



Research Paper

Inventory and Preservation of Regional Culture Advancement Objects of Baubau City

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ABSTRACT:- This research aimed to inventory and formulate a strategy for the preservation of regional culture advancement objects in Baubau City as mandated by Law Number 5 of 2017 concerning Cultural Advancement. Data collection was carried out in Baubau city by relying on the approach of interviews, observation and documentation. The results showed that the society of Baubau City had a wealth of cultural treasures in the form of oral traditions, manuscripts, customs, rites, traditional knowledge, traditional technology, art, language, folk games, and traditional sports as targets for cultural advancement as referred to by Law Number 5 of 2017. To preserve this cultural wealth heritage, efforts were required to protect, develop, utilize and foster as part of efforts to increase the resilience and contribution of regional culture of Baubau City to national culture.

KEYWORDS: Culture Advancement Objects, Baubau City

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I. INTRODUCTION

Baubau city was the former center of the Sultanate of Buton. Geographically, Baubau City is located in the southern part of Buton Island. Its territory is on a strategic shipping route between the West and East of the Archipelago. As a transit city in the maritime shipping and commerce network, Baubau has developed as a dynamic coastal city. In the context of the history of the Sultanate of Buton, the history of Baubau is as old as the history of Buton itself.

The existence of Buton as a sovereign kingdom in the past is expressed in a number of historical literature on the archipelago. Book of *Negarakertama* (1365) (Slametmuljana, 1979), records of a Portuguese sailor named Tome Pires entitled *The Suma Oriental of Tome Pires* (Cortesao, 2015), archives of the Dutch colonial government in addition to a number of local Buton manuscripts are a series of historical sources recording various events culture in the long history of the Buton Sultanate, both in terms of political, economic, social, legal and security life (Zahari, 1977/1978; Yunus, 1995; Ikram et al, 2001; Schoorl, 2003; Zuhdi, 2018). The Buton culture that grew and developed since the end of the 13th century (Zahari, 1977/1978; Ma'mun, 2014), perhaps even long before, which was preserved along with the transformation of its society today, has constructed a Butonese identity, a local identity which also enriches Indonesian identity as a multicultural nation. The culture of Buton which is sustainable through the circulation of time was manifested in the realm of value systems, social systems, and cultural objects (artifacts). In line with the current development transformation, these cultural treasures should receive protection, development, utilization and guidance as part of efforts to increase cultural resilience and regional cultural contribution of Baubau City in national development. In line with this, Law Number 5 of 2017 concerning Cultural Advancement mandates the importance of efforts to promote culture. Referring to the provisions of Article 5 of Law Number 5 of 2017, cultural objects that are the target of cultural advancement include oral traditions, manuscripts, customs, rites, traditional knowledge, traditional technology, art, language, folk games, and traditional sports. Cultural objects that are the target of cultural advancement are still found in the daily life of the society in Baubau City but have

not been thoroughly inventoried. Therefore, it is necessary to make an inventory to support efforts to promote culture. The results of the inventory then become data based in formulating its conservation strategy.

II. RESEARCH METHODS

This article is part of the results of research on the Inventory of the Objects for the Advancement of Regional Culture in Baubau city which was facilitated by the Regional Government of Baubau city in 2020. The research was conducted qualitatively. Field research was carried out in eight districts within Baubau city from August to November 2020. Data collection was carried out through interview, observation, and documentation approaches. Data were analyzed descriptively-qualitatively.

III. RESULTS AND DISCUSSION

As the former center of the Buton Sultanate, the society of Baubau City have inherited the rich cultural treasures of Buton. Some of these cultural treasures are the main target of cultural advancement as mandated by Law Number 5 of 2017. Based on the results of the inventory, the following presents various objects of cultural advancement.

