

## **THE DISCOURSE OF MATCHMAKING: GUILLEN'S THEMATOLOGY STUDY OF COMPARATIVE LITERATURE BETWEEN JANE AUSTEN'S PRIDE AND PREJUDICE AND HAMKA'S *TENGCELAMNYA KAPAL VAN DER WIJCK***

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**Abstract:** Comparative literature is made up of transnational assemblages. The literary works employed here include Jane Austen's *Pride and Prejudice* and HAMKA's *Tenggelamnya Kapal Van Der Wijck*. The purpose of this research is to identify a theme in order to determine the explanation for the theme in these two novels. The focus of this study is on the matching that takes place between England and Minangkabau, Indonesia. This study employed Guillen's (1993) Thematology to expose the theme's concept and a comparative literature method with documentation technique to collect data. The data categories are qualitative data gathered from original sources i.e. *Pride and Prejudice* and *Tenggelamnya Kapal Van Der Wijck*. Thematic approach is be utilized to find patterns of the topics that are employed in the novels under investigation. This study concludes, not only women, but also men, are victims of matchmaking, which causes both parties to have a disadvantageous experience. Matching also causes men to suffer and women to rebel as a result of matchmaking that is impacted by economic factors, social status, and the meeting of old and new traditions.

**Keywords:** Matchmaking, comparative literature, thematology, Guillen, *Pride and Prejudice*, *Tenggelamnya Kapal Van Der Wijck*

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## INTRODUCTION

Comparative literature is a theory that is used to compare one literary work to another. The objective of literary work comparison is to uncover similarities and contrasts between two works. Comparative literature, in general, is concerned not only with the plot of a novel, but also with the diversity of languages found in many cultures across the world. Claudio Guillen is one of the writers that expresses his thoughts on comparative literature. According to Guillen (1993), comparative literature is a collection of transnational works that includes a conversation between two polarities: unity and variety, one and many, and local and universal, which might result in new tracing concepts. Guillen, unlike the other writers, uses five methods in comparative literature, one of which is the topic.

The term "theme" is used here in a different way than it is used in standard theme definitions. According to (Guillen, 1993), a theme can take several shapes and be blended into new points of view to establish a dialog (internationality). Even if the work is from different countries, these steps will allow the researcher to discover a relationship between the related topics. The study will be confined to the existence of a topic and its internationality.

The theme is matchmaking from various countries; the first novel is Jane Austen's *Pride and Prejudice* (**PAP**) from England, and the second is Hamka's *Tenggelamnya Kapal Van Der Wijck* (**TKVDW**) from Indonesia. Because matchmaking is a marital practice that is organized by parents and not based on the feelings of both people, it always happens for a reason. Because matching can create certain disparities between gender and social life, it has become a significant topic to explore in social life. Matchmaking, on the other hand, can be a disadvantage for both women and men.

In typically, women are the victims of matchmaking, which is why this study

was conducted to demonstrate that matchmaking is not only a detriment to women, but that males can also be affected by it. The following examples demonstrate that there was a matchmaker in the two novels. Mr. Bennet and Mrs. Bennet plan for their daughters to be married to wealthy men in Jane Austen's *Pride and Prejudice*. All of the matchmaking was done by moms, but one of the Bennets' daughters was against it. In *TKVDW* there is another which is worth reading. Ninik Mamak (the clan) organizes the pairing in order to maintain the Minangkabau bloodline.

## METHOD

This research uses qualitative data taken from novel as primary data while the secondary ones are, such as biography, official publications, novel, newspapers and magazines, maps, diagrams, catalogs, films, paintings, inscriptions, recordings, transcriptions, log books and research reports (Cohen, Manion & Morrison, 2007). They become sources for discovering, organizing, and providing systematic insights into patterns of meaning (themes) across data sets, allowing researchers to investigate one element of a phenomena in more depth (Braun & Clarke, 2012). The researcher's discussion subject was matchmaking, which is meant for gaining systematic insights into patterns of meaning (themes) across data sets and allowing for a more in-depth examination of the phenomena, i.e. matchmaking (Braun & Clarke, 2012).

## FINDINGS AND DISCUSSION

### Matchmaking in PAP

This novel's matchmaking illustrates how women play a significant part in the plot. Begin with Mrs. Bennet, who is continually trying to match her daughter with a wealthy guy, and her daughter Elizabeth, who is shown as a rebellious

lady who represents women's power to reject and select what they want.

*"... I am very sensible of the honour of your proposals, but it is impossible for me to do otherwise than to decline them"* (Chapter 19, pp. 134)

Elizabeth Bennet and her mother are having a talk. It depicts Elizabeth Bennet's rejection of Mr. Collins' proposal since she did not love Mr. Collins and was aware that their marriage was planned only for the sake of inheritance.

It is not just about women as decision-makers to demonstrate their independence and desire for equality, but it is also about women's vanity and selfishness as social beings, as represented in *Pride and Prejudice*.

*"... I ask only a comfortable home, and considering Mr. Collins's character, connection, and situation in life, I am convinced that my chance of happiness with him is as fair as most people can boast on entering the marriage state"* (Chapter 22, pp. 158)

The quotation exemplifies Charlotte Lucas' perspective on marriage. The conditions of Elizabeth Bennet's marriage to Mr. Collins led her to believe that Charlotte Lucas was degrading her self-esteem as a woman. This is because *PAP* (1813) is a novel that tells a romantic story in the midst of the conflict between the England middle class in the 19th century, which is marriage and matchmaking, which is a thing that is closely related to social things such as social class, inheritance, and descendants.

*"...My daughter and my nephew are formed for each other. They are descended, on the maternal side, from the same noble line; and, on the father's, from respectable, honourable, and ancient—though untitled—families"* (Chapter 56, pp. 438)

Lady Chaterine de Bourgh displays her pride as a woman of high social standing in the quotation. She spoke proudly about her illustrious ancestors.

Her daughter and nephew shared the same noble bloodline as her mother and her husbands. That is why her nephew, Mr. Darcy, thought ladies who did not come from a high social level, like as Elizabeth, were unworthy of him.

Finally, the primary reason for matching is that the guy is