

Comparison of American and Indonesian Women's Notion in Cather's *O'pioneer!* and Hamka's *Tenggelamnya Kapal Van Der Wijk*

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Abstract—This scientific paper is a literary study that addresses gender issues in the form of a comparison of American women's notions narrated by Alexandra in Cather's novel *O'Pioneer!* with Indonesian women narrated by Hayati in Hamka's novel *Tenggelamnya Kapal Van Der Wijk*. Literary comparative studies are carried out in the form of an analysis of the similarities and differences of American and Indonesian women's notions in the early 20th century as narrated in the two literary works. This research is a structural analysis of literature that emphasizes the study of the intrinsic elements of literature, especially the characterizations originating from Cather's novel *O'Pioneer!* in 1913 and Hamka's novel *Tenggelamnya Kapal Van Der Wijk* in 1938. The data from the two novels were analyzed based on the scientific method of comparative literature which is reconstructed from the concept of de Zepetnek and Endraswara. The results of this study indicate that the similarities between American and Indonesian women in the early 20th century were based on a traditional society that adhered to religion, accepted marriage and homemaking as natural in the process of women's lives, loyalty to true love as a symbol of belief in life, accepting differences, and forgiving. Their differences are moderate traditional *versus* traditional conservative, new women *versus* traditional women, heterogeneous *versus* homogeneous, repositioning tradition *versus* strengthening tradition, partial domestication of women *versus* full domestication of women, living with renewal ideas *versus* dying with conservative ideas, and so on.

Index Terms—comparative study, women notion, America, Indonesia, novels

I. INTRODUCTION

The presence of women in the midst of society has an important meaning in the course of history and human civilization which is spread across all nations, countries, and continents. Women are an important part of human regeneration which determines the sustainability of certain communities in the world. For example, the presence of the American nation which is currently known as a developed country is the result of the resilience of American women in giving birth to generations in a sustainable manner from time to time. They are able to reposition their roles and reform along with the changing times from the colonial era to post-modern. Likewise, the presence of the Indonesian nation which is currently categorized as a developing country is the result of the ability of Indonesian women to maintain their existence against changing times in giving birth to generations in a sustainable manner from time to time from the era of kingdoms to post-modern. They still try to maintain tradition and adherence to customs. Traditional women in these two nations play an important role in bringing people to various typical generations to day. The differences and similarities in conditions between American women and Indonesian women in the twenty-first century need to be traced through the notions of women of the two nations in the past, especially in the early 1900s as documented in the novel *O'Pioneer!* and the novel *Tenggelamnya Kapal Van Der Wijk* as constructive information for the current generation.

The heterogeneity of American women in the early 1900s was reflected in a number of characters in the novel *O'Pioneer!*, including Alexandra Bergson, Marie Tovesky, Anne Lee, and others. The various characteristics of American women in the novel refer to the views of Elsworth (2019) who identifies the characteristics of traditional

American women. Although the novel describes the typical diversity of women, but the dominance of the story emphasizes the characteristics of women who are independent, competitive, courageous, innovative, rational, analytical, and objective as played by the main character named Alexandra Bergson. She is a woman who is able to independently lead her family when her parents died. She was successful in meeting the needs of his three younger brothers until they got married and had a family. She is able to overcome conflicts with her younger siblings through rational and objective decisions. She also overcame an agricultural crisis when a famine hit her farming village in Divide, Nebraska through innovative, analytical, and rational thinking. Her courageous actions in facing financial risks in managing her fields became a role model for other farmers. Alexandra Bergson portrays herself as a *New American Woman* who brings renewal and change in American society. Abbas et al. (2022) said that *New American Women* are young American women who want to make social change through cultural reconstruction to gain wider access in family and community life in order to reposition the domination of men over women.



Figure 1. Portrayal *New American Women* in 1890 to Make Social Change Through Cultural Reconstruction
(Source: <https://www.google.com/search?q=image+new+american+women&tbm>. Accessed on June 4, 2022 at 00⁰⁶ p.m.)

