

Male Representation of Makassar, Indonesia in the Novel *Natisha, Persembahan Terakhir* by Khrisna Pabichara

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Abstract—This study aims at describing the life views which are inherent in Makassar people, Indonesia through the character Tutu in the Novel *Natisha, Persembahan Terakhir* by Khrisna Pabichara. The character Tutu is described as the main character, who was born in Makassar ethnic group, and is a brave character. In this case, he never gives up accepting any challenge, especially fighting. He is also described as a figure who is not coward when facing various problems. Behind his brave and not coward character, the character Tutu is also a man who is easily sad and cries. The character Tutu eliminates the boundary or standard of behavior of a conservative society that adheres to the patriarchal construction. This study shows that Makassar males' representation consists of being resolute in their stance, firm and brave, and loyal. The most dominant aspect shown by the character Tutu, in the novel, is his steadfast stance, he never gives up finding the character Natisha, his future wife, who was kidnapped by the character Rangka. The attitude of the character Tutu is steadfast in his stance although he often cries over the events he experiences in his search for his future wife. The experience strengthens his character as the main character in going through scene after scene.

Index Terms—male representation, culture and gender, Makassarese, Indonesian novel

I. INTRODUCTION

The character Tutu in the novel *Natisha, Persembahan Terakhir* is the main character. Like most main characters in a story, the character Tutu certainly has the major control over moving the events. For the researchers, the presence of the character Tutu is not only the attachment as the main character because he is discovered to have a large portion of the scenes, but also the role that the character Tutu plays, brings two equally strong characters. This not only makes the character Tutu the main character, but also brings out the social uniqueness. Taormina (2005) states that a novel explores a human character in a social environment. Peck and Coyle (1984) also emphasize that literary works are often rich in details that reveal the human core values. Literature also contains the cultural values and plays the important role in a society as an artistic expression and cultural context reflection (Halil et al., 2024; Asha; 2025).

The social uniqueness of the character Tutu is considered as the character derived from Makassar ethnic group having the brave character. On one hand, he never gives up facing any challenge, especially fighting, and is not the typical coward when facing various problems. On the other hand, behind his courage, he is also the man who is easily sad and cries. From the time he was a baby until he was an adult, the character Tutu did not have a biological mother to take care of him because his biological mother died while giving birth to him. Therefore, when the character Tutu receives the news that the woman he is going to marry has suddenly disappeared (was kidnapped) from her house, he is sad again.

From the explanation above, Tutu is a unique character because he is known as a brave man, which is not only clearly shown in the early part of the novel, but also, clearly shown on the following pages of the novel. The courage of the character Tutu goes along with him as a fragile man. He is fragile because he was abandoned by the character Natisha, the woman he loves. The expression that men should not cry in order not to be identical to women, females, and weak figures and this does not apply to the character Tutu. Acting like women is unnatural and not Tutu's nature. Everyone has the right to be sad and cry because sadness and tears do not correspond to sex, either male or female. The character Tutu also clearly indicates in the story that it is not a problem if men cry. The following datum is evidence of this.

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“Tears know no sex,” I mutter (Pabichara, 2017, p. 205).

This gender aspect adds to the allure of novel *Natisha, Persembahan Terakhir*, so the researchers want to study it more deeply. Wellek and Warren (2014) have argued that literature is indeed involved with social issues, including social values, norms, and prejudice. In addition to the character Tutu, another interesting side that strengthens the story is that it is based on the local culture. What proves that the story in the novel is based on Makassar ethnic environment, this can be seen from the following quotation.

In my village, words with the last letter “n” in Indonesian will end with “ng”. Thus, “makan (to eat)” becomes “makang”, “jalan (road)” is pronounced “jalang”, while “depan (in front)” is spelled “depang” (Pabichara, 2017, p. 40).

The quotation above is the real description of the Makassar ethnic group in terms of a colloquial communication. Literary works are often the life representation of the real world and occur at a certain time (Arafah et al., 2021; Asriyanti, 2022; Lewa, 2023). Literary works are also not derived from a dark and empty space, but are absorbed from the social environment (Lewa, 2024). What is also unique in novel *Natisha, Persembahan Terakhir* is that it provides information about the habits of Makassar people in everyday conversation. Therefore, the character Tutu is a concrete depiction of Makassar men in the story. This is what makes the researchers increasingly interested in research by looking at the male representation of Makassar people in the novel *Natisha, Persembahan Terakhir* by Khrisna Pabichara.

