarifying pressing issues. *Karume* comprises of inquiries made with allegorical significance. Playing *Karume* is called *Sikarume* by the Toraja public. In Indonesian means playing riddles or riddles. *Karume* isn't just played by kids, in antiquated times Toraja grown-ups likewise played this game in their available energy or were messing around with family members. However, Haeriah (2017), behind this game there is significance and training that influences the advancement of society since the beginning in Toraja. Customary games are one of the social resources that have the social qualities of a country, character training can be framed through conventional games right off the bat, yet tragically this *karume* game has lost its presence and, surprisingly, nearly forgotten by the Toraja people group.

Playing *karume* is one of the customary games that don't need media, *karume* games should be possible anyplace and whenever. Indeed, even in antiquated times there were still individuals who played *karume*. As currently made sense of that *Sikarume* should not exclusively be possible by youngsters, yet in addition grown-ups, so in this day the game became one of the top picks. Society games are one of the social appearances of an area, Manggau and Jayadi (2019), where it assumes a specific part in the existence of its supporting networks. It is the exemplification of the existence of the local area where the game develops and creates, as a type of the social legacy of a supporting local area, the game is a type of the public activity of the local area, the type of the game is negligible. in any case, a recording of individuals' considerations, reflections, and thoughts at some random time. The intricacy of the thought or worth contained in that turns into the premise of the way of behaving of a general public whose presence can in any case be noticed and perceived. In playing *Karume*, everything goes as indicated by the arrangement of the game. So prior to playing generally, they do an arrangement first, yet there are additionally the people who play immediately, simply stream and arrange an arrangement toward the finish of the game. Haeriah (2017) states that *Sikarume's* grown-ups and *Sikarume's* kids are absolutely disparate as far as consenting to the guidelines of the game. Here are the distinctions in the manner *Sikarume* among grown-ups and youngsters: Children with peers while going to *Sikarume*, kids can concur ahead of time what discipline will be given to the losing bunch, typically the washout will be rebuffed hefting the victor or going around, when the discipline is concurred, the subsequent stage is to figure out who will be the champ. The primary examiner, the stunt suit (stone, scissors, paper), the victor will ask the washout first assuming the inquiry is addressed accurately, the noting player can give the consideration to the examiner first, however in the event that the inquiry responded to isn't right, the place of the player stays (the ask isn't changed). To decide the champ in this game is done the focuses framework, who answers the *karume* most accurately, then he is the victor. Grown-ups how to play grown-ups is surely easier than youngsters, grown-ups never again force an arrangement of (discipline) against players who mis-reply, this is on the grounds that for grown-ups *Karume* is a way to fabricate correspondence, to assemble a family and obviously to have some good times. Typically *Sikarume* develops when *ma'makaruen* or while unwinding around evening time, sitting in *alang* (horse shelter) or *paladan* (patio of the tongkonan house), one of which will open the game with the expression "tasikarume-rume tokko', tasibille-bille balao " this is a greeting sentence to play *Sikarume*. From that point onward, they would toss *karume* at one another. Obviously, this is a delight for grown-ups. Grown-ups with kids If *Sikarume* is finished by grown-ups with youngsters, the primary objective is for training, guardians show youngsters numerous things through wrongdoing. The name of an article, for instance, kids will all the more effectively recollect the names of items whenever educated through puzzles.

Many parents also use *karume* to develop the child's understanding of the philosophy of life, a small example when a child wants something from his/her parents (Patiung, 2017). Then, guardians typically request that the youngster answer the *karume* from his folks first, from here the kid is educated, that to get something there should be exertion first, not rarely likewise guardians who need to request help to their kid then, at that point, use *karume*. For instance, a mother who needs to request help to get *petimba* [water-draw tool] by her kid. They would toss *Karume* with a solution to his child. This is viewed as more affable than asking the kid straightforwardly. In light of the depiction above we can comprehend how to play *Karume*. Toraja individuals in antiquated times truly partook in this game. Games at no expense, no media, are reasonable however loads of

tomfoolery. Along these lines, *Sikarume* has an approach to playing that changes as per who plays it. Obviously the effect and rules of the game will likewise be different relying upon who the player is.

