

THE PERCEPTION OF THE LOCAL TOURIST ON RAMBU SOLO FUNERAL CEREMONY: A DEATH JOURNEY

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Abstract: The Rambu Solo ceremony is one-of-a-kind from several extensive ritual practices. Its uniqueness makes Toraja as a tourist destination and attracts a large number of visitors. This burial ceremony emphasised four components of life, namely love, prestige, religion, and economy, with the goal of respecting the souls as they return to eternity among the ancestors. However, when the customs and taboos between the Toraja people and tourists fail to be celebrated and informed, some unwanted scenes inspire. Thus, this study is written to investigate the perception of the local tourist on Rambu solo funeral ceremony as a death journey. This qualitative research used in-depth interviews as a data collection technique and was participated by three informants, three local tourists from Toraja. Transcriptions of interviews will be analysed using descriptive techniques, mainly using the data-reducing method. The result revealed that the Toraja Tujaan community views the ceremony as an obligatory act of service towards the bereaved family, particularly the parents. Additionally, the Rambu Solo ceremony serves as a means for showcasing pride and indicating the social status of the Toraja people. The Toraja community recognises four different social status: *Tana bulawan* (the golden tana caste, descended from the king), *tana bassi* (the iron tana caste, representing security personnel), *tana karurung* (the caste of free individuals), and *tana kuah-kuah* (a caste for the people of ramba and pesuru). On the other hand, the perceptions of local tourists towards the Rambu Solo ceremony highlight its uniqueness as a burial ritual.

Keywords: Rambu solo ceremony, local tourists, Toraja people, funeral ceremony, tourism attraction.

Introduction

As an archipelagic country, Indonesia possesses abundant natural resources, while its people exhibit diverse habits, resulting in a rich cultural diversity. This cultural diversity, encompassing race, ethnicity, belief, religion, and language, is a unique and valuable characteristic of Indonesia, epitomising its national motto, “Bhinneka Tunggal Ika” (Unity in Diversity). With 34 provinces comprising regencies, cities, subdistricts, and villages, each with its own distinct culture, Indonesia’s cultural diversity presents immense potential for tourism development across the country. The province of South Sulawesi, specifically Toraja, stands

out as a unique destination for both natural and cultural tourism, renowned for the Rambu Solo ceremony—a different cultural practice involving the burial of corpses. Tourists visiting these areas can significantly impact the local community, as the region and its culture influence their perceptions and impressions.

This study focuses on examining the perception of local tourists and the Toraja community regarding the implementation and outcomes of the Rambu Solo ceremony. Toraja’s distinctive burial culture, deviating from conventional practices and attracts numerous tourists to the region. Moreover, Toraja is among

the top tourist destinations in Indonesia. Given the diverse traditions and cultures prevalent in Indonesia, researchers are intrigued by studying the culture of the Toraja people and the perception of local tourists towards the Rambu Solo ceremony, particularly in Rantepao Toraja, North Toraja, specifically in Kate Kesu Village. To illustrate the incident regarding the tourist, a situation involving a misunderstanding between two tourists and the Toraja community, where the tourists inadvertently stepped on the bones of a deceased person. This action offended the Toraja people, who imposed a fine on the tourists and demanded an apology towards their ancestors for their inappropriate behaviour. This incident highlights the significance of understanding the cultural significance and practices associated with Toraja's bones, as reported by Kabarmakassar.com (2018) an Indonesian news source. The tourists had the option to apologise directly to the Toraja people or provide pigs and buffalo as a form of compensation.

Literature Review

Several studies have been conducted on the culture of the Tana Toraja people, specifically regarding the Rambu Tuka ceremony, which serves as a unifying event for the four castes in Toraja (Sarto, 2020). The findings indicate that each caste has specific roles and functions to fulfil in order to serve their existence in the community. The *tana bula'an* (golden level) caste, for example, is in charge of overseeing traditional ceremonies, while the middle-class noble (*tana bassi*) caste distributes meat from these ceremonies to different social levels, the commoners (*tana karurung*) are in charge of slaughtering animals during the Rambu Tuka ceremony, and the lowest class (*kuah-kuah*) fosters harmony among themselves (Sarto, 2020).

In addition to these role distributions, Sampe (2020) emphasises the impact of economic developments in North Toraja on the Rambu Solo tradition, with some people selling their pigs and buffaloes to reduce the financial burden involved with the ritual.