Based on the background described above, the state of problem in this study is that how is Makassarese male represented in the novel *Natisha, Persembahan Terakhir* by Khrisna Pabichara? The objective of this study is to describe Makassar male representation in the novel *Natisha, Persembahan Terakhir* by Khrisna Pabichara.

II. LITERATURE REVIEW

Representation has traditionally been associated with the concept of resemblance and imitation (Cavallaro, 2001, p. 45). In many cultures, men are often identified with the roles of primary breadwinner, family leader and protector. However, the gender perspective also highlights these roles which are not necessarily natural or universal, but can be influenced by social constructions. The gender varies across societies (Oakley, 1985; Fakhri, 1996; Melati, 2019; Gaviota, 2021). The gender also functions to reinforce the social constructions of the role division that is considered appropriate due to the perceived gender differences (Scott, 1986; Lestari et al., 2025). A cooperation between women and men is expected to maintain the society without any gender domination (Arafah et al., 2024).

Moreover, it is also important for the researchers to clearly describe Makassar. According to Mattulada (1990, p. 15), the use and understanding of the name Makassar is intended as the name of an ethnic group. This word also means the name of the language used by the ethnic group as a means of communication including the spirit and culture it possesses. The meaning concept of Makassar or Mangkasara contains at least three kinds of meanings.

- A. Makassar is an ethnic group (tribe) that lives along the southern coast of South Sulawesi peninsula, which has its own language and civilization, and exists until now.
- B. Makassar is the name for the twin kingdoms of Gowa-Tallo which were once influential in South Sulawesi or the eastern part of Indonesia in the XVI-XVII centuries.
- C. Makassar was the capital of the kingdom, a trading port that grew after the fall of Malacca to the Portuguese in 1511 and became the foremost center of the Makassar kingdom which accommodated the fortresses of Somba Opu, Panakkukang, and Ujung Pandang.

According to Abidin (1999, p. 220) the outlook of life for the Makassar people aims at maintaining and improving the dignity, honor, and self-esteem, both as individuals and as social beings. This outlook of life is reflected in their behavioral patterns, social systems, and mindsets. The Makassar people consider that their outlook of life is the spirit and soul that they have in their interactions with the other members in the society. The outlook of life that has always been inherent in the Makassar people includes being resolute in their stance, being firm and brave, and being loyal.

A. Being Resolute in Stance

In the standard of real life, a person who is considered to have steadfastness is someone who can determine an attitude by the truth of his true conscience. He is not easily swayed by a pressure or threat from outside himself (Mattulada, 2003, p. 60). There are three values of steadfastness being inherent in the Makassar people, namely not betraying agreements, not breaking promises, and not canceling decisions or changing agreements.

B. Being Firm and Brave

The Bugis-Makassar people have the firm and brave characters and are willing to bear all the consequences of every word and deed (Lathief, 2009, p. 9). The King of Gowa XVI, Sultan Hasanuddin, in his time, was considered as a very firm, brave, honest, intelligent, and moderate person with a high wisdom. At that time, no one could compete with Sultan Hasanuddin in the scientific abilities or government skills (Patunru, 1969; Mattulada, 1998).

C. Being Loyal

Makassar people are loyal to their trusts and beliefs. This is emphasized by Mattulada (2015, p. 72), who considers that Bugis-Makassar people are very loyal to their trusts or promises they have made. Then, they are very loyal to a friendship.

III. METHODOLOGY

This study chooses a novel as a literary work, which is defined as a prose story that is mostly fictional (Mazzoni, 2017). This study also uses the cultural and gender approaches. The culture refers to the life aspect of the Makassar people through the main character, while the gender refers to the position and view of the main character as a man in the social structure in the novel *Natisha, Persembahan Terakhir*. According to Melati (2019, pp. 21-22) gender in feminism is an important analytical tool to perceive the position in the social structure in the society. Gloria (2000, p. 1) also emphasizes that feminism is a movement to terminate the sexism, sexist exploitation, and oppression.

This is the qualitative research which is relevant with the research object using the naturalistic approach to seek and find an understanding of a phenomenon in a specific context (Moleong, 2004, p. 5). As the qualitative study, no statistical method is applied (Purwaningsih et al., 2019). The subjective strategy focuses on interpreting the phenomenon, emphasizing the essence of the meaning (Kaharuddin & Rahmadana, 2020).

