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Toraja culture in relation to the Rambu Solo Cemetery building in Nonongan

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Abstract. Today almost all promotions on Toraja culture are focused on Rambu Solo' traditional ceremony. One of the values of Rambu solo' is love and affection for the deceased (siri 'tomate), which is parents, grandmothers or ancestors. However, the Rambu Solo' experiences a shift in value, due to economic and technological progress. The intrinsic meaning of Rambu Solo' is less attention, while the highlight is the prestige (siri 'totuo) aspect. The purpose of the research is to restore and clarify the noble values contained in the Rambu Solo' traditional ceremony and to preserve the philosophical values possessed by the traditional ceremony. This research method uses a rationalistic paradigm with a qualitative approach. By revitalizing traditional values and restoring customary practices in accordance with the prevailing customary rules, in the end it also revitalized cultural preservation considering that bamboo roofing Tongkonan and Alang and Banga poles are the main building in the Rambu Solo' ceremony. Revitalizing traditional technology in making Tongkonan and Alang, the supply of original materials for making Tongkonan & Alang should also be the point of attention.

1. Introduction

The North Toraja is one of the districts in South Sulawesi province with the capital city of Rantepao, astronomically located between 20-30 South Latitude and 1190-1200 East Longitude. The area of North Toraja Regency is 1,151.47 km². Administratively, North Toraja district consists of: 21 sub-districts, which are divided into: 111 lembang / village and 40 sub-districts. Based on its topography, North Toraja Regency is located on a highland (500-2,500 m asl) with hilly to mountainous topography. North Toraja has no sea. Toraja as a whole is divided into 32 customary territories. Twelve customary territories are in North Toraja and twenty customary territories in Tana Toraja. Each customary area has its own customary elders and customary stakeholders. Traditionally, North Toraja district is divided into 12 customary areas, namely: the customary areas of Kesu', Buntao', Rantebua', Tondon, Nanggala, Balusu, Sa'dan, Tikala, Pangalla', Dende', Piongan, and Madandan. Although in general the customs and traditions in each of these customary areas are the same because they come from the same source of civilization, namely the Torajan civilization, but in each customary area shows differences in the practice of customs and traditions. According to legend, the ancestors of the Toraja people were humans who came from nirvana, a myth that has remained legendary from generation to generation orally among the Toraja people, telling that the ancestors of the first Toraja people used the "ladder from the sky" to descend from nirvana, which then serves as a medium of communication with Puang Matua (God



almighty). C. Cyrut, an anthropologist, in his research said that the Toraja people were the result of the acculturation process between the indigenous people who inhabited the mainland of South Sulawesi and immigrants from Tongkin-Yunan Bay, mainland South China. The process of assimilation between the two societies, started with the landing of a large number of Indo Chinese immigrants around the upstream of the river, which is estimated to be located in the Enrekang area, then these immigrants built their settlements in that area. Toraja comes from the word "To Riaja" which means people who live in the mountains or "To Riajang" which means people who live in the western region. This term was first used by the Bugis Sidendereng and the Bugis Luwu tribe. However, there are also those who say that the word Toraja comes from the origin of the word to or Tau which means people, and Raya from the word Maraya which means big, the meaning is big people or nobles. Tana Toraja means the land where the Toraja people live [1].

Nowadays, almost all promotions about Toraja culture are focused on the Rambu Solo 'traditional ceremony. On the other hand, tongkonan and alang as the main elements of Rambu Solo 'are damaged, lost, and not maintained. Some Toraja people do not understand what cultural heritage is. In addition, the original materials for making Tongkonan and Alang are also decreasing. One of the essential meanings or values of Rambu solo 'is love and affection for the deceased (siri' tomate), namely parents, grandmothers or ancestors. However, love and affection which are the essential meanings of Rambu solo 'are less prominent, while what is more emphasized is the prestige aspect (siri' totuo) [1].

2. Methods

The paradigm in accordance with this research is the Naturalistic Qualitative Paradigm with an inductive method. Thus, the Inductive Research strategy is an appropriate strategy for research with the aims and objectives of the research, because the data collected and analyzed are specific data from the field. Data collection steps include gathering information through observation and interviews, both structured and unstructured, documentation, visual material, and design protocols for recording and recording information [2]. Spradley classifies qualitative data analysis as follows: 1) Domain Analysis, with categories through big questions and mini-tours, 2) Taxonomic analysis, focused observation to detail the selected domain in order to determine its internal structure, 3) Compound Analysis, looking for specific features in the structure internal by contrasting between elements, and further 4) Findings of Cultural Themes, by looking for relationships between domains, how the relationship with the whole and then expressed in themes. This research activity is a supporting activity in the context of developing tourism promotion through: preserving burial sites, especially tongkonan and alang, identifying the cultural system behind the formation of the site, and restoring the customary value of the Rambu Solo 'ritual according to the original customary rules.