The homogeneity of Indonesian women in the early 1900s tended to portray themselves as adhering to tradition as reflected by a number of characters in the novel *Tenggelamnya Kapal Van Der Wijk*, including Hayati, Khadijah, Jamila, Mak Basse, and others. According to Abbas (2019), stereotypes of Indonesian women in this novel are appreciative, considerate, dependent, excitable, fearful, feminine, fickle, forgiving, friendly, helpful, modest, sensitive, sincere, submissive, sympathetic, timid, worrying, assertive, deliberate, subjective, and others. The identification of these stereotypes refers to the results of study of social and cultural constructions that are labeled for women (Pearson, 1985). These stereotypes are typical of traditional women who are obedient to tradition as played by the main character named Hayati. She sacrificed her love and loyalty to her lover, her adherence to Minangkabau cultural traditions, and her fear of going against traditional leaders. Hayati's adherence to tradition is not based on analytic, rational, objective thinking, so that she is unable to reposition traditional women in social interaction. She was unable to reposition the position of women and failed to change the order of society. Hayati portrays herself as a conservative woman who is termed a *Traditional Indonesian Woman* who always surrenders her fate to traditions and customs. According to Asmarani (2017), a full traditional woman is a woman who gives her soul, body, mind, capacity and dedication to domestic life in fulfilling her duties and responsibilities as a wife and a mother as a form of her adherence to tradition, customs, and conservative culture as presented by Raden Ajeng Kartini who lived from 1879 to 1904.



Figure 2. Portrayal *Indonesia Traditional Women of Minangkabau Ethnic Group in 1880 Devotes All Her Physical and Psychological Potential to Domestic Life*

(Source: <https://www.google.com/search?q=foto+perempuan+Minangkabau+tradicional&oq> Accessed on July 1, 2023 at 10³⁹ p.m.)

This research was conducted to explore the ideas of Indonesian and American women in the past around the early 1900s as reference material for the historical situation and conditions of women's notions in the two nations. The historical documentation of women's ideas is studied in the world of literature as an effort to enrich the sociological values of literature that can be utilized by academics, researchers, observers of social institutions, and so on. The similarities and differences in the ideas of women characters in a number of literary works are a reflection of the situation and condition of women in their time which have an impact on the reality of the social life of women in certain nations today. The researchers compare the notions women between America in the novel *O'Pioneer!* by Willa Cather and Indonesia in the novel *Tenggelamnya Kapal Van Der Wijk* by Hamka in the early 1900s using comparative literature theory.

II. LITERARY REVIEW ON COMPARATIVE LITERATURE

Comparing texts has been done by humans since ancient times for various purposes such as assessing the authenticity of manuscripts, measuring the accuracy of information, learning the truth of events, uncovering espionage secrecy, and so on. Comparative literature is the development of inter-text research which was identified at the beginning of its appearance in the 18th century in the European region, especially in France, England, and Germany. Wellek and Warren (1977) argued that the study of relations between literary works was pioneered by French scientists coordinated by Fernand Baldensperger in his journal entitled *Revue de Littérature Comparée?* around the 18th century. It discusses the reputation of a number of literary works in France and England such as Goethe, Ossian, Carlyle, Shiller, and others. The discussion then developed into a review of similarities and differences in literary phenomena in the two nations. Literary figures such as Fernand Baldensperger, Jean-Marie Carre', Paul van Tieghem, and Marius-Francois Guyard according to Rejo (2011) became the pioneers of French comparative literature which is considered as the foundation stone of the methodological study of inter-text as a condition of scientific product.

Comparative literary studies then enter the area of hypogram analysis which according to Riffarterre (1978) is the tracing of literary works against the literary works they produce. For example, novel *My Antonia* in 1918 is considered a hypogram of novel *O'Pioneer!* in 1913. The hypogram analysis is to compare the social life conditions of the frontier generations in the farming villages which are constantly changing from time to time as reflected in the two novels. The practice of comparing literature then developed in linguistic aspects in the 19th century in the three major language families in Europe, namely Germanic, Romance, and Slavic. Mahameed et al. (2021) said that linguistic-literary comparisons can be understood as cross-culture between two nations directly or indirectly. The two nations being compared, each has its own distinctive pattern of life, but both have universally similar ideas. According to Wellek and Warren (2014), the variety of literature in the three language families generally originates from Greek and Roman which spread from English, French, German, Polish, Bohemian, Ukrainian to Russian. Furthermore, in the 20th century, the study of comparative literature developed rapidly in America and even gave birth to American comparative literature. According to Hutomo (1993), this study has spread to Asia, the Middle East, Africa, Latin America, and Australia since the 1970s as examples of comparative literature between Indonesia and Malaysia, India and Pakistan, and others.