Sikarume (puzzle playing) exercises contain instructive worth overall and, surprisingly, exceptionally powerful in the advancement of character schooling of the Toraja people group. Education is a human effort to "humanize" people (Helmawati, 2017; Lickona, 2015). The meaning of the definition is that education aims to provide experiences for humans to live a good and correct life (Lickona, 2019). This is in line with the national education objectives (Sari et al, 2020; Setiawan, 2021; Simarnata, 2018). The character values that must be developed for the nation's children, including religious character, honest, tolerance, discipline, hard work, creative, independent, democratic, curiosity, national spirit, love of the homeland, respect achievement, friendship, peace love, reading, caring for the environment, social care, responsibility, daring to take risks, leadership, innovative, unyielding cooperation, realistic, and curiosity (Abdi, 2018; Adi, 2020; Aditya, 2021; Afrilia & Indriya, 2020; Agboola, 2012; Annisa, 2018; Daga, 2020; Handayani & Aan, 2020; Helmawati, 2017). The values contained in the word character must always be developed in order to become a habit that can be useful to himself, his family, and the country (Hendriana, 2016; Henna & Nurul, 2018; Heriansyah, 2018; Hidayat, 2020). The development of these values can be achieved through character education (Hidayati, 2014; Hilda & Indriy, 2020; Inayati & Anshori, 2019; Intania, 2020). Character education is an education that develops the values of the nation's character in students so that children have values and character as their own character (Ni'mawati, 2020), apply these values in their lives (Purandina, 2020), benefit as members of society (Safitri, 2017), and citizens who uphold religious, social, and cultural norms.

Research on the value of character education has been carried out by several researchers who focus on character education in the covid-19 pandemic (Handayani & Aan, 2020; Hilda & Indriy, 2020; Intania, 2020; Ni'mawati, 2020; Setiawan, 2021). There are also researchers who study family-based character education. (Safitri, 2017; Simarnata, 2018). Moreover, Inayati and Anshori (2019) research on the internalization of character education in students' extracurricular activities. In literary works, Rahmayanti et al, (2021) investigate the educational character in Film. In this study, researchers focused more on the values of character in the tradition of *Sikarume* Toraja. Research on *karume* toraja has been conducted by (Haeriah, 2017) who researched the mastery of the student's vocabulary on the *karume*, meanwhile, Manggau and Jayadi (2019) examined the value of character education in the *sikarume* tradition but he only analyzed the value in general based on the perspective of the speaker and the community. In this review, the examination of the worth of character instruction in *karume* toraja was broke down in light of the utilization of language utilized in the toraja *karume* custom in view of the components of character training values and explained through interviews with respondents in this review. Thus, the novelty of this research lies in the analysis of linguistics, literary works, and aspects of toraja culture in the Toraja *sikarume* tradition.

This custom is practically imperceptible any longer in family exercises or in recreation by the Toraja people group. As a matter of fact, the exercises of *sikarume* (playing puzzles) contain instructive worth overall and, surprisingly, extremely compelling in the improvement of character training of the Toraja people group. *Karume* is one of the conventional Toraja games as oral writing played by at least two individuals by getting clarification on pressing issues. *Karume* comprises of inquiries made with metaphorical significance. Playing *Karume* is called *Sikarume* by the Torajans. In Indonesian means playing puzzles.

If the tradition of *sikarume* is no longer carried out by the Toraja people then one form of toraja culture and literature is potentially extinct. In fact, this tradition became one of the ways of toraja people in ancient times to educate their children. Instilling the noble values of the toraja people, teaching the history, and identity of the toraja people. Thus, it is important to reintroduce and simultaneously revitalize the *sikarume* tradition to the Toraja community. So important is the *sikarume* tradition in toraja cultural activities then in research aims to investigate the character values in the *Sikarume* Toraja tradition.

