



Tourism and Community Belief in Tana Toraja, Indonesia

Karta Jayadi

Universitas Negeri Makassar, Indonesia

Email: kartajayadi@unm.ac.id

Abstract. The development in the tourism sector resulted in a change in the order of social life of the community, either a change in the dimensions of structural or interactional and cultural dimensions. In macro perspective, changes include increased foreign exchange income countries, opened widest employment for the community and preserved the natural surroundings. the aim of this paper is to describe community belief in Toraja as part of tourism industry that has social and cultural impacts on surrounding community.

Keywords: Tourism and Community Belief in Tana Toraja

INTRODUCTION

The development of the tourism development today has prescribed by many countries, both developing and developed countries. Tourism development is gaining sympathy and material assistance from international organizations such as the United Nations, the World Bank, and Non-Government Organization (UNSCD NGO Steering Committee 1999). Basically, either with or without the aid, development in the tourism has become a program that a necessity for each country to implement. This is because the development of tourism could be one solution to the economic problems experienced by a country. In addition, this development could bring political benefits to any country on tourism development. A country will be more easily establish cooperation contract in the tourism industry.

The development of the tourism sector resulted in acculturation that is assimilationist, namely the more dominance of outside culture than local tradition experience the shift of value (Ward 2008). At each public life, people always undergo a change. Change occurred is a social phenomenon that is fair, because every human being has an infinite interest. In addition, the change has become an integral part of human social dynamics. The alteration seems to surface when the old social order is comparable to new social order, for example, comparison of people's social life before and after the implementation of tourism development.

The elements of community that are usually experience the changes are social values, social norms, patterns of behavior of social and cultural life, social institutions,

social stratification, social power, and social responsibility (McMichael, 2016). Social changes are a variety of acceptable ways of life, either change in geographical conditions of cultural tools, the population or ideology, or the diffusion or new discoveries within the community (McMichael, 2016).

Social change is defined as any changes that occur in people's social organization as an important change and social structure, and behavior patterns of social interaction (Harper and Leicht 2015; Haugh and Talwar 2016; Migdal 2015). Earlier, (Moore, 1974) categorized expression of the structure of such norms, values and cultural phenomena as a part of social change. Social changes with regard to the structure of social or community functions is a change in the whole system and social life order, covering behavioral social and cultural life, social values, social norms, social institution, social structure, and social interaction (Harper and Leicht, 2015).

'*Toraja*' as one of the regencies in South Sulawesi province in Indonesia has experienced the shifting aesthetic values from '*Aluk to Dolo*' - as the original belief or religion of the community - to Christianity as a new belief or religion of the majority of '*Toraja*' community. '*Aluk to Dolo*' belief as the original religion of the '*Toraja*' people manages all aspects of the life of its followers, especially in the worship of the spirits of ancestors (Kobong 1992; Budiman 2013). Thus, the animism and dynamism that professed by the ancestors in the past was so great that make all forms of artistic expression becoming media, rituals and other activities related to beliefs held.

In accordance with the tradition and belief in '*Aluk to Dolo*' system, the manufacture of '*tau-tau*' is only reserved for the nobility (*Tana 'Bassi* and *Tana 'Bulaan*). However, the presence of '*tau-tau*' has now undergone many changes both in terms of ritual preparation, similarity and proportion, and in terms of raw materials. Therefore, by considering the socio-cultural, observation of '*tau-tau*' that is no longer made based on '*Aluk to Dolo*' ritual should be reviewed comprehensively. On the other hand, the manufacturing is still closely linked to the social strata, and is intended as a form of personification of a person. Hence, this kind of '*tau-tau*', is no longer made with certain rituals as a prerequisite of '*tau-tau*' as the personification of a person in '*Aluk to Dolo*' (Budiman 2013). These "Statues" are made only to maintain the social status of the nobility as a respectable identity in the stratification of '*Toraja*' society. In addition, the '*Toraja*' people began to recognize the '*tau-tau*' replacement to replace those that lost due to theft, which began to emerge in the early 1980s (Volkman, 1985). This theft occurred due to several requests of foreign tourists who came to '*Toraja*' with an affinity for '*tau-tau*', which were on display at the funeral. Due to high number of the theft, then at some funerals, '*tau-tau*' replacement was put on display along with the original. '*Tau-tau*' replacements are generally made by the artisans of '*Toraja*' (not *Pande Tau-tau*) with emphasizing on facial resemblance *tau-tau* to the deceased one. These also appeared

with increasing number of orders of *'tau-tau'* souvenirs by the foreign tourists who visit the *'Toraja'*.

