



## Research Article

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# The Historical Fact *Bissu* South Sulawesi in the Novel *Tiba Sebelum Berangkat* (Study Literature Mimetic)

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## Abstract

The purpose of this study describes historical fact background character of *bissu* and describes historical fact of the life character of *bissu*. The historical aspect in question is how history is rewritten in the novel *Tiba Sebelum Berangkat*. This study is a qualitative descriptive study, using a mimetic approach is based on Plato's perspective. The validity of the data used to observe the semantic validity of the data units of words, sentences, discourse, dialogue, which is found in the novel. Reliability data using interrater and intratester. Reliability interrater used reading and reviewing repeatedly to find the consistency of the data while intratester had discussions with people who can appreciate literature. Analysis of the data used is content analysis to determine the content and meaning contained in the novel *Tiba Sebelum Berangkat*. Results in this study, first, historical fact background character of *bissu* includes: *bissu* as the traditional ceremonial leader indigenous; stage becomes *bissu*; the hierarchy of community *bissu*. Second, historical fact of the life character of *bissu* includes: *bissu* becomes the center of Operation Tobat DI/TII; syncretism of *bissu* and Islamic religion; *bissu* title pilgrim to Mecca; government intervention against *bissu*; now *bissu* as beauty salon worker; novel *Tiba Sebelum Berangkat* as a form of social criticism. The findings based on that novel have a relationship with *bissu* real life. Thus, the novel *Tiba Sebelum Berangkat* contains historical narrative *bissu* life in South Sulawesi. The impacts resulting from this research can reveal the historical facts that occur in the content of the novel.

**Keywords:** Literature mimetic; Plato's mimetic; novel *Tiba Sebelum Berangkat*; *bissu*; South Sulawesi

## 1. Introduction

Novel *Tiba Sebelum Berangkat* by Faisal Oddang is a novel that has a viscosity setting of South Sulawesi. Unlike his other works, Oddang with a quaint presenting the life of human *bissu*, the fifth gender in the Bugis culture and the priest of the intermediary interhuman communication with the *Dewata* (God). Also, the content of the novel narrative depicts the history of the human life of the *bissu*, around the 1960s there has been a riot conducted by the group DI/TII (Darul Islam/Tentara Islam Indonesia), as well as the government intervention that results in a setback. However, Oddang refused that the novel departed from the true story, he explains that the story was only a mere fictional work without any personal offensive or specific class (Oddang, 2018).

Although *Tiba Sebelum Berangkat* is a fictional work that is not recorded in history, but the events that *bissu* experienced as a survival of the novel's storyline explained enough of the historical construction of the 1960s period, then to explained that this work tells the historical *bissu* is the existence of authentic evidence such as a novel cover symbol of cat has meaning in the life of *bissu* as a keeper and nurse of the world. Oddang's work is loaded and sensitive with cultural polemic, in the year 2016 the novel was included in the novel contest, but not escaped feared can be a misunderstanding by a certain party. Then the manuscript was handed over to the publishers who then experienced many adjustments and finally became one of the best literary works of the top ten of Kusala Sastra Khatulistiwa in 2018. Besides, the author acknowledges that the birth of this story requires deep research, utilizing the historical books of South Sulawesi, discussing, as well as the surviving groups of *bissu* that remain in the area Pangkajene Kepulauan (Pangkep). Therefore, his commitment to archive non-Java-centric (Zakky & Rivaldy, 2019). It can be seen from the backyard of Oddang's novel which he addressed to the reader.

*Thanks too many parties. This story was born for the help of those who took the time to discuss, and facilitated by books, especially the history books about South Sulawesi, –and some of those books have been quoted throughout the story, thanks to writers of the books (Oddang 2018: 215).*

With the search description above, the novel has the similarity of historical settings that have occurred in the area of South Sulawesi around the 1960s. Referring to the mimetic concept, that literary works depicting similarities to real life as a form of imitation, reflection, and representation of the world of human life (Abrams & Harpham, 2012; Feldman, 2005). Through the novel *Tiba Sebelum Berangkat*, the author will study (1) How is the historical fact of the background of *bissu* character in the *Tiba Sebelum Berangkat* described? (2) How is the historical fact of the life character of *bissu* in the *Tiba Sebelum Berangkat* novel described? The historical aspect in question is how history is rewritten in literary works (novel). This analysis is expected to make a positive contribution to the world of humanities and particularly literature on the history of the novel about the life of *bissu*. It can also contribute to the disclosure of facts of historical events occurring in Indonesia.

