

Representation of *Siri'* in the Novel *Tenggelamnya Kapal Van Der Wijck*

Alem Febri Sonni¹, Vinanda Cinta Cendekia Putri²

¹Department of Communication, University of Hasanuddin (alemfebris@unhas.ac.id)

²Department of Communication, University of Hasanuddin (vinanda.cinta@gmail.com)

ABSTRACT. This article examines how the Bugis-Makassar value of *siri'* is depicted in the novel *Tenggelamnya Kapal Van Der Wijck* by Haji Abdul Malik Karim Amrullah (often shortened to “Buya Hamka,” or simply “Hamka”). Through framing analysis of select dialogue and narration depicting *siri'* from the novel supplemented by relevant literature sourced from journals, books, and web articles, this examination found that, although the protagonist character of Zainuddin has both Makassar and Minang roots and was written with the intent to represent the Makassar perspective, Hamka’s own background as a Minangkabau ethnic (albeit one who lived in Makassar for an extensive period) results in incomplete depictions of the regional value of *siri'* and Makassar customs.

KEYWORDS: framing analysis, *Siri'*, Novel, Makassar, Minang

INTRODUCTION

Each of us is born into a culture – customs, traditions, and a general way of life born out of a response or adaptation to the environment. And as culture is a social construct shaped by the environment, those from different physical environments will differ in their cultures and traditions (Mulyana, 2008: 33).

In a world that is increasingly interconnected, the rising flow of people, goods, ideas, and values between nations has led to borders that are more and more fluid (Abdullah, I., 2006: 3). Inflows and outflows to and from an area trigger cultural changes that may be interpreted as beneficial or erosive to local traditions.

Therein lies one of the mounting problems of this melting of physical borders: the erosion of local customs, principles, and values. In the end, this will lead to the difficulty of finding what is called native culture, for example Minang, Bugis, or Makassar cultures. A culture, however, cannot be separated from the space in which it is built. This makes it very important to be maintained by the owners of the original culture of each region.

One of the efforts to maintain the original culture is to communicate it, in the form of discourse. The importance of maintaining this indigenous culture has actually been discussed by the state for a long time, which is stated in the 1973, 1978 and 1983 State Policy Guidelines (GBHN). And the 1983 GBHN repeated the two GBHNs. This should be the duty of the nation's children.

The realization of the intended discourse can be done orally and recorded in the form of text books, novels, encyclopedic series, magazines, newspapers, and so on. Furthermore, the presence of these discourses will be accepted by various people with different backgrounds, which in the end humans will interpret the meaning in the discourse differently.

Likewise, discourse owners with different backgrounds, of course have their own views. Therefore, a text is often likened to the construction of a developing social reality. The presence of the text is also influenced by the social conditions that form the basis for the birth of a text.

The reading or understanding of the text will depend on the way the author conveys it or the way the author constructs meaning. This of course is influenced by the background, experience, culture, and

knowledge of the owner of the discourse itself. A real example is the communication of traditional values or indigenous culture in fictional stories in the form of novels.

Novels which are works of someone's imagination certainly refer to real life that has happened, which is then reprocessed by the author and creates new truths. Novels according to their contents contain ideas that the author may use to foster certain social attitudes, or can trigger a certain event. Novel is a communication process that requires a very broad understanding.

Novels can be used as a medium to express one's thoughts and ideologies. Through novels, the author conveys a message to the audience with an interesting storytelling style or language for readers to follow. The author can lead the reader to a certain point of view in viewing or believing something through framing so that the reader is consciously or unconsciously led when following the flow of the story in his writing.

One of the novels that raises the value of traditionality/original culture is the novel *Tenggelamnya Kapal Van Der Wijck*. In the novel, Hamka (Haji Abdul Malik Karim Amrullah) tells the love story of a Makassar youth and a Minang girl who is separated by the strong traditions of the Minang indigenous people. The main character is a young man named Zainuddin. Zainuddin is described as having Makassar-Minang blood, born and raised in Makassar (Hamka, 2013).

Hamka, who had lived in Makassar for approximately five years, built Zainuddin's character based on the reality he understood while living in Makassar. In 1932, Hamka was sent by the central leadership of Muhammadiyah to raise the spirits of young people, administrators, cadres and Muhammadiyah sympathizers in South Sulawesi ahead of the 1932 Muhammadiyah Congress held in Makassar.

This reality is then rebuilt in the depiction of Zainuddin's character. As someone who was born and raised in the Makassar tribe, Zainuddin is required to have the main cultural values held by the Makassar people. The main cultural value in question is *siri* 'which many people also call it the life principle of the Makassar people.

This novel was first published in 1938 in the form of a serialized story in the People's Guide Daily Newspaper, which in 1939 was published in its entirety in the form of a novel. The novel has skyrocketed in its day. For decades, this novel has become a masterpiece loved by the Indonesian people.

The novel *Tenggelamnya Kapal Van Der Wijck* became the object of the author's research because it raised the reality of the life of the Makassar tribal community, especially regarding the *siri* culture which was upheld by the Makassar people. How does a Hamka who incidentally has Minangkabau blood, pours the reality of the *siri* cultural character of the Makassar people into a work of fiction.

Zainuddin's character in the novel created by Buya Hamka will be related to the *Siri* culture which is upheld by the Makassar tribal community which is also actually by the Bugis, Mandar, and Toraja people. So that the results of this study are expected to be able to explain how Buya Hamka reconstructs the *siri* culture in the novel.

Siri is understood as a person's ability to maintain honor and self-respect against people who want to insult or humiliate him, his family, or relatives. *Siri* is also identified with 'shame'.

What has been constructed in the form of an understanding of *siri* culture is finally reconstructed (reconstructed) by Hamka in the presentation of the novel's text. The reconstruction of reality will be analyzed using Gamson and Modigliani's framing model analysis to reveal the meaning behind the use of text/language in the novel. So that in the end this research will answer the extent to which Hamka is able to pour (represent) the *siri* character in the figure of Zainuddin.

REALITY AS A CONSTRUCTION

One of the well-known theories that discusses the relationship between media and social reality is the theory of social construction of reality developed by Adoni and Mane. This theory focuses on the

process of forming reality, namely how reality is formed by individuals and how individuals internalize the reality presented by the media (Adoni & Mane, 1984).

Adoni and Mane, divide reality in three forms. First, objective reality which is seen as an objective world, is accepted by common sense as fact and no verification is needed to prove it. All these realities are seen as facts that are accepted as truth and can be seen for example age, income, and education.