Method

In this study, the qualitative inquiry was used to investigate relevant information. Although the method provided a number of relevant findings, the transferability of the finding should be considered with caution. Future studies should investigate this topic using different method. In gathering qualitative data based on participant observation to assess the focus of this study, it used a historical-comparative comparison method based on the framework Radcliffe-Brown, Evans-Pritchard, and Eggan (1952), Durkheim and Swain (2008) Turner (1995), and Errington (1998). They argued that religion reflects the structure of the social system. The genuine religious or belief system used as sources of knowledge for understanding the aesthetic value and meaning of *'Tau-tau'* ritual regulated in *'Aluk to Dolo'*, which portrayed social stratification of society in *'Toraja'* (Budiman, 2013). Preliminary data obtained from previous studies related to the focus of the research followed by guided interviews with experts on tau-tau or indigenous stakeholders. Investigating one particular community belief was a challenging study. A number of previous studies have published some findings related to this topic. However, it is necessary to understand particular information regarding how one particular tribe converts its belief. This study was the first to investigate the community belief in Tanah Toraja, Indonesia.

Results

'Aluk to Dolo' as the original belief system binds and regulates all tradition of Torajanese, rooted in various forms of art as a product of cultural tradition (Budiman 2013). Culture was born of ancestral traditions with different ritual forms and meanings. It just told hereditary from generation to generation. This one of the power of a *'To Mina'* (leader of ceremonies), which has a very strong memory and close ties to ancestors transcendently. As expressed by (Sumarjo 2000) that the concept of culture mythical microcosm and macrocosm is unity. Unity is imminent to the transcendent unity of the human world with spirits and gods. The concept of the unity of the cosmos can only be obtained through belief systems.

According to Tato Dena (interviewee, October 2015), a *'To Minaa'* (religious leader), talked that *'Tau-tau'* has existed since their *'Alukta'* or better known as *'Aluk to Dolo'* in Toraja, as the personification of the funeral ceremony of the nobility; *'Rambu Langi'* and *'Arring'* are two traditional rulers who first had Toraja *'tau-tau'* at the time of their death (Errington 1998). In its implementation, the funeral of the nobility of *'Toraja'* reflects a form of organized social life, where each involved individual occupies certain space and areas that have been outlined in *'Aluk to Dolo'*. Likewise, all the equipment must be provided to carry out the funeral ceremony as a whole because they constitute as a unified

object. Each funeral equipment and supplies have value and meaning of mythic and magical powers - which contains not only the aesthetic value alone, but has also a strong influence on ascetic society in 'Toraja' - an effort to deliver the deceased acceptable in 'Puya' world.

By type, the ritual of Toraja tribe is divided into two major groups, namely '*Rambu Tuka*' (ceremonial/festive of joy) and '*Rambu Solo*' (ceremony/celebration of sorrow) (Volkman 1985). Both were arranged based on '*Lesoan Aluk*' (rules of ritual), as mandated in '*Aluk to Dolo*'. The '*Tau-tau*' in '*Rambu Solo*' as the statue of family members/ancestors had a sacred function and meaning in life in Tana Toraja, even for the person who solemnized his own funeral. '*Rambu solo*' (funeral ceremony) of nobility which is manifested in the '*Tau-tau*' with accompanying rituals embodies social position in the system of tradition and ancestral beliefs (*Aluk to Dolo*) in Toraja. '*Tau-tau*' in '*Rambu Solo*' is one of the important equipment which is in each implementation arranged based on social stratification and positions tradition, such as: '*Pande Tau-tau*', artisans of '*Tau-tau*', '*To Minaa*' (religious leaders), leaders from each social stratum namely: '*Tana Kua-kua*' (slave), '*Tana Karurung*' (ordinary people), '*Tana Bassi*' (middle nobility), and '*Tana Bulaan*' (high nobility). '*Tau-tau*', is derived from the word '*Tau*' in Toraja language, which means a person or a human. Therefore, '*Tau-tau*' can be interpreted as a form of a scarecrow; or some sort of sculpture created specifically for the dead, which is reserved for the nobility; there are four types of '*Tau-tau*' known in Toraja namely: '*Tau-tau Nangka*', '*Tau-tau Lampa*' and '*Tau-tau Batelepong*', which paraded along with the bodies in '*Rambu Solo*' ritual as well as '*Tau-tau Souvenir*' as the modern '*Tau-tau*' which replace the position of '*Tau-tau Aluk to Dolo*' based on the adopted Christian system.

Conclusion

Related to this phenomenon, it is interesting to know that the influence of '*Aluk to Dolo*' belief in community life in '*Toraja*' still reinforces almost all the elements of the tradition and culture that it is difficult to change, although the number of followers of this clan continues to decline over time. Many of them have converted from traditional belief to Christian. Thus, the focus of this study is the current distinct forms of '*tau-tau*' which also related to the rapid advancement of the field of tourism in '*Toraja*' where the funerals ceremony ('*Rambu Solo*') is the main attraction. It also focuses on the independency of new noble people in giving the meaning of '*tau-tau*' as sculptures (objects art) that describes a person. This has caused a shift in the form and meaning of '*tau-tau*' itself in its aesthetic value (Budiman 2013). Reinforced by incessant government programs, the local government intended to develop '*Toraja*' traditional arts and tourism as well as strengthening the position of Christianity while the '*tau-tau*' is still considered as a part of the artistic value of '*Toraja*'. This should be done without circumscribed by the material, style, shape and rituals which are still aiming to strengthen '*Tau-tau*' as a valuable

representation of sacred belief.

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