On the other side of the country, a burial tradition of the Melanau community known as *Sembilan Pikul*, which in English translated into nine *pikul* ('*pikul*' is a traditional measurement unit used in Southeast Asia), hung on the corpses on the *jerunei* tree poles, and the burial process also as above, follows the social caste of the aristocratic group which known as (Kang, 2021). Other studies look into the management of tourist sites, the internalisation of the Toraja carving tradition in schools, and the interpretation of the Rambu Solo ritual. Mattantu (2019) emphasises the importance of competent tourism attraction management in the Makale subdistrict with the local government playing an essential role in preserving the authenticity of these locations; Tulak (2019) advises incorporating Toraja carvings into students' local surroundings such as their familial situations, in order to create a knowledge of the Toraja carving culture. According to Rima (2019), the Tana Toraja people regard the Rambu Solo ceremony as a specific traditional mourning occasion in which the human soul and spirit return to their natural location.

Martono (2014) describes tradition as supplying historical heritage fragments, legitimising ways of life, beliefs, institutions, and regulations. It provides an escape from the hardships and disappointments of modern existence (Hirtz, 2003; Giordan, 2016). The notion of intercultural communication, first articulated by Edward T. Hall in his book "The Silent Language" (1959), emphasises the reciprocal relationship between communication and culture, emphasising their interdependence. Hall (1973) differentiates between low-context culture and high-context culture, clarifying the contrasts between these cultural orientations.

Edward T. Hall's The Iceberg Theory depicts the separation of civilisation into the surface culture and deep culture. Music, food, language, and art are examples of surface culture but deep culture includes intangible elements such as ideas, beliefs, feelings, attitudes, and cultural values. Understanding deep culture necessitates learning from those who are part

of the culture itself. The purpose of this article is to investigate local tourists' perceptions of both surface and deep culture in relation to the Rambu Solo ritual, analysing both positive and negative perceptions as well as their general attitude towards this cultural practice.

Methodology

The interview is structured by preparing a list of questions used in this study is a qualitative research method. Purposive sampling was used to select 3 informants for this study, and they are based on criteria specified by the researcher. 3 informants are 3 local tourists that came to see the Rambo Solo ritual. In this study, informants must

- 40 years old
- willing to provide information about their perceptions of the Rambu Solo ritual.
- have attended the Rambu Solo event and experienced it firsthand.

The study was carried out in Rantepao, specifically in the Kesu Subdistrict of Panta'nakan Lolo Village in North Toraja Regency. This particular research site was chosen since it is a prominent tourist destination and the site of the Rambu Solo ritual. Furthermore, the Kesu Subdistrict has the most tourist attractions in Toraja (Tracy Mariska, 2018). Furthermore, Kete Kesu is a registered cultural heritage site that serves as a focal point for several traditional Toraja ceremonies such as the traditional Rambu Solo funeral, the Rambu Tuka ceremony for entering a new house, and other traditional rites (Afrillia Dian, 2021).

Primary data were collected face-to-face by visiting Kete Kesu as the primary sample location. Informants were chosen during the

Rambu Solo ceremony, audio of the interviews was recorded by the researcher for the future uses of transcription during the data analysis process, and some notes were taken for the discussion section. As for the data analysis, the first step in the study process was data reduction, in which the researcher summarised and classified the significant parts, concentrating on the most essential characteristics. In this study, the researcher classified data relevant to the Toraja community's and local tourists' perceptions of the Rambu Solo ceremony's implementation. Following the data reduction phase, the researcher presented the data, indicating the research plan for the following stages. This data presentation serves as a platform for subsequent investigation. The final part of data analysis required generating conclusions to establish the study's findings based on the defined problem, which centred on Toraja people and local tourists' perceptions of the Rambu Solo ceremony's implementation. This study's research period lasted two months.

Results and Discussion

This section will highlight the demographic data of the informants and present the findings of the study based on the themes.

Informant Demographics

In this study, three people were chosen as informants: Local tourists who went on tour excursions and witnessed the Rambu Solo ritual performed by the Toraja people. All three of the chosen informants were willing and consented to provide open replies for the research. All three local tourist informants were over 40 years old and willing to share knowledge about the Rambu Solo ritual. They are already aware of the Rambu Solo ceremony's occurrence.

