

Research Article

# The Mangakkai' Ceremony in Aluk To Dolo: Analysis Based on Victor Turner's Perspective and Its Relevance to Human Relation

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**Abstract:** This study analyzes the *mangakkai'* ceremony in the *Aluk To Dolo* tradition in the villages of Suppiran, Mesakada, and Salisali (SMS), Toraja, as a rite of passage that has religious, symbolic, and social meanings. The study aims to explain the structure of the *mangakkai'* ritual based on Victor Turner's theory of liminality and to examine its relevance to contemporary human relations. The method used is qualitative research with a literature study approach enriched by field interviews with *Aluk To Dolo* figures. The results of the study show that *mangakkai'* consists of three main stages, namely pre-liminal (*lao ma'tundan*) as a phase of separation, liminal (*passurusan* and *mata kandeana*) as a space for community formation, and post-liminal (*ma'palulangngan*) as reintegration and refinement of relations with *Puang Matua*. This rite not only guides the soul of the deceased to a transcendent destination, but also strengthens solidarity, mutual cooperation, and the transmission of values between generations. In a modern context marked by individualism and social fragmentation, *mangakkai'* presents a model of relationships based on togetherness, empathy, and collective responsibility. Thus, this ritual has anthropological and ethical significance as a source of reflection for the formation of more humanistic and communal human relationships.

**Keywords:** Aluk To Dolo; Liminality; Mangakkai'; Social Relations; Victor Turner.

## 1. Introduction

According to the definition in the Big Indonesian Dictionary, a ceremony can be defined as a celebration held or organized in connection with an important event related to the customs of a community (Definition of ceremony - Big Indonesian Dictionary Online, t.t.). In line with this definition, the Merriam Webster Dictionary defines ceremony as a formal act or series of acts governed by ritual (Definition of CEREMONY, 2026). Ceremonies are commonly found in religious traditions and are performed by individuals or communities of faith to express their relationship with the Divine. One local religion that has many ceremonies is *Aluk To Dolo*, the ancestral beliefs of the Toraja tribe.

*Aluk To Dolo* has been embraced by the Toraja people long before the arrival of Christianity and Islam. Etymologically, the term *Aluk To Dolo* consists of two words, namely Aluk, which means religion or belief system, and To Dolo, which means ancestors or forefathers. Thus, *Aluk To Dolo* can be understood as a religion or belief inherited from the ancestors. *Puang Matua* is believed to be the Divine or Transcendent Being in *Aluk To Dolo*

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(Tangdilintin, 1981). The ancestors of the Toraja people worshipped *Puang Matua* as the Creator of the heavens and the earth and all their contents. In addition to *Puang Matua*, followers of *Aluk To Dolo* also worship gods as assistants, who are commanded by *Puang Matua* (Ada', 2014). In the context of state administration, since 1970 the Indonesian government has classified *Aluk To Dolo* as part of Hindu Dharma (Budiman, 2013). Geographically, this religion is spread across South Sulawesi Province, particularly in the districts of Tana Toraja and North Toraja. In addition, this religion is also embraced by some communities in the mountainous region of Pinrang Regency, specifically in the villages of Suppiran, Mesakada, and Salisali (SMS). Geographically, these three villages are located in the western part of Tana Toraja Regency. One of the ceremonies in *Aluk To Dolo* in these three villages is the *mangakkai'* ceremony. This ceremony is only performed by *Aluk To Dolo* in these three villages.

Etymologically, *mangakkai'* comes from the root word *akka'*, which means to lift. Thus, *mangakkai'* means to lift. This ceremony is one of the important rites in the *Aluk To Dolo* tradition, which serves as a medium for relations between humans, ancestors, and the cosmic order. This rite is not merely ceremonial, but contains complex symbolic meanings related to communal identity, social solidarity, and the meaning of life and death. In the context of the Toraja community in SMS village, *mangakkai'* becomes a space where relational values such as kinship, respect for ancestors, and the meaning of death are expressed (Salasa, personal communication, June 5, 2025). From an anthropological perspective, the *mangakkai'* ceremony can be interpreted as a social process that constructs and transforms human relations. Victor Turner's theory of ritual, particularly the concept of liminality, provides the basis for analyzing this ceremony.

