

# Cultural Identity Reflection of Makassar Ethnic on Statue Tomb of Kompleks Makam Raja-Raja Binamu in Jeneponto Regency

*by Rosmawati .*

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FILE	IJISRT20DEC673.PDF (579.86K)	WORD COUNT	4203
TIME SUBMITTED	23-FEB-2021 07:57AM (UTC+0700)	CHARACTER COUNT	21861
SUBMISSION ID	1515702521		

# Cultural Identity Reflection of Makassar Ethnic on Statue Tomb of *Kompleks Makam Raja-Raja Binamu* in Jeneponto Regency

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**Abstract:-** The statue tomb as a cultural product during the Islamic civilization era in the Makassar ethnic area is a cultural influence from the megalithic period, a period marked by the tradition of erecting large stone monuments. In its development, megalithic culture continued to influence and integrate with Islamic culture. This can be seen from the transition from the culture of *menhir* statues to statues in the Tomb of *Kompleks Makam Raja-Raja Binamu*. This research itself was conducted as an effort to find out the cultural values that are reflected in the statues tomb of *Kompleks Makam Raja-Raja Binamu*. There are several stages of research carried out, starting with literature study, field study, processing data which consists with the process of analysis of morphology, ethnography and history, and the last is the process of data interpretation. Based on the results of literature, it was found that there were five statue tombs are belonging to *Karaeng Palengkei Daeng Lagu*, *Karaeng Pasi*, and *Karaeng Gossea Bombang* along with slaves, as well as unnamed statue tomb. However, based on the results of field data collection, currently, only one statue remains, which belongs to *Karaeng Palengkei Daeng Lagu*. Based on the results of the analysis that has been carried out, it was found that some cultural values are reflected in it, namely the use of *songkok* which reflects simplicity and toughness, social strata, nationalist and religious leadership. The second identity is a symbol of *kekaraengan*, for the people of *Jeneponto*; this title is intended for a nobleman with noble character and devotion to worship and symbolizes a leader.

**Keywords:-** Statue Tomb; Menhir Statue; Cultural Identity; Makassar Ethnic; Jeneponto.

## I. INTRODUCTION

The presence of the statue's headstone as a cultural product from the era of Islamic civilization in the Makassar ethnic area cannot be separated from the influence of the local culture of the community in the pre-Islamic period. The pre-Islamic period in South Sulawesi was marked by the custom or concept of society, both individuals and groups, to erect large monuments with a belief system of a relationship between the living and the dead, especially the strong influence of ancestors on the welfare of society and plant fertility. This period, which is also known as megalithic terms, has made large stone buildings a medium of respect, a place to stop, and a symbol for the figure of the dead. [1, p. 19], [2, p. 4].

Each country has its own culture and uniqueness, including Indonesia[3], example in South Sulawesi. Megalithic culture and traditions spread across South Sulawesi, with various types and forms of legacy that reflect developments in technological innovation and engineering. Even now there are still some who live and mingle with the culture of today's society [4, p. 192]. Megalithic culture and traditions also take place in the Makassar Ethnic area which includes the areas of *Gowa*, *Makassar*, *Takalar*, *Jeneponto*, *Bantaeng*, *Selayar Islands*, *Bulukumba* (partly), *Maros* (partly) and *Pangkajene Kepulauan* (partly) [5, p. 2]. Example in *Kajang Bulkumba*, People or community life around the customary land[6]. The megalithic culture then continued to live until the entry and development of Islamic culture and religion, including in *Jeneponto*.

The periodization of Islam in *Jeneponto* was marked by the presence of several local kingdoms in *Jeneponto*, one of which was the Binamu Kingdom. Based on historical data, the Binamu Kingdom is rooted in the royal blood of the king of Bantaeng. The data states that the name *Karaeng Basanigaya* is none other than the son of *Karaeng Lowé (Loé) ri Bantaeng*. The latter migrated to make settlements and founded the Binamu kingdom. There are 22 recorded

Wanua (villages) that were under the control of the Binamu kingdom in the XVII century; they are: *Sidenre, Balang, Jeneponto (toa), Sapanang, Cinnong, and Tonrokassi* ; *Ujung Loé, Kalumpang, Palajau, Bulu-Bulu, Pattallasang, Jombé, Paitana, Arungkeke, Togo-togo, Bontorappo, Pao, Taroang, Ti'no, Tonra, Rumbia, and Tolo* ' [7, pp. 128–130].