Second, symbolic reality is defined as a form of symbolic expression of objective reality, such as art, literature, and media content. This reality interprets and expresses the objective world and translates it into a new reality. This reality is not the same as the actual reality (objective reality) because it has passed through various filters and individual predispositions. News shows and advertisements on television, newspapers, and magazines are examples of symbolic reality. At this stage, the reality that occurs in the real world is changed and formed in codification and symbols that can be accepted by the audience.

Third, subjective reality, namely the reality that is present in the mind and consciousness of the individual. This reality can come from objective reality or symbolic reality, which together can affect a person's subjective reality so that each individual may have their own interpretation of a reality. All aspects contained in the individual such as experience and background of life have a role in shaping the individual's perception and understanding of reality.

The objective, symbolic, and subjective reality are interconnected and dynamic processes. As Peter L. Berger and Thomas Luckman said that reality has subjective and objective dimensions. Man is an instrument in creating objective reality through the process of externalization, as he influences it through the process of internalization (Muslich, 2008: 151).

If Adoni and Mane's view is associated with Berger and Luckman's theory, then the externalization process occurs in symbolic reality, the internalization process occurs in subjective reality, where individuals take knowledge, values and ethics presented in the media and their environment into the basis of individual understanding of reality.

Furthermore, Berger and Luckman in (Chrisanty, 2017: 32) describe two ideas of the sociology of knowledge, namely "reality" and "knowledge".

Reality is a fact or reality that exists in social life which has an external, general, and coercive nature on the consciousness of each individual. Whether it is accepted or rejected, agree or disagree, the "reality" will always exist. While "knowledge" is a reality that exists or is present in the consciousness of each individual.

Peter and Berger in Bungin (Bungin, 2011: 14–15) separates understanding of reality from knowledge. Reality is defined as the quality contained in realities that are recognized as having an existence that is independent of our own will. While knowledge is defined as the certainty that the realities are real and have a specific character.

Berger and Luckman's views are made clear by (Eriyanto, 2005: 15) that reality is not scientifically shaped, nor is it something revealed by God. On the other hand, reality is shaped and constructed by humans. This understanding implies that reality is plural. Everyone can have a different construction of a reality. Everyone has certain experiences, preferences, education, and certain social or social environments that will interpret the social reality with their respective constructions.

Language, Reality Construction, and Representation

Yustitia (Chrisanty, 2017: 32) explains that language is the main element in the process of constructing reality. Language is the main instrument for telling reality.

Even according to Hamad (Januarti et al., 2012) language is not only able to reflect reality but at the same time create reality. Language is a conceptualization tool and a narrative tool. So important is language that there is no news, stories, or science without language.

Hamad (Chrisanty, 2017: 33) explains that the use of certain language (symbols) determines a certain narrative format (meaning). The existence of language is no longer just a tool used to describe a reality, but can determine the picture (image meaning) of a media reality that will appear in the minds of the audience.

Language is a tool used in an attempt to influence the behavior and behavior of others. Language also has a relationship with the socialization processes of a society.

Language is used to signify meanings that are understood as knowledge relevant to society, as Berger and Luckman in (Bungin, 2011: 17) states that knowledge is relevant to everyone and some is only relevant to certain types of people.

Language is a medium that becomes our intermediary in interpreting something, producing and changing meaning. Language is able to do all this because it operates as a system of representation. Through language (written, spoken, or picture symbols and signs) we express our thoughts, concepts, and ideas about something.

Furthermore, Ratna in (Pranachitra, 2018)) explained that in literary works, representation is mediated by language through narrative, plot, imagery, ideas, and various other literary tools; which are overall summed up in the main ideas such as: messages, themes, and worldviews.

Representation literally means the appearance or representation of the area of cultural study where various social facts are constructed and displayed. Representation functions to change cultural objects into cultural objects (Pranachitra, 2018).

Sardar and Van Loon in (Pranachitra, 2018) explains that the representation gives a special meaning to the sign of the process and its results. Through representation, ideological and abstract ideas are given their concrete form.

Representation is a way to interpret what is given to the object depicted. This old concept of representation is based on the premise that there is a representation gap that explains the difference between the meaning given by the representation and the meaning of the thing actually depicted. This occurs between the representation and the object being depicted (Yohanna, 2008: 13).

Contrary to that standard understanding, Stuart Hall in Yohanna (2008: 13) argues that representation must be understood from the active and creative role of people in interpreting the world. *“So the representation is the way in which meaning is somehow given to the things which are depicted through the images or whatever it is, on screens or the words on a page which stands for what we’re talking about.”*

Hall explains that an image will have different meanings and there is no guarantee that images will function or work as they were created or created. Hall mentions "Representation as constitutive". Representation is not present until after being represented, representation does not occur after an event. Representation is constitutive of an event. Representation is part of the object itself; it is constitutive of it.

Novel as a Medium for Constructing Realities

Media is not only limited to news and publications such as in magazines, tabloids, newspapers, and television broadcasts. Burton in Chrisanty (2012: 32) explains that text in the media has various forms, including publications, news, newspapers to novels.

Shoemaker and Reese in Chrisanty (2012: 32) say that books as a form of communication media have an important role in disseminating certain values in a society, including being used to fight against these dominant values. Like books, novels are also a medium of communication to socialize values in society.

Novel is a narrative text. Novels tell stories that present a situation that is considered to reflect real life or to stimulate the imagination. According to the Big Indonesian Dictionary, a novel is a long prose essay that contains a series of stories from a person's life with those around him by highlighting the character and nature of each actor.

Novel is a work of someone's imagination that refers to real life that has happened, which is then reprocessed by the author and creates a new truth. Novels according to their contents contain ideas that the author may use to foster certain social attitudes, or can trigger a certain event. Novel is a communication process that requires a very broad understanding.

Novels can be used as a medium to express one's thoughts and ideologies. Through novels, the author conveys the message he wants to convey to the audience with an interesting storytelling style or language for readers to follow. The author can lead the reader to a certain point of view in viewing or believing something through framing so that the reader is consciously or unconsciously led when following the flow of the story in his writing.

Based on the information above, the novel *Tenggelamnya Kapal Van Der Wijck* is known as the author's creative product, which can be constructed socially by using language as a medium. So it can be said that the text in the novel is closely related to meaning and representation.

Siri'

Matthes in his dictionary in 1872 page 5830 (Mattulada, 1975: 66) described *siri'* as "shame", *schande*, *beschaamd*, *schroomvallig*, *verlegen*, *schaamte*, and *eergevoel*. He admitted, however, that existing translations, both in Indonesian and in Dutch, did not sufficiently express its true meaning.