Victor Turner emphasizes three stages of ritual, namely pre-liminal, liminal, and post-liminal or integration (Van Gennep, 2022). The pre-liminal stage is a preparatory phase, in which individuals or groups begin to detach themselves from profane conditions and prepare to enter the sacred realm. The liminal stage is understood as a threshold phase, a transitional state in which the ritual participants have left the profane world but have not yet fully entered the sacred world. In the post-liminal stage, the ritual participants are fully integrated into the sacred world, so that the ritual reaches its fullness and results in restoration before returning to profane life. Furthermore, the article asserts that rituals are always rooted in indigenous religions and specific social contexts. In line with Victor Turner's view, rituals are understood as a series of actions carried out in a specific space and time with the aim of influencing supernatural forces or entities for the benefit of the participants (Turner, 1969).

Ceremonies or rituals in the *Aluk To Dolo* tradition are often the subject of scientific study, especially among academics. In 2023, Lumba conducted research on one of the *Aluk To Dolo* traditions, namely the *rambu solo'* ritual or ceremony. This research focused on the local wisdom contained in the ceremony (Lumbaa dkk., 2023). Noling (2019) researched another ritual in *Aluk To Dolo*, namely the wedding ceremony or *rampanan kapa'*. This research focused on changes in customary law in the wedding tradition in the village of Dende, North Toraja (Noling dkk., 2019). Meanwhile, Victor Turner's theory of liminality was cited by Nova in his research on one of the rituals in *Aluk To Dolo*, which focused on the *ma'pakendek tanduk tedong* ritual in Lembang Buakayu. This study focuses more on contextual theology (Nova, 2024). Turner's theory of liminality is also used by Tupomahu to analyze the *habi* ritual in the

village of Hulaliu, Central Maluku. This study focuses on sociological analysis (Tupamahu & Van Harling, 2025).

Although a number of studies have discussed Toraja rituals from various perspectives, no study has been found that specifically analyzes the *mangakkai*' ceremony using Victor Turner's theoretical perspective. While Turner's theory of liminality itself has been used by previous researchers, it has been mostly descriptive and has not explored in depth the symbolic dynamics and processes of human relationship transformation that occur within the ritual. Furthermore, in the context of modernity and social change, critical questions arise regarding how the meaning of human relations built through *mangakkai*' remains relevant amid shifting values, cultural rationalization, and the challenges of contemporary individualism. Therefore, an analysis is needed that not only explains the rite culturally, but also interprets its significance for human social relations today (Abraham, 2025b; Hanta & Abraham, 2025).

The novelty of this research lies in its interpretive-symbolic approach to the *mangakkai*' ceremony using Victor Turner's key concepts, particularly liminality and *communitas*, to interpret the ritual as a space for the transformation of human relations. This study views *mangakkai*' not only as an expression of local tradition, but as a dynamic social process that shapes, reinforces, and reconstructs relationships between individuals and communities. In addition, this study presents a conceptual dialogue between the local *Aluk To Dolo* ritual and global anthropological theory, thereby enriching the discourse of religious anthropology while contributing to the study of rituals as a medium for shaping cross-cultural social relations.

Academically, this research is important to expand the study of rituals by presenting an in-depth analysis of local Indonesian rites that have not been widely studied theoretically, especially the *mangakkai*' ceremony. Culturally, this research contributes to efforts to preserve and reinterpret local traditions so that they are not reduced to mere cultural attractions, but are understood as living systems of meaning. Furthermore, from a socio-humanistic perspective, this study is relevant in the context of contemporary human relations crises, such as the weakening of solidarity and increasing social fragmentation, by showing that traditional rites such as *mangakkai*' offer a model of human relations based on togetherness, symbolic attachment, and collective experience.