METHODS

In this study, researchers applied qualitative methods (Creswell, 2012). In qualitative research, Dawson (2002) states that researchers collect data from participants/subjects in the study; in collecting



data from participants, researchers first develop a form of protocol for recording data. In selecting research subjects, researchers applied purposive sampling techniques. In this technique [Creswell \(2007\)](#), researchers deliberately select individuals and sites to study or understand central phenomena. The standard used in selecting participants and sites is whether they are "information rich". Researchers choose subjects from this study who can be good informants and can provide data information in the study. The subjects of this study are speakers of *Sikarume* toraja activities, toraja people and experts in Toraja language and culture. Below is the pseudonym of research subjects:

Pseudonym of research subjects				
Pseudonym	Age	Gender	Job	Ethnic
Tato'	47	Male	Farmer	Toraja
Duma'	59	Female	Farmer	Toraja
Sabe'	40	Female	Farmer	Toraja
Ruru	38	Male	Farmer	Toraja
Tinu	41	Male	Toraja language lecturer	Toraja
Rida	39	Female	Toraja language lecturer	Toraja
Kelu'	40	Male	Expert of Toraja culture	Toraja
Saborina	42	Female	Expert of Toraja culture	Toraja

To achieve the purpose of this study, data is collected and analyzed in the form of observations and interviews. The type of observation applied in this study is that researchers apply direct observation ([Inderasari, 2020](#)). Direct observation involves observing a subject in a given situation and often uses technologies such as video cameras and researchers are not involved in the life of the subject being observed ([Rahayu, 2020](#)). Furthermore, an interview instrument, [Cohen et al, \(2007\)](#), an interview is the trading of perspectives between at least two individuals on a subject of shared interest, a gender at the centrality of human collaboration for the development of information, and accentuate what is going on of exploration information. Interviews are adaptable devices for information assortment, empowering multi-tangible channels to be utilized: verbal, non-verbal, verbal and tuning in.

The data analysis technique in this study is a cyclical model suggested by ([Patton, 1990; Saville-Troike, 2003; Spradley, 1980](#)). The cycle begins with the selection of a research project. This study focused on the *sikarume* tradition that represents character education. The second major task in the research cycle is to collect data. By observing the study subjects, researchers observed the *sikarume* tradition, the characteristics of this tradition. In the next process, make notes. This includes taking field notes, taking photos, creating maps, and using other means to record researchers' observations. This section builds a bridge between observation and analysis. Indeed, most of the researcher's analysis will largely depend on what the researcher has recorded. After that, the next step in the cycle cannot wait until researchers have collected a large amount of data. Analysis is the process of question-discovery. Researchers need to analyze field records after each field data retrieval period to find out what to look for during the participant observation period at a later stage.

RESULT AND DISCUSSION

Playing karume is one of the customary games that don't need media, karume games should be possible anyplace and whenever. Indeed, even in antiquated times there were still individuals who played karume. As already explained that *Sikarume* can not only be done by children, but also adults, so that in his day this game became one of the favorites, folk games are one of the cultural manifestations of an area, where it plays a certain role in the lives of supporting communities [Haeriah \(2017\)](#). [Manggau and Jayadi \(2019\)](#) found that the tradition of *sikarume* in toraja serves as a medium to instill educational values such as honesty, social values, thinking power, and creativity. The present study elaborates the values of character in the tradition of *Sikarume* Toraja, the investigation on this topic elaborated as follows.