Siri' is a socio-cultural and personality value system which is an institution for the defense of self-esteem and human dignity as individuals and members of society, as formulated by Mattulada at the 1977 *Siri'* problem Seminar (Hamid, et al, 2007: 48). In short, *siri'* is a view of life that aims to maintain the dignity of individuals, other people, or groups, especially the state.

In line with that, Darwis and Dilo (2012: 186) explain that the *siri'* philosophy is used by Makassar people to defend honor against people who want to insult or humiliate themselves, their families and relatives.

Furthermore, *siri'* is one of the important values in the cultural system of the people of South Sulawesi. The concept of *siri'* has been a cultural value system since ancient times, long before the kingdom accepted religion as the official authority in the procession of kings' government. The conception of *siri'* can be found in lontara writings in the cultural history of South Sulawesi (Shaff Muhtamar, 2007: 50-51).

Prof. Dr. Hamka stated that sometimes *siri'* is called shame and in the development of language in Indonesia it may be called self-respect. *Siri'* by him is equated with "abstinence" in West Sumatra (Farid in Hamid, et al, 2007: 22).

Methodology

The type of research used is descriptive qualitative research. In this study, the author clearly describes how the value of *siri'* is packaged by Hamka as the author of the novel *Tenggelamnya Kapal Van Der Wijck*. In this type of research, reality is multiple, holistic, the result of construction, and is the result of understanding (Sugiyono, 2011: 10). So that the results obtained by the author in this study could be different from other researchers if examining the same object.

The stages that the author does in this research are as follows:

1. The author reads the novel *Tenggelamnya Kapal Van Der Wijck* and then does the coding and recording of the dialogues and narrations related to the character of Zainuddin which reflects the character of the Makassar tribal community in this case in relation to the *siri'* culture.
2. The data that has been collected through dialogue and narration in the novel is then analyzed using William A. Gamson and Andre Modigliani's framing analysis model, with reference to the eight elements that already exist in the framing model. Where of the eight elements, five of them are classified in framing devices, then the other three in reasoning devices.
3. From this analysis, the writer then interprets by comparing the reality of *siri'* in the novel with the real reality

The explanation of the eight elements of the William A. Gamson and Andre Modigliani framing device is as follows:

1. Metaphors are understood as a way of transferring meaning by relating two facts through analogy, or using figures of speech by using words such as, like, bak, as, for example, like. Metaphors have multiple meanings and roles; first as a discursive device, and mental expression. Second, associate with assumptions or judgments, and force reality in the text to make a certain sense.
2. Catchphrases are word forms or terms (phrases) that reflect a fact that refers to a social thought or spirit in support of a particular force. In a text or dialogue, the form is in the form of jargon, slogans, or slogans that are highlighted.
3. Exemplar is a way to package or describe certain facts in depth so that they have more meaning to be used as references. Its position is a complement in a unified discourse or frame in a text or dialogue on a particular issue. The goal is to obtain justification for the social issue being raised, it can be in the form of examples, descriptions, theories, and comparisons that can clarify the frame.
4. Depictions, depictions of certain facts or issues using connotative sentences, terms, words, lexicon to label something so that the audience is directed to a certain image. With the aim of strengthening hope, strength, moral position, and change. And the use of special words is intended to arouse prejudice, so as to be able to place a certain person or party in a powerless position because the connotative power is capable of carrying out symbolic violence.
5. Visual images, are devices in the form of pictures, diagrams, graphs, diagrams, tables, cartoons, and the like to support and emphasize the message you want to highlight. For example, attention, affirmation, or rejection of certain issues. It is natural, very representative of a particular reality or issue and is closely related to the ideology of the message to the audience.
6. Roots (causal analysis), weighting issues by connecting one or more objects that are considered to be the cause of the emergence of other things. The goal is to justify the inference of facts based on the cause-and-effect relationships that are described or described.
7. Appeal to Principle is an attempt to give reasons about the truth of an issue by using logic and moral claims, thoughts, and principles to construct reality. In the form of proverbs, folklore, myths, doctrines, teachings, and the like. The focus is on manipulating emotions to lead to a certain nature, time, place, and way.
8. Consequences are the consequences obtained at the end of framing a particular issue in a text or dialogue in the media that has been summarized in the effects or consequences in the frame.

RESULT AND DISCUSSION

The reconstruction of *siri*' value in the novel *Tenggelamnya Kapal Van Der Wijck* divides the discussion into two broad lines, namely recognizing the central idea or core element, and describing one by one the packaging of the central idea through framing analysis.

1. Central Idea

Hamka does have his own views on *siri*'. Hamka stated that sometimes *siri*' is called shame and in the development of language in Indonesia it may be called self-respect. *Siri*' by Hamka is equated with "abstinence" in West Sumatra. This view is what Hamka tries to convey in the novel *Tenggelamnya Kapal Van Der Wijck*.

One of the views of Hamka above can be found at the end of the story when Hayati gave back her love to Zainuddin after the death of her husband, Zainuddin rejected Hayati through the narration in the paragraph below:

Zainuddin yang selama ini biasa sabar menerima cobaan, walaupun bagaimana besarnya, sekali ini tak dapat lagi, ibarat bergantung sudah amat penuh, ia berkata dalam hatinya,

“Tidak! Pantang pisang berbuah dua kali, pantang pemuda makan sisa!” (Bab Air Mata Penghabisan: 234)

[Zainuddin, who was accustomed to hardships, no matter how great, this time could no longer bear it, like his arms were full, he said in his heart, "No! The banana doesn't bear fruit twice, and this youth shan't eat scraps!"]

Siri is absolute, without bargaining. If a person's self-esteem is dropped, then he will not stand still. As Hamka explained, maintaining self-respect is the highest moral obligation. Similarly, (Abdullah, H., 1985) explained that for the sake of *siri* someone is willing to sacrifice anything, including his soul.

Because remembering Hayati's cruel treatment of himself, and having been despised and humiliated by asking for Hayati's love, Zainuddin finally rejects Hayati who has begged him. In the past, Zainuddin was rejected by the Hayati family on customary grounds. Likewise, Hayati herself finally rejected Zainuddin on the grounds that they were both poor, and chose to marry Aziz, who was more settled in life. This made Zainuddin feel very low in his dignity, and in the end, maintaining his self-respect led his words to reject Hayati when he asked for love back to him. That's why he established his *siri* by saying "no" to Hayati.

Furthermore, Hamka, who incidentally is a scholar, will of course use his works as a medium of da'wah, including the novel *Tenggelamnya Kapal Van Der Wijck*. It is evident in most of his narrations and dialogues, Hamka inserts many elements of da'wah. Likewise, Islam is used as an ideology to build the meaning of *siri* which is then poured into the idea of the novel.