One of the proofs of the greatness of the Binamu Kingdom is the presence of the Tomb of the Kings of Binamu as a cultural product during the Islamic era in the Jeneponto area. Several previous studies have examined this tomb, started by Darmawan Mas'ud Rahman, Muhaeminah, Hasir Somba and Sabiruddin Sila in 1994 with the title "*Seni Khat dan Ajaran Agama Islam di dalam Inskripsi Kaligrafi Arab dan Lontara pada Makam Islam Bahagian Selatan Kotamadya Ujung Pandang*". Then research conducted by Muhaeminah in 2008 with the title "*Kubur Islam Kuno di Pesisir Sulawesi Selatan dan Sulawesi Barat*", in this research has revealed the discovery of a statue of graves in the Tomb Complex of the Binamu Kings of Jeneponto. [8], [9].

Another research was conducted by Samsir Bahrir with the title "*Perbandingan Bentuk dan Ragam Hias Nisan Makam Islam pada Wilayah Pesisir Dan Wilayah Pedalaman di Sulawesi Selatan*" in 2009, the research then revealed the discovery of statue graves in the Binamu Tomb in Jeneponto. The fourth research entitled "*Potensi dan Sebaran Arkeologi Masa Islam di Sulawesi Selatan*" conducted by Muhammad Husni and Hasanuddin in 2011 has also revealed the findings of human statues in Jeneponto and Bantaeng Regency. [10], [11].

Then Erwin Mansyur conducted a research entitled "*Fenomena Akulturasi dan Sinkretisme dalam Perspektif Arkeologi: Ragam Hias di Kompleks Makam Bataliung Jeneponto Sulawesi Selatan*", revealing that the use of statue graves in the Tomb of the Kings of Binamu Complex is a means of composing the spirits of people who have died, as well. related to the belief and worship of ancestral spirits as the closest person to God. Research related to statue gravestones in the Binamu Kings Tomb Complex has also been carried out by Muhammad Nur, Hasanuddin, Akin Duli and Rosmawati in 2019 with the title "*Transformasi Arca Menhir menjadi Nisan Arca di Wilayah Makassar, Sulawesi Selatan, Indonesia*", the research provides an understanding that the headstone in the Binamu Kings Tomb Complex is the influence of the strong tradition of human carvings that developed in the area of the Makassar Ethnic community and then transformed into a human-shaped statue headstone during the Islamic period. [12], [13].

The latest research conducted by Nurul Adliyah Purnamasari and team in 2020 with the title "*Persebaran Nisan Arca di Sulawesi Selatan*", this research reveals information that although materially the presence of statue graves as a cultural product from the Islamic era has similarities with pre-Islamic culture or what is known as the term megalithic, but in terms of function and idea, the headstone statues and *menhir* statues have differences. *Menhir* statues in the megalithic period represent the

personification of ancestors and as a medium of worship. In contrast, the statues in Islamic society function as tomb markers and are considered to depict the figure of a buried figure. In addition, the research also revealed information that the statue's gravestones were basically created based on the ideas, ideas and knowledge systems of the past people in a certain area, so that they reflect a unique cultural identity by the people who created them. [14].

Therefore, this research was conducted to examine the statue's gravestone as a cultural product that reflects the identity of the Islamic community in the Makassar ethnic area in the past, with the following research questions: 1) How is the morphology of the statue graves in the Binamu Kings Tomb Complex in the Jeneponto Regency? and 2) How does the morphology reflect the cultural identity of the Islamic community in the Makassar Ethnic area, especially in the Jeneponto Regency?

## II. RESEARCH METHOD

The research begins with tracing previous research data on Islamic archeology, ancient tomb complexes, to the latest research data on statue gravestones in South Sulawesi. Search is carried out through online media, including scientific journals, as well as online articles. In addition, a search was carried out for reports on the results of Islamic archaeological research at the Archaeological Center of South Sulawesi library, as well as a thesis at the Library of the Faculty of Cultural Sciences, Husanuddin University (Unhas) to trace the existence of the tombstones of statues that had been lost in the Binamu Kings Tomb Complex.

The second stage is to observe the overall shape and attributes of the statues on the site which is the object of research. The survey process is complemented by a process of description and recording of all observations. In addition, the descriptive data will be complemented with documentation results through shooting.

The third stage, namely data management, is carried out on all data obtained from the data collection process, both library data and field data. This process is carried out in several stages of analysis, starting with a Morphological Analysis of the general shape of each statue headstone. This is related to the size, style and position, as well as the attributes they have, starting from the head, body, hands to feet, as well as other complementary attributes attached to the headstone. Second, historical analysis, carried out by tracing and analyzing historical data related to the objects in this study. The final analysis, namely ethnographic analysis, was carried out by looking at the local culture possessed by the Makassar ethnic community and the surrounding areas. The local culture in this case is related to the culture and burial system from pre-Islamic to Islamic times.

Data interpretation is the final stage in this research process, namely by interpreting or drawing conclusions on all data that has been collected and analyzed. At this stage all research questions can be answered.