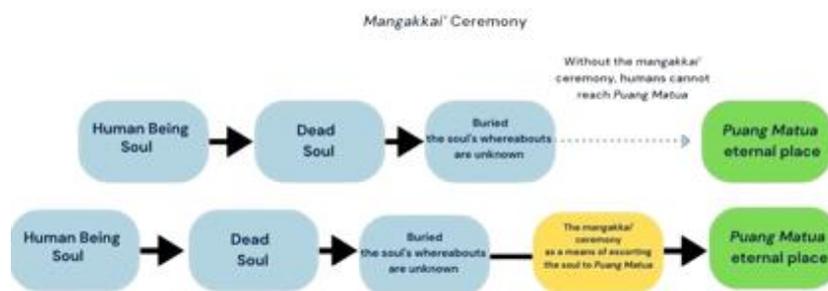
Thus, this study is not only descriptive, but also reflective and transformative for understanding human relations today. Based on the above description, this study aims to answer the following questions. (1) How can the *mangakkai*' ceremony be analyzed from Victor Turner's perspective of liminality? (2) What is the relevance of the *mangakkai*' ceremony to contemporary human relations? (3) How does the *mangakkai*' ceremony reflect on modern society?

## 2. Method

The research method applied in this study is qualitative using a literature review approach. Qualitative research is understood as a data collection strategy that utilizes various sources and media, such as observation and interview results, as well as reviews of written documents, books, audio-visual recordings, archives, and census data (Sulistiyo, 2023).

Literature study is defined as the utilization of previous research results that are relevant and related to the study being conducted (Agustini dkk., 2024). In this case, the author uses Victor Turner's work entitled *The Ritual Process* as the main source, as well as scientific articles that support and are related to the research. In addition, this study applies a descriptive qualitative approach with data collection techniques in the form of direct interviews in the field with informants. Interviews are a data collection method carried out by researchers through a systematic question and answer process with respondents to obtain information relevant to the research objectives (Creswell & Poth, 2018; Johnson & Christensen, 2024). In this case, the author interviewed two *Aluk To Dolo* figures.

### 3. Results and Discussion



**Figure 1.** Concept of the Life Journey of *Aluk To Dolo* adherents in SMS Village (Role of *Mangakkai'*).

#### *Mangakkai'*

For the Toraja people, death is not a frightening event. In *Aluk To Dolo* in the village of SMS, the death of a person is not the end of everything. The deceased still has a relationship and spiritual bond with the family left behind, so they are treated like a living person in general, given food and drink, even if only symbolically. For followers of *Aluk To Dolo* in the village, the death of a person is the beginning of another life. People who have died and been buried are biologically dead. However, in *Aluk To Dolo*, the soul of the person remains because it is eternal, even though after death the whereabouts of the soul are unknown (Salasa, personal communication, June 5, 2025).

The Toraja community in SMS village, especially followers of *Aluk To Dolo*, believe that the soul of the deceased must reach its final destination. The final destination is to become a deity, live with *Puang Matua*, and become an intermediary between humans and *Puang Matua*. In *Aluk To Dolo*, when a person is still alive, their soul is attached to their body. When a person dies, the biological body is destroyed but the soul remains, although its whereabouts are unknown. *Aluk To Dolo* seeks to ensure that the soul reaches its final destination by holding a *mangakkai'* ceremony. Thus, *mangakkai'* can be understood as a bridge for the soul to reach a life with *Puang Matua* (Salasa, personal communication, June 5, 2025).

The *mangakkai'* ceremony is held over four days. The first day is called *lao ma'tundan*, which means 'going to wake up'. Families who are going to hold the *mangakkai'* ceremony come to the tomb or grave to perform the *ma'tundan* ritual by sacrificing a pig. Families who wish to hold the *mangakkai'* ceremony are required to perform this ritual. This stage is not yet

the core part but is very important because it marks the beginning of the *mangakkai*' ceremony. The second day marks the beginning of the core ceremony, called *passurusan*. This ritual is performed at night on top of a house (stilt house). However, this ritual is preceded by the *makkabua*' *lattang*, or *mebarung* (*makkabua*' = to make; *lattang* = hut) activity, which is to make (erect) a hut or, in the modern world, to set up a tent for the ceremony. This activity is carried out in the morning. It involves the community, not only the family performing the ceremony but also all the people in the village.