Furthermore, Hamka often associates *siri* with Islam. Hamka said that *siri* which means maintaining self-respect is the same as keeping the Shari'a. Maintaining self-respect in terms of moral science is the highest moral obligation so there is a verse that says that "if you don't protect your rights, you relieve them, other people will make it easier, so respect yourself and if a country is narrow for him, choose another place that is more spacious." Therefore, if someone who has Islamic *siri* meets someone whose actions demean his dignity so that he is despised, then he will definitely retaliate.

In addition, his understanding of *siri* he described in a famous proverb "Annaarlal aar". It means "to pierce rather than bear shame". However, such *siri* according to Islam must be maintained in all aspects, namely by strengthening faith and trust in Allah. As Hamka explains it through a hadith narrated by Bukhari: "if you are not ashamed, do as you please." Furthermore, according to Imam Ghazali: the true *siri* is the middle one or Al Ausath... Shame is included in faith, strictly speaking people who are not ashamed are people who do not believe.

Through Zainuddin as the main character, Hamka subtly conveys the *siri* and faith message through his patience and fortitude in facing life's trials. From the word 'ausath' which means medium, Hamka positions *siri* as something that cannot be demeaned or made easy, as well as *siri* cannot be overestimated or exaggerated. Such is Hamka's understanding of *siri* so that in his description, Hamka does not really glorify *siri* in Zainuddin. Zainuddin is more described as a figure who diligently worships and always surrenders to God. Even when his trials hit rock bottom in his life.

The beauty of the words that Hamka mixes in the novel is Hamka's typical way of framing his novel. There are many parables, typical Padang rhymes, and also Malay terms used by Hamka in conveying cultural and da'wah messages in the novel. The construction of the meaning of *siri* by Hamka can be found implicitly or explicitly through sentences that directly describe the form of *siri* itself or through the parables it creates.

Hamka's view of *siri* will be explained through a framing analysis consisting of framing devices and reasoning devices in the narrative and dialogue of the novel.

2. Framing Devices

Ideas or thoughts developed in the text are supported by the use of certain symbols to emphasize the meaning to be developed in the text. The symbols in Hamka's novel can be observed from the use of certain words and sentences. These elements are understood in framing analysis as a discourse

strategy to emphasize meaning or put forward certain views so that they are more easily accepted by the audience. These elements are used by Hamka to interpret the *siri*' image in the novel.

a. Metaphors

One of the manifestations of *siri*' by the Makassar people is their attitude of abstinence or toughness in fighting. In the novel, Hamka uses a lot of metaphors (metaphors) to portray *siri*' through narration and dialogue, one example of which is illustrated in the quote from Zainuddin's dialogue below:

"Mamak jangan panjang waswas. Pepatah orang Mengkasar sudah cukup: 'anak laki-laki tak boleh dihiraukan panjang, hidupnya ialah buat berjuang, kalau perahunya telah dikayuhnya ke tengah, dia tak boleh surut palang, meskipun bagaimana besar gelombang. Biarkan kemudi patah, biarkan layar robek, itu lebih mulia daripada membalik haluan pulang.'" (Bab Yatim Piatu: 20)

[Mama, don't worry too long. This proverb of the Mengkasar people is enough: 'a boy should not go ignored for long, his life is for striving, if his boat he has paddled to the middle, he must not fall back, no matter how great the wave. Let his rudder break, let his sail tear, that is more noble than to turn back home.']

The paragraph above was spoken by Zainuddin to his foster mother when he was leaving Makassar land for his father's land in Padang. The use of the metaphor "let the steering wheel break, let the sails tear, that's more noble than turning the tide home" shows the unyielding attitude of Makassar youths before reaching their goals. No matter the obstacles and obstacles in front of your eyes, it's a shame if you have to return empty-handed. In this paragraph, the character *siri*' of Makassar people is clearly illustrated.

The above paragraph is in line with the views of C.H. Salam Basjah and Sappena Mustaring in Mattulada's dissertation (1975) that *siri*' is a driving force, varies towards a source of power generation to work hard, work hard, for a job or business.

Quite complex depiction of *siri*' in the novel. Dialogues and narrations that directly or indirectly describe the meaning of *siri*' as understood by Hamka during his stay in Makassar. The character of *siri*' is often described by Hamka in the novel through Zainuddin's attitudes in dealing with life's problems that are continuous and seemingly endless. The metaphor used to describe his sadness and sorrow in receiving trials is illustrated in the following paragraphs:

Begitulah keadaan Zainuddin yang hidup laksana layang-layang yang tak dapat angin, tak tentu turun naiknya, selalu gundah gulana disebabkan pukulan cinta. (Bab Bimbang: 109)

[Thus was the state of Zainuddin who lived like a kite with no wind, uncertain of its rise or fall, upset by love's blow.]

The use of the metaphor "like a kite that with no wind" makes it easier for readers to imagine and even feel what Zainuddin is feeling. Uncertain of the fate that befell him, and always depressed.

As an ordinary human being, Zainuddin can also think outside the box. The ordeal he endured almost made him commit suicide because of his inner torment. As the metaphor used in the following underlined sentence:

Berputar laksana perpusaran buaian di pasar keramaian layaknya otak Zainuddin memikirkan nasibnya, napasnya sesak, matanya menjadi gelap. Dia teringat... teringat satu perbuatan yang berbahaya sekali membunuh diri. Sudah hilang pertimbangan, dinaikinya tempat tidurnya, dicoba-cobanya mengikat tali ke atas paran yang melintang, supaya berakhir azab dunia yang tidak berhenti-henti atas dirinya ini. (Bab Meminang: 120)

[Spinning like a cradle in a crowded market, Zainuddin's mind contemplated his fate, his breath hitched, his eyes darkened. He remembered... remembered a very dangerous act to kill oneself. Having lost his mind, he climbed into his bed, tried to tie the rope to the parapet, to bring an end to the doom this world ceaselessly brought down upon him.]

The insertion of the idea of suicide in the storyline of the novel actually gives the Makassar people the impression of a weak *siri*, and can even be called a loser. But it is undeniable, that's how Hamka packs the plot so that it can bring the reader to a life that seems real.