A simple illustration of comparative literature is to compare two or more literary works by bringing up certain issues that criticize various problems in human life such as slavery, racism, exploitation, feminism, gender relations, and so on. It means that literary works and society influence each other in aspiration or narration on social issues that are

considered to have a significant impact on life such as politics, emancipation, the economy, and others as stated by Pattu et al. (2022). Comparing literary works according to Ridoean (1986) has an emphasis on certain things, namely the influence of the author and his literary works in his country on other literary works, the spread of the ideas of the author and his literary works into other literary works, increasing the capacity of the author and the quality of the work through other well-known literary works, the author has become famous and the popularity of her/his literary works over other literary works in other countries. Comparing the novels *O'Pioneer!* and *Tenggelamnya Kapal Van Der Wijk* serve as examples to increase the influence and fame of the ideas of the two authors, namely Willa Cather from America and Hamka from Indonesia. This comparison also has an impact on strengthening the position of the two literary works as international literature or world literature. Hutomo (1993) expressed his view that world literature is the national literary work of a nation which deserves to be positioned parallel to the literary works of other nations which the famous German writer, Goethe termed as *weltliterature* or world masterpiece or great literature.

Rahman (2000) stated that the scope of literary comparison is influences between literary works, themes between literary works, cultural background between literary works, and genres between literary works. The first aspect explores the possible influence of one literary work on other literary works from an interdisciplinary perspective such as sociology, religion, belief, gender, and so on. Second, the specificity of the theme narrated by one literary work is considered to have a universal correlation with other literary works. Third, the background of certain social conditions that gave birth to a literary work indicates a period or genre of literature and has a civilizational relationship with other literary works. Fourth, the genre of a literary work is considered unique to other literary works. These aspects can be used as a reference in the scope of literary comparison which according to Baribirin (1993) includes comparisons of oral literature, comparisons of written literature, and comparisons of supranational literature. Comparison of oral literature is to compare the migration of folk stories or folklore into writing literary works. Then the comparison of written literature is to compare two or more written literary works on certain aspects based on geography such as between regions or between countries, periods such as between classical literature and modern literature, literary schools such as between naturalism and realism.

The various aims and objectives of literary researchers comparing literary works are mimetic, pragmatic, expressive, and objective orientations. The mimetic orientation emphasizes the reflection of literary works on phenomena from human life that are closer to the sociological aspects of literature. The pragmatic orientation measures the level of understanding of literary readers towards literary works. The expressive orientation explores the position of a number of authors in their literary works, such as the background of their social life in expressing their feelings, expressing their hearts and minds, expressing their imagination, and so on. Objective orientation assesses literary works autonomously on their structures. Endraswara (2013) discusses six purposes of comparing literary works. First, a comparison to find the influence of one literary work on another. Second, comparison to determine the originality of one literary work with other literary works. Third, comparison to build the equality of a nation's literary works with other nation's literary works. Fourth, comparison to find the cultural diversity of one literary work with other literary works. Fifth, comparison to strengthen the universality of one literary work with other literary works. Sixth, comparison to assess the capacity and quality of one literary work on another.

Based on various opinions and explanations related to comparative literature, it can be seen that comparative literature was originally built from inter-text research in a number of European nations around the 18th century which later gave birth to the French school as the foundation for its scientific methodology. Comparing literature was then developed by literary and linguistic researchers in the area of literary hipogram analysis and literary linguistic comparison, especially in the Germanic, Romance, and Slavic languages around the 19th century. Comparative analysis of literature was further developed by researchers of American literature around the 20th century as part of literary criticism which emphasized universal issues in the problems of human life known as Americanism. After the 1970s, the study of comparative literature spread widely to Asia, the Middle East, Africa, Latin America, and Australia. Comparison of literature in general can be understood as a study of two or more literary works that are connected by certain aspects with certain aims and objectives. This research article emphasizes universal issues about the ideas of American and Indonesian women in the novel *O'Pioneer!* and the novel *Tenggelamnya Kapal Van Der Wijk* which is considered to document the notion of women from the two nations in their time. It is expected to be able to increase the influence and fame of the ideas of the two authors, namely Willa Cather from America and Hamka from Indonesia as well as strengthen the position of these two literary works as international literature or world literature. In this article focuses on the differences and similarities of American women's notions in the novels with reference to de Zepetnek's (1998) thought that comparative literature is conducted to explore certain aspects or issues in two or more literary works in order to find similarities and differences in the ideas of the two literatures.