Data source is the main thing in the research. Data are all information or raw materials that are sought and collected intentionally by the researchers related to the problem being studied (Subroto, 1992, p. 34). The data source in this study is the novel *Natisha, Persembahan Terakhir* by Khrisna Pabichara published by Penerbit Javanica, Indonesia in 2016, consisting of 421 pages.

IV. FINDINGS AND DISCUSSION

The male representation of Makassar in novel *Natisha, Persembahan Terakhir* consists of three aspects, namely being resolute in stance, being firm and brave, and being loyal. These three aspects can be seen in the following table.

TABLE 1
THE MALE REPRESENTATION OF MAKASSAR

Number	Male Representation of Makassar	Tutu Character in Novel <i>Natisha, Persembahan Terakhir</i>	Explanation
1.	Being Resolute in Stance	<ul style="list-style-type: none"> Looking for a kidnapped future wife Choosing a green party Ignoring requests to lose in a speech contest Hitting if only the enemy can fight back Refusing to marry at a young age by <i>silariang</i> (eloping) because he wants to achieve his ideals Love problem is not an obstacle to go to school 	The most dominant male representation of Makassar in the novel <i>Natisha, Persembahan Terakhir</i> , is steadfast in the stance.
2.	Being Firm and Brave	<ul style="list-style-type: none"> Self-esteem, the most important thing, to accept the challenge of fighting Fighting barehanded against someone who has a sharp weapon Visiting the enemy's house Fighting eight men Visiting a man who only dares to embarrass when accompanied by his friends Being prepared for the wrath of the lover's parents 	
3.	Being Loyal	<ul style="list-style-type: none"> Distance is not a reason to stop loving Promises are not only on the lips, but also acts of proof Not releasing a woman one's loves and sincerely loves her in return Love is not a matter of not being a virgin 	

A. Being Resolute in Stance

The character Tutu had to accept the fact that his marriage was canceled on his wedding day, because Natisha, his future wife, was kidnapped by his own best friend. Since childhood, the character Tutu had been friends with the character Rangka. However, the character Rangka held a grudge against the character Tutu, something that the character Tutu himself did not expect. The character Natisha had to be dragged into the problem too by the character Rangka's grudge. The character Tutu continued to try to search. He was not alone and the family also contributed to the search for the character Natisha. The character Tutu with a resolute attitude in his stance in searching for the character Natisha can be seen from the following quotations.

Datum 1

No, I would not give up. Anyway, I had to find Natisha, I had to! If she wanted to cancel the wedding, this was not the right way. (Pabichara, 2016, p. 34)

In the datum above, the character Tutu is determined to find the character Natisha who was kidnapped by the character Rangka. He has decided to keep on looking for the character Natisha. However, the character Tutu seems to speculate that the character Natisha has the heart to abandon him by leaving a message on a paper saying, goodbye. In fact, that is the way the character Rangka makes the character Tutu feel betrayed.

Datum 2

“Once I realized my feeling on Natisha,” I said softly, “I prayed day and night that we would be soulmates. God heard and granted my request. The family separated us many times in the name of tradition, God’s power brought us back together. Then, suddenly Natisha disappeared. What kind of fate was God preparing for me? A temporary happiness that ended in suffering? God knew that I would not give up. After years of being the target of her family’s bullying, I had to find Natisha!” (Pabichara, 2016, p. 38)

The love felt by the character Tutu towards the character Natisha is so great. Not only are physical actions shown by the character Tutu, who never gives up, conquering the hardhearted parents of the character Natisha, but also non-physical actions are always conducted by the character Tutu by praying day and night that they will get married. The character Tutu from the datum above also looks resolute not to stop looking for the character Natisha and is determined to find Natisha. This is consistently done by the character Tutu, as in the following datum excerpt.

Datum 3

For two months, I had been searching for news of Natisha’s whereabouts, praying day and night for God to shower me with various kinds of guidance, and tonight, through Podding, God sent me the guidance I longed for. Of course, I would not be lazy round any longer. It was time for me to take Natisha back from Rangka’s hands. (Pabichara, 2016, pp. 299-300)

The character Tutu never stays still, he tries hard to find the character Natisha, while not forgetting to pray that his steps will be made easier in searching. The character Podding, the cousin of the character Natisha from her mother’s side, also a playmate of the character Tutu since long ago, also takes part in the search of tracking the traces and whereabouts of the character Rangka. However, in the process, their search still encounters obstacles. The character Rangka is not easily fooled, he is good at moving places at the right time and is difficult to track.