Hamka is indeed very good at stringing words together so that readers will easily be touched to read the sentences he puts in the novel. The use of other metaphors makes the readers feel as if they also feel the sadness that is felt by Zainuddin. As in the paragraph below:

Malangnya nasibku. Telah rurut bunga hayatku sebelum dia mekar. Tua telah berangsur mendatangiku, padahal umurku masih muda. Seorang diri aku menyeberangi hidup ini sekarang ayahku telah mati, ibuku dan ibu angkatku pun demikian. Seluruh alam membenciku, hatta daun kayu di dekat rumah, angin pagi yang biasa membawa udara nyaman, tidur yang biasanya mengembalikan kekuatan manusia, semuanya meninggalkan daku. Tiba-tiba kau, yang hanya satu tempatku bergantung, telah hilang pula dariku! Ke mana saya mesti pergi lagi, tunjukkanlah, walaupun ke pintu kubur kau tunjukkan, saya pun akan pergi. (Bab Pengharapan yang Putus: 155)

[How wretched my fate. The flower of my life has wilted before it could flower. Agedness has crept upon me, though I am still young. Alone I crossed this life, now my father is dead, my mother and my adoptive mother, too. All of nature hates me, the wooden leaves near my home, the morning breeze that usually brings a comfortable air, the sleep that usually restores strength, all, too, have left me. Suddenly you, the only thing I could lean on, has vanished from me, too! Where else must I go, show me, even be it the door to the grave, I shall go there, too.]

The pain that Zainuddin endures makes him sometimes forget the essence of *siri* which is upheld by the Makassar people, even he is willing to humiliate himself in order to get Hayati's love, the spirit of his life. He forgot that self-respect is something that is absolutely maintained by the Makassar people. Thus, love has been able to change everything, including one's principles. This is illustrated in the snippet of the conversation Muluk, Zainuddin's friend, said below:

Guru telah jatuh sehinia selemah ini seakan-akan ditusukkannya sebilah keris yang tajam ke ujung jantung Guru, sehingga kalau bukan kasian Allah, binasa Guru dibuatnya. (Bab Menempuh Hidup: 173)

[The Master had fallen this lowly, this weak, as if the tip of a sharp dagger had pierced the Master's heart, so that if it were not for Allah's mercy, the Master should have perished by it.]

If the meanings of the sentences above are related to the understanding of *siri* discussed by Hamid Abdullah in (Pelras et al., 2006: 251), then the construction of the meaning of *siri* value built by Hamka is still weak. As (Pelras et al., 2006) views, for Bugis-Makassarese people, *siri* is their soul, their self-esteem and their dignity. Therefore, to uphold and defend *siri* that is considered polluted or polluted by others, Bugis-Makassarese people will be willing to sacrifice anything, including their most precious soul for the sake of upholding *siri* in their lives. On the other hand, in this novel, there are many sentences that describe how Zainuddin is willing to humiliate himself or lower his self-esteem in order to get Hayati's love and he even almost killed himself. This is in stark contrast to (Pelras et al., 2006) view that for the sake of *siri* he is willing to sacrifice anything. This is also illustrated in the following paragraph:

Siapakah di antara kita yang kejam, hai perempuan muda? Saya kirimkan berpucuk-pucuk surat, meratap, menghinakan diri, memohon dikasihani, sehingga saya yang bagaimanapun hina dipandang orang, wajib juga menjaga kehormatan diri. Tiba-tiba kau balas dengan balasan yang tak tersudu di itik, tak termakan di ayam. Kau katakan bahwa kau miskin, saya pun miskin, hidup tidak akan beruntung kalau tidak dengan uang. Sebab itulah kau pilih hidup yang lebih senang, mentereng, cukup uang berenang di dalam emas, bersayap uang kertas. (Bab Air Mata Penghabisan: 232)

[Which of us is cruel, young woman? I sent many letters, lamenting, humiliating myself, begging for mercy, so that now I, however despicable in the eyes of others, must also defend my own honor. Suddenly, you respond with a reply that no duck would bite at, no chicken

would eat. You say that you are poor, I am poor, too, life cannot prosper if not with money. That's why you choose a happier life, elegance, enough money to swim in gold, wings of paper money.]

However, Hamka did not forget the main essence of *siri*’, namely maintaining self-respect or honor. The paragraph above describes how a Zainuddin is obliged to maintain his honor after being humiliated by Hayati and the Batipuh people who refuse his presence. The paragraph above is a dialogue that Zainuddin said to Hayati when Hayati asked for her love for Zainuddin back after her husband died.

In this novel, the message is implied that the many trials that Zainuddin faced almost made him no longer maintain *siri*’, but after getting back up, he tried to build *siri*’ with the help of his best friend, Muluk.

b. Catchphrases

The use of catchphrases can be observed in the catchphrase snippet in the paragraph below:

Zainuddin yang selama ini biasa sabar menerima cobaan, walaupun bagaimana besarnya, sekali ini tak dapat lagi, ibarat bergantung sudah amat penuh, ia berkata dalam hatinya, “Tidak! Pantang pisang berbuah dua kali, pantang pemuda makan sisa!”(Bab Air Mata Penghabisan: 234)

[Zainuddin, who was accustomed to hardships, no matter how great, this time could no longer bear it, like his arms were full, he said in his heart, "No! The banana doesn't bear fruit twice, and this youth shan't eat scraps!"]

The sentence expressed by Zainuddin above emphasizes that as a young man who has *siri*’, he does not want to go back to the woman who once rejected his proposal. He never had a woman who had been married to another man. In that sentence, the strong character of *siri*’ in Zainuddin.

c. Exemplar

The following is an example of the use of exemplars in the novel:

“Kau menangis Hayati? Apakah tidak terlalu berlebih-lebihan jika kau akan menanggung rugi lantaran diriku? Bukankah air matamu dan nafasmu yang turun naik, lebih berharga daripada diriku ini? Jangan kau menangis, kau boleh menentukan vonis, mengambil keputusan terhadap diriku. Nyatakan bahwa cintaku kau balas, kalau memang kau ada mempunyai itu. Itulah kelak akan jadi modal hidup kita berdua. Asal saya tahu kau cinta, saya tak harapkan apa-apa sesudah itu, kita tak akan melanggar perintah Ilahi. Tetapi, kalau kau memang tak merasa terhadap diriku sebagai yang kurasa, kau tak cinta kepadaku, nyatakanlah itu dengan terang, sebagai pernyataan seorang sahabat kepada sahabatnya. Kalau keputusan itu yang kau berikan, walau pun mukaku akan hitam menghadapimu di sini, lantaran malu, saya akan tahan, saya sudah biasa tahan tergiling dari masa kecilku.”(Bab Berkirim-kiriman Surat: 55)

["You cry, Hayati? Is it not too much for you to suffer because of me? Are your tears and your ups and downs not more precious than me? Don't cry, the verdict is yours to make, make your decision of me. Say that you return my love, if you do have it. That will be the capital for our life together. As long as I know you love me, I shan't want for more, we won't infringe on the commandments of God. But, if you truly don't feel towards me as I do to you, you don't love me, then state it frankly, as a statement from a friend to his friend. If that's the decision you give, even if my face turns to black before you, out of shame, I'll endure it, I am accustomed to being crushed from my childhood."]