The third day is a ritual called *mata kandeane*, which means the center or core of the ceremony. The activity in this ritual is *massomba bai*, which involves pointing to each pig that will be sacrificed. The leader of the ceremony, called *To mammang* (the person who leads the prayer), walks around the courtyard of the house and points to each pig with a stick. While pointing, *To mammang* asks who the pig is intended for, and the person in charge calls out the name of the deceased. After that, the pigs that have been pointed out are then processed and cooked and finally placed in a container made of palm leaves called *rakki'* *dulang* and then *dide'pen* (prayed over). On the fourth day of the *mangakkai*' ceremony, called *ma'palulangngan*, which means "bringing up," this part is the last ritual of *mangakkai*'. The purpose of this ritual is to unite the soul of the deceased with *Puang Matua*. After this ritual, the *mangakkai*' ceremony ends, and followers of *Aluk To Dolo* believe that the souls of their family members who have been ceremonially honored now become deities, living with *Puang Matua*, the Creator of all things and the Almighty.

#### **Pre-liminal: *Lao ma'tundan***

Rites of passage are a universal form of ritual found in various social structures, especially in traditional communities that have not been greatly influenced by modern technological developments (Turner, 1969). The initial stage in rites of passage is the pre-liminal stage, which is conceptually understood as a phase of preparation and separation from established social patterns. At this stage, there is a clear distinction between the previous condition or phenomenon and the condition that will be entered. This differentiation signifies a change in lifestyle as a prerequisite for entering a new social reality. The emergence of the pre-liminal stage is inseparable from the complexity of social life, which gives rise to the awareness that human life is a series of necessary and meaningful transitional processes, which should be accompanied by sacred actions manifested in the form of rituals or ceremonies.

The initial phase (pre-liminal) is understood as a stage of symbolic separation that marks an individual's departure from their previous position or status in the social order (Winangun, 1990). At this stage, the subject of the ritual is in a state of ambiguity. A similar understanding is found in the Toraja people's conception of death, which interprets death philosophically and ritually. A person who has died biologically but has not undergone the *mangakkai*' ceremony has not yet reached their final destination. The *lao ma'tundan* ritual on the first day of *mangakkai*' is categorized as a pre-liminal stage. This stage represents a period of inner preparation. The person who has long since passed away (the subject of the ritual) is visited by their family. The family holds a ritual as a sign of permission to the subject of the ritual by slaughtering a pig. This ritual conveys a message to the subject of the ritual that he will soon be ceremonially honored. After this *lao ma'tundan* ritual, the soul of the subject of the ritual, whose whereabouts were initially unknown, now leads to *Puang Matua* (Salasa, personal communication, June 5, 2025).

At this stage, physical preparations are also required in the form of building a hut, which in the Toraja language is called *lattang* or *barung*. The process of building the hut involves many people, not only the family but also the local community (*pa'tondokan*). The value of community solidarity in this part plays a very important role, in line with Turner's thinking, which views community as a priority. This is in line with Ninian Smart's thinking, who states that a religion certainly has a social community dimension (Smart, 1996).

#### **Liminal: *Mata kande***

The term liminal comes from the Latin word *limen*, which means threshold. In this phase, individuals are in a transitional position, neither fully "inside" nor "outside." Thus, the position or condition of the ritual subject is ambiguous, both geographically and socio-culturally. They have not completely left the old state, but have not yet fully entered the new one. Therefore, the liminal stage is often understood as the peak phase in a series of rituals as well as a moment of intense awareness for the subjects undergoing it (Turner, 1969).

As the peak phase of consciousness, the liminal stage occupies a central position in Victor Turner's thinking about the structure and dynamics of rituals. Through liminal experiences, individuals gain a deep appreciation of their existence as individuals who live and grow in community (Turner, 1969). A similar experience is also experienced by the participants of the ceremony, who gain an initial glimpse of the conditions and direction of the life they will lead after the ritual. Thus, liminality functions as a space for existential reflection for humans, which can be understood as the reflective dimension of liminality itself.