Table 1. Informants' demographic

No.	Nickname	Informants	Gender	Age	Religion	Education	Occupation
1	LT1	Local tourist one	Female	43 years old	Islam	Senior high school	Entrepreneur/sandal seller
2	LT2	Local tourist two	Female	45 years old	Islam	Senior high school	Entrepreneur
3	LT3	Local tourist three	Male	42 years old	Islam	Junior high School	Farmer

Local tourist one (LT1) is a tourist who is 43 years old and comes from Makassar. In her daily life, she works as a sandal seller in one of the markets in Makassar. LT1 is a person who likes shopping and is self-employed. LT1 has visited Toraja three times, and she thinks that of all the tourist destinations she has visited, Toraja is her favourite. Local tourist two (LT2) is a tourist who comes from Bandung, one of the cities in Indonesia. LT2 often travels in various areas in Indonesia with her husband. LT2 travelled quite a long way to the tourist attractions in Toraja. From Bandung, she used air transportation to Hasanuddin Airport in Makassar. Then she continued her journey to Toraja by travelling for 10 hours. LT3 is a tourist from Palopo. He is a tourist who has been to Toraja several times for tours. The tour this time was specifically to visit the event of the Rambu Solo ceremony at the Kete Kesu. LT3 made a tour of Toraja with his five friends.

The Perception of Local Tourists Towards the Implementation of the Rambu Solo Ceremony in North Toraja

Indonesia has a variety of cultures from various regions, which is Toraja, where the culture possessed by the Toraja people makes this Toraja community unique and known by many people. The uniqueness of the implementation of the death ceremony called Rambu Solo is carried out with the rules of the Toraja tribe based on the four castes in Toraja. This unique ceremony makes Toraja a tourist place; thus, the culture of the Toraja people is viewed by a different perception, especially the local tourist. This paper will discuss three themes regarding

the perception of the local tourist towards the Rambo Solo ceremony, which are positive perception, negative perception as well as their attitude towards the Rambo Solo ceremony that they attend.

Positive Perception

With the unique culture possessed by the Toraja people, namely the Rambu Solo ceremony, many tourists from various regions in Indonesia are interested in visiting the Toraja. They witnessed the event of the Rambu Solo ceremony directly. Therefore, the tourists who visit Toraja have a different perception from the Toraja people regarding the implementation of the Rambu Solo ceremony.

The local tourists perceived that the Toraja community is friendly and open to receiving local tourists who come for the ceremony. They perceived that during the ceremony, the Toraja people were very hospitable towards the local tourist. They were also surprised to see that the Toraja community provides dishes for tourists who come to see the implementation of the Rambu Solo ceremony. This is mentioned by LT1 below:

“In the implementation of the Rambu Solo ceremony, many unique rituals are conducted by the Toraja people. Besides, the Toraja people are very open to receiving tourists who visit their place, and they are kind and friendly when there are tourists in their place.”

The same opinion was shared by LT2 about the implementation of the Rambu Solo ceremony:

“Rambu Solo is a special death ceremony for Toraja people, and its implementation is so unique, festive, and requires a lot of money.”

Based on the 2 statements of local tourist informants above, Rambu Solo is exceptionally unique because it is different from the funeral process in general culture. They think the Rambu Solo ceremony was carried out so lavishly and uniquely because it cost the Toraja people a lot of money.

The series of funeral ceremonies for Rambu Solo is complicated and requires a lot of amounts of money because people who died will not be buried months after their death. The family needs time to raise funds for the funeral service. The amount of this fund is related to the level of the ceremony and the number of animals that will be sacrificed. This had been shared by LT3 about her intention to stay to witness this unique implementation of the Rambu Solo ceremony.

“I have been in Toraja for three days. I purposely stayed a few days because I wanted to see the implementation of the Rambu Solo ceremony, which takes a lot of time.”

Based on the statement of the LT3 above, the implementation of Rambu Solo is unique but also requires a long time and a lot of costs incurred by the Toraja people. These unique aspects make Toraja one of the tourist attractions that have been visited by many tourists since Indonesia was not yet independent. Until now, Toraja has been increasingly famous in various regions in Indonesia. Therefore, this increasing number of local tourists create various perceptions of the culture of the Toraja people, particularly the Rambu Solo ceremony.