The paragraph above is the dialogue that Zainuddin said when he asked for Hayati's love. How happy Zainuddin is if Hayati accepts his love, he will make it a living capital in the future, that he expects nothing other than Hayati's love. Likewise, Zainuddin explained that if Hayati refused his love, he would surrender to the decision, he accepted Hayati as a friend. Zainuddin reiterates that he will bear the pain and shame because he has been used to suffering since he was a child.

The following is an example of using another copy in the novel:

“Janjimu, bahwa jasmani dan rohanimu, telah dipatrikan oleh kasih cinta dengan daku, adalah modalku yang paling mahal. Biarlah dunia ini karam, biarlah alam ini gelap, biarlah... biar seluruh manusia melengongkan mukanya ke tempat lain bila bertemu dengan aku, biarlah segenap kebencian memenuhi hati insan terhadap kepada diriku, dan saya menjadi tumpahan kejemuhan hati manusia, namun saya tak merasa berat menanggungkan itu semua, sebab kau telah bersedia untukku.” (Bab Di Padang Panjang: 79)

[“Your promise, that your body and soul, have been affixed by your love for me, is my most expensive asset. Let this world sink, let all of nature turn dark, let... let all of humanity turn their faces when they meet me, let hatred toward me fill people's hearts, and I become the spilled remains of sated hearts, but I do not feel encumbered by all the weight, because you have prepared yourself for me.”]

In the dialogue section above, Zainuddin recounts the promise Hayati had made to him when he was about to leave Batipuh because he was expelled by the community. He emphasized how much Hayati's promise meant to him, so that he would not be afraid to suffer future suffering, even though he was willing to be hated by people, because Hayati had been willing to give his love to Zainuddin. That promise became a big capital in his life.

An example of the use of exemplars which also illustrates Zainuddin's firm love for Hayati which makes the character of *siri* in him is considered to be swayed by the author.

Sungguh, jika sekiranya pada masa ini kau bertemu olehku di tengah jalan, dengan tidak mempedulikan kata-kata orang, saya akan menyimpuh di hadapanmu, sebagaimana menyimpuh seorang inang pengasuh di hadapan rajanya. Dan kalau tidak peduli lagi, karena kebencian telah memenuhi hatimu kepadaku, akan saya iringkan engkau sampai ke mana pun, supaya agak sekali kau toleh juga saya ke belakang. (Bab Pengharapan yang Putus: 154-155)

[Truly, if at this time you were to meet me in the middle of the road, with no heed for the words of others, I would bow down before you, as a servant bows before his king. And if you don't care anymore, because hatred for me has filled your heart, I will accompany you wherever you go, so that in the rare chance you turn, I am behind you.]

The author considers that Zainuddin has humbled himself too much because of his immense love for Hayati, as if he has forgotten that there are many other women in this world that he can look for. Even life still takes a long struggle to achieve goals. *Siri* is no longer the main value that should be maintained as a Makassar person.

In addition, the use of other exemplars is also found in the dialogue that is spoken by Zainuddin below:

“Siapakah di antara kita yang kejam, hai perempuan muda? Saya kirimkan berpucuk-pucuk surat, meratap, menghinakan diri, memohon dikasihani, sehingga saya yang bagaimanapun hina dipandang orang, wajib juga menjaga kehormatan diri. Tiba-tiba kau balas dengan balasan yang tak tersudu diitik, tak termakan di ayam. Kau katakan bahwa kau miskin, saya pun miskin, hidup tidak akan beruntung kalau tidak dengan uang. Sebab itulah kau pilih hidup yang lebih senang, mentereng, cukup uang berenang di dalam emas, bersayap uang kertas”. (Bab Air Mata Penghabisan: 232)

[“Which of us is cruel, young woman? I sent many letters, lamenting, humiliating myself, begging for mercy, so that now I, however despicable in the eyes of others, must also defend my own honor. Suddenly, you respond with a reply that no duck would bite at, no chicken would eat. You say that you are poor, I am poor, too, life cannot prosper if not with money. That's why you choose a happier life, elegance, enough money to swim in gold, wings of paper money.”]

The presentation of examples of Hayati's cruelty according to Zainuddin in the dialogue section above emphasizes to the reader that refusing Hayati to return is a natural thing and an effort to maintain *siri*. Zainuddin feels too sick because of Hayati's actions.

d. Depictions

Sudikah engkau jadi sahabatku Hayati? Saya akui saya orang dagang yang melarat dan anak orang terbuang yang datang dari negeri jauh, yatim piatu. Saya akui kerendahan saya, itu agaknya akan menanggukkan hatimu bersahabat dengan daku. Tapi Hayati, meskipun bagaimana, percayalah bahwa hatiku baik. Sukar engkau akan bertemu dengan hati yang begini, yang bersih lantaran senantiasa dibasuh dengan air kemalangan sejak lahirnya ke dunia! (Bab Cahaya Hidup: 42)

[Will you be my friend Hayati? I admit that I am a destitute merchant and the son of an outcast who came from a faraway land, an orphan. I admit my humility, it will probably suspend your heart from friendship with one. But Hayati, no matter how, believe that my heart is good. It is difficult for you to meet with a heart like this, which is clean because it has always been washed with the water of misfortune since its birth into the world!]

The use of the phrases 'trade people who are destitute', 'orphans', 'washed with water of misfortune' is one example of the use of depictions in the novel *Sinking of the Van Der Wijck Ship*. The use of this phrase emphasizes the state of Zainuddin's self and life so that it gives the impression of emphasizing Zainuddin's determination to face life's trials.

"Untuk kemaslahatan Hayati yang engkau cintai," perkataan ini berhujam ke dalam jantung Zainuddin, laksana panah yang sangat tajam. Dia teringat dirinya, tak bersuku, tak berhindu, anak seorang terbuang, dan tak dipandang sah dalam adat Minangkabau. Sedang Hayati seorang anak bangsawan, turunan penghulu-penghulu pucuk bulat urat tunggang yang berpendam pekuburan, bersasak berjerami di dalam negeri Batipuh itu. Alangkah besarnya korban yang harus ditempuh Hayati, jika sekiranya mereka langsung kawin, dan tentu Hayati tidak akan tahan menderita pukulan yang demikian hebat. (Bab Pemandangan di Dusun: 63)

[For the benefit of the life you love," these words pierced into Zainuddin's heart, like a very sharp arrow. He remembered himself, not ethnically, not Hindu, the son of an outcast, and not seen as legitimate in Minangkabau customs. Meanwhile, Hayati, a noble child, descended from the top-of-the-line rulers who burrowed into the graveyard, was strewn with straw in the Batipuh country. What a huge sacrifice Hayati had to take, if they were to get married right away, and of course Hayati would not have endured such a great blow.]