The mimetic research in literary works has been done by many researchers before, such as: *first*, research by Ratna Danyati with title *Penerapan Mimesis dalam Novel Empress Orchid Karya Anchee Min (Penelitian Analisis Isi)*, the results show that the novel *Empress Orchid* has real-world recency, events and true characters that occur in the real world, such as the Orchid character depicted as a smart and powerful woman capable of running the government behind the curtain. Likewise, the real world, that Orchid was one of the many concubines owned by Emperor Xian Feng who later became an important influence during the Qing dynasty even throughout Chinese history (Danyati 2018). *Second*, the study conducted by Syarifa Rafiq, with the title *Analisis Novel Terjemahan Mencari Perempuan Yang Hilang Karya Zuriyati (Kajian Pendekatan Mimesis)*, results show that the *Mencari Perempuan Yang Hilang* novel has a real relationship with the community. As for elements of similarity with the real world in the novel, there is a similarity to the level of leaving the baby in the mosque, the collapse of residential buildings, sales of expired food, rape, and murder (Rafiq 2019). *Third*, Devi Ramadhani with the title *Fakta Sejarah dalam Novel Saman Karya Ayu Utami dan Implikasinya Terhadap Pembelajaran Bahasa dan Sastra Indonesia*, results of this study showed the similarity of reality that built novel narrative with the real world namely the historical fact policy of the *Orde Baru* economic capitalism; The *Orde Baru* government pers; corruption, collusion, and nepotism of the Soeharto regime; labor strikes; arrest activist; freedom of the LSM opinion on the *Orde Baru* (Ramadhani, 2016). *Fourth*, research conducted by Heronimus Harang, Englina and Supadi entitled *Sketching Historical Context in Lee Daniels The Butler: A mimetic Approach* using mimetic theory to dissect the history of the movie *The Butler* works by Lee Daniels. The results concluded that this movie gives a significant proportion in three types of history, namely political, social, and intellectual history (Harang, Englina, & Supadi ,2019). Although the mimetic approach is the most ancient and primitive aesthetic approach, the researchers still use this concept as a knife of analysis

to dissect literary work.

Research using this mimesis study is not separated by some views: *first*, the thin between facts and fiction in the narrative of literary works thus allows the existence of fragments of the story with the phenomenon that has ever occurred; *Second*, *Tiba Sebelum Berangkat* novel has an external text that is the historical life of *bissu*. Thus, this novel is very suitable examined using the mimetic approach Plato saw the relationship of literature to real life. Despite its speculative features, *Tiba Sebelum Berangkat* is primarily a realistic work of fiction. In this sense, it invites readers to approach its characters as though they are human.

## 2. Literature Review

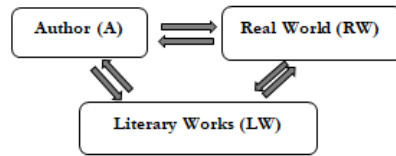
### 2.1 *Transvestites Bissu*

Transvestites are effeminate or *wadam*. Transvestite's behavior is sexual deviation against someone who demonstrated using clothes of the opposite sex because of their inner urge to be considered another. For Garber, transvestites are a space that attracted the attention of dissonance cultural, and social (Garber, 2012). Besides, he added transvestites belong to the form of the crisis category. Errington writings on Southeast Asia said living being ambiguous sexuality is considered to have supernatural power not because they combine or merge the duality of the sexes, but because they exist before the distinction, they are embodied in the inseparable unity (Errington, 1989).

One of the construction transvestites is viewable from people *bissu* in South Sulawesi. They are regarded as a special identity that the length of the construction of a social relationship with the Gods (*Dewata*). Generally, form *bissu* emphasized the importance of a distinctive characteristic blend of masculine and feminine (Davies, 2018). Becoming *bissu* was often not a choice but the result of a call by a supernatural being (Iman, et al., 2018). The combination of male and female, and the gods, confirming the position *bissu* and show supernatural powers manifest in them. Because *bissu* is patron of social construction, their lives are overshadowed by the destruction and deterioration in the Abdul Qahhar Mudzakkar movement of the 1960s (Harvey, 1978). Intervention in the underlying Qahhar Mudzakkar on rejection of *bissu* did not recognize a form of male and female. In addition, he considers *bissu* not recognize the existence of religion, especially Islam who was a big belief embraced by the Buginese society. Some of the literature reveals that these processes have been gone on for several centuries, which considers unreasonable ritual transvestites (Acciaioli, 1985; Peletz, 2006; Boellstorff, 2005).

### 2.2 *Mimetic Theory*

Mimetic is one of the oldest and most fundamental literature theories (Abrams, 1971; Germany, 2016). Mimetic derived from Greece meaning imitations "*imitatio*" (Potolsky 2006). Mimetic describes the relationship of art as a real copy or impersonates another person. Plato and Aristotle were the two great ancient Greece philosophers who could not be released from the mimetic theory that attributed art (literature) work to reality (Metz, 2018; Melberg, 1995). Plato's views on the concept of mimetic were heavily influenced and tied to the concept of the author's idea, and the idea could not produce the same impersonation. In other words, the production of the authors will not be able to match the original form. The idea of Plato's mimetic, seen through his dialogue on the *Republic* the tenth, is an extensive work, one of which alludes to the theory of literature written around 380 BC. Plato explained that the artwork (literature) itself could not represent the true reality, but only as imitation (Abrams & Harpham, 2012; Danyati, 2018). The process of creating literary works according to Plato can be described with the following.



**Figure 1.** Relationship between A, RW, and LW

Author (A) initially observes interesting objects in the real world (RW), then writes them in a paper called literary work (LW). The authors provide a real picture of people's lives through a story based on the experience as a member of society (Rondiyah, Wardani, & Saddhono, 2017). While, the real world (RW) becomes an object of inspiration for authors creating imitations, reflections for later represented in literary works (LW). With this concept, be a reciprocal relationship between the three. But Plato looked very low on artists and writers because it reasoned that what they were doing was merely a delusion of reality and remained far from the truth. According to Plato, a woodworker is nobler than an artist and a writer, for example, a woodworker makes a chair capable of presenting an idea into a shape that can be touched by the five senses (Klages, 2006).