a. Various Objects of Cultural Advancement

Oral Traditions

Oral traditions are utterances that are passed down from generation to generation in a society. The elements of oral traditions that are still preserved in the community knowledge system in Baubau City are grouped into (i) folk tales, (ii) epics, (iii) myths, (iv) pantun, (v) chanting, and (vi) oral history. The oral tradition in the form of folk tales, in Buton's terminology, is called *tula-tula*. Various local *tula-tula* include: *Wandiudiu* (folktale about the origin of mermaids); *La Ndokendoke te La Kolokolopua* (folktale about a monkey and a turtle); *Ndoke te Manu* (folktale about a monkey and a chicken); *La Engo-Engo* (folktale about a stupid young man); *La Paa-Pando te Harimau* (folktale about mouse deer and tiger); *La Paa-Pando te Buea* (folktale about the mouse deer and a crocodile); *Wa Poompipompa* (folktale about a girl who married a snake demon); *Katona Wakulese* (folklore about the origin of the enau tree); *La Ndoke-Ndoke te La Hoho* (folktale about a monkey and a crane); *Bhembe Magila* (folktale about the mad goat); *La Epa, La Wilo, te La Ongu* (folktale about the friendship of the Lame, the Blind, and the Deaf); *Matana Kaluku* (folklore about the origin of the eye on the coconut); *Uwe Wa Ode* (folklore about Wa Ode water); *Sangia Wa Mboka-Mboka* (folklore about the sacred Wa Mboka-Mboka); *Lakina Magaribi te Lakina Masariqi* (folktale about King in the West and King in the East); *Bhatu Sangia* (folktale about sacred stones); *La Damu Sarina* (folktale about La Damu Sarina); *Bhone Malei* (folktale about red sand); *Sambampolulu te Wa Nepa-Nepa* (folklore about Mount Sambampolulu and Mount Wa Nepa-Nepa); *Ho Mayjo te Ho Malei* (folklore about green stork and red stork); *La Ware Lima, La Tadha Tambe, te La Wiga-Wiga* (folk tales about the Broad-Handed, the Sharp Buttocks, and the Eye Droppings); *Wasalabhose te Wasalamata* (folktale about Wasalabose and Wasalamata); *Arabu Makidha* (folktale about the clever Arab). Folklore/Folktale (*tula-tula*) as presented is full of character education values in addition to its entertaining antics.

Oral tradition in the form of epics (heroic stories) include: the *La Timba-Timbanga* epic (Sultan Murhum's heroic story in conquering the pirate leader who always disturbed Buton's security); the *Oputa yi Ko* epic (the story of the heroism of Sultan Himayatuiddin against the VOC / Dutch invaders in Buton by carrying out guerrilla resistance), the epic of *Kapitalau yi Tembana Walanda* (the story of the heroism of Kapitalau La Ode Sungkuabusu against the VOC army occupation of the Buton palace); the epic of La Ode Boha (the heroic story of La Ode Boha against the tyranny of the Dutch colonialists in Buton); the epic of Wa Ode Wau (the story of the heroism of Wa Ode Wau who donated her wealth to finance the completion of the construction of the Buton palace fortress); and the epic of *Sangia yi Labalawa* (the story of the heroism of *Sangia yi Labalawa* to free the Butonese people who were abused by the Dutch colonialists in Maluku). Oral traditions in the form of myths include the following: *bura satongka* (a myth about the origin of Buton Island from seawater chunks); *mobhetena yi tombula* (a myth about the origin of the first King Buton who was born through bamboo); *Wakinamboro* (a myth about a giant forest ranger); and *yikane dhiu* (a myth about the origin of mermaids). The oral tradition of rhymes in Buton's terminology is called *pobanti* (reciprocating pantun). The content of *pobanti* generally contains satire or amusing humor such as the following: "*kumendeumo koposabhangka te kangero, kumangulemo kuangka anana nosu*" (I do not want to be friends with toothless people anymore, I'm tired of lifting a mortar; growing food in a mortar). The oral traditions of chanting are: *bhatata* (a kind of magical greeting), *katunda* (a curse filled speech), and *posumpa* (cursing, both to oneself and to others). Meanwhile, oral traditions in the form of oral history include: *mia patamiana* (a history of the four founding figures of the Buton Kingdom), *Dhungkucangia* (a history of the leader of the Tobe-Tobe Kingdom on Buton Island), *Wa Kaa Kaa* (a history of King Buton I), *Sibatara* (a history of the son of the Majapahit palace who married King Buton I),