Datum 4

My family never voted for the yellow party, but everyone knew that my family had always voted for the green party. Almost all the fences in my village were painted yellow, except the fence of my family’s house. It was always green. A few hours before the vote, my father and I discussed for a long time about which party we would vote for the next morning. My father and I agreed to still vote for green. (Pabichara, 2016, p. 60)

In the datum above, the political choices of Tutu and his father, Daeng Beta, are indeed risky. The reason is that the majority of the inhabitants in their village choose the yellow party. Rangka, who is none other than Tutu’s best friend, also chooses the yellow party. When Rangka runs for the election of a council member from the yellow party, Tutu and his father remain resolute in choosing the green party.

The resolute stance shown by the characters Tutu and his father make them completely unaffected by the mass basis of the yellow party in their village. In fact, in their village, *there are less than ten houses with green fences* (Pabichara, 2016, p. 242). This political choice is also one of the reasons why the character Karaeng Liwang does not approve the relationship between his daughter, the character Natisha and the character Tutu. Because, let alone ten, for the character Karaeng Liwang, even two houses painting their fences green are considered a disgrace.

Datum 5

This was my world. I did not want to be disturbed or controlled by anyone, including someone as important as Karaeng Liwang. (Pabichara, 2016, p. 146)

Datum 6

The conversation with Syukur further strengthened my spirit, instead of forcing me to perform mediocly on the stage, the good name of my school and parents were included. I refused to give in. (Pabichara, 2016, p. 147)

The characters Tutu and Natisha each represent their high schools in a speech contest held in the Department of Education and Culture Hall. The previous year, in 1982, a representative from Tutu’s school won the first place. This year, Tutu wants to maintain that achievement. However, Syukur, Karaeng Liwang’s secretary, is deliberately sent by Natisha’s father to meet Tutu. Syukur tells and threatens Tutu not to perform optimally if he does not want to experience something bad. Karaeng Liwang wants his daughter to represent Jenepono to the next stage in Jumpandang. However, as in the two quotations above, Tutu remains resolute in his stance to show his best and ignores the threats from Syukur. As the result, Tutu wins the first place and Natisha wins the second place.

Datum 7

Tutu never hit an enemy who could not fight back. (Pabichara, 2016, p. 228)

The statement of the character Tutu above is conveyed in front of the character Natisha at Daeng Sikki’s coffee shop. The character Natisha suspects that the character Tutu has hit her brother, the character Karaeng Tompo, who is very arrogant when he is surrounded by his friends. The character Karaeng Tompo deliberately embarrasses the character Tutu because his appearance is considered unworthy when attending the invitation of the Regional Secretary. However, as the character Tutu says in the quotation above, Karaeng Tompo does not dare to fight one-on-one. Therefore, the character Tutu will not hit the character Karaeng Tompo who cannot fight back. The proof is, the character Tutu does not do such thing.

Datum 8

“How about if Natisha asked you to *silariang* (elope)?”

“Tetta,” I replied as I got up and sat back down, “I don’t feel like discussing things like this. I still want to go to school. I want to go to college. I want to be a doctor, so that not many mothers die in the childbirths. I have not

thought about getting married yet, let alone getting married in a *silariang* (eloping) way..." (Pabichara, 2016, p. 244)

The persuasion to *silariang* or elope comes from Daeng Beta because he knows that Tutu and Natisha love each other. From the quotation above, Tutu refuses the way proposed. He wants to achieve his ideals. The death of his mother when he was born is an important reason for Tutu to become a doctor. Proven in the story, Tutu is successful to become a doctor and works in Tamalatea Health Center. Until the end of the story, although Tutu's love for Natisha is so great, Tutu still does not want to take the path of elopement. Tutu remains steadfast in his stance to take the best path, even before Natisha was kidnapped by Rangka. Karaeng Liwang and his wife, Karaeng Kanang, find it difficult to give their blessing. In the end, Tutu succeeds in getting the blessings because of his relentless struggle.