Furthermore, Aristotle as Plato's disciple opposed Plato's view of the mimetic. Aristotle precisely sees the world of literary work (LW) more interesting than the real world (RW). This raises the idea that literary work (LW) is more meaningful and valuable than the real world (RW). Artwork (literature) of an artist and the writer is higher as the creative process to produce novelty. Artists and writers produced a new and unique form of the sensory reality it is acquired. Aristotle saw the shape of the chair when the artist and literary work would appear to produce creative and novelty processes, so that the artwork (literature) sought to purify the human psyche, as a *katharsis* (Ratna, 2015). Next, the mimetic theory used in this paper is the concept of Plato's mimetic.

The mimetic of a literary work also emphasized by (Wellek & Warren, 2016), that the literary nature does present a large part of life, while it is real life's social state of society. Thus, there are artificial factors against the real-world social state in literary work. Conceptually and methodologically that the mimesis approach puts literary work as a product of imitation of reality that dynamically materialize and a fictional representation of the universe (Anisah, 2018). There is some criticism addressed to this concept of mimetic. Among other critics stated that the concept is too much attention to non-literary aspects. If that is the case, the study using this approach should be able to combine its analysis of the work and outside the work itself (Ramadhani, 2016). Thus, the understanding of the authors thinking, biography and other things related to the work itself is indispensable to support literary work without eliminating the essence of the contents of the literary work. Therefore, through the use of mimetic theory can be proved that the novel *Tiba Sebelum Berangkat* by Faisal Oddang not only works of fiction can enjoy its beauty but inside it contains the elements as well as historical facts. Some studies using this theory previously described in the introductory section, revealing the same subject that fiction contains the value associated with outside literature (environment or history).

### 3. Research Method

This research is qualitative descriptive research, it is following the nature and form of data as well as the objectives that will be achieved in the research focus (Moleong, 2017). Method used content analysis to determine the content and meaning contained in the novel. Content analysis in the literary works is to interpret the messages in itself according to the nature of literature (Ratna, 2015). The data in this research is the descriptive data contained in the novel *Tiba Sebelum Berangkat* published by the Kepustakaan Populer Gramedia in 2018 which contains a representation of historical aspects in the narrative that was built later written back in literary work as primary data. Secondary

Data is obtained from written reference sources such as books, journals, research reports, and other references related to this research.

The validity used semantic validity by observing the data in the form of a word unit, sentence, discourse, dialogue, which is found while its reliability uses interrater and interrater reliability. The reliability of interrater is used to read and review repeatedly to find data consistency while interrater are discussions with people who can appreciate literature. Through data analysis techniques, researchers make the following data analysis procedures: *first*, the primary data contained in the *Tiba Sebelum Berangkat* novel is read, understand, and code following the focus of this research; *Second*, secondary data exist in the real world, observe, record, and code according to focus; *Third*, both data are then compared; *Fourth*, data analyzed; *Fifth*, data analysis results are inferred based on research focus.

#### 4. Result and Discussion

The description of this discussion will begin with a little narrative about novel contents. Novel *Tiba Sebelum Berangkat* is the story of the character of a *bissu* life travel. Mapata as a central character in storytelling is one of the many *bissu* in South Sulawesi. *Bissu* is the fifth gender of sexuality in the Buginese community and is the priest of communication between humans and the *Dewata* (God). Mapata as *bissu* living in 2015 is likely to revive the struggle and resistance of the *bissu* which occurred around the 1960s. This makes the central character experienced many of his tormented, kidnapped and forced to write interrogation records associated with the past events of "Operasi Tobat" religious purification operations conducted by Islamic groups the hard-line. The discussion will be divided into two sub-topics, *first* historical fact background character of *bissu*; *Second*, historical fact of the life character of *bissu*.

##### 4.1 Historical Fact Background Character of Bissu

###### 4.1.1 Bissu as the Traditional Ceremonial Leader Indigenous

In Indonesia, even in the world, there are two systems of personality characteristics or gender, i.e. male (masculine) and women (feminine), while the Buginese society system to be more complex. Buginese society recognize five gender system (Hariyono & Suryaman, 2019; Al-Jum'ah & Suprihatin, 2019). With a different role, namely *oroane* (male), *makkunrai* (female), *calalai* (women with roles and functions of men), *calabai* (men with the role and function of women), and *bissu* blend women and men in one body (Nurohim, 2018; Imran, 2019). *Bissu* is the phenomenon of transvestites revealed in the classical manuscripts of the Buginese, the epic *I La Galigo* (Davies, 2015). *Bissu* derived from the word Buginese which means clean *mabessi* (Davies, 2018). They are called *bissu* because it is not bloody, chaste (not dirty), and not menstruation. Since hundreds of years ago, a *bissu* is regarded as a saint because of the role of the spiritual counselor of the King (*sanro*) and the traditional ceremonial leader indigenous. This subject can be found in the narrative arrived before departing who told him that *bissu* originated from the time of *I La Galigo*.