Sangia yi Sara Jawa (a history of King Buton III's visit to Majapahit), *Sangia yi Gola* (a history of King Buton V), *La Bolontio* (a history of pirate leadership who always disturbing Buton's security), *Syekh Abdul Wahid* (a history of the mubaliq of Islamic announcer in Buton), *Murhum* (a history of Sultan Buton I, Murhum Muhammad Qaimuddin), *Haji yi Padha* (a history of the great ulama of Buton), *Oputa Mobholina Pauma* (a history of the Sultan Buton IV, Dayanu Ikhsanuddin), *Mojina Bila* (a history of the great ulama of Buton), *Piri Muhamma* (a history of Firus Muhammad, the great Arabic scholar who came to Buton), *Wa Ode Wau* (a history of the work of Wa Ode Wau), *Oputa yi Gogoli yi Liwuto* (a history of the sultan who was hanged in Liwuto), *Oputa Sangia yi Kumbewaha* (a history of Sultan Buton VI), *Oputa yi Koo* (a history of the 20th and 23rd Sultan of Buton), *Oputa Sangia* (a history of the 19th Sultan of Buton), *Saydhi Raba* (the history of the great Arab ulama who lived in Buton), *La Toondu* (the history of Arung Palakka who was given protection by Sultan Buton), *Oputa Mokobaadia* (the history of Sultan Muhammad Aydrus Qaimuddin al Butuni; 29th Sultan Buton as umara and great ulama of Buton), and *Kenepulu Bula* (a history of Haji La Ode Abdul Ganiyu; umara and great ulama of Buton).

Manuscript

Manuscripts are texts and all the information contained therein, which have cultural and historical values. Buton has cultural treasures which are partly expressed in the manuscripts (texts) produced since hundreds of years ago. These manuscripts are now collected in a number of families of heirs or script nurses who live in Baubau city and the areas around the Buton Islands. Based on the results of the inventory, these manuscripts can be grouped into: (a) religious manuscripts, (b) legal (statutory) manuscripts, (c) historical manuscripts, (d) genealogical manuscripts, (e) primbon manuscripts, (f) medicinal manuscripts, (g) ceremonial manuscripts, and (h) kabanti manuscripts. *Kabanti* manuscripts are the largest in number.

Customs

Customs are habits that are based on certain values and are carried out by the society continuously and are passed on to the next generation. The customs referred to in this definition include environmental management and dispute resolution procedures. The customs related to environmental governance in the Buton society, including in Baubau City, are reflected through *kaombo*, *sasi*, and *ome* (Munafi, in Mangunjaya et al., 2007). *Kaombo* is a protected area, both on land and at sea. In the *kaombo* zone, the customary prohibition applies to exploitation of natural resources carelessly. *Kaombo* on land is a forest area in which there are water springs. In local customs the prohibition of cutting down trees in *kaombo*. Even though the exploitation of existing forest resources, such as timber, can only be done for the public interest, for example for the construction of houses of worship or customary meeting halls. *Kaombo* at sea is a marine protected area. In *kaombo* customary prohibition of exploiting the sea resources. In the traditional conservation practice of marine resources, the prohibition is to provide an opportunity for the survival of the breeding of marine life and its ecosystem environment as a customary protected area. Violation of the prohibition is subject to strict customary sanctions.

Like *kaombo* in the sea, *sasi* is also a form of protection of the marine environment and its ecosystem. In the practice of conservation and utilization of marine resources, *sasi* is a marine protected area to ensure the survival of marine biota and its ecosystem environment in a sustainable manner. The pattern of exploiting marine resources based on *sasi* local wisdom in Buton is also intended to avoid the sea as an open access area. *Ome* is a former garden. In the practice of shifting cultivation in Buton, the *ome* system provides an orientation so that a garden area is not planted continuously. Three or four harvests, an area of the garden must be conducted *ome* to allow for the re-production of nutrients in the soil that were absorbed during use as planting land. Over the next few years, *ome* can be reused as planting land, with the calculation of nutrients in the soil that have been regenerated. Meanwhile, the customs related to dispute resolution procedures are *gau* (deliberation). Literally, *gau* means deliberation. In the practice of living in society, when an accident occurs, both within the family and at the community level, the initial settlement mechanism is *gau*.