3. Results and discussion

Indonesia is a pluralistic nation with the variety of culture and language. It has several hundred ethnic and sub ethnic [3], includes Toraja ethnic. According to Waterson [4], the typology of Toraja Traditional Architecture buildings is divided into five, namely: 1) type of dwelling house (banua), 2) type of barn, 3) type of guard house in paddy fields, 4) type of cage, and 5) type of funeral building. Each type can be further divided into several types according to its character or purpose of construction. In addition to these five typologies of traditional Toraja buildings, in the modern era a modern type of residential house architecture has been developed, namely, the style with large windows, low to the ground, with corrugated iron roofs. The funeral building type Rambu Solo 'and the equipment needed are: a) traditional leaders (To Parengge', Tongkonan children); b) Tongkonan (traditional house); c) Alang (rice granary); d) Lantangpa'pangnganan (the main building where the guest of honor where the welcoming girls invite guests in, the place for family groups, the reception area for giving betel nuts and cigarettes for men); e) Rante (tongkonan house page); f) Lakkian (place of resting the body during the ceremony); g) Liang (stone graves carved into a rock), h) To Ma'parenta (people who rule, government); i) sacrificial animals (bai, tedong, manuk sacrificed to be shared with the community); j) Bombongan

(gong); k) Pandan flute (flute); l) Katto'-katto '(kentongan); m) Issong Pandan (lesung transverse, a place for pounding rice made of large tree trunks); n) Dibelo-beloi (decorated).

3.1. Rambu Solo traditional ceremony

Understanding the diversity of cultures and civilizations that exist in the world today is not to judge the local wisdom which is better and which is worst, but to know each other and in turn mutual respect [5]. The “Rambu Solo” traditional ceremony consists of several types, namely: 1) “Disilli”, is a funeral ceremony for children or toddlers at the expense of only one pig; 2) “Dipasangbongi”, which is a funeral ceremony for youth and adults of the lowest class, which usually takes place overnight at the expense of one buffalo and four pigs; 3) "Dipatallung Bongi", which is a funeral ceremony for the middle class which is carried out for three nights at the expense of four buffaloes and many pigs; 4) "Dipapitung Bongi", namely a funeral ceremony for seven days for the highest class at the expense of many buffaloes and pigs; and 5) "Dirapai", which is the most luxurious funeral ceremony for the highest social class which lasts more than one week and requires about 24 buffalo and hundreds of large pigs to be sacrificed. Meanwhile, in the art procession, there are several forms of Toraja art that are presented. This art is not only to enliven the ceremony but also as a form of respect and prayer for people who have died. There are several art forms that are usually served. High-level funeral processions are usually held in the middle of a special field for the implementation of the Rambu Solo '(Rante) traditional ritual in the Tongkonan traditional house complex. Before starting a series of funeral rituals, several activities were carried out, namely: 1. Ma 'Tudan Mebalun, namely the process of wrapping the body on the body of the deceased. There are bodies that are not burned, but just put in the coffin (ma'patama patti); 2. Ma'Roto, namely the procession to decorate the balun or coffin using gold thread and silver thread; 3. Ma'Popengkalao Alang, namely the procession of parading or bringing the body that has been wrapped to a barn to be buried; 4. Ma'Palao or Ma'Pasonglo ', which is the process of parading the body from the area of the Tongkonan house to the Lakkian, where the body is placed during the funeral ritual. After the Ma'Palao / Ma'Pasonglo activities were carried out, it indicated that the funeral ritual would be carried out the next day. The series of funeral customs rituals in general consist of the following activities: 1. Ma'pamula: commencement of a funeral ritual that begins with worship; 2. Guest Mantarima: implementation of family guest reception activities; 3. Mantunu: implementation of slaughtering activities; 4. Meaa (ma'kaburu '): burial activities.



Figure 1. Aerial Photo of the Rambu Solo Traditional Ceremony Complex at Tongkonan To'semba.