*Well, Sir, we start. In the book, La Galigo mentioned that the first human leader in the middle world was deposited, which males came from the upper world and that women emerged from the underworld and to create a balance of human life, as well as a bissu –that is not a man, nor a woman –as an organizer of the spiritual order on earth. So, the lord I respect, it is clear that since the first man appeared, bissu was present also as a sacred figure (Oddang 2018: 60-61).*

Novel narrative about the early emergence of *bissu* first is true in the book *I La Galigo* the results of the study of Rudolf Arnold Kern mentioned that the existence of *bissu* in relation to the legend about the story of Batara Guru which became the forerunner of Buginese man down from the

"upper world" (*botinglangi*) to the earth or "underworld" (*bori'liung*) to meet his wife We Nyili Timo. When Batara Guru descended to earth, he was accompanied by a *bissu*. *Bissu* helps Batara Guru to organize life on earth. The help of *bissu*, in the earth, created rules, norms and society ethics (Iman, Mulyana, Pratama, & Novianti, 2018; Kern, 1989). *Bissu* when it was handed down to the earth, had inherited a language independently (*torilangi* language of the sky) to communicate with the *Dewata* or God (Sirk, 1975; Triadnyani, 2018). In the time of *La Galigo*, *bissu* can be said to have a position outside the community system by acting as a priest, shaman (*sandro*), as well as an expert of "ritual trance" (entry by the spirit), in the Buginese language, called *a'soloreng* (Pelras 1996). Besides, in the narrative novels told *bissu* is considered as an attachment to the tongue and the needs of the society ranging from the sick, dies, marry, even to the stage helps farmers grow rice. When assisting society by performing rituals or *mappalili* ceremonies.

*It was heard that some days in the future bissu will gather to hold the ritual of mappalili –which is usually done forty people bissu, which is a sign that the community can already cultivate the rice field once the ritual is completed (Oddang 2018: 115).*

In actual circumstances, the activity is real. (Lathief, 2004) explained, that *bissu* in holding *mappalili* ceremonies at least their number is forty people called *Bissu PattappuloE*. In this case, the forty figure is the perfect number for members of the *bissu* society. At that time the kingdom and the Kingdom of Bone Segeri known to have *bissu* largest community in South Sulawesi (Suliyati, 2018). A literary work always relates to the events in the past since literary work was born from someone who created it, so literary work must be an implication or reflection of someone's life, which they get from their life experiences (Harang et al., 2019).

#### 4.1.2 Stage Becomes Bissu

Novel *Tiba Sebelum Berangkat* many put the hiring process becomes *bissu*. One person is said to be worthy of being *bissu* entirely based on the judgment of Puang Matoa and Puang Lolo (Hartarini, 2012). *Bissu* is a human being who has duality (male and female in one body) gender. Mapata, like the main character in the storytelling, is experiencing it that wants to be a member of *bissu*. Mapata's lifting process is regularly told or based on the recruitment process. In the beginning, Mapata became a *bissu* when he suffered from illness, and he was always approached by a white glowing figure.

*On the night when I started to get sick and I felt like my body was a wither, I saw a body figure in the light of glare. The figure calling out me to come and somehow in that dream, I followed it. Even during illness, that figure almost every night came to wipe my cante then to blow something very cold in both my ear holes (Oddang 2018: 63).*

In actual circumstances, if a person wants to be a *bissu*, first get a smooth call from something unseen (Lathief, 2004). It is the innate that is often newly known after experiencing a call from supernatural beings (Pelras, 1996). Furthermore, the process to be passed is to surrender to participate with the leader of *bissu* and live in the house of *arajang*. *Arajang* is home to the storage of heirloom objects that are held by the *bissu* group. In this section, Mapata is told to live with Puang Matua Rusmi *bissu* leader as a sense of gratitude for his healing. Besides, he wanted to help the ritual of *bissu* and to do heavy work that Puang Rusmi could not work, so he decided to become a *toboto*.

*Being toboto cannot be done by any person, because it is, I feel like a chosen person and because it feels like a chosen person I do not waste the opportunity and because I do not want to waste that opportunity then I willingly lived with Puang for a considerable period of time, perhaps three or five years (Oddang 2018: 63).*

The concept of *toboto* is derived from *ana' piara* relationship which is positioned more in the process of humanity, so that the daily *toboto* is tasked to help the daily life of the chairman of *bissu* or



with simple language as assistant *bissu* (Thamrin, 2015; Triadi, 2019). (Lathief, 2004) adds, a long *toboto* internship depending on the talent and blessing of the *Dewata* (God) to the candidate *bissu*, relative to stay in the house of *arajang* varied about three to four years later appointed *bissu*. In the house of *arajang*, *toboto* will be taught various kinds of rituals that are commonly led by the community *bissu*, knowing and memorizing the names of the inheritance that sacred. When a *toboto* has long-lived and learned a lot and understands the intricacies of daily *bissu*, it is ready to follow the next process, the ritual of *mattinjak*. About this, in the acceptance of Mapata as a member of *bissu* followed this series of ritual *mattinjak*.

*Rightly vow. You will fast three to seven days according to your vow. During the fast I will put you in the attic, there is no different from the body because it is you who now must die before the new self is born when your time is finished (Oddang 2018: 160).*

Mapata ritual is true, this ritual known as *mattinjak*. (Lathief, 2004) explained, if a *toboto* has been deemed capable of understanding the life of *bissu*, *toboto* will be required as *bissu* is obliged to fast for one to forty days. After that, the corresponding *toboto* vow (*mattinjak*) a few days, usually three or seven days. Then *toboto* is shroud with a white cloth like a corpse, laid down, and washed like a corpse. In the last series as a condition, the *toboto* has the right to wear oversized clothes as their status has officially become the whole *bissu*. This is also reflected in the last ritual performed by Mapata wearing *bissu* uniform.