Datum 9

"Don't worry, Tetta," I said with a smile, "I am still the same boy. No change!" (Pabichara, 2016, p. 256)

In the datum above, the character Tutu shows his father and grandfather, Daeng Manrawa, that he will not elope although there is the persuasion from the character Natisha, who flatly refuses to be matched with the character Syukur. The character Tutu is resolute in his stance and convinces his father and grandfather that his words will never change. Although his heart is torment because the character Natisha is forced to marry at a young age and has not graduated from senior high school, the character Tutu does not neglect his obligation to study. He still comes to school. This can be seen from the following quotation.

Datum 10

I still go to school. Grief does not prevent me from studying. Moreover, now is the time for the class promotion exam. As an elective student in physics class, I do not want my grades to decline because of love. I do not want to go crazy and destroy myself. I will tell the world and all its contents that I am fine. (Pabichara, 2016, p. 258)

The character Tutu from the datum above shows that the problem of love is quite complicated, it is not a very difficult obstacle to prevent from going to school. Because he does not want his achievements to be disturbed by the problem he experiences with the character Natisha. It is clear that he tries very hard to face the problem. From his determination, in the story he is successful to achieve his ideals.

Datum 11

Was my decision to reject the elopement the right one? What happened if I finally regret in the future of my current stupid action? No, I would not regret it. My fate has already been determined. It was impossible for me to withdraw what I have decided. (Pabichara, 2016, p. 263)

As a human being, it is very natural for Tutu to hesitate over his decision. However, he is able to overcome his hesitation and does not regret at all refusing Natisha's persuasion to elope, which at the time of their meeting at Daeng Sikki's coffee shop will be facilitated by Karaeng Tompo. Tutu has determined his fate, he remains resolute that he does not want to struggle in an uncivilized way because elopement is a disgrace to the family.

B. Being Firm and Brave

The day before the wedding party of the character Tutu will be held, he receives a challenge from the character Rangka, who arrogantly stands in front of the character Natisha's house. The character Natisha who is none other than the lover and future wife of the character Tutu does not expect him to accept the character Rangka's challenge to do an *abbatte* (duel in a sarong) fight. A martial art fight is usually held in a wedding party for *Turatea* people (people from Jeneponto Regency in South Sulawesi, Indonesia). The character Tutu does not want his self-esteem to be trampled on, insulted, and challenged by being belittled. The character Tutu's courage has been formed since he was little. He is never mushy, even though he loses in a fight. The character Tutu firmly and bravely shows this, as can be seen in the following datum.

Datum 12

"I am a man, who has won the *abbatte* (duel witnessed by many people) fight many times. I am not a man who likes to use a woman's tenderness as a shield. Nor do I make my father's mighty power as a shield. Since I was little, I have never complained to my father when I lost in a fight against another boy".

"I am a man, Rangka!"

"Then, come forward!" (Pabichara, 2016, p. 15)

Tutu firmly convinces Rangka that Tutu is a man. The image of Makassar men as *Turatea* people for Tutu is brave. He firmly states this through the following quotation.

Datum 13

For me, as for other people of *Turatea*, to refuse a challenge would mean to feel embarrassed in a lifetime. Especially, being accused of hiding in a woman's armpit. Oh, that was so embarrassing! So, triggered by his cruelty, his arrogant stance, and by his red eyes, I slowly walked to the center of the arena. (Pabichara, 2016, p. 16)

In the datum above, it can be elaborated that the character Tutu does not want to feel embarrassed in all his life. The phrase "berputih tulang" means to die. There is a quite popular proverb that reads, "lebih baik berputih tulang daripada berputih mata", which means it is better to die than to bear the shame. Of course, the character Tutu does not want to be considered dead all his life than refusing the challenge to fight. He also wants to show to the character Rangka that the accusation of hiding behind a woman, in this case the character Natisha, who forbade the character Tutu to fight, is not a reason for him to avoid the fight.

Datum 14

No. I would not let Rangka insult me as he pleased. So far, I have rarely lost. I have defeated many men. I have even defeated Rangka many times in the fierce duels because I knew very well how deep and skilled he was in mastering *Mancak Pore, Turatea* style of martial arts. (Pabichara, 2016, p. 17)

Referring to the datum above, the character Tutu firmly does not accept his self-esteem as a man being belittled by the character Rangka. The character Tutu is really unhappy to be insulted by the character Rangka who arrogantly comes to him at the house of the character Natisha to challenge him to a duel. The character Rangka intends to embarrass the character Tutu because, at that time, many people gather at the house of the character Natisha in the preparation for the wedding of the character Tutu and the character Natisha which will be held the next day.