Meanwhile, local tourists interpret the event of Rambu Solo differently from the Toraja people because they only visit Toraja to witness and enjoy the culture of the Toraja people. This is in accordance with what was expressed by the following local tourist informants:

“What I see is that there is clearly a meaning in the event of the Rambu Solo, but I do not know the exact meaning of the Rambu Solo ceremony. I just like the culture of the Toraja people. It makes me visit Toraja.”
(WL2 informant).

Then, there is a statement put forward by the WL1 informant regarding the meaning of the implementation of the Rambu Solo ceremony carried out by the Toraja people in which she argued that:

“In carrying out the Rambu Solo ceremony, I do not know the reason and the meaning the Toraja people carry it out, but for sure, I feel happy and entertained by the ceremony, especially the burial of the high stone being. It was very nerve-wracking and extreme.”
(WL1 informant).

By looking at the two statements from the local tourist informants, it can be concluded that the Toraja people and local tourists interpret the implementation of the Rambu Solo ceremony differently. Toraja people interpret the implementation of the Rambu Solo ceremony very profoundly and consider it a sacred ceremony. Meanwhile, the local tourists tend not to know the meaning of a Rambu Solo ceremony because they are only travelling, witnessing, and enjoying the culture of the Toraja people.

For the Toraja people, in the tradition of the Rambu Solo traditional ceremony, some rituals have symbols and each has its own meaning. These symbols are in the form of clothes, songs, prayers, dances, and objects that must be present in the implementation of the ritual of the traditional ceremony. This is explained by the LT3 about the symbols involved in the Rambu Solo ceremony:

“During the time I watched the Rambu Solo ceremony in Toraja, I saw a lot of symbols used by the Toraja people during the ceremony. For example, there are wooden statues of dead people, paintings of animals on coffins, and a Tongkonan house in the shape of an overturned boat.”

Based on the statements of the informants, the implementation of Rambu Solo also involves several cultural symbols that are embraced by the Toraja people. These symbols have meaning in Toraja people and function as a starting point or human capture that is broader than thought, depiction, or action. Symbols play a significant role in human cultural life. Therefore, symbols need to be interpreted and understood. Symbolisation is a tool and an objective for the needs of human life. The implementation of the Rambu Solo ceremony carried out by high-caste Toraja people will show the symbols shown from the implementation of Rambu Solo. As we are aware, the Toraja people have four castes in society, including the *tana bulawan* (noble caste), the *tana bassi* caste (middle people), the *tana karurung* caste (free people), and the *tana kua-kua* caste (servant or lower caste). These four castes have their own symbols in the implementation of the Rambu Solo ceremony. This is what had been referred to and seen by this informant.

LT1 also observes the caste in the Rambu Solo ceremony as described below:

“I have been to Toraja several times and seen the implementation of Rambu Solo, but every time I visit, the implementation of Rambu Solo is different. For example, there are Tongkonan houses for the dead that are cross-shaped and some are parallel, then the statues of the dead are not always present in the event.”

In general, the traditional Rambu Solo ceremony is carried out excessively because the Toraja believe that the more exciting the celebration, the more money will be issued. As a result, the persons' status will rise, and their social prestige will increase, elevating their position and making them commendable in society. Most of the Toraja people who do this are nobles and middle-class people. The most noticeable difference in the social strata of the Tana Toraja community when performing the Rambu Solo ceremony is that the ceremony is performed to show the status of the deceased

and their family. This is what has actually been seen by this informant but do not aware of the presence of the significance of the symbols.

The local tourist is also aware that the implementation of the Rambu Solo ceremony involves many stages, as explained by LT1 below:

“In carrying out the Rambu Solo, what is interesting is not only the burial but many things that the Toraja people do when the Rambu Solo ceremony takes place, for example, buffalo fights, circling the corpses while screaming, slaughtering the slashed buffalo.”

The burial is carried out by the Toraja people according to their respective castes. For example, in a stone burial or a cliff from a high caste (*tana bulawan*), the implementation is done by placing the corpse on a high cliff, where in practice, someone will climb the cliff and then pull the corpse from under with the help of a rope and insert it into a cliff that has already been in the thigh according to the size of the coffin. The next is house burials (*patani*) and tree burials. They are carried out by ordinary people or the *mengah* caste and small children. The process is almost the same as cliffs by inserting the corpse into houses and trees, but the difference is not as extreme as cliff burials. At this early stage, each process of the series of rituals carried out in Rambu Solo will be slaughtered animals such as buffalo or pigs, and the animals cut in each ritual come from the child or closest family to be sacrificed at each stage of the implementation of Rambu Solo and then will follow the slaughter of animals on a large scale when the final stage is carried out at the Rambu Solo ceremony. This event was actually described by LT1 during the interview, as mentioned above.