Similarly, the paragraph above, there are words to label Zainuddin himself. The 'non-ethnic', 'non-Hindu', and 'child of an outcast' labeled by the community to Zainuddin illustrate how Zainuddin does not deserve to be side by side with Hayati, a noble child. However, Zainuddin, who was steadfast in his stance, did not make him give up because of these labels, he still proposed to Hayati, although in the end he was rejected by Hayati's family. This paragraph is closely related to one of the concepts of *siri*' proposed by Rahim (1982: 109-110), namely *siri*' with the sense of being reluctant. "Masiri'ka, mewaki situdaeng" (I am reluctant to sit with you, because you are located).

3. Reasoning Devices

The presentation of *siri*' by Hamka in the novel is supported by a reasoning device to emphasize to the audience that the Makassar people have *siri*' which should be maintained. This is presented in the form of rational narratives and dialogues to construct the meaning of *siri*' according to Hamka's understanding. The reasoning device consisting of roots, appeals to principle, and consequences is described as follows.

a. Roots

Roots aims to justify the inference of facts based on cause-and-effect relationships. The following is one of the passages in the novel that describes a cause-and-effect relationship:

Tidak berapa jauh jaraknya Batipuh dengan kota Padang Panjang, kota yang dingin di kaki Gunung Singgalang itu. Tetapi bagi Zainuddin, dusun itu telah jauh, sebab tak dapat bertemu dengan Hayati lagi. Apalagi budi pekertinya terlalu tinggi, kalau budinya rendah, sejam atau dua jam, tentu dia telah dapat menemui Hayati. (Bab Di Padang Panjang: 74)

[Not how far is Batipuh from the city of Padang Panjang, the cold city at the foot of Mount Singgalang. But for Zainuddin, the village was far away, because he couldn't meet Hayati again. Moreover, his character is too high, if his mind is low, for an hour or two, of course he will be able to meet Hayati.]

The paragraph snippet above emphasizes Zainuddin's virtuous character. When the Batipuh people chased him away, he headed to Padang Panjang, which was not too far from Batipuh. In fact, he could have returned to Batipuh to just meet Hayati, but because he has a high character, he did not think to meet Hayati in Batipuh.

The essence of *siri* is to maintain and maintain self-respect and honor. So that *siri* can be the basis for action. The high character in the paragraph above emphasizes one of the manifestations of the value of *siri* according to Drs. Widodo Budidarmo in (Mustafa et al., 2003) that *siri* is a view of life that contains an ethical distinction between humans and animals with a sense of dignity and honor inherent in humans, and teaches moral morality in the form of suggestions, prohibitions, rights, and obligations that dominate human actions to protect humans and maintain self-respect and honor.

"Recommendations, prohibitions, rights, and obligations that dominate human actions" are represented in the phrase 'high manners' to explain *siri* in the narrative piece above

b. Appeals to principle

Tapi Zainuddin tidak hendak kembali sebelum maksudnya berhasil, dia hendak memperdalam penyelidikannya dari hal ilmu dunia dan akhirat, supaya kelak dia menjadi seorang yang berguna. (Bab Di Padang Panjang: 74)

[But Zainuddin did not want to return before his intentions were successful, he wanted to deepen his investigation of the world and the hereafter, so that later he would become a useful person.]

One of the limitations of *siri* proposed by C.H. Salam Basjah and Sappena Mustaring, namely, "*Siri* is a driving force, varies towards a source of power generation to work hard, work hard, for a job or business." This goes hand in hand with the paragraph above. The paragraph has explained that because of the principle of *siri* which is firmly held, Zainuddin did not want to return to his homeland, before he succeeded in deepening his knowledge. The same paragraph explains the *siri* character in the form of an appeals to principle reasoning device which is also found in the following snippet of Muluk's dialogue with Zainuddin:

Hai Guru Muda! Mana pertahanan kehormatan yang ada pada tiap-tiap laki-laki? Tidakkah ada itu pada Guru? Ingatkah Guru bahwa ayah Guru terbuang dan mati di negeri orang, hanya semata-mata lantaran mempertahankan kehormatan diri? Tidakkah dua aliran darah yang panas ada dalam diri Guru, darah Minangkabau dari jihat ayah, darah Mengkasar dari jihat ibu? (Bab Menempuh Hidup: 174)

[Hi Young Master! Where is the defense of honor in every man? Isn't that on Master? Do you remember Master that Guru's father was exiled and died in a foreign country, just for defending his honor? Are there not two hot blood streams within Guru, Minangkabau blood from the father's jihad, the Mengkasar blood from the mother's jihad?]

Muluk reminded Zainuddin of his father's struggle to maintain his honor by spending his life in Makassar instead of having to endure shame and humiliation if he chose to return to Minangkabau.

As the view of Drs. Widodo Budidarmo in (Mustafa et al., 2003: 29–30) that "a sense of self-respect and honor as the essence of *siri* explicitly brings with it the notion of shame, a feeling that arises as a result of honor, therefore *siri* is identified with shame", so the paragraph below goes hand in hand with that view.

.... Terasa malu yang sebesar-besarnya, terasa perasaan yang mesti tersimpan dalam hati tiap-tiap manusia, bahwa dia tidak mau dihinakan. Minangkabau negeri beradat, seakan-akan di sana saja adat yang ada di dunia ini, di negeri lain tidak.... (Bab Pengharapan yang Putus: 134)

[Feeling ashamed as much as possible, felt a feeling that must be stored in the heart of every human being, that he did not want to be humiliated. Minangkabau is a traditional land, as if there are only customs in this world, not in other countries....]