Rites

Rites are procedures for carrying out ceremonies or activities based on certain values and carried out by society groups continuously and passed on to the next generation. In the life of the Buton society in Baubau city, rites related to a number of aspects of life were found (see, Munafi et al, 2015), namely: (a) the rite of the human life cycle, including: (i) *posipo* (the rite to welcome the birth of the first child at the age of seventh gestation) up to eight months), (ii) *alaana bulua* (baby hair cutting rite or aqiqah), (iii) *dhole-dhole* (toddler immunization rite), (iv) *tandaki* and *posusu* (circumcision rite), (v) *posuo* (girl's circumcision rite) -girls entering adulthood), (vi) *kawia* (marriage rites), and (vi) *mate* (death rites); (b) religious rites which are performed to commemorate Islamic holidays, including: (i) *maludhu* (rite to commemorate the birthday of the Prophet Muhammad SAW) on every month of Rabbiul Awal, (ii) *tembaana bula* (rite for entering the month of Ramadan), (iii)) *Qunua* (rite on

the 16th night of Ramadan), (iv) *Qadiri* (rite to commemorate the Nuzul Qur'an on the 27th night of Ramadan), (v) *Haroana Raraea* on every Eid al-Fitr (1 Shawwal) and other holidays Eid al-Adha (10 Zulhijah), (vi) *Pakandeana Ana-Ana Maelu* on every 10th of Muharram, (vii) *Haroana Rajabu* in every month of Rajab, (viii) *Haroana Nisifi* in every month of Sha'ban, and (ix) *Sumpuna Uwena Saafara* in each month of Safar; (c) house rites, which include *sombuna ariy*, *pakarona bhanua* (building a house), *pakarona tutumbu* (building a roof frame), *limbaisiana bhanua* (inaugurating a house); (d) agricultural rites, including: pre-planting (*kaago*, *bubusinana katumpu*), during planting (*pombula*, *pontasu*, *sangkawia*), harvest and post-harvest (*bhongkaana tao*, *ma'taa*, *kasambu-sambu*); (e) sea rites, consisting of *haroana andala*, *tuturangiana andala*, *palantoana bhangka*; and (f) the *Santiago* rite, which is a ceremony to visit the tombs of the Sultans of Buton on every Eid al-Fitr.

Traditional Knowledge

Traditional knowledge is all ideas and ideas in society, which contain local values as a result of real experiences in interacting with the environment, developed continuously, and are passed on to the next generation. The following describes the traditional knowledge of the society of Baubau City about crafts, clothing, health methods, traditional food and drinks, and knowledge about the habits of behavior of nature and the universe. The traditional knowledge of the society of Baubau City about handicrafts is reflected through traditional weaving products, serving hoods, silver, brass, iron, and pottery. Traditional knowledge about clothing is reflected through clothing configurations for men and women, clothing for parents, adults and children, clothing for officials and wives of sultanate officials and the general public, and clothing worn in ceremonies (Kudus and Firmansyah, 2019). Traditional knowledge about health method, it is reflected through *popisi* (getting massaged), *polandaki* (getting massaged by feet), *pouwempane* (bathed in hot water), dan *posoropu* (sauna bath).