Peace-loving character value on *karume Allina kukalesssekko and Dikeke' napakekke'*

The value of peace love in character education is derived from Pancasila. The values contained in it have been firmly embedded since ancient times until now. However, unfortunately sometimes for some of these values have begun to fade (Adi, 2020). Therefore, growing it in children from an early age is an obligation for all of us. The goal is for children to be able to apply these values for real in life. For example, through thoughts, speech, and behavior based on Pancasila. The value of peace-loving character includes behavior that prioritizes unity. In addition, it is also related to behavior to realize harmony in a compound environment. Moreover, it will actually want to encourage the desire to have the option to coincide in a multicultural society. Therefore, cultivating these values can be grown through various ways, one of which is through oral literature (Abdi, 2018). In this study, the value of peace-loving is identified in the *karume* [puzzle] toraja. Here is a quote from *karume* [puzzle] toraja that contains the value of peace-loving:

<i>Karume</i> [Toraja puzzle]	Key answer
- <i>Allina kukalesssekko</i> [If you buy me, you will be strangled by me]	<i>Rante</i> [necklace]
- <i>Dikeke' napakekke'</i> [We who bite and then it hits back at biting us back]	<i>Lada</i> [chili]

In *karume* [puzzle] *allina kukalesssekko'* [If you buy me, you will be strangled by me] contains a meaning that is threatening. A warning to a person that if he is bought then the reward is bad treatment that the buyer will be strangled. The one who posed a threat here was *rante* [necklace]. In this context, *rante* [necklace] is personified, having a human-like character who can act that is 'suffocating'. If referring to the answer to the *karume* [puzzle], it appears that the act of "suffocating" is analogous to the strand of *rante* worn by someone wrapped around the neck and looks like a "strangling".

The act of "suffocating" is certainly not a good moral value to be imitated by children (learners). In the concept of character education that takes precedence is peace love. This idea centers around perspectives, words, and activities that make others have a cheerful and secure outlook on their presence. So, through *karume* [puzzle] *Allina kukalesssekko'* [Buy me then you will strangle], guardians/teachers can ingrain the worth of harmony love and avoid activities that make others feel troubled and protected in their presence.

Then, on the *karume* [puzzle] *dikeke' napakekke'* [We who bite and then it hits back at biting us back] contains the meaning of revenge for someone's treatment. This revenge is based on the perpetrator's actions, namely biting and being avenged by the victim by biting the perpetrator. Referring to the answer of this *karume* [puzzle], the biting (perpetrator) is a human and the victim (retaliates by biting back the perpetrator) is a chilli. Humans and chillies are two different things, chili certainly does not have teeth that can bite. In this context, chillies are personified like humans who have teeth and can bite. The pedisy chilli flavor is likened to the term "biting".

The act of biting and bitten is two morally bad behaviors. Of course, this action cannot be an example by children/learners. Educators/guardians/teachers can ingrain the worth of harmony love and avoid activities that make others feel troubled and protected in their presence.

Value of social care character on *karume To siruran dao langi' Tangsipeta'daan uainna, Toena' kunukkun, and Toena' kualangko*

Caring is treating others with courtesy, acting politely, being tolerant of differences, not liking to hurt others, willing to listen to others, willing to share, not demeaning others, not taking advantage of others, being able to cooperate, willing to engage in community activities, loving humans and other creatures, loyal, peace-loving in facing problems (Aditya, 2021). Social care is an interest in helping others. Parents are the main educators in the family, they have the most important role in shaping caring attitudes in the family environment, many things can be instilled through the values of social care, one of which is by participating in social activities,



it can nurture children by setting examples and inviting them to do positive things (Heriansyah, 2018). One way that parents / educators can teach and instill the value of social care is through *karume* [puzzle], as seen below:

<i>Karume</i> [Toraja puzzle]	Key answer
<i>To siruran dao langi' Tangsipeta'daan uainna</i> [Those who are in the sky do not ask for each other's water.]	<i>Bua kaluku</i> [coconut fruit]
<i>Toena' kunukkun</i> [Hold me so I can dive.]	<i>Petimba uai</i> [water-draw tool]
<i>Toena' kualangko</i> [Hold me so I can take it for you]	<i>Pesumpa'</i> [fruit-striking stick]