Within his framework, Victor Turner also distinguishes between the concepts of liminal and liminoid. Liminality is understood as a distinctive form of transition in traditional cultures, while liminoid phenomena arise in the context of post-industrial cultures (Winangun, 1990). Based on this distinction, the difference between the two lies mainly in their temporal dimension and social context. Liminality is generally manifested in traditional community ceremonies, so it can be understood as the earliest form of transition historically. However, liminal and liminoid have similar meanings, and the difference lies more in their names and the context in which they appear.

Victor Turner's theory of liminality emphasizes the social dimension as the main foundation of ritual existence. This emphasis is a distinctive feature that distinguishes Turner's thinking from that of other ritual researchers. Turner asserts that rituals cannot be understood as practices that stand alone in an aesthetic or formalistic space detached from social reality, but rather always require and are rooted in the context of the community (Turner, 2018). Rituals are not artificially created constructs, but they are an integral part of the life of the society or community that gave birth to them. Through rituals, communities experience a unique form of collective satisfaction and meaning, which also explains why traditional or primitive ritual practices have survived to this day.

The actualization of Turner's ideas on liminality can be found on the second and third days of the *mangakkai'* ceremony. On the second day, a ritual called *passurusan* is performed. This ritual has a meaning of gratitude and supplication. The family is grateful that the ceremony has begun and prays that it will run smoothly. Technically, *passurusan* is performed inside the house or on top of the house (stilt house). Several items must be used, such as pillows, *siri*, *rakki*, *bulian* (an object made of wood resembling a pipe), and the leader (*To mammang*) wears a white women's dress. In addition, a pig or chicken is slaughtered during the

*passurusan*. The slaughtered animal is then prayed over by *To mammang*. This ritual is considered very sacred by followers of *Aluk To Dolo*.

The liminal stage in Turner's view is also actualized on the third day of the *mangakkai'* ceremony, namely *mata kandeian*. On that day, *To mammang* will walk around the courtyard of the house for *massomba bai*, pointing (*mande'pen bai*) at each pig that will be sacrificed. The number of pigs sacrificed at this stage is three or four. However, on this day, many relatives usually come bringing pigs as a sign of solidarity, so the number of pigs sacrificed is greater, ranging from tens to hundreds of pigs. The sacrificial animals are then processed, cooked, and symbolically offered to the subject of the ritual.

#### **Post-liminal: *Ma'palulangngan***

The post-liminal stage is the closing phase in the entire ritual sequence as described by Victor Turner. This phase is often referred to as the stage of completion, which is the condition when the ritual subject reaches a relatively stable state. At this stage, the ritual subject is understood to have undergone a transformation from the old order to the new order. Transition in the ritual framework refers to a transformative process from profane life to sacred life. Although the ritual subject is not yet fully in the sacred reality, the rite that is being performed already has a sacred character. Therefore, the entire process of the rite of passage is carried out in a religious context (Turner, 1969).

At this stage, the subject of the ritual has entered a new condition or order. Meanwhile, the community involved in the ritual returns to their respective daily realities. In the context of the *mangakkai'* ceremony, the transition ritual has empirically taken place and been realized through the *ma'palulangngan* ritual. As the final ritual, this part is laden with material objects. First, the family holding the ceremony plants *balayuk*, which are several types of trees planted or stuck into a hole so that they grow together. Various trinkets are hung on the branches of these trees.

Next, the entire family and everyone present at the ceremony sat together around the tree that had been planted. They faced and directed their attention to the tree. Meanwhile, *To mammang* stood directly in front of the tree while holding a *manuk malea*, which is a rooster considered to be the best. While holding a chicken, *To mammang* offered a prayer. In this final ritual, there is a difference from the previous rituals in the *mangakkai'* ceremony. Previously, prayers and sacrifices were offered to those who had died, while in *ma'palulangngan*, the entire ritual was dedicated to *Puang Matua*. This part is the last part of the *mangakkai'* ceremony. The end of this ritual indicates that the *mangakkai'* ceremony is complete. Its purpose and goal is to unite the deceased with God. Thus, the souls of the deceased are now believed to live as deities, living with *Puang Matua* (Salasa, personal communication, June 5, 2025). The relationship between these souls and their living relatives has a gap or difference in terms of geography and position. Those who have become deities have a higher position.