Traditional knowledge about food and drinks is reflected (see, Kudus and Agus Slamet, 2018; 2019) through: (a) knowledge of staple foods: (i) made from rice (*bhae*), (ii) made from corn (*kaytela*); (iii) tubers-based, (b) knowledge of various vegetables; (c) knowledge of various side dishes, consisting of: (i) processed fish, (ii) processed eggs, (iii) processed chicken meat, (iv) processed fruit, (v) processed sea urchins (sea shells), and (v) processed shrimp; (d) knowledge of various foods; and (e) knowledge of various traditional drinks. Meanwhile, traditional knowledge about the habitual behavior of nature and the universe is reflected through the designation of natural phenomena such as: *eo* (daytime), *malo* (night), *timbu* (East season), *bhara* (West season), *wao* (rain), *wao maranca* (heavy rain), *kaulu* (cloudy), *waro-war*o (light rain), *bulana paneo* (dry season), *bulana wao* (rainy season), *garahana* (eclipse), *guntu* (thunder), *bherese* (lightning), *ntrouwe* (rainbow), *raneo* (dawn), *saeona* (morning), *pontanga eo* (daytime), *konowia* (evening), *soona eo* (sunset time) *solo* (water flow), *solo makaa* (strong water flow), *mawa* (flood), *ngalu makaa* (strong wind), *tambusisi* (tornado), *ewo* (ocean waves), *lendu* (earthquake), *moso* (landslide), *laiya* (sky), and so on.

Traditional Technology

Traditional technology is the whole means of providing goods or means necessary for the continuity or convenience of human life in the form of products, skills and society skills as a result of real experiences in interacting with the environment, continuously developed, and passed on to the next generation. The mastery of traditional technology in the Butonese society in Baubau City, among others (see, Munafi, et al, 2015) includes: (a) cutting techniques to produce iron products such as machetes, knives, hoes, crowbars, sticks, spears; (b) spinning, weaving, sewing techniques for fabric products; (c) techniques of forging, smelting, casting, mentoring for silver and brass products to be used as accessories and household utensils; (d) techniques for binding, sharpening, and weaving for rattan, coconut leaves, palm leaves, and bamboo products, and (e) techniques for cutting, splitting, perforating, carving, and carving for wood products.

Art

Art is an individual, collective or communal artistic expression, based on cultural heritage or creativity-based new creation, which is manifested in various forms of activity and / or medium. The variety of arts in the society in Baubau City includes: (a) dance, such as: *galangi*, *mangaru*, *katiba*, *linda*, *kalegoa*, *bhosu*; (b) the art of music, such as: *latatou*, *pegambusu*; (c) literary arts, such as *kabanti* and folk songs (such as: *soy laompo*, *la baa-baate*, *wala-walangke*, *kadhandio*); (d) the art of playing puzzles (*petaa-taangke*); (e) the art of architecture, carvings and decorations as seen through the design of residential buildings and the resulting woven fabrics; and (f) the art of make-up includes *pobindhu*, *popungu ogena*, *pabhete kamba*, and *popungu kelu-ke*lu.

Language

Language is a means of communication between humans, whether in the form of oral, written or sign. Today, the local languages used in society communication in Baubau City are Wolio, Cia-Cia, Pancana, and

Liwuto Pasi (Pulo). During the sultanate, Wolio language, apart from being the official language of the state, also served as the lingua franca for the society of the Buton Sultanate. Wolio language or commonly called Buton language derives many elements of absorption from Malay and Arabic, so that there are many similarities in vocabulary between Wolio and the two languages. Wolio language is one of the languages in the archipelago that uses script. The Butonese calls it *huri* Wolio (script of Buton). *Buri* Wolio is generally used for the purposes of everyday written language, sultanate government correspondence, writing Friday sermons, and writing Buton literary texts (*kabanti*). The Buton script (*huri* Wolio) is a modification of the Arabic script. This script was created to represent several phonemes that were not found in Arabic script.

Today, the Cia-Cia language is generally used by society in Sora Wolio District area. The Cia-Cia language (which has no characters) has now been written down through the Korean Hangul script. Within the City of Baubau, the *Pancana* language is generally used by some society in Bungi, Lea-Lea, and Betoambari District. Meanwhile, the *Liwuto Pasi* language is also used by some residents of Baubau City, especially those from the Tukang Besi Archipelago (Wakatobi).