III. METHODOLOGY

This research is categorized as a structural analysis of literature which emphasizes the study of the intrinsic elements of literature, especially characterizations. The structural concept frames literary research on an understanding that a comprehensive meaning has been built within itself so that it is able to create an image of itself through the themes it narrates, such as feminist literature, socialist literature, religious literature, secular literature, and so on. The main idea of the classical structuralists as put forward by Hawkes (1978) is literary works have autonomy in their structures so

that they reject literary works as mimetic or expressions of the human sociological world. This research is more dynamic because the idea of a fictional character in the novels *O’Pioneer!* and *Tenggelamnya Kapal Van Der Wijk* is considered the product of the author's imagination and the expression of certain groups of people, so that both novels have mimetic elements. The dynamics of this research is in line with the views of Sayuti (1994) that researchers as well as literary readers have the opportunity to explore sociological meanings of literary structures. It inspired this research that the presence of certain characters in both novels has sociological meanings in the form of notions of American and Indonesian women. Endraswara (2013) suggests that the literary comparison method can be categorized into two parts, namely diachronic comparison and synchronic comparison. Diachronic comparisons are one literary work compared to other literary works of different periods, while synchronic comparisons are comparing one literary work with other literary works of the same period. Comparison study in this research is more accurately described as a synchronous comparison because the novel *O’Pioneer!* and *Tenggelamnya Kapal Van Der Wijk* has the same period as in the early period of the 20th century. Then the issues that are compared in these two synchronic literary works are the differences and similarities of women's notion as part of the history of women in the two nations, namely Alexandra in the novel initiated the notion of *New American Woman* and Hayati in the novel reflected the notion of *Indonesian Traditional Woman*. Comparative literary studies like this are in accordance with the views of Stallknecht and Frenz (1961) who argued that literary studies are possible to bring together historical ideas of a nation with other nations through the author's philosophical views of the surrounding community which are able to exist from time to time in the form of time transformations.

The main data of this study is an American novel entitled *O’Pioneer!* by Willa Cather in 1913 and the Indonesian novel *Tenggelamnya Kapal Van Der Wijk* by Hamka in 1938. Both data were processed in the form of a literary comparative scientific method absorbed from de Zepetnek's (1998) concept in his book *Comparative Literature: Theory, Method, and Application* and Endraswara (2012) in his book *Metodologi Penelitian Sastra Bandingan* as reconstructed in the following chart.

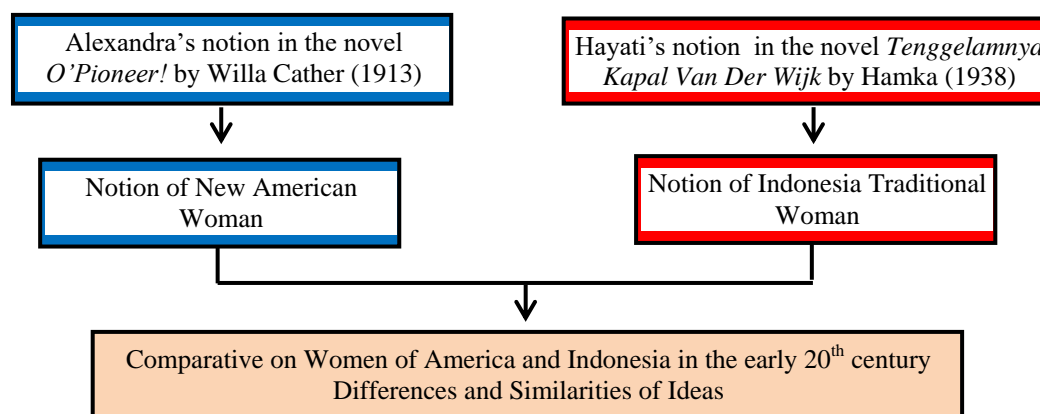


Chart 1. Procedure for Comparing Literary Works

Referring to the research procedure chart above, the initial stage of the research was to analyze the notion of the main character in the novel *O’Pioneer!* whose name is Alexandra, then notion Hayati as the main character in the novel *Tenggelamnya Kapal Van Der Wijk*. The second stage is narrating Alexandra's notion as a reflection of *New American Woman* and Hayati's notion as an *Indonesian Traditional Woman*. The third stage is to compare the notion between Alexandra as a *New American Woman* and Hayati as an *Indonesian Traditional Woman* in the perspective of differences and similarities.

IV. FINDING AND DISCUSSION

The finding of this research is Alexandra's notion in the novel *O’ Pioneer!* which reflects the *New American Woman* and Hayati's notion in the novel *Tenggelamnya Kapal Van Der Wijk* which narrates *Indonesia Traditional Woman*. Then the research discussion is comparative on women's notions of America and Indonesia in the early 20th century on novels.