Rangka intends to take an advantage of the moment. In fact, looking at Tutu's track record, he is a tough man and a strong fighter. He has defeated many men in *abbatte* (duel witnessed by many people) fights, including Rangka who turned a blind eye not to learn from the past, he was repeatedly defeated by Tutu. Tutu is also familiar with Rangka's martial art movements because they are from the same martial art school and learn *Mancak Pore (Turatea)* style of martial arts) from the same teacher named Daeng Saleng. Therefore, it is natural that Tutu is very prepared to accept Rangka's challenge.

Moreover, although the character Rangka is armed with a sharp weapon, with confidence, the character Tutu, who is empty-handed and does not have a sharp weapon, advances to the open arena to face the character Rangka being witnessed by many people. From the veranda of his future wife's house, the character Tutu sees his father holding a keris hilt, which the character Tutu interprets that his step to fight has been blessed.

In the end, the character Tutu again manages to defeat the character Rangka by dropping the *patonrok*, the headband that Rangka is wearing. The headband that falls on the ground marked the end of the *abbatte* (duel witnessed by many people) fight. Only with a few very agile movements shown by the character Tutu, the character Rangka has to accept the defeat for the umpteenth time.

Datum 15

For Makassar people, including me, self-esteem is above anything else. If someone insults, belittles, or abuses self-esteem, the life is at stake. But I am not a reckless man. (Pabichara, 2016, p. 45)

The character Tutu highly respects the self-esteem, even if his life is at stake because that is how the Makassar people behave. His courageous spirit is powerful when facing challenges and problems. However, in making decisions and actions, the character Tutu confirms that he is not a reckless man without common sense considerations.

Datum 16

I arrived here, at Rangka's house. My heart was beating wildly. This was the house of the man who took my woman away. Here I am now, in the living room of Rangka's house, standing with my fists clenched tightly. Silence covered me instantly. An uninhabited house used to present a strange and odd atmosphere. (Pabichara, 2016, p. 72)

The character Tutu is aware that there is a risk in the future that he will face by visiting the character Rangka's house. However, he is convinced that he can face it in order to find traces of his future wife's existence. In the story, the character Rangka, who is initially only suspected, is proven to have kidnapped the character Natisha, so that the marriage between the characters Tutu and Natisha has to be canceled. The character Rangka has a grudge against the character Tutu, therefore, he kidnaps character Natisha.

The character Rangka thinks that his mother, Daeng Cora died because of the character Tutu. In fact, the character Rangka himself takes the risk to see his mother's escape from the crowd of the inhabitants, who already knows that she is a *parakang*, a human who is good at changing the entity because she studies a black magic. Therefore, the character Natisha was also used as a sacrifice, as a woman who represents a virgin girl to accomplish the *parakang* knowledge that the character Rangka wants to achieve. However, fortunately, the courage shown by the character Tutu overcomes various obstacles, and the character Tutu is able to save the character Natisha.

Datum 17

Then I hit his knees and genitals... But I was not given any chance to think. Another blow from the back was targeting my head. I was forced to release my grip, but before that I still had time to punch his knee, very hard, then jumped aside. The screams of pain and curses of the person whose leg I had broken, maybe even his kneecap, were heard loudly. That was right, Rangka! (Pabichara, 2016, p. 157)

There are four motorbikes with eight men carrying blocks and bamboos attacking character Tutu. He does not know the people because they cover their faces with sarongs. Although he is aware that he will lose, the character Tutu, who is also riding a motorbike that night, is forced to stop his motorbike and fights back. Unfortunately, the character Tutu has been defeated in the fight and is left lying on his back in the ditch in a terrible condition.

The next day, the character Tutu just gets help. The assault happens when he comes home from the house of the character Natisha. At the beginning of the romantic relationship between the characters Tutu and Natisha, they do not get the blessing of the character Natisha's family. The issue of the social status, wealth, political choice, and most importantly, the romance of Karaeng Liwang, the father of the character Natisha, with the mother of the character Tutu in the past, is the cause. However, the character Tutu does not give up struggling for his love because the character Natisha does not stop struggling in the name of love.