Figure 2. The process of parading the body from the tongkonan house area around the village.

3.2. Activity in time case study Rambu Solo Traditional Ceremony in Tongkonan To'semba Kadundung, Nonongan Village, Sopai District

On December 21, 2019 to January 18, 2020, the funeral procession was held. Mr. J.A. Sunday, late. Mrs. Alberthin Patabang, and Almh. Mother. Alfrida Sanda Parinding for seven days which was held in the middle of a special field for the implementation of the Rambu Solo '(Rante) traditional ritual in the Tongkonan To'semba Kadundung traditional house complex, Nonongan Village, Sopai District, North Toraja Regency. The Rambu Solo 'activity schedule that the researchers received shows that the Rambu Solo' traditional ceremony at Tongkonan To'semba Kadundung begins on the first day, Saturday, December 21, 2019 at 08.00 am with Mangriu 'Batu, which is a stage in the Rambu Solo' traditional ritual where tens or even hundreds, people pull Simbuang stones (megalith stones) from a location to Rante (a place for slaughtering animals, as well as distributing meat to the community). Then on the same day Mebala'kaan was carried out, namely the construction of a tower (3 meters) as a place for distributing buffalo meat. The construction of the tower is not every funeral ceremony (Rambu Solo ') but only for certain people (nobility, and other social status). On the second day, Thursday, December 26, 2019 at 10:00 am, Ma'pasulluk carried out the collection of buffalo to the traditional house (tongkonan) where the bodies were buried as a sign of the readiness of children and grandchildren and families to meet a number of animals determined through family meetings, toparengnge 'and ambe. 'hump. On the third day, Saturday, December 28, 2019 at 10:00 a.m., Manombon carried out the cleaning of the entire burial ceremony area (rante, pondok / lantang) from the remains of pieces of wood, bamboo and other rubbish, and ensuring all the symbols of the ceremony the cemetery has been completely installed (Tombi, lakkian decorations, reception decorations, etc.). On the fourth day, Monday, January 6, 2020 at 10:00 am, Ma'pasa 'Tedong is carried out, which is to collect all buffalo in the yard of the tongkonan (traditional house) then they are carried to the place determined by the customary leaders and their families. This procession is continued by selecting a buffalo as a symbol of the funeral ceremony (tandirapas). This procession is also a symbol of appreciation to the tomanglaa (shepherd) who has looked after the buffalo by distributing food in the form of rice, pokon and meat (tako 'I tomanggala). On the fifth day, Thursday, January 9, 2020 at 17.00 in the afternoon, Ma'popellao Alang is held, which is a procession of parading or bringing the body that has been wrapped to a barn to be buried. The transfer of the coffin from the tongkonan (traditional house) to the alang (barn) is then decorated with decorations. The body is kept for several days in the barn. On the sixth day, Monday, January 13 2020 at 11.00 noon, Ma'palao carried out the process of parading the body from the Tongkonan house area to Lakkian, where the body was placed during the customary funeral ritual. The lifting of the coffin from the reeds is then paraded around the village by the family and community, preceded by buffalo, tombi, etc. As a symbol of visiting places that were usually visited during his lifetime, the bodies were then raised to the lakkian. On the seventh and eighth day, Tuesday-Wednesday January 14-15 2020 at 17.00 the guest Mantarima is carried out: the implementation of family reception activities. On the ninth day, Thursday 16 January 2020 breaks. Continued on the ninth day, Friday, January 17, 2020, carried out by your mother, namely the implementation of slaughtering activities. On the tenth day, Saturday, January 18, 2020, Meaa (ma'kaburu ') was held, which is a burial activity. That is the tenth series of activities scheduled for Rambu Solo 'at Tongkonan T'semba Kadundung. The Rambu Solo 'customary ceremony complex in Tongkonan To'semba focuses on one tongkonan which is quite old and a row of reeds in front of it. Coupled with a loud building (a place to receive guests of honor), a lakkian (a place for the body to rest during the ceremony), and other additional burial buildings.