A. Alexandra’s Notion in Novel *O’Pioneer!*

Alexandra is the eldest child of Mr. Bergson, who since the age of twelve has been accustomed to working hard to help her father in the fields and farms and selling agricultural products in the surrounding towns. She lives in a traditional community in a farming village called Divide which stretches along the banks of the Norway Creek River into the hills. This area was pioneered by frontiers who opened settlements and cultivation in western America such as Nebraska since the mid-19th century by Bohemians like Mr. Bergson along with a number of families from backgrounds of Swedish, Austrian, Norwegian, Russian, and others. Mr. Bergson died after decades of struggling to clear wild lands for farming and ranching. Mr. Bergson along with other pioneers died when his family life was still poor with a number

of family debts, mortgaged agricultural fields, and many dead livestock. The frontier generation like Alexandra inherited all these difficulties, especially since the farming areas experienced a prolonged dry season for three years, causing the farmers in Divide to experience a famine. Many young people take a practical path by selling family assets or their parents' inheritance in the midst of this difficult situation and leaving farming to try their luck in the cities. There are those who become successful like Carl Linstrum, but most of them experience failure, stress, panic, and almost madness as experienced by Carrie Jansen. This phenomenon resulted in massive urbanization which resulted in a social crisis and became a national problem in America. Cather (2012) narrates it, "Lou and Oscar hired two men and put in bigger crops than ever before. They lost everything they spent... A few foreclosures demoralized the county" (p. 37).

In a difficult situation that caused people in the frontier farming area to lose enthusiasm or be demoralized, Alexandra remained in the Divide farming village and appeared as an innovative female figure who brought a spirit of renewal as a typical *New American Woman*. One of the bold steps taken by Alexandra was to portray herself as the person in charge of the family replacing her father deceased. Family responsibilities are played by men as is the order of traditional American society in the frontier area, but Alexandra as a young woman around twenty-two years old dares to take this responsibility. She struggles to provide for her mother and her three younger brothers, namely Oscar who is nineteen years old, Lou who is seventeen years old and Emil who is around three years old. During the six years since his father died, she managed to pay off all of his family's debts and then took the initiative to cultivate fields and livestock in an innovative and competitive way to be more productive in order to make a lot of money. She conducted exploration of agricultural lands on the river coast, consulted with students who are concerned with agricultural science, read a number of inspirational books, and diligently prayed while reading the Bible. Alexandra finally found a brilliant idea in the middle of the dry season that has hit Divide for the last three years. For five days, she brought his youngest brother, Emil, to visit agricultural areas on the banks of the Norway Creek River which is at the foot of the valley to the area to the left of the river in the Birgham area. They visited the area observing young men and women managing agricultural land in a professional and profitable manner. The area is now managed by educated young people. On the way back up the hill, Alexandra continues to think innovatively about managing the land. She must be better than the previous generations. History shows that many nations were brought up by the innovative spirit of its men and women. The idea is the dream of a pioneer woman who thinks forward in the welfare of the lives of cultivators who still hold strong traditional values (Cather, 2012).

The high-risk step taken by Alexandra was to borrow money in installments for five years and guarantee the land inherited from her father in a hilly area that has low production capacity because it can only be managed and produces once a year. The loan money was used to purchase half of the Linstrum family's land, half owned by Crow, and half owned by Struble with a total area of one thousand four hundred acres or one hundred and forty thousand square meters or fourteen hectares. The location is on the edge of a river with abundant water flow so that the land can be cultivated and produce up to three times a year. The sale of abundant agricultural production on agricultural fields such as potatoes, tomatoes, carrots, and vegetables can be used to repay debt installments. Likewise, the selling price of the land on the banks of the river in the fifth year will double up so that Alexandra can get big profits. Her inspiration was brilliant because she was able to increase land productivity, increase productivity, and reap huge profits without losing the land inherited from his father. Alexandra's notion was met with opposition from her younger brother, namely Lou, who was afraid that the plan to borrow money with collateral for inherited land was considered very risky because it would be the same as killing them if the land was confiscated due to debt default. Alexandra remained firm on her notion and convinced them that her hope was that her younger siblings' lives would get better and that her youngest brother, Emil could go to high school. Within five years, Alexandra's brilliant notion was realized which was supported by her ability to manage finances. Her two younger siblings, Oscar and Lou, were married off to women from neighboring villages and she divided up all of her parents' estate equally into three parts for herself, Oscar, and Lou. Emil was not given an inheritance because he would be sent to school to become a great person as an asset for the progress of the nation. Oscar and Lou are already living independently as farmers with the productivity of the land they own to meet their family's needs and build a large house.