#### **The Relevance of the Mangakkai Ceremony for Contemporary Human Relations *Social Relations and Community Solidarity***

The *mangakkai* ceremony is not merely an individual ceremonial act, but a social event involving the entire village community (*pa'tondokan*). Collective involvement in every stage, from *lao ma'tundan*, the establishment of *lattang*, to joint sacrifice at *mata kandeian*, shows that the rite functions as a space for communal identity formation. In Victor Turner's perspective, this situation reflects the birth of *communitas*, an egalitarian experience of togetherness that

transcends social status differences. Through ritual, the normally hierarchical social structure is temporarily softened, so that all participants are present as fellow members of the community. Community is seen as a fundamental and important aspect (Wajabula, 2023). Thus, *mangakkai*' becomes a cultural mechanism to reaffirm who they are as the *Aluk To Dolo* community. In the contemporary world, this function is relevant because modern societies tend to experience a crisis of collective identity due to urbanization and individualism. *Mangakkai*' offers a relational model in which identity is built through participation and shared memory, not merely administrative affiliation.

In addition, *mangakkai*' also reflects the values of mutual cooperation, empathy, and shared responsibility. The practice of building huts (makkabua' lattang), the provision of sacrificial animals by relatives, and the widespread participation of residents demonstrate the strength of the ethos of mutual cooperation. Solidarity does not stop at the technical aspect, but has ethical-religious meaning, helping families who hold ceremonies to understand it as a moral obligation as well as an act of faith. Turner's theory has been proven to expand solidarity (Rofiq & Fatholla, 2024). The dimension of empathy is seen in the community's willingness to bear the emotional and material burdens of the organizing family. The death of a person is not considered a private matter, but a communal event. Therefore, social responsibility is shared. In the context of human relations today, which are often characterized by competition and social isolation, the value of mutual cooperation presents an alternative paradigm, namely that relationships are built based on mutual care and responsibility, not utilitarian calculations.

### ***Intergenerational Relationships***

The first relevance concerns social relations and community solidarity. The second relevance highlights the role of rituals in transmitting values and collective memory. *Mangakkai*' serves as a vehicle for transmitting traditions. Through participation in rituals, the younger generation learns the cosmological narratives of *Aluk To Dolo*, value systems, sacred symbols, and meanings about life and death. Thus, rituals become a cultural pedagogical space. Values such as respect for ancestors, family solidarity, and awareness of the connection with *Puang Matua* are passed down not through lectures, but through concrete experiences (Sampa, 2025). This is where the power of rituals lies, as knowledge is manifested in symbolic actions that are experienced physically and emotionally. Theoretically, this is in line with the idea that rituals are mechanisms for cultural reproduction. Without rituals, the continuity of collective memory would weaken, and community identity would be at risk of being severed. In modern societies marked by the disruption of traditions and generational gaps, this function of transmission is very important for maintaining the continuity of the meaning of life.

In addition to intergenerational relations, the *mangakkai*' ceremony is also highly relevant to the relationship between the living and their ancestors as an ethical foundation. *Mangakkai*' affirms that human relations do not end in the empirical world. The souls of the deceased are believed to remain connected to their families and, through rituals, are guided towards union with *Puang Matua*. This belief builds awareness that human life is connected to the past (ancestors) and transcendent reality (A. Gengga, personal communication, June 5, 2025). This genealogical awareness gives rise to three main ethical foundations. First, life is lived with respect for one's origins. Third, moral actions are considered considering responsibility to family and ancestors. Fourth, life is understood as part of a continuous chain of existence. Thus, ethics is not individualistic, but relational and communal. For

contemporary humans who are often trapped in a present- and self-oriented mindset, this view offers a correction that humans are historical and spiritual beings who are responsible to the generations before and after them.