*"Bugis case and this yellow Bugis outfit is now yours. Congratulations, you've been a bissu. Remember, Pata, bissu is not a calalai or tomboy woman, nor calabai or supple man, not. Know, Pata, that we as a Bugis people know the five types of human beings, such as men, women, calabai, calalai, and bissu. Now, your name is Laela, bissu your name. No longer Mapata, forget that name (Oddang, 2018: 161)".*

In this section, the novel *Tiba Sebelum Berangkat* by Oddang clearly describes the process of receiving a person into *bissu*. Although the character used in the storytelling of this part are imaginary, but the series of the process of becoming the *bissu* really exists in the real world and is still preserved as the recruitment stage. Not enough until there, by Oddang in representing Mapata character changed the name to Laela, the reality is the name of the first character *bissu* named Lae-Lae on earth. In a study conducted (Adnan, 2018) describes, the historical story of the arrival of the world's *bissu*, "When midday was pitch dark weather, typhoons and storms down. Puang Matowa *Bissu* from well-born Lae-Lae, We Salareng and We Apanglangi, *Bissu* head of Ware and Luwu drop down along its equipment, typhoons and hurricanes ceased." While according to (Lathief, 2004), Lae-Lae was the first *bissu* to be told in *Galigo's* epic, describing that Lae-Lae was handed down from the sky to Luwu along with King Luwu, Batara Guru the eldest son of the great emperor in heaven. Thus, through a central character Mapata, this novel wanted to show life *bissu* as the original identity of South Sulawesi.

#### 4.1.3 The Hierarchy of Community Bissu

*Bissu* assembled in institutions to carry out all the rituals. Generally, *bissu* have a leadership/coordinator called Puang Matowa or Puang Matua (Nurlina & Soedarsono, 1997). Puang Matowa must be superior in every way from other *bissu*. Puang Matowa should be responsible for day and night, to serve the kingdom and society (Lathief, 2004). Around 1498 Puang Matowa known as the Arung Matowa Puang Ma'galatung ri, which became one of the most respected authorities in Wajo at the time of the Buginese region is still in the form of the kingdom (Pelras, 1996). One of the most important tasks undertaken *bissu* leaders is keeping the heritage house (*bola arajang*). *Arajang* is a relic that has the symbol of royal power and position in the past (Nurlina & Soedarsono, 1997). In some literature, that the supreme leader *bissu* most recognized community in Buginese society is Puang Matua Saidi.

In the novel storytelling *Tiba Sebelum Berangkat*, it was mentioned that the leader *bissu* named Puang Matua Rusmi. Puang Matua depicted in the novel narrative has a very high position at the level of the *bissu*. One of the important info in the position character Puang Matua Rusmi is through stories interrogation character Mapata when he was abducted by the character of Ali Baba and Sumiharjo who do not like community *bissu*.

*No one believes, besides Puang Matua Rusmi – bissu leader in Wajo (Oddang 2018: 60).*

Then, the leader *bissu* has a vice who always accompanied it in a ritual that is named Puang Lolo. Puang Lolo's knowledge is only slightly different than Puang Matua Saidi knowledge (Lathief, 2004). In the novel *Tiba Sebelum Berangkat* described also about the existence of character Puang Lolo. Puang Lolo is told in a conversation between Mapata and Puang Matua Rusmi about not having role vice *bissu* (Puang Lolo) and other *bissu* in accepting new members.

*"Puang," there is something quite disturbing in myself, "where is Puang Lolo Gau dan other bissu? I think they should have been present in my ritual, Puang? It should Puang Lolo Gau present as vice community bissu, as well as other bissu, but I chose not to bother because it was Puang had urged me to wear a shroud (Oddang 2018: 159).*

From the description of the data found novel and book reviews or journals have relations on level hierarchy community *bissu*. Therefore, the main imagination of a novelist cannot be separated from social phenomena in the construction in fictional.

#### 4.2 Historical Fact of the Life Character of Bissu

##### 4.2.1 Bissu Becomes the Center of Operation Toba DI/TII

*Bissu* is at the level of body duality between men and women as representations in the epic *I La Galigo*. *Bissu* is gaining high respect for the Buginese culture, not without the challenge. Some sides and groups present the existence of *bissu*, including values, religious norms, and gender issues. This incident also appeared in the novel narrative depicting the *bissu* being the fugitive Islamist group, in a novel narration that the group is TII.

*For TII, bissu is not under the religion because they are male who violates nature and change to be female. Besides, the house of arajang is considered a place to save idols bissu idolatrous. Bissu is forced to cut their long hair and is forced to scratch the rice fields, some of Puang's friends who refused to be lost were even found dead in a terrible condition (Oddang 2018: 76).*

Judging from the historical context, a fluctuation ever happened by the group DI/TII (Darul Islam/Tentara Islam Indonesia) declared South Sulawesi as an Islamic state. One element of this movement, "Operasi Tobat" (Operation Repent), took aim at practices considered un-Islamic, particularly *bissu* practices (Boellstorff, 2005; Purwaningsih, 2017). This operation is performed sporadically toward minorities *bissu* at that time (Hariyono & Suryaman, 2019). Then, in the end, the activities of the *bissu* is consider idolatry, not following the teachings of Islam, hundreds of ceremonial equipment burned or buried into the sea, those who are caught must choose between the slain or opt-in religion of Islam as well as being a normal human (Lathief, 2004). Their incompatibility (TII) with *bissu* based on a number of reasons that consider *bissu* is the subject of transvestites that are incompatible with Islamic theology that admits two constructions of gender, men and women (Pelras, 1985). In the novel narrative, the TII group is a former freedom fighter from South Sulawesi, named KGSS from result formation TNI (Tentara Nasional Indonesia).