Another innovative step taken by Alexandra was selling straw and manure to be processed into organic fertilizer, even though cultivators had been burning the straw and throwing away the manure. A number of Alexandra's innovations served as inspiration and motivation for other farmers so that their level of welfare increased. In fact, some young people who previously left the village and tried their luck in the city now returned to farming to become successful farmers in Divide and have households like Marie Tovseky, Frank Shabata, Carrie Janssen, and others. Alexandra employs underprivileged people such as Ivar, Signa, Barney Flinn, Nelse Jensen, and others and rewards their efforts with high wages and promotes an equal relationship between employer and employee. Lou and Oscar often oppose the principles of openness, equality, and fairness that Alexandra applies to her workers, but she always gives her brothers an understanding that workers are human too and they are also part of our extended family. Behind Alexandra's success, she also faced various family polemics and social problems. Lou and Oscar had sued Alexandra's property, but she firmly defended her rights and said that she had never violated any rules set by the government. She challenged her two younger siblings to go to the government office to check the legality of all her proverbs. Lou and Oscar had also opposed their older sister, Alexandra, who wanted to send her youngest brother, Emil, to college, but Alexandra

remained firm in her wishes until Emil finally graduated from the University of Lincoln. Another polemic is that some of the neighbors discussed the close relationship between Alexandra and Carl Linstrum, but Alexandra remained focused on her dream of building a farming area instead she maintained good communication with her neighbors. All problems and polemics were faced by Alexandra with patience, determination, and courage.

Alexandra is a woman who lives in a traditional American frontier society, but she has a number of notions that lead to change and renewal of society. She is a hard worker who inherited her parents' fighting spirit as a pioneer in the area of frontiers farming, anticipatory, and open herself to progress. She still maintains her entity as a cultivating society and always motivates the younger generation to go to other countries in search of life experiences as well as knowing a wide and varied life as capital to rebuild farming areas. Even though she is forty-three years old and still single, she still dreams of being married, having a family and having children. She idealizes love as rationality and common sense that must be able to support her ideals and hopes. Alexandra found the idealization of her love in her best friend since childhood, namely Carl Linstrum, to build a peaceful and happy family on the farm as a form of reconciliation between village and city life.

*B. Hayati's Notion in Novel *Tenggelamnya Kapal Van Der Wijk**

Hayati is a girl whose mother has died. She grew up in the Minangkabau customary environment in Batipuh Village, the western part of Sumatra Island which is part of the Indonesian archipelago. The livelihoods of the people in Batipuh Village are generally farming and animal husbandry which have natural nuances in the form of mountains, valleys and rivers. Clerics and traditional leaders are groups that are very influential in making decisions in society such as marriage matters, inheritance matters, determining kinship lines, granting customary titles, and so on. They tend to exclude themselves as the Minangkabau indigenous people who adhere to a matrilineal kinship system by limiting access to the presence of other ethnic groups such as the Makassarese who adhere to a patrilineal kinship order. The sociological situation and cultural life of the people of Batipuh Village is the backdrop for Hayati's life who lives in the midst of a traditional community that strongly adheres to Islamic spiritual values and Minangkabau customary provisions which are based on matrilinealism. They place Islamic law and Minangkabau customs in one inseparable unit. One of the representations in their lives is unmarried young people are told to stay at the mosque at night to get closer to the place of worship, while the girls have to stay at home helping their mothers take care of the kitchen, cleaning the house and yard. One day a young man from Makassar came to Batipuh Village named Zainuddin to visit the hometown of his late father, Pendekar Sutan. The arrival of Zainuddin in Batipuh, who becomes acquainted with a flower girl from Batipuh Village named Hayati, is the beginning of a series of events that narrates Hayati's notion in the novel (Hamka, 2014).