LT2 also commented about the stages of the Rambu Solo as mentioned below:

“In the Rambu Solo, I saw burials on cliffs, shaking bodies of a corpse, singing while forming a circle and holding hands, dancing performances”.

The implementation of the Rambu Solo ceremony is divided into two parts; funeral (*rante*) and art performances. These two parts are contained in the process of carrying out the Rambu Solo up to the culmination of the event, namely the burial. The event described by LT2 above all refers to the art performances carried out by the family of the deceased because the procession has a deep meaning as well as the completion of the deceased while in the world and the introduction of the deceased to heaven (or known as *puya* in local Toraja language). This coinciding with the study by Muhammad Hasyim (2019) shows that tourists who have visited Toraja have a lot of admiration and immensely enjoy the implementation of the Rambu Solo ceremony held by the Toraja people.

Negative Perception

Value differences are a severe obstacle to the emergence of cultural misunderstandings when two people come from different cultures and backgrounds. When different people interact, these differences will prevent them from reaching a rational agreement on important issues. Intercultural misunderstandings can cause differences in cultural behaviour due to the inability of each cultural group to appreciate the habits of each cultural group. This is what LT1 describes below:

“At first, I was disgusted because of the way of slaughtering animals which is forbidden in my religion. The slaughter was carried out in front of me, the slaughter was brutal, and blood was everywhere. It has different principles from my religion....”

LT1 stated that this unique culture of the Toraja people looks strange to him and does not match his religious belief. Since the informant is a Muslim, the religious values might conflict with his understanding of the Toraja people's beliefs and religious practices.

In addition, there are also statements from other local tourist informants, in which he stated that:

“In my opinion, the rambu solo ceremony is interesting because, in its implementation, there are some strange and extreme rituals. Besides, this ritual is scary. However, these attract others because it is different and unique.” (Informant LT 2)

From the statements of two local tourist informants, it can be seen that the informant was interested in the implementation of the rambu solo ceremony. Furthermore, from the statement of the local tourist informant 2, there was also a statement put forward by the local tourist informant 3 regarding the implementation of the following rambu solo ceremony:

“Death rituals and the culture of the Toraja people is the burial of their bodies stored on high cliffs. The implementation of the ceremony also requires a lot of funds. If the family doesn't have enough money for the ceremony, the corpse will be kept until there is enough money, even if it takes years.” (Local Tourist 3 informant).

Looking at the statements of the two local tourist informants, it can be concluded that the implementation of the rambu solo ceremony is a death and cultural ceremony for the Toraja people, wherein its implementation there are several extreme and unique rituals for other people who see it. It is because of this difference in implementation. It is the attraction of the rambu solo ceremony. Thus, tourists are interested in visiting Toraja to witness the process of carrying out the solo rambu ceremony carried out by the Toraja people.

The Attitude and Perception Towards the Rambo Solo Ceremony by the Local Tourist

However, the local tourist aware that they should respect other cultures and cultures of the Toraja people because the Toraja people respect every tourist who visits Ketoraja. There is also the statement from LT3:

“Be polite, do not just rebuke, do not take things in tourist attractions: In stone graves, throw trash in its place. Such prohibitions are good so that visitors know and avoid problems when travelling. Considering that Toraja has a unique culture and has a certain meaning in it.”

As stated by the LT3 informant, the efforts of the Toraja government and the management of tourist attractions are good step to reduce misunderstandings about the culture of the Toraja people, especially the culture of the death ceremony of Rambu solo. This effort is very effective so that the Toraja people and tourists when visiting tourists, do not have disagreements between the two parties.

This concern was also expressed by LT2 which he stated as below:

“Previously, I was briefed by my tourist guide to be polite, not casually speaking to the point of being arrogant, prohibited us from being too fussy, not taking existing items, and try not to approach the place where the buffalo fight event took place because it was prone to accidents.”

LT2 was aware that they should behave during the Rambo Solo ceremony as briefed by his tourist guide. The information shared by the tourist guide helped this local tourist in managing his perception towards the ceremony.