*KGSS demands to be included as an APRIS part and the part of the Hassanudin division is rejected by the military commission. Thus, there is a policy that the acceptance of people who have struggled*



(including the KGSS) is conducted by individual selection; they cannot be accepted directly as a single entity, division, or battalion. It is said that one of the top-level military commissions (Komite Militer) said person the fool although could be an original fighter armed, so, just struggling not enough to become an official soldier. They must pass a test of read-write skills as well as physical and spiritual health, not enough to die on the battlefield. The statement angered the gurilla (Oddang, 2018: 38).

Based on the explanation above, the phenomenon that occurs in the novel by Oddang has an interlacing with the turbulence of the Abdul Qahhar Mudzakkar, nicknamed guerrillas (called by *gurilla/guerrilla* by the people of South Sulawesi) as the main character in movements in the South Sulawesi region. In the book, *100 Tokoh Yang Mengubah Indonesia* published in 2005 that Mudzakkar's rebellion in each act had different archetypal. The 1950-1952 period is a manifestation of Mudzakkar's accumulated disappointment. The disappointment of Mudzakkar himself, who considered his army of Komando Gerilya Sulawesi Selatan (KGSS) to participate in the Angkatan Perang Republik Indonesia (APRI now TNI) was not approved by the government that was led by Soekarno. The government considers the majority of KGSS members to not qualify and rule as professional soldiers (Aning, 2005).

Anger increasingly culminated when the Soekarno government rejected the Buginese-Makassar people to join the war force in an independent unit named Hasanuddin, the hero of their pride, meanwhile, many call this army "Barisan Sakit Hati" (Harvey 1974). From 1953 until his death the Mudzakkar rebellion was already based on the religious spirit of Islam. In 1953 that was precisely August 7, Mudzakkar officially merged its power with Kartosoewirjo which has a follower base DI/TII in West Java. Thus, the historical reality is not only to be found in historical texts alone but can also be found in the literature such as a novel.

#### 4.2.2 *Syncretism of Bissu and Islamic Religion*

The spread of Islam is one of the most significant processes of Indonesian history. (Ricklefs, 1993) estimated, that Islamic beliefs were carried by traders so that they gained a strong position in local communities, so the indigenous people were associated with Islam and then in line. Afterward, the Islamic religion grew rapidly spreading like a virus in the Indonesian Kingdom. For several hundred years, *bissu* ritual is adjacent to the Islamic belief which is embraced by almost all Buginese people (Boellstorff, 2005). Since the receipt of Mudzakkar as leader in/TII region of South Sulawesi is very impact in the area of power. He applied Islamic law strictly, banning "traditional beliefs," as well as the implementation of the rituals in keeping strictly. Also, Mudzakkar refused the loud presence of the *bissu* in South Sulawesi. The dark incident that was experienced in the period of the movement of Abdul Qahhar Mudzakkar caused many grievances. However, the *bissu* did not recede to believe the *Dewata* as their God. In the novel narrative, it is depicted that *bissu* became the mouthpiece of the people and has adapted to the teachings of Islam during the chaos of the Mudzakkar movement. This can be described in the following description.

*People very love to bissu because, for the residents, the circumcision of their tongue to God-even society who want to hajj sometimes ask bissu to determine the good day to thanksgiving with barzanji read (Oddang 2018: 151).*

Based on the explanation above, *bissu* dismissed the accusation as a religion that only worships heirloom objects (*bola arajang*). In a historical context, it does happen, people still have a strong belief in the importance of *bissu*, they asked for an appeal thanks to the Hajj journey to Mecca (Davies, 2018).

#### 4.2.3 *Bissu Title Pilgrim to Mecca*

Although familiar with the world *arajang*, *bissu* do not want to say any religion. At least, the *bissu*

claimed to follow the majority confidence of the Bugis society, as well as the religious affiliation since childhood, namely Islam. Then, *bissu* manifests Islam religion in behavior. In daily practice, *bissu* worked daily prayer. Around 1999, the *bissu* showed self a good Muslim is to enhance the pillars of Islam through a pilgrimage to Mecca, even changed the names with the nuances of Islam such as Puang Allataala Mula SewaE, Nurung Muhammad, etc. (Lathief, 2004).

Some *bissu* entering old age even more seriously steeped in religion. They even arrange to live with pilgrim to Mecca, but without leaving the status of *bissu*-self (Hariyono & Suryaman, 2019). Some of them even occupy important positions and holds title pilgrim to Mecca named Haji Yamin (Davies, 2018). Haji Yamin is a devout Muslim and prays five times. The *bissu* also wrap their head with a white cloth (Lathief, 2004). From these explanations became more obvious that the spread of Islam in South Sulawesi brings meaning and effect very quickly for the development of the aberrant old *bissu*.

#### 4.2.4 Government Intervention against Bissu

The main work of *bissu* is to perform a royal ritual, also they can communicate with their ancestors or descendants. Hence, at that time the human *bissu* has high integrity in the kingdom. However, with the end of the chaos DI/TII the time Orde Lama, there came a reform era marked by the revitalization of custom (Triadi, 2019). This makes the role of *bissu* increasingly degradation.