On the *karume* [puzzle] *to siruran dao langi' tangsipeta'daan uainna* [People who are of the sky do not ask each other for water] have an answer that is *bua kaluku* [coconut fruit]. The context to the sprinkling of *dao langi'* [People who are across the sky] *tangsipeta'daan uainna* [not asking each other for water] shows the social interaction of humans like life in the sky. They show no social soul when it comes to water sharing. If viewed from the *karume* answer [puzzle] that is *bua kaluku* [coconut tree fruit] then the logic is in one shedding, each coconut contains water and of course does not share each other because it is closed. After all, coconuts are not humans who have the nature of a shared social soul. Coconuts are personified like humans in this *karume*. On the other hand, the social indifference of the personification of the coconut shows negative moral values in terms of indifference with others. Thus through *karume* [puzzle] *to siruran dao langi' tangsipeta'daan uainna* [People who are in the sky do not ask for each other's water] parents/educators can teach children/learners to learn how to have a sense of social care by sharing with others in need.

In *karume* [puzzle] *toena' kunukkun* [Hold me so I can dive] has an answer that is *petimba uai* [water-draw tool]. The word *toena'* [Hold me] indicates someone's request for help. The one asking for help in this context is *petimba uai* [water-draw tool]. The personification in this *karume* [puzzle] is that *petimba uai* [Timba water] is analogous to a human who seems to ask for help to his neighbor to be helped held in order to dive. The attitude and actions of help in this *karume* become good moral values. Caring for others by providing help when they need becomes the value of character education that can be instilled by parents/educators through this *karume* [puzzle].

Furthermore, *karume* [puzzle] *toena' kualangko* [Hold me so I can take it for you] has an answer that is *pesumpa'* [fruit-striking stick]. In *karume* [puzzle] this also personifies objects like humans. *Pesumpa'* [fruit-striking stick] was as if a human could speak by asking his neighbor for help to hold. He, *pesumpa'* [fruit-striking stick], asks for help to be held in order to take (corner the fruit). The act of asking for help and providing assistance is a good moral value in an effort to instill the value of character education to children/learners. This is the value of social care in *karume* [puzzle] *toena' kualangko* [hold it so that I take it for you].

Value of honest character on *karume Indo' lai' diong to tallang metamba-tamba laboko*

Character development, the value of honesty becomes very important to become the character of the Indonesian nation today. Character education aims to strengthen and develop life values that are considered important and necessary so that they become distinctive personalities/ownership as the values developed, correct behavior that is not in accordance with the values developed by the school, and build a harmonious connection with family and community in acting out the responsibilities of character education together (Hidayat, 2020). Honest character will bring its own benefits to the owner because the individual will be in demand by others, both in the context of friendship, business, colleagues/partners, and so on (Hidayati, 2014). This character is one of the main characters to make a person love the truth, whatever risk he will accept with the truth that he does. One way that parents/educators can teach and instill an honest attitude is through *karume* [puzzle], as seen below.

<i>Karume</i> [Toraja puzzle]	Key answer
<i>Indo' lai' diong to tallang metamba-tamba laboko</i> [A mother under a bamboo grove was screaming for a steal]	<i>Kaduaya</i> [crow]

On the *karume* [puzzle] *Indo' lai' diong to tallang metamba-tamba laboko* [A mother under a bamboo grove was screaming for a steal] the answer is *kaduaya* [crow]. Personification of this *karume* is done on *kaduaya* animal [crows]. This bird is considered the same as humans who have a negative character that is stealing and even given the exact same name as a mother in Toraja, namely *indo' lai'* [a mother]. If studied the meaning of the *karume*, then it is clear that *Indo' lai' diong to tallang* [Mother under bamboo groves] has an honest attitude. This is reasonable because before stealing he honestly shouted and seemed to want to tell others about his actions. The act of stealing is a negative moral value while honesty is a good moral value. It becomes material for parents/educators to instill good and bad moral values through this *karume*.