### III. FINDINGS AND DISCUSSION

#### 1) Tombstone Karaeng Palengkei Daeng Lagu

##### A. Tombs of King Binamu



Figure 1. Tombs of King Binamu. (Source: Nurul Adliyah P., 2020)

The Tomb of the Kings of Binamu is located at the coordinates of 5° 35' 58 "South Latitude and 119° 41' 17" East Longitude. Administratively, this site is in Bontoramba Village, Bontoramba District, Jeneponto Regency. The site maintainer, Mr. Supardi, said that the area of the tomb complex is 3 hectares. This grave complex, which is located in the middle of a community settlement, has around 1250 tombs with palm trees that adorn each burial area. To the east and west of the tomb complex is directly adjacent to people's houses, to the north by the road and to the south by the residents' gardens [15, p. 28].

In the past, the Binamu Kingdom was one of the kingdoms whose territory almost covered the entire Jeneponto Kingdom. This kingdom unites the small kingdoms in Jeneponto, such as the Kingdoms of Tolo, Rumbia, Arungkeke, Bangkala and Tarowang. Binamu comes from the word *bine* (Makassar language) which means rice seeds. This area is known as the area that was the first to develop rice in rice fields brought by the Javanese. When the Bugis came to ask for these seeds, with the words of your bin, they changed to the name of the place, namely Binamu. It is estimated that Islam became the official religion of this kingdom since the 17th century, after the Gowa-Tallo Kingdom embraced Islam in 1605. [16, pp. 187–188].

There are five statues in the tomb complex, but four of them have been lost. The following is a description of each headstone:



Figure 2. Arca Headstone Statue (Source: Nurul Adliyah P., 2010)



Figure 3. Flora motif on the Throne (Source: Nurul Adliyah P., 2020)

The remaining statue graves can be found in the tomb of *Karaeng Palengkei Daeng Lagu*, the 18th King of Binamu with the number of years written on the tomb, namely 1486. This king is known for his hobby, namely *pa'batte jangang* or cockfighting. Morphologically, the statue's headstone really represents a king, seen from the human statue wearing a skull cap and is seen sitting on a throne, an official seat for a ruler. The throne itself has a floral motif with blooming flowers, stylized vines and leaves. On the left and right, as well as the back.

The statue has a complete part, starting from an oval head wearing a cap or cap, as well as the face consisting of eyes, eyebrows, nose, lips and ears. Erect body and disproportionate foot size. Hands rest on the arms of the chair with five fingers each. The height of the headstone is about 90 cm and about 35 cm. It is estimated that the making of this statue's headstone uses chisel technology.

2) *Karaeng Pasi*

This statue's headstone has been lost, but the information can be found in a thesis written by Samsir Bahrir in 2009. It is explained that the headstone is made of stone with a height of 72 cm and a rectangular width of 19 cm. Between the base, the body and the top, there are clear boundaries. From the base of the headstone before reaching the body of the headstone, there is one seam that has a decorative flora in the form of leaves. The top of the seam is a kind of sculpture that resembles a flower, but in a vague condition. Having two arms that cross each other, with the right hand above and the left hand below. The face has a rectangular shape, on the face to the top of the headstone, a seam is found, with the top of the dome shaped 15 cm. [11]. This statue headstone belongs to Karaeng Pasi. [17, pp. 37–38].



Figure 4. Karaeng Pasi statue gravestone (Source: Bahrir., 2009)

3) *Karaeng Gossea Bombang*

This statue headstone belongs to *Karaeng Gossea Bombang*. In the form of a statue of a woman sitting on a chair on the north side facing south. In front of it, there is a statue of a headstone (*Nisan Arca Budak*) sitting side by side in front of the *Karaeng Gossea* statue. The headstone of this statue is a symbol of the embodiment of a king, sitting on a chair with his hands folded on his stomach, naked, on the head there is a bun (bun) and a slightly protruding chest. Has a height of 75 cm, a face height of 20 cm, a face width of 12 cm, a neck height of 6 cm, a body width of 30 cm and a height of 32 cm. [17].



Figure 5. Arca Tomb of Karaeng Gossea Bombang

(Source: Jamaluddin, 1990)

4) *Slave statues headstone*

This statue headstone is located on the south side of the tomb of Karaeng Gossea Bombang. Anatomically, this statue's headstone shows the sex of a woman, sitting with her legs folded back (sitting on her knees) and her right hand resting on her thigh. The body looks fat with protruding breasts. Measuring 62 cm high, 22 cm hips, 17 cm head height, 4 cm neck height and 32 cm body width [17].



Figure 6. Slave statues headstone (Source: Jamaluddin, 1990)

5) *The Loose Arca Headstone*

This headstone is a finding at the Tomb of the Kings of Binamu. This statue has a body anatomy consisting only of head to neck. On the head looks wearing a skull cap. The eyes, nose, mouth and ears are depicted in simple form. Has 23 cm height, 10 cm face height, 7 cm neck height, 3 cm ear width and 15 cm neck circle [17].