Hayati really appreciates the kindness of others as did Zainuddin when he lent her an umbrella because it was raining on her way back home from the fields. Hayati and Zainuddin's meeting fosters a feeling of love between them which is expressed through correspondence through the intermediary of a small child named Ahmad, Hayati's younger brother. The correspondence continued with Hayati's direct meeting with Zainuddin which was slowly observed by other young people and became a topic of conversation in society. Hayati knows that her love affair with Zainuddin will be opposed by custom, but she hopes that the sincerity of their love can change the attitude of those around her. This hope turned out to be unable to reposition the attitude of the people in Batipuh Village who are very strong in upholding customary provisions. Hayati is forced to throw away her love for Zainuddin and she will be married to Azis, who is considered a fellow Minangkabau. Hayati and Zainuddin's love affair was opposed by Minangkabau people in general because Zainuddin was seen as a migrant from Makassar even though his father was Minangkabau because custom only recognized matrilineal kinship from the mother's line. Zainuddin's genealogical background causes him to be considered not a native Minangkabau so he does not get Minangkabau customary and cultural rights, including that he is not allowed to marry Minangkabau girls. Hayati is unable to go against custom and she only keeps her loyal love in her heart because she is afraid that her love will harm her and Zainuddin because of the strict customs adopted by the Minangkabau people in Batipuh Sapulo Kuto Village.

Hayati is helpless in the face of customary law that expels her lover, Zainuddin, from Batiputih to Padang Panjang, the two are forced to separate their love. Hayati realizes the misfortune of her being dismissed from school and restricted access outside the home so that she is not allowed to meet men freely, but she is powerless against the cultural order that shackles her. Hayati's arrival in the city of Padang Panjang witnessed modern life with more open clothing and the freer association of young people had influenced her adherence to traditional orders. Hayati finally rejects the views of city youths like Azis and Khadijah about the phenomenon of modern notion, namely money reigns over everything, honesty is just a joke, marriage is not a priority, working in an office is the main dream, love is not a symbol of loyalty, friendship is for achieving interests, and others. Hayati finally decided to stick with and surrender to traditional values, Minangkabau customs, and her religious teachings. She expressed her submission in a letter sent to her lover, Zainuddin that it was better for them to separate and take their own paths in life following the destiny of Allah SWT rather than going against people's will, he invited Zainuddin to find a better woman (Hamka, 2014).

In the early days of marriage, Hayati confirmed the message of her parents that true love comes after marriage, while teenage love before marriage is just acquaintances. Hayati finally corrected the truth of this noble message because her husband, Azis, turned out to be a man with bad behavior and was not responsible for his household. She doubted the sincerity of Azis's love as her husband because he rarely came home and committed adultery with other women in entertainment venues. Azis sold all of Hayati's jewelry and household furniture to gamble, instead he owed money

everywhere so that all of his property was confiscated by the debtors and dishonorably dismissed as a civil servant. At the end of this household story, Azis divorces Hayati and suggests that she return to dedicate herself to her true love, namely Zainuddin. Hayati's determination to reunite with Zainuddin did not materialize because she suffered a serious head injury as part of the passengers on the Van Der Wijk Ship which sank in Tanjung Pakis, Tuban, eastern part of Java Island. Hayati in a dying state is very happy because she still has time to hear Zainuddin's statement that he still loves her and he wants to take her back to Surabaya to build a happy household. Zainuddin's wish did not come true because Hayati breathed her last at exactly 10 pm after being able to say the two sentences of shahada three times.

C. Comparative on Women Notion of America and Indonesia in the Early 20th Century in the Novels

Alexandra who reflects on American women and Hayati reflects that Indonesian women have the same notion and social background in the early 20th century in fictional narrative novels. These two characters live in a traditional religious community. Alexandra lives in a farm village called Divine, Nebraska, which still holds traditional values inherited from her ancestors, pioneers from various European nations who came to America. The people in the village of the frontier generation adhere to Protestant religious teachings like the Norwegian Church, they are diligent in worshiping in church and reading the Bible. Likewise, Hayati lives in the Minangkabau customary environment in Batipuh village, which still holds strong traditional values and adheres to Islamic teachings. The livelihoods of the people in the village where Alexandra and Hayati live are cultivators and ranchers. The geographic background and natural feel of Divide and Batipuh share similarities in the form of mountains, valleys, and rivers. Alexandra and Hayati both do not reject marriage and having a household as natural in the process of women's lives. They have a notion of loyalty to their true love as a symbol of faith in life, although society highlights their loyalty. People on Divide focus on Alexandra's love affair with Carl Linstrum and people on Batipuh highlight Hayati's love affair with Zainuddin.