The character values hard work on *karume mengkalaokan kemakale' ta'pa dio randan langi'*

Hard work is the way of behaving of people who show a genuine exertion in conquering different deterrents, the two snags in learning and hindrances in getting done with different jobs in their lives as well as could be expected.. Hard work is very closely related to an outcome to be achieved, so hard work is a process carried out by an individual to achieve an expected result with the best effort (Inayati & Anshori, 2019). The value of work is the value that determines the quality of life of an individual, a human being who has a high quality of life is a man who is persistent in doing his work with extraordinary patience, perseverance, and effort (Lickona, 2015). One way that parents/educators can teach and instill the value of hard work is through *karume* [puzzles], as seen below.

<i>Karume</i> [Toraja puzzle]	Key answer
<i>Mengkalaokan kemakale' ta'pa dio randan langi'</i> [Down in the morning directly on the edge of the sky]	<i>Mata mentiro</i> [Eyes see]

On the *karume* [puzzle] *Mengkalaokan kemakale' ta'pa dio randan langi'* [down in the morning directly on the edge of the sky] has an answer that is the *mata mentiro* [eye seeing]. The eyes are analogous to the whole human soul and body. The eyes represent that aspect. In the expression "down in the morning directly on the edge of the sky" gives the work ethic that is hard work that refers to the character of human life toraja. The habit of toraja humans is when roosters crow as early as morning then they begin to do activities until the chicken returns to its contest (sunset). So, through this *karume* [puzzle], parents/educators can teach the value of hard work to children/learners.

The character value of responsibility on *Karume Tomenteka Torro Tanga*

The value of responsibility is an attitude and behavior in performing obligations and duties that must be done both to yourself, society, the country, and God Almighty (Lickona, 2019). Responsibility can also be interpreted as accepting the consequences of work that has been done and consequent to what has been entrusted to an individual. Responsible people are people who are reliable in doing their work, focused, do not blame others, and always think before acting (Purandina, 2020). One way that parents/educators can teach and instill the value of responsibility is through *karume* [puzzle], as seen below:

<i>Karume</i> [Toraja puzzle]	Key answer
<i>Tomenteka Torro Tanga</i> [The person who is climbing (the tree) stops in the middle (of the tree)]	<i>Seppa</i> [trousers]

On the *karume* [puzzle] *tomenteka Torro Tanga* [the person who is climbing (the tree) stops in the middle (of the tree)] the answer is *seppa* [pants]. Pants are personified like humans who have legs and hands to



climb. In the context of climbing *seppa* [pants] not carrying out the task completely, he was only halfway through and stopped. He should, *seppa* [pants], be able to reach the target of the summit. This shows bad moral values in terms of the implementation of duties and responsibilities. When given the task, it is a must to fulfill the responsibility wholeheartedly to achieve the desired target. Thus *karume* [puzzle] becomes a medium for parents/educators to instill the value of responsibility to children/learners.

Creative character value on *karume Banuanna nene'ki saratu pentiroanna*

Creative is an ability possessed by a person (or a group of people) that makes it possible to make them find new approaches or breakthroughs in dealing with certain situations or problems that are usually reflected in solving problems in new and unique ways that are different and also better than before (Setiawan, 2021). One way that parents/educators can teach and instill creative value is through *karume* [puzzles], as seen below:

<i>Karume</i> [Toraja puzzle]	Key answer
<i>Banuanna nene'ki saratu pentiroanna</i> [Our grandmother's house has a hundred visions / windows]	<i>Buria' manuk</i> [chicken cage]