Figure 7. The headstone of the loose statue (Source: Jamaluddin, 1990)

*B. Arca headstone as a reflection of cultural identity*

Identity implies similarities and differences. Similarity relationships in identity arise when an individual has something in common with other individuals, while difference relationships arise when an individual or group has certain characteristics that differentiate it from other individuals or groups. Cultural identity is a cultural characteristic possessed by a certain ethnic group or community. Cultural identity is related to special characters,

in the form of life habits, customs, language and values [18, p. 23], [19, pp. 43–44].

This is in line with the opinion that cultural development does not follow one path, but various kinds of paths. The community experiences contact with the natural environment, then the environment affects cultural patterns. [20, p. 7]. In addition, in the process of creating a culture, each society wants to show its own characteristics [21, p. 98].

Referring to this perception, through this research there is a cultural identity of the Makassar ethnic community which is reflected through the use of statues in Islamic tombs, namely:

#### 1) Use a cap

Based on the results of the morphological analysis carried out on several statues in the Islamic grave complex in the Jeneponto area, one of the attributes was found, namely the use of a cap on the head. Cap or the term *songko* in Makassar culture, first came from the influence of external cultures such as Turkey, the Arabian Peninsula and India. The skull cap or cap is an attribute of men's clothing in Indonesia which became popular in the early 20th century. The cap then developed as an attribute of official clothing among the government and an attribute of everyday clothing for Indonesians, which peaked in the mid-20th century. The cap is then socially agreed as one of the clothing attributes that is identical to the Indonesian nation [22, pp. 32–34].

The cap in Indonesian culture reflects many things, including reflecting a symbol of an equal and simple association formed in the behavior patterns of Indonesian society, simple but can create resilience. In addition, the *peci* then became a social marker which symbolized that the wearer was a nationalist leader as well as a religionist. [23, pp. 53–66]. In *Makassar* and *Bugis* culture, *songkok* reflects power and greatness, social stratification of society, protection from evil intentions, describes a person's social position or strata and a high moral message regarding the value of life and the importance of respecting and respecting each other. [24, p. 2].

#### 2) Karaeng Symbol

Morphologically, the statue's headstone reflects the *Karaeng* symbol, especially in the Jeneponto area. *Karaeng* is a government position in the kingdom of *Turatea*, *Jeneponto*. The title *Karaeng* complements the name of a nobleman, *karaeng* has its own meaning in local society. A person who holds the title *Karaeng* is a noble with noble character and devotion to worship. Most of the people put their trust in him to be a leader [25].

However, later on, the use of the word *karaeng* in the *Jeneponto* community has undergone a shift influenced by etiquette in communicating as a community customary value. Currently there are no longer restrictions on the use of the title *karaeng* in social life, so that people use the title *karaeng* to greet ordinary people as a greeting that has a polite or reluctant value to someone [26].

The identity of the *kekaraengan* on the statue's headstone is seen in the position of the character who is seen sitting on a throne. The throne itself is the official seat for a king or ruler. In addition, the value of funniness can also be seen from the use of the cap as an identity for a leader. Another symbol of *kekaraengan*, can be seen on the statue of *Karaeng Gossea Bombang*. Morphologically, the headstone is a symbol of the embodiment of a king, sitting on a chair with his arms folded on his stomach with a slave sitting on his knees in front of him.

#### IV. CONCLUSION

The five statue graves in the Binamu Kings Tomb Complex in Jeneponto Regency are basically the impact of the process of acculturation and cultural syncretism between the local beliefs of the Makassar ethnic community and Islamic culture that began to enter since the 17th century in South Sulawesi. The use of statue headstones in Islamic tombs is a transitional form of *menhir* statues that function as a personification of *ancestors* and as a medium of worship, then undergo a transition to become a statue headstone in Islamic society which functions as a grave marker, and is considered to depict a buried figure.

Based on this research, it is found that the statue headstone in the Binamu Kings Tomb Complex does not only function as a grave marker depicting the figure of a buried character. But the statue's headstone also reflects a cultural identity for the Makassar ethnic community, namely the cultural identity in the use of the cap or *songkok*, as well as a symbol of *kekaraengan* for the *Jeneponto* people. The use of a cap or *songkok* reflects an equivalent and simple social symbol but can create toughness. The cap also symbolizes a leader who is both nationalist and religious, power and greatness, the social stratification of society, protection from evil intentions, social status or strata, and the importance of respecting others. In addition, the statue's headstone also symbolizes the *kekaraengan* system or a nobleman for the *Jeneponto* people. A person who bears the title *Karaeng* is a noble with noble character and devotion to worship and symbolizes a leader.

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