### ***Reflections on Modern Society***

The *mangakkai'* ceremony as practiced in the *Aluk To Dolo* tradition not only has religious and cultural significance for the local community, but also contains anthropological and ethical reflections that are relevant to modern society. In the context of the contemporary world, which is characterized by rationalization, urbanization, and the strengthening of individualism, human relationships often experience fragmentation. Communal bonds weaken and solidarity turns into functional relationships. This situation contrasts with the character of *mangakkai'*, which places death as a collective moment involving the entire village community (*pa'tondokan*). From the perspective of Victor Turner's theory of liminality, rituals function as transformative spaces that suspend everyday social structures and present the experience of *communitas*, namely egalitarian and solidaristic togetherness. In *mangakkai'*, this experience is evident through the collective involvement of the community in setting up the *lattang*, providing sacrifices, and actively participating in the entire series of ceremonies. For modern society, this dimension presents an implicit critique of lifestyles that tend to be atomistic. Rituals show that human identity is not constructed individually, but rather through relationships, participation, and shared responsibility. In other words, *mangakkai'* offers a relational paradigm as a correction to the utilitarian and competitive logic that often dominates modern life.

In addition, *mangakkai'* provides an important reflection on the meaning of togetherness in facing suffering. In many contemporary societies, grief is often experienced in isolation. In contrast, in this ritual, death is borne as a collective burden. The community is present, providing material assistance and emotional support to the family, an action that is in line with the views of Emmanuel Levinas as written by Haryatmoko (Haryatmoko, 2024). This solidarity is not merely a social action, but a moral-religious obligation. From this, traditional rites are capable of forming a concrete ethic of care. For modern society, this value is relevant as an effort to rebuild a culture of empathy amid a tendency toward indifference. Furthermore, the reflection of *mangakkai'* touches on the dimension of intergenerational relations. Rituals serve as a vehicle for transmitting collective memory, cosmology, and ancestral values to the younger generation through symbolic experiences, not just verbal teaching. In a modern world marked by the disruption of traditions and strained intergenerational relationships, such practices remind us that the continuity of cultural identity requires concrete spaces for encounter between older and younger generations. Without rituals, collective memory is easily severed, and society loses its historical roots.

Another dimension that is no less important is the cosmic-spiritual awareness built by rituals (Nasihah, 2020). *Mangakkai'* emphasizes that human relations do not stop at the empirical world, but extend to relations with ancestors and *Puang Matua* as the Transcendent. This awareness gives rise to an ethic of responsibility that transcends self-interest. Humans do not live only for the present, but are also bound to the past and the future. This teaches the importance of building relationships from past memories (Abraham, 2025a). In modern societies that are often trapped in a pragmatic and short-term orientation, this kind of cosmic vision offers a broader spiritual horizon: life is understood as part of a continuous network of

relationships. This reflection does not mean that modern society must adopt the literal form of the *mangakkai*' ritual. What is relevant is not the ceremonial reproduction, but the internalization of the values it contains: communal solidarity, social empathy, respect for ancestors, and awareness of humanity's connection with the transcendent. These values can be realized in new contextual forms, such as strengthening local communities, mutual assistance practices, supporting bereaved families, and preserving cultural traditions (Adila dkk., 2023).

#### 4. Conclusion

This study shows that the *mangakkai*' ceremony in the *Aluk To Dolo* tradition in SMS village is not merely a ceremonial death practice, but a rite of passage that is rich in symbolic, social, and religious meaning. Through Victor Turner's theory of liminality, pre-liminal, liminal, and post-liminal, *mangakkai*' is understood as a process of transformation that leads the soul of the deceased to unity with *Puang Matua* while transforming the social relations of the community. Each stage of the ritual emphasizes the functions of separation, community building, and reintegration, which strengthen solidarity, mutual cooperation, and the collective identity of the community. Furthermore, *mangakkai*' is relevant to contemporary human relations because it presents a relational model based on togetherness, empathy, shared responsibility, and intergenerational continuity. Amidst the crisis of individualism and social fragmentation in modern society, the values embodied in this ritual offer an ethical-spiritual reflection on the importance of communal solidarity, respect for ancestors, and awareness of humanity's connection to the transcendent dimension. Thus, *mangakkai*' not only has local cultural significance, but also makes a universal contribution as a source of anthropological and ethical learning for the formation of more humanistic human relations.

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