Discussion

The perception expressed by the local tourist in this study is through their sense of sight, where they directly watched the process of the event of Rambu Solo held by the Toraja people. They also based their perception on the sense of hearing by observing and listening to the ceremony. They also form a sense of smell and auditory perceptions through their observation that exists in the event of Rambu Solo. They observed the use of foods and drinks that were appropriate during the implementation of the Rambu Solo ceremony. This is what has been described by the

Iceberg Theory, where the surface culture exists. Surface culture is easily seen by newcomers, in this case, the local tourist, for example, clothing, food, lifestyle, way of speaking, and so on.

This part is the uppermost part of a culture that is owned by the community in the depiction of the Iceberg Theory. This will only appear at the top and thus tourists can easily find out what had been discussed in the findings where the local tourist here only observed the surface culture which only involved the celebration, the food and the festival without directly linking this observation to the deep culture of the people of Toraja. This deep culture of the Toraja is where the local tourist cannot directly see it. The implementation of the Rambu Solo ceremony is divided into two parts: Funeral (*rante*) and art performances. These two parts are contained in the process of carrying out the Rambu Solo. The event described by the local tourist has a deep meaning which relates to the completion of the deceased in this world and the introduction of the deceased to heaven (*puya*). This actually refers to the deep culture of the Toraja people where the corpse will continue its life by using the cane of the animals sacrificed in the Rambu Solo ceremony. Therefore, the Toraja people believe that the more animals are sacrificed, the faster they will go to heaven.

Deep culture refers to the deeper meaning of the culture itself. Somewhat challenging to detect and refers to norms, rules, attitudes, feelings, values, and so on. This layer is the part that is not visible to others except people who have the culture itself because it is more sensitive. In this case, the local tourists might miss this deep culture as they come from different parts of Indonesia and from different religious values. To the local tourist, the meaning of the death ceremony of Rambu Solo such as slaughtering many buffalos as a delivery vehicle to go to heaven (*puya*) might give the impression of waste.

During the Rambu Solo ceremony, the surface culture is visible and easily recognised by the local tourist such as the dance, the food, and the celebration. However, they do not understand

the deep culture because during the interview they do not explain in detail the meaning of slaughtering animals. This event is related to the deep culture of the Toraja people where it involves cooperation among them especially during the process of slaughtering animals, the existence of offerings in the event of the Rambu Solo ceremony, including dances performed by the Tana Toraja community which are believed to influence the Rambu Solo ceremony. The symbols of the shape of the house which is like the shape of an overturned boat with a buffalo horn in front of the house also bring some meaning to this Toraja person which will not be understood by the local tourist. This sensitive and difficult part of the culture is not easy to explain and interpret to other people outside of the culture. However, these differences in religious values and different perceptions perceived by this local tourist do not hinder the cultural respect for other cultures.

Conclusion

In conclusion, the perception of local tourists towards the Rambu Solo ceremony carried out in North Rantepao Toraja can be divided into two perspectives. Positive perspectives are where they perceived this event as unique, which involves many series of rituals that must be carried out by the Toraja people. They also viewed the event during the implementation of Rambu Solo such as slaughtering the buffalo, the length of time for burial, and the costs incurred during the Rambu Solo ceremony as exceptional processes. On the negative perspective, however, the local tourists perceive this uniqueness as a waste of money in a death event and regard the slaughtering of the *bonga* buffalo will reducing the animal population as this species is on the brink of extinction. Striped buffalo, or called *tedong bonga*, used by Toraja people, consist of two types, buffalo *bonga* and *saleko* buffalo. According to the Toraja tribe belief, *tedong bonga* is considered a sacred animal that will be ridden by the spirit of the dead to the afterlife. To conclude, these local tourists understand even though they might hold

different perspectives and different religious values and they understand that they need to respect each other.

This study is expected to contribute to the provide more awareness to the tourism industry during the Rambu Solo ceremony. It is also suggested that the Ministry of Culture and Tourism should be able to protect the sustainability of this ceremony for future generations to be able to trace their root and identity as a part of their heritage. The Government of the Department of Culture and Tourism has cooperated in tourism development policies in the North Tana Toraja Regency by issuing various programs such as strengths. The strength of the Tana Toraja community tourism object is due to its cultural uniqueness and mesmerising natural beauty, while the weakness in terms of road infrastructure is not yet fully optimal. Roads leading to tourist objects are damaged with holes, uphill, slippery, muddy, and have not been asphalted; lack of security or fences on roads near the ravine and cleanliness has not been maintained (Rosita, 2016).

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