Through the paragraph above, Hamka clearly describes the shame and the feeling of not wanting to be insulted. This emphasizes the existence of *siri* 'that needs to be maintained.

c. Consequences

At the beginning of the story, Zainuddin has a strong character of *siri*', but in the middle of the story, Hamka often describes the weakening of *siri*' in Zainuddin. Then at the end of the strong return to the depiction of the character *siri*' on Zainuddin. So the consequence at the end of the framing of the story is Zainuddin's firm rejection of Hayati when he begged Zainuddin to take him back. This is a manifestation of maintaining self-esteem, because of the humiliation that Zainuddin received while begging for Hayati's love. This is illustrated in the two paragraphs below:

"Siapakah di antara kita yang kejam, hai perempuan muda? Saya kirimkan berpucuk-pucuk surat, meratap, menghinakan diri, memohon dikasihani, sehingga saya yang bagaimanapun hina dipandang orang, wajib juga menjaga kehormatan diri. Tiba-tiba kau balas dengan balasan yang tak tersudu diitik, tak termakan di ayam. Kau katakan bahwa kau miskin, saya pun miskin, hidup tidak akan beruntung kalau tidak dengan uang. Sebab itulah kau pilih hidup yang lebih senang, mentereng, cukup uang Berenang di dalam emas, bersayap uang kertas". (Bab Air Mata Penghabisan: 232)

[“Which of us is cruel, young woman? I sent many letters, lamenting, humiliating myself, begging for mercy, so that now I, however despicable in the eyes of others, must also defend my own honor. Suddenly, you respond with a reply that no duck would bite at, no chicken would eat. You say that you are poor, I am poor, too, life cannot prosper if not with money. That's why you choose a happier life, elegance, enough money to swim in gold, wings of paper money.”]

The paragraph above describes how he was humiliated so that Zainuddin felt he was very low. So that in the paragraph below he then asserts that he has self-respect and shame that he must maintain, he firmly says "you shouldn't eat leftovers".

Dilihatnya Hayati duduk menentang bibirnya, laksana seorang pesakitan menentang bibir hakim yang hendak menjatuhkan hukuman, entah bebas entah hukum bunuh. Tampaklah gelung rambut perempuan itu, mukanya masih cantik jelita, air matanya mengalir menambah kecantikan itu. Ke sanalah muara ingatannya selama ini. Menjalar penglihatan matanya ke jarinya yang halus bagai duri landak itu. Tiba-tiba sampai ke ujung jarinya terbayang kembali inainya. Di situ, gelap pemandangannya dan timbul ketetapan hatinya. Zainuddin yang selama ini biasa sabar menerima cobaan, walaupun bagaimana besarnya, sekali ini tak dapat lagi, ibarat bergantung sudah amat penuh, ia berkata dalam hatinya, “Tidak! Pantang pisang berbuah dua kali, pantang pemuda makan sisa!” (Bab Air Mata Penghabisan: 234)

[He saw Hayati sitting challenging her lips, like a prisoner against the lips of a judge who was about to impose a sentence, whether free or punishable by murder. The woman's hair was seen in a bun, her face was still beautiful, her tears were flowing to add to that beauty. That's where his memories have gone. His eyes trailed down to his finger which was smooth like a hedgehog's thorn. Suddenly, up to the tip of his finger, his henna came back. There, the scene darkened and his resolve emerged. Zainuddin, who had been used to being patient in accepting trials, no matter how big they were, this time he couldn't take it anymore, like his arms were full, he said in his heart, "No! Don't eat bananas twice, don't eat leftovers!"]

CONCLUSION

Perspective and background greatly influence a person in interpreting social reality based on their respective constructions. In the novel *Tenggelamnya Kapal Van Der Wijck*, Hamka packs Zainuddin's

character as a Makassar-Minang bloody figure based on his perspective. Hamka, who is actually a scholar, often connects siri 'to Islam. So that the depiction of siri 'in the novel is not far from the elements of da'wah.

Hamka is quite familiar with the meaning of *siri* ' adopted by the people of Makassar, but the image of the value of *siri* ' on Zainuddin is still weak. This certainly cannot be separated from Hamka's background as a Minangkabau (non-Makassarese), so there is no great awareness to describe the character of the Makassar people as it should be in the figure of Zainuddin. Likewise, Zainuddin's character in the story is positioned as someone who is of Makassar-Minang blood, outwardly it is possible that Minang blood is attached to Zainuddin, so he is not fully able to firmly hold Makassar customs.

REFERENCES

- Abdullah, H. (1985). *Manusia Bugis Makassar: suatu tinjauan historis terhadap pola tingkah laku dan pandangan hidup manusia Bugis Makassar*. Jakarta: Inti Idayu Press.
- Abdullah, I. (2006). *Konstruksi dan Reproduksi Kebudayaan*. Yogyakarta: Pustaka Pelajar.
- Adoni, H., & Mane, S. (1984). Media and the social construction of reality: Toward an Integration of Theory and Research. *Communication Research*, 11(3), 323–340. <https://doi.org/10.1177/009365084011003001>
- Bungin, B. (2011). *Konstruksi Sosial Media Massa*. Jakarta: Kencana.
- Chrisanty, P. (2017). Konstruksi Realitas Keotoriteran Presiden Sukarno dalam Novel: Analisis Framing Teks Novel *The Year of Living Dangerously*. *Jurnal Komunikasi Indonesia*, 1(1), 31–36. <https://doi.org/10.7454/jki.v1i1.7811>
- Eriyanto. (2005). *Analisis Framing Konstruksi, ideologi, dan Politik Media*. (N. Huda, Ed.). Yogyakarta: LKiS.
- Hamka. (2013). *Tenggelamnya Kapal Van Der Wijck*. (M. A. Hevicko, Ed.). Jakarta: Balai Pustaka.
- Januarti, R., Mulkan, D., & Agustin, H. (2012). Konstruksi Realitas Pemberitaan Brankas Nazaruddin Dalam Laporan Utama Majalah Tempo. *eJurnal Mahasiswa Universitas Padjadjaran Vo.1., No.1 (2012)*, 1(1), 16.
- Mulyana, D. (2008). *Komunikasi Efektif Suatu Pengantar Pendekatan Lintas Budaya*. Bandung: Remaja Rosdakarya.
- Muslich, M. (2008). Kekuasaan Media Massa Mengonstruksi Realitas. *Jurnal Budaya dan Seni*, 2(36), 150–158. Diambil dari <http://sastra.um.ac.id/wp-content/uploads/2009/10/Kekuasaan-Media-Massa-Mengonstruksi-Realitas-Masnur-Muslich.pdf>
- Mustafa, M. Y., Tangke, A. W., & Nasyaruddin, A. (Ed.). (2003). *Siri ' dan Pesse ' Harga Diri : Orang Bugis, Makassar, Mandar, Toraja*. Makassar: Pustaka Refleksi.
- Pelras, C., Abu, A. R., Hasriadi, Sirimorok, N., Arsuka, N. A., Wahyu, A. P., & Kristanto, J. . (2006). *Manusia Bugis*. Jakarta: Nalar.
- Pranachitra, B. (2018). REPRESENTASI BYRONIC HERO DALAM NOVEL MARY SHELLEY FRANKENSTEIN KARYA MARY SHELLEY. *BAHAS*, 29(1), 46–63. <https://doi.org/https://doi.org/10.24114/bhs.v29i1.11563>