On the *karume* [puzzle] *banuanna nene'ki saratu pentiroanna* [Our grandmother's house has a hundred visions/windows] the answer is *buria' manuk* [chicken cage]. In terms of the meaning of *karume* answers [puzzles], it appears that *buria' manuk* [chicken cage] is equated with *banuanna nene'ki* [our grandmother's house]. This *karume* [puzzle] attempts to outwit by stating that *buria' manuk* [chicken cage] is a *banuanna nene'ki* [our grandmother's house] that has a *saratu pentiroanna* [one hundred of its windows]. From the correspondence of these two things show the value of creativity possessed. In general, a house has only a few *pentiroanna*, but in this context there are as many *pentiroanna* [a hundred of its windows]. This is of course overstated or hyperbole. But on the other hand, the positive value is that through this *karume* [puzzle], parents/educators can teach the value of creativity to children/learners. *Banuanna nene'ki saratu pentiroanna* [Our grandmother's house has a hundred eyesight/ windows] is a new breakthrough and a new and unique way that is different and also better than before. Of course, all can be made in creativity if children/learners have a positive motivation.

Value of religious character in *karume Tomate disa'pa-sa'pa*

Religious is the educational value of the character of the learner related to religion. Religion is a complete container in increasing human faith and piety to God Almighty. Man before God is the same, what distinguishes him is his level of faith and piety towards God (Simarnata, 2018). Strong faith enables man to control himself from problems. The guidance of faith and piety makes man devote himself to the religion he believes in (Sari et al., 2020). This will strengthen one's faith in getting closer to the creator. The religious value of the toraja *karume* can be seen in the following quote:

<i>Karume</i> [Toraja puzzle]	Key answer
<i>Tomate disa'pa-sa'pa</i> [The dead are applauded.]	<i>Tampo uma</i> [rice fielder]

In the *karume* "Tomate disa'pa-sa'pa", *tomate* [the dead], *disa'pa-sa'pa* [patted], the answer of the *karume* is *tampo uma* [rice fielder]. Toraja people when doing activities in rice fields, at the beginning of rice planting, they prepare rice fields well to grow rice. One of them is to form and strengthen the rice field so that the flow of water can still be arranged properly. One way to form a rice field well is to *disa'pa-sa'pa* [patted]. In the puzzle mentioned above, the *tomate* [The dead] is analogous to *tampo uma* [rice fielder] because it has the same character that is almost the same shape, silent, stiff, and lifeless. "Tomate disa'pa-sa'pa" denotes one of the toraja cultures that is religious.

This cultural value is contained in the concept of *aluk todolo* [old belief in toraja]. *Todolo* believers believe that the person who died "did not really" die. Those who have died are treated the same as those who are

still alive. The family's habit in the *aluk todolo* culture is to provide food and drink to the dead, cleanse the body of the dead, and even the family still establish a dialogue with the dead even without a response from the dead. In essence, *aluk todolo's* in religious cultural values greatly respects and values the families of the deceased expressed and demonstrated through equal treatment of the deceased with the living people of the world. Thus through the *karume* [puzzle] "Tomate disa'pa-sa'pa", the answer is *Tampo uma* [rice fielder]. *Karume* [puzzle] contains religious values that can be taught indirectly to students in Toraja as the next generation of Toraja culture.

Based on the results of this study, here is a display data of the representation of character education values in the Toraja *sikarume* tradition.

Table I
The representation of character education values in the Toraja *sikarume* tradition

No	<i>Karume</i> [Toraja puzzle]	Key answer	Value of character education
1	<i>Allina kukalessikko</i> [If you buy me, you will be strangled by me]	<i>Rante</i> [necklace]	Peace-loving
2	<i>Banuanna nene'ki saratu pentiroanna</i> [Our grandmother's house has a hundred visions / windows]	<i>Buria' manuk</i> [chicken cage]	Creative
3	<i>Dikeke' napakekke'</i> [We who bite and then it hits back at biting us back]	<i>Lada</i> [chili]	Peace-loving
4	<i>To siruran dao langi' Tangsipeta'daan uainna</i> [Those who are in the sky do not ask for each other's water.]	<i>Bua kaluku</i> [coconut fruit]	Social care
5	<i>Toena' kunukkun</i> [Hold me so I can dive.]	<i>Petimba uai</i> [water-draw tool]	Social care
6	<i>Toena' kualangko</i> [Hold me so I can take it for you]	<i>Pesumpa'</i> [fruit-striking stick]	Social care
7	<i>Mengkalaokan kemakale' ta'pa dio randan langi'</i> [Down in the morning directly on the edge of the sky]	<i>Mata mentiro</i> [Eyes see]	hard work
8	<i>Indo' lai' diong to tallang metamba-tamba laboko</i> [A mother under a bamboo grove was screaming for a steal]	<i>Kaduaya</i> [crow]	honest
9	<i>Tomate disa'pa-sa'pa.</i> [The dead are applauded.]	<i>Tampo uma</i> [rice fielder]	Religious
10	<i>Tomenteka Torro Tanga</i> [The person who is climbing (the tree) stops in the middle (of the tree)]	<i>Seppa</i> [trousers]	Responsibility