On the other hand, Alexandra's notion which portrays American women in the novel *O'Pioneer!* is different from Hayati's notion which portrays Indonesian women in the narrative of the novel *Tenggelamnya Kapal Van Der Wijk*. The people in Divide who are the background of the Alexandra community are heterogeneous from various different nations such as England, France, Norway, Austria, Sweden, and Russia, while the people in Batipuh who are the background of the Hayati community are homogeneous from the Malay ethnic group, namely Minangkabau. Alexandra's notion is the renewal of society following the demands of developments and changing times while still maintaining a moderate traditional social order, while Hayati's notion is adherence to religious customs and teachings based on the demands and desires of society while maintaining a conservative traditional order. Alexandra was able to create a new order in society as part of the *New American Woman*, while Hayati was unable to reposition herself from the confines of the conservative traditional order so that she was unable to reposition society's notion in changing times, instead it strengthened the conservative traditional order. The motive for marriage that Alexandra wanted was to build a marriage institution to realize the ideals of the women's reform movement as her future husband, Carl Linstrum, supported Alexandra to become an innovative and inspiring farmer. On the other hand, Hayati's motive for becoming a household is to comply with customary and religious provisions which require women to fully comply with family decisions, traditional leaders, and leaders in domesticating women. Alexandra finally married a man of her choice based on her will, while Hayati was married off by her family's choice based on Minangkabau customary wishes. Alexandra was slow to get married and continued to live to find a new life as a *New American Woman*, while Hayati married quickly and finally died while upholding the values of *Traditional Indonesian Women*.

Comparison of the notions of American and Indonesian women in the early 20th century as narrated by Alexandra in the novel *O'Pioneer!* and Hayati in the novel *Tenggelamnya Kapal Van Der Wijk* can be seen in the table.

TABLE 1
NOTIONS COMPARISON OF ALEXANDRA AND HAYATI

Comparison	Notion	
	Alexandra	Hayati
Similarities	Natural nuances of mountains, valleys, and rivers	Natural nuances of mountains, valleys, and rivers
	Based on traditional society	Based on traditional society
	Society of farmers and ranchers	Society of farmers and ranchers
	Religious	Religious
	Marriage and household as a natural nature in the life process of women	Marriage and household as a natural nature in the life process of women
	Love life is part of the public concern	Love life is part of the public concern
	Loyalty to true love as a symbol of faith in life	Loyalty to true love as a symbol of faith in life
	Accept differences	Accept differences
Differences	Forgiveness	Forgiveness
	Traditional moderate	Traditional conservative
	Imaging new women	Imaging traditional women
	Heterogeneous society	Homogeneous society
	Repositioning tradition	Strengthening traditions
	The motive for getting married is to realize the ideals of the women's reform movement	The motive for marrying is to fulfill customary and religious provisions
	Ideological thinking	Nationalist thinking
	Modern is an opportunity for progress	Modern is a moral perversion
	Independent, competitive, courageous, innovative, rational, analytical, and objective	Dependent, resigned, anxious, submissive, sympathetic, feeling, natural, and subjective
	Realizing hope	Dreaming of hope
Partial domestication of women	Full domestication of women	
Living with renewal ideas	Dying with conservative ideas	

Based on the comparative data above, it can be seen that the notions of American and Indonesian women as portrayed by Alexandra and Hayati in fictional narratives had similarities and differences at the beginning of the 20th century. Their similarities are more natural as women, while the difference is their capacity to realize their expectations. Alexandra lives in the nuances of an already independent nation, so she prioritizes change and thinks more ideologically, while Hayati lives in the nuances of a nation that is still colonized, so she is more concerned with unity and thinks nationalism. In the end, Alexandra continues to live in her ideas of change, while Hayati dies in holding on to her traditions.

V. CONCLUSION

Literature has the capacity to portray similarities and differences in gender issues in the comparison of two literary works from two different nations. Comparative literature is implemented in the notion of women in the early 20th century between American women as narrated by Alexandra in the novel *O'Pioneer!* by Willa Cather with Indonesian women narrated by Hayati in Hamka's novel *Tenggelamnya Kapal Van Der Wijck*. The equality of women from these two different nations is based on a traditional society that is devoutly religious, living in an agrarian society with beautiful natural nuances, accepting marriage and having a household as natural in the process of women's life, loyalty to true love as a symbol of belief in life, accepting difference and forgiveness. Their differences are moderate traditional versus traditional conservative, new women versus traditional women, heterogeneous versus homogeneous, repositioning traditions versus strengthening traditions, thinking ideologically versus nationalism, realizing hopes versus dreaming hopes, partial domestication of women versus full domestication of women, living with the idea of renewal versus dying along with conservative ideas, and others. In further research it is recommended to examine the comparison between Willa Cather as a female writer and Hamka as a male writer in expressing women's narratives in their literary works.

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