Traditional Games

Folk games are various games that are based on certain values, and are carried out by groups of people continuously and passed on to the next generation for the purpose of entertaining themselves. The types of folk games in Baubau include *pebudho*, *pelejo*, *poase*, *pekaleko*, *pekasedhe-sedhe*, *pekatende*, *poedha*, *pekabhawa-bhawa*, *pegasi*, *posemba*, *pekamanu-manu ko*, *pekabheteki*, *pekanaga-naga*, *pebhaguli*, *pabhale patawala*, *potea or pobue*, *pokalasemba*, *pekaodha-odha*, *poenggo*, and so on.

Traditional Sports

Traditional sports are various physical and / or mental activities that aim to nourish themselves, increase endurance, are based on certain values, are carried out by society groups continuously, and are passed on to the next generation. Traditional sports found in the society of Baubau City include: *manca* (pencak silat), *kontau* (also including martial arts), *buntuli* (running sports), *pongano* (swimming sports), *pojao* (rowing sports), *sepa* (takraw sports), *pegolu* (soccer sport, whose ball material is made from *golus mangka* or *golus makolona*).

b. Preservation Strategy

In order to preserve the object of the advancement of regional culture in Baubau City as outlined above, a conservation strategy is needed. Referring to the mandate of Law Number 5 of 2017, the strategy for the preservation of objects of cultural advancement is carried out through protection, development, utilization and fostering. Protection is an effort to maintain cultural sustainability. Efforts to protect objects of cultural advancement can be carried out through: (1) an inventory of the various cultural objects that exist and those that have existed and then disappear; (2) safeguarding through: (a) updating data in an integrated cultural data collection system continuously, (b) inheritance, which is inheriting existing objects of cultural advancement to the younger generation, both through education and training as well as art and cultural competition events, furthermore to fight for it as a national icon and even world heritage, (c) maintenance, namely maintaining nobility and wisdom, using objects of cultural advancement in people's daily lives, preserving diversity, reviving and maintaining cultural ecosystems for every object of cultural advancement, and subsequently passing it on to the younger generation; (3) rescue in the form of revitalization, repatriation, and restoration of objects of the advancement of existing cultures. In order to save objects of cultural advancement, local governments need to involve the active role of the society; and (4) publication of information on various objects of cultural advancement by encouraging public participation.

The next strategy is to develop objects of cultural advancement. This strategy includes efforts to revive the cultural ecosystem and enhance, enrich and disseminate culture. In this effort, local governments should be able to open up space and encourage the society to participate in cultural development. Cultural development can be carried out through the dissemination, study, and enrichment of cultural diversity.

The next is utilization in the form of efforts to make or utilize objects of cultural advancement in order to strengthen ideology, politics, economy, social, culture, defense and security. In an effort to utilize objects of cultural advancement, local governments have an important obligation and role, including opening the widest possible space to the society so that they can play an active role in utilizing objects of cultural advancement. The use of objects for the advancement of culture is directed at building the character of the society, increasing cultural resilience, increasing the welfare of society by making the object of cultural advancement as the economic strength of society, and increasing the active role of the society in cultural enrichment.

These efforts can be made through the internalization of cultural values, innovation, increasing adaptation to change, and intensifying cross-cultural communication. Furthermore, the development is in the form of efforts to empower cultural human resources, cultural institutions, and cultural institutions in increasing and expanding the active role and initiatives of the society. Guidance is aimed at increasing the number and

quality of cultural human resources, cultural institutions, and cultural institutions through increasing cultural education and training, standardizing and certifying cultural human resources, as well as increasing the capacity of governance of existing cultural institutions and cultural institutions.

IV. CONCLUSION

As the former center of the Buton Sultanate, Baubau City has a rich cultural heritage that has been inherited from the era of the Buton Kingdom/ Sultanate. Some of the cultural heritage is a cultural element that is the target of cultural advancement as mandated by Law Number 5 of 2017. In order to preserve this cultural heritage, conservation efforts are needed. Conservation efforts can be carried out through protection, development, utilization, and fostering as part of efforts to increase the resilience and contribution of the regional culture of Baubau City to national culture.

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