3.3. Cultural heritage revitalization and Rambu Solo traditional ceremony values'

Indonesia as one of the countries located in the tropics and rich in culture has many cultural heritage materials made of wood, especially objects or buildings made of wood and bamboo. When traced, almost all ethnicities in Indonesia have traditional houses made of wood. Cultural heritage in North Toraja which has been determined based on the Regulation of the Minister of Culture and Tourism, Number PM.09 / PW.007 / MPK / 2010 is the Ke'te 'Kesu' Complex, Londa, Rante Karassik, Tongkonan Buntu Pune, Pala'tokke 'Cemetery, Rante Buntu Mengke'pe ', Rante Alla' Parinding, Bori 'Parinding, Palawa'

Old Village Complex, Rante Palawa ', Lo'ko'mata Stone Cemetery. The newly registered ones include: Rante Sirrin Parinding, Van de Loostrech House, Rantepao Congregation Toraja Church Building, Pongtiku Buntu Pune Fortress, Rante Kandeapi [1]. Based on the above discussion, it is known that in order to hold the Rambu Solo 'traditional ceremony, there are three main requirements, namely: traditional stakeholders, tongkonan and alang. And many of the Tongkonan and Alang sites in Toraja have been determined by Ministerial regulations that become cultural heritage include Kete 'Kesu and the Old Palawa Village Complex (See Figure 3 and Figure 4). This means maintaining the continuity of the Rambu Solo 'traditional ceremony, which means maintaining its cultural heritage in order to exist both in terms of Rambu Solo as a rite and Tongkonan and Alang as its sites. The Tongkonan house is positioned as an heirloom and at the same time as a hereditary property within a family lineage of the Toraja people [6]. The inner spatial pattern of Tongkonan is divided into 3 main rooms, namely: Sumbung, Sali and Tangdo. Sumbung functions as a bedroom for parents and children who are still breastfeeding and girls as well as a place to store tools and inheritance. Sali is located in the middle of the building and functions as a living room, kitchen, living room and family room. Tangdo is located in the north and functions as a bedroom for grandmothers, grandfathers and sons [7]. Carvings on Toraja houses have three basic colors, namely black, red and white. Black material from pot charcoal, white material from whiting, and red from red earth [8].



Figure 3. Kete 'Kesu area.



Figure 4. Palawa old village complex.

Unquestionably, the tourism industry derives significant economic benefits from local intangible cultural heritage [9]. Nowadays, many cultural heritages are damaged, lost, and not preserved. Some Toraja people do not understand what cultural heritage is: revitalization of cultural heritage must be accompanied by socializing Cultural Heritage to the public and students. Sites that have been registered as Cultural Conservation so far need to be improved towards the establishment of Cultural Conservation. The decreasing number of traditional houses (Tongkonan) and rice barns (Alang) with bamboo roofs and Banga poles. And the decreasing number of original materials for making Tongkonan and Alang so that the replanting of Tongkonan (Kombong) customary forests needs to be encouraged. This is done by recording Kombong Tongkonan and preparing bamboo seedlings, Banga, and other trees that are commonly planted in Tongkonan forests and replanting Tongkonan customary forests. The revitalization of traditional technology, especially the technology for building Tongkonan and Alang, also needs attention so that there is no shortage of human resources who master them.

4. Conclusion

Research on the Revitalization of Cultural Heritage and Cultural Values of the Rambu Solo Traditional Ceremony 'In North Toraja is an activity to encourage the development of tourism through the sustainable Rambu Solo' traditional ceremony, regarding the revitalization of the Rambu Solo 'cultural

heritage site as one of North Toraja tourism activities, the use of materials original maker of Tongkonan and Alang with bamboo roofs and Banga poles, including in this case the maintenance of the Tongkonan and Alang buildings which are the main elements of Rambu Solo '. In addition, it is also about the revitalization of cultural values which is the essential meaning of the Solo signs ', namely love and affection for the deceased (siri' tomate), namely parents, grandmothers or ancestors so that they should be prioritized over prestige aspects.

The preservation of burial sites, especially tongkonan and alang, identifying the cultural system behind the formation of the site, and restoring the traditional value of the Rambu Solo 'ritual is carried out in several ways including: a) tourism activities by strengthening knowledge of digital systems in promotion; b) paying attention to aesthetics with an emphasis on authenticity and aesthetics that are maintained (fixed roof of bamboo); c) Availability of human resources who master the technology or skills to build tongkonan and alang, including in the case of preservation of building materials; f) Continuity of Cultural Heritage: Improvement through education at the SD-SMA level; g) Burial Sites: It is necessary to map the areas of sites that are in good condition, inadequate and damaged. Inventory data and information Rambu Solo 'in the 12 customary areas will be very useful for tourism promotion.

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