Datum 18

Completely soaked, I slammed the table and walked to approach him. Unexpectedly, the arrogant man who always looked up was now looking down with a pale face. He was nervous, embarrassed, and beads of sweat were pouring from his forehead. I was not angry. I just wanted to make a reckoning. Slowly, I slapped his left temple. He kept looking down, instead of fighting or blocking my slap.

“Scared?”

Karaeng Tompo didn't answer, nor did he look up. (Pabichara, 2017, p. 226)

In the datum above, it can be seen that the character Tutu is courageous in approaching the character Karaeng Tompo. A man who is older than the character Tutu. It turns out that the courage of the character Karaeng Tompo shrinks in front of the character Tutu. The character Karaeng Tompo is only brave when he is accompanied by his friends. The character Karaeng Tompo orders eight men to gang up the character Tutu. This annoys and makes the character Tutu angry when he sees the character Karaeng Tompo appear at the Daeng Sikki's stall.

Datum 19

I knew something was going to happen to us, a kind of new sadness because of Natisha family's anger, but I was fully prepared for whatever happened. (Pabichara, 2017, p. 236)

In the datum above, it can be seen that the character Tutu is indeed a brave character. Long before the kidnapping of the character Natisha, when he was still in high school, the character Tutu used to try hard in order that he could be side by side with the character Natisha. Before a problem came to him because he asked the character Natisha to travel, the character Tutu was very ready to face the anger of the character Natisha's parents.

C. *Being Loyal*

The character Tutu in the story is someone who is committed to his feelings. He never thinks of turning away from the character Natisha. The matchmaking of the character Natisha does not reduce his loyalty. Later, the matchmaking fails. The parents and older brother of the character Natisha who are strict with the character Tutu are not able to ignore his feelings. The character Tutu always wants to be close to the character Natisha in any situation. This can be seen in the following quotation.

Datum 20

Whenever I was near her, I only had one wish. I wanted to make Natisha happy for the rest of my life. When I was away from her, I only wanted one thing: to be near her so I could make her happy for the rest of her life. (Pabichara, 2016, p. 50)

Datum 21

I loved Natisha, the love that continued growing with the separation and longing, but I began to think not to torture my heart with fake hope. I began to get used to love Natisha from a long distance. (Pabichara, 2016, p. 232)

The search process for Natisha, which always reaches a dead end, does not make Tutu betray the loyalty that he has been struggling for. Tutu always hopes that he can make Natisha happy. Therefore, Tutu always wants to be near Natisha. He commits to make Natisha happy. The happiness promised by Tutu is a lifetime happiness. When Natisha is far from Tutu because Rangka kidnaped her, Tutu tries to adapt to his feeling. Although it is difficult, loving Natisha from a distance continues growing in Tutu's heart.

Datum 22

I was furious, I even hated her, but I never stopped loving her. Even in my dream, I was unlucky. (Pabichara, 2016, p. 121)

The character Tutu is an ordinary man who is not free from sadness, anger, and hatred. However, despite of all those, as quoted above, the character Tutu never stops loving character Natisha. However, the severity of the love problems faced by the character Tutu, even in his dreams, makes him consider himself unlucky. Loyalty can be established because there is an unusual test. However, the character Tutu is always responsible for his words for loving character Natisha.

Datum 23

“I remembered, in this hallway, we debated the meaning of promises and loyalty.” Natisha said, “Too many men break their promises.” Furthermore, I replied, “But I am not among those many.” At that time, she smiled very sweetly while looking at me as if she did not believe. (Pabichara, 2016, p. 122)

Loyalty is the strength or ability of a person to keep a promise. The character Tutu does not only make the promise and show loyalty with his lips, but he also dismisses the assumption of the character Natisha that many men break their promises. The character Tutu shows his loyalty not only through his lips but also through his actions. The character Tutu has the strength not to betray the woman he loves.

There is no intention from the character Tutu to stop loving her and looking for another woman other than the character Natisha. Although their relationship is not only about the differences in the caste, wealth, and political choice, but also Karaeng Liwang's grudge has been burning towards the family of the character Tutu. Because, in the past, Karaeng Liwang's proposal was rejected twice by Daeng Masiga, the father of the late mother of the character Tutu, it became the leading cause of the character Tutu being dragged into the problem of the past. Daeng Masiga preferred Daeng Beta to marry the late mother of the character Tutu.