*Since Puang Matua last died, this customary land is now controlled by the government under article 33 of the 1945 Constitution and the Basic Agrarian Law (UUPA) 1960 on land rights...*

*In the quotation above, it is clear that the custom has been politicized for a variety of interests that do not favor the small society. It can be a material of our study together about the role of customary institutions as well as government intervention to local values that apply in society, which no longer need to be bothered. The government has been present as a specter with legitimate legitimacy and a strong-named statute, whereas the society as the lower-class occupant must serve themselves as objects that will only be touched when the subject has an interest in it (Oddang 2018: 150).*

In the description of the novel narrative above, the government's phenomenon of politics of customary land is true. In a book written by Sharyn Graham Davies, the nobility lost his power because their position was replaced by a centralized national government (Davies, 2018). Since the inclusion of the Indonesian reform era, the royal system should be replaced with a centralized governance system, this matter caused many *bissu* to lose the land that has been in the reign of the Buginese kingdom, all Ceremony financing and the life needs of *bissu* community are obtained from the royal rice fields, as well as support from the community. Gradually the ceremonies of the *bissu* according to (Lathief, 2004) is directed to the interests of a specific party mass-raising and to advance development. Besides, the written laws are widely utilized by clever and ingenious people for their material interests. For example, traditional society becomes degraded because the customary land they manage has no certificate (Lathief, 2004). Also, the content novel is quite clearly shown after the statute of government, *bissu* life added uncertainly in meeting daily needs.

*This is what actually happened. The government comes with their legislation, with the principles of the law is not so obvious then seize *bissu* rights to the nation, they said. So, in the end, *bissu* also the most miserable, no longer results from the customary rice fields (Oddang 2018: 169).*

From the above quotations, government intervention against *bissu* gives a sense of insecurity and very detrimental. Even in today's practice *bissu* community, they only allowed a limited government is only doing art activities to attract the attention of tourists (Hariyono & Suryaman, 2019). Ironically, the *bissu* directed to draw benefits or money (Davies, 2018). The about that should be appreciated also the content of the narrative above, a thoughtful attitude of the author Faisal Oddang admitted fairly that the citation of the custom land transfer legislation became the

government he copied in the book of study anthropology of Halilintar Lathief. Such a confession signifies that the author is placing himself as an honest and integrity writer to acknowledge the quoting.

#### 4.2.5 Now Bissu as Beauty Salon Worker

In the present time, the survival of the *bissu* community is increasingly concerning. This phenomenon is based on the events that have been described previously dark. Also, the community *bissu* extremely under pressure from the government only allowed the ritual to attract the attention of foreign tourists. The *bissu* justified and rejection by the local community because it is considered abnormal. This situation makes life and livelihood of performing rituals like *mappalili* (ritual before the rice planting season) and *maggiri* (ritual dagger or *badik* thrust in the body *bissu*) are strictly forbidden to do. Until in the end, they switched professions to become a makeup bride. The activities carried out as encouragement to meet their daily needs. Now there is no longer a king that can support *bissu*, it must find a way to stay alive as working in beauty salons or selling services as organizers of festivals of marriage (Davies, 2018). In the novel *Tiba Sebelum Berangkat* described circumstances *bissu* switched professions to become a cosmetic woman by Mapata character (*bissu*). Here are excerpts of its novel narrative.

*Salon Laela grew crowded after half a year we open. The most crowded is the demand for the bride. I always say to a customer that is not only of makeup powder and lipstick alone, but things are not visible. They believe it, and I use my magic rubbed ceningrara in any powder, each incision lipstick, and every treatment, I would like to spell enhancer aura that I have learned from Puang (Oddang 2018: 171).*

*Bissu* as a human who was born in South Sulawesi, trying to get around this by trying to survive from a government monopoly. *Bissu* has the power to survive by constantly implemented Buginese traditional values *siri' na pacce* which remains a handle to defend themselves. *Siri'* : self-esteem to defend honor. While *pacce*: hard, solid stance (Israpil, 2015). There also is explained *siri'* as *self-security* (Idrus, 2014). The ability of the *siri' na pacce* a moral foundation in social life. Value *siri'* has been attached to the Buginese society's blood.

Obviously, with their present situation, many are on stereotypes that *bissu* have unleashed their jobs as a mystical ritual. Thus, many people who sneer at the word *sissy (banci)*. But *bissu* dismissed *banci* with reasons to defend self-esteem (*siri' na pacce*), that work was done this (beauty salon) in search of a bite of rice. One concept that has not been exposed more than *bissu* identity is to be of the male or female. According to (Lathief, 2004), *bissu* now mostly male (penises) and few women (vagina). In everyday activity, *bissu* dressed like women. So, it is not easy to tell which *bissu* male and which are female *bissu*.

#### 4.2.6 Novel Tiba Sebelum Berangkat as a Form of Social Criticism

There are fundamental questions, why is historical context included in the novel? Is it merely an attempt to record historical traces or other means? As previously known, the novel was written around 2016 and renewed in 2018 there is a considerable difference in the historical context that took place around the 1960s. Besides, the novel was written by young authors who did not live at the time. However, from some questions of the original thought researchers themselves, there is a concept to answer this unrest. Researchers see the novel narrative built by the author Oddang trying to criticize the intervention of the ruling on *bissu* belief that has been believed long before conventional religion enters the region of South Sulawesi. Consequently, *bissu* suffered a decline in the generation stage. For example, Oddang showed a repressive of criticism, by presenting the resistance of Mapata main character in this novel, establishing the organization of *Tidak Ada Yang Suci Di Bawah Matahari Ini*

(Oddang, 2018), as an organization observer of social problems in the societal transvestites one of them protects the life of *bissu*.