In this study it was found that the representation of character education in the Toraja *sikarume* tradition is peace-loving, social care, honesty, hard work, responsibility, creative, and religious. Peace love is the attitude, words, and actions that cause others to feel happy and secure about their presence (Abdi, 2018). Social care is an attitude and action that always wants to give help to others and communities in need (Adi, 2020). Honesty is behavior based on trying to establish oneself as a person who is always trustworthy in words, actions, and work (Aditya, 2021). Hard work is behavior that shows earnest effort in overcoming various learning and task obstacles, and completing tasks as well as completing tasks as well as possible (Annisa, 2018). Responsibility is a person's attitude and behavior to carry out his duties and obligations, which he should do, to himself, society, the environment (nature, social, and culture), the State and God Almighty (Hendriana, 2016). Creative is thinking and doing something to produce a new way or result from something you already have (Heriansyah, 2018). And religious is a obedient attitude and behavior in carrying out religious teachings and beliefs that it embraces, tolerant of the implementation of other religious worship (beliefs), and lives in harmony with followers of other religions (beliefs) (Hidayati, 2014).

Representations of character education in the tradition of *sikarume* Toraja in this study are Peace love in *karume Allina kukalessikko' and Dikeke' napakekke'*, Social care on *karume To siruran dao langi' Tangsipeta'daan uainna, Toena' kunukkun, and Toena' kualangko*, Honest on *karume Indo' lai' diong to tallang metamba-tamba laboko*, Hard work on *karume Mengkalaokan kemakale' ta'pa dio randan langi'*, Responsibility on *karume Tomenteka Torro Tanga*, Creative on *karume Banuanna nene'ki saratu pentiroanna*, and Religious there is *karume Tomate disa'pa-sa'pa*.



CONCLUSION

In view of the outcomes and conversations in the review, it tends to be inferred that portrayals of character schooling in the practice of sikarume Toraja in this review are Peace love in *karume Allina kukalessikko' and Dikeke' napakekke'*, Social care on *karume To siruran dao langi' Tangsipeta'daan uainna, Toena' kunukkun,* and *Toena' kualangko*, Honest on *karume Indo' lai' diong to tallang metamba-tamba laboko*, Hard work on *karume Mengkalaokan kemakale' ta'pa dio randan langi'*, Responsibility on *karume Tomenteka Torro Tanga*, Creative on *karume Banuanna nene'ki saratu pentiroanna*, and Religious there is *karume Tomate disa'pa-sa'pa*.

This research has implications for the study of toraja language, literature and culture. In the toraja language aspect, this research is a reference for students and readers in general in adding insight and knowledge about the toraja language, especially the language used in the *sikarume* tradition. In the literary aspect, this research on *karume* toraja is one of the oral literature in toraja so that it serves as a medium of information and entertainment for readers. In the cultural aspect, *sikarume* traditions stir cultural aspects such as belief, norm, value, and social practice in toraja, so that this research can enrich the understanding of Toraja culture for readers. Thus, researchers are further recommended to research about the implementation of *karume* traditions in learning and develop teaching materials using content from *karume*.

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