Datum 24

“I will not let you go,” I insisted.

“Why?”

“Because I want to be happy!”

“Try...”

“Sure,” I said, ruffling my hair. (Pabichara, 2016, p. 229)

The character Tutu is convinced that the character Natisha is the only woman who can make him happy. For that reason, he decides to be loyal. Achieving the essence of happiness is not easy. There must be an extraordinary effort. The character Tutu never gives up facing to be rejected repeatedly by Natisha’s parents. In the story, Natisha’s family eventually gives in to Tutu’s struggle.

Datum 25

My love is not determined by the presence of a hymen. I can understand what flashes through Karaeng Tompo’s mind. We live in an area that upholds purity, while virginity is one of the parts of that glorified purity. But Natisha is everything to me, with or without a hymen. (Pabichara, 2016, p. 390)

The loyalty of the character Tutu to Natisha from the beginning does not disappear because of the virginity issue that Natisha has lost. The character Tutu loves Natisha because he knows that it is not Natisha’s intention and wish that it happens. The character Natisha is everything to the character Tutu. A figure with whom the true happiness he feels can be achieved by the character Tutu. In any situation, the character Tutu accepts character Natisha.

Datum 26

She asked in a stutter, “Do you still love me?”

Unable to hold back my emotions, I nodded. “Don’t doubt my love...”

She turned away, as if she was unable to look at my eyes for long, then sobbed. “I’m not Natisha I used to be!”

I was stunned to hear Natisha’s words. She had been separated from me for more than two months, and at that moment she was sobbing in front of me. I knew she must have experienced bad and terrible things. (Pabichara, 2016, p. 402)

In the quotation above, the character Natisha seems doubtful that the character Tutu still loves her. The character Natisha’s honor has been taken away by Rangka’s depravity. The character Tutu convinces his lover (future wife) that he loves her in any situation. The character Tutu’s loyalty is hard to deny because he has found a woman who has always been committed to being together in joy and sorrow.

Datum 27

I am happy because finally she is back to be mine. As a man of Pagorra Patampuloa (group of brave men), I will not break my promise. (Pabichara, 2016, p. 404)

In the datum above, the character Tutu successfully finds Natisha, who was kidnapped by the character Rangka. A series of problems hit the life of the character Tutu, but he faces them steadfastly. On one hand, the character Tutu continues to struggle to maintain his love for the character Natisha. On the other hand, the character Natisha also does not want to marry anyone but the character Tutu. After finding the character Natisha, the character Tutu will not break his promise to marry the character Natisha, even though the character Natisha honestly reveals that she is no longer a virgin because of the actions of the character Rangka who raped the character Natisha to accomplish the knowledge of parakang, the black magic, that the character Rangka wants to have in avenging his mother’s death.

V. CONCLUSION

Based on the discussion in this study, it can be concluded that the male representation of Makassar through the character Tutu in the novel *Natisha, Persembahan Terakhir* by Khrisna Pabichara consists of three aspects, namely being resolute in stance, being firm and brave, and being loyal. *First*, being resolute in stance. This is manifested in the behavior of the character Tutu looking for his kidnapped future wife, choosing the green party, ignoring the request to lose in a speech contest, hitting only if the enemy can fight back, refusing to marry at a young age by *silariang* (eloping) because he wants to achieve his ideals, and love problem is not an obstacle to go to school.

Second, being firm and brave. This is manifested in the behavior of the character Tutu who considers the self-esteem above anything else to accept the challenge of fighting, fighting with bare hands against someone who has a sharp weapon, going to the enemy’s house, fighting eight men, visiting a man who only dares to embarrass when accompanied by his friends, and preparing for the wrath of his lover’s parents. *Third*, being loyal. This is manifested in the behavior of the character Tutu, who considers being far apart is not a reason to stop loving, promises are not only on the lips, but also on the actions to prove it, not letting go the woman he loves, and reciprocating sincere love. Love is not a matter of not being a virgin.

The most dominant male representation of Makassar in the novel *Natisha, Persembahan Terakhir*, is being resolute in the stance. This aspect becomes dominant because the character Tutu in the story never gives up finding Natisha, his future wife, whom Rangka kidnapped. Because the character Tutu is resolute in stance, even though he often cries over what he experiences in his search for his future wife. The character Tutu represents a character who fights against the boundary of the patriarchal construction.

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