Oddang was able to build the content of the novel accompanied by scientific research, proven authors include scientific studies that have been conducted such as Harvey Barbara Sillars and Halilintar Lathief the most widely cited to build storytelling narratives. Absolutely, Oddang wanted to show that the history that has occurred in the region of South Sulawesi especially the life of *bissu* as a form of audience readings that are increasingly deflated by the age and expand, lost without any solution. This matter is real because the physical evidence about the origin of the life of *bissu* from the epic *I La Galigo* is in the Western world precisely the library of Netherlands Leiden (Andaya, 1984).

Thus, the artificial world built by Oddang in literary works according to (Feldman, 2005) serves as a safe place for problem-solving, looking for solutions to the background that are eliminated from life. It is simpler to explain the Feldman that the author (A) observes, understands, analyzes and creates literary works (LW) through reality and evidence from the real world (RW). The real world (RW) raises problems in society but there is no solution and even disappears. This is where literary works (LW) are enabled to solve the problem and look for solutions to problems that occur. From this description, it can be illustrated with the following figure.

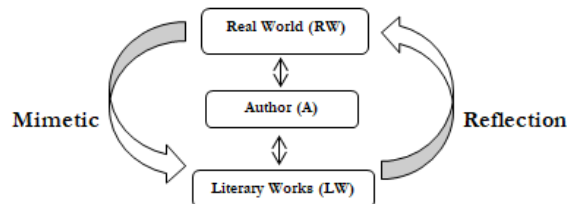


Figure 2. Relationship between mimetic and reflection in LW

Oddang seems to be doing the same thing to solve problems through his novel, with cited several studies such as a copy of a thesis Harvey Barbara Sillars, history book Major Bardosono, and anthropology book Halilintar Lathief. Utilization of some research is by the author can open the reader's knowledge of the tragedy that occurred.

*Two books are quite clearly discussing the post-war revolutionary upheavals in South Sulawesi, namely rebellion Qahhar Mudzakkar from tradition to DI/TII by Barbara Sillars Harvey lifted from her dissertation entitled Tradition, Islam and Rebellion: South Sulawesi 1950-1965 and book by Major Bardosono titled Peristiwa Sulawesi Selatan 1950 (both books will be doubled for our discussion). But the latter book mentioned above is very pro-government because it is issued by the Jajasan Pustaka Militer which leads us to think of it as a book 'order' but still worthy of reference. While the first book, in-depth, because it does seem to rise from the findings very seriously and without a tendency alignment (Oddang 2018: 8).*

*From the past, the Indonesian government has betrayed its society on the name of welfare behind the mask named law. Today as well, the reclamation plan in Bali and Jakarta and Makassar Losari beach, are three examples of betrayal ever before have they do from wartime to post-independence revolution, when they betray the guerrillas. A research professor of anthropology State Makassar University, named Halilintar Lathief, collected in a book entitled Bissu: Pergulatan dan Peranannya di Masyarakat Bugis, explained how government politicizing indigenous lands (Oddang 2018: 149).*

Oddang tries to set forth between fiction and fact. He tried to build it through a central character Mapata to tell what know, feel, scrutinized by the author. In mimetic studies, character as

human-like, as non-actual yet recognizably individual persons (Polvinen & Sklar, 2019). On the other hand, the character is strict as a textual object and a literary artifact. Meanwhile, most people who read the novel *Tiba Sebelum Berangkat* would think this story is only fiction but in fact many social inequalities present in the novel. This is where the ideology of the author's role in the creation of literary works. The author intentionally presenting this (life-*bissu*) which aims to inspire each society as well as important actors who want to know the history of the joints that deliberately blur by the author in the content of the novel. Only those who have the creativity critical thinking can understand each narrative, discourse, dialogue to solve *the lived experience* described.

## 5. Conclusion

In literature studies in particular novels, the things contained therein are not merely mere fiction but record historical events that have occurred. As explanation Abrams in his book *The Mirror and The Lamp*, literary works are imitations or reflections from real life. The narrative *Tiba Sebelum Berangkat* is a fictional work that is not recorded in history, but the events that *bissu* experienced was the construction of the history in the 1960s period. This can be reflected through novel story content that has relevance to real life. The ones found are *bissu* characters depicted in the novel is not a fiction, as well as researchers find a dark incident experienced by *bissu* is a matter that happened in the vicinity of the 1960s there has been a riot "Operasi Tobat." In addition, the novel cited several research studies ever done such as Harvey Barbara Sillars with title *Tradition, Islam, and Rebellion: South Sulawesi 1950-1965*, as well as the book Halilintar Lathief title *Bissu: Pergulatan dan Peranannya di Masyarakat Bugis* is found in the several pages of this novel.

## 6. Limitation and Study Forward

Scientific research must have shortcomings and limitations. This study also had limitations including: *first*, the discussion on the focus of research is limited only to the use of novel literary works and supported by references related to research issues. *Second*, there is no direct view of the field (the community environment of South Sulawesi origin of *bissu* life), so it is still focused on exposing and interpreting the fictional element. But, behind the limitations in this study, there is information about the ins and outs of *bissu* life that is revealed in fiction *Tiba Sebelum Berangkat* to increase the knowledge of readers and *civitas* academics, which can then be and reference to conducting further studies on *bissu* research. *Bissu's* research is still very little done, especially revealing the dark events that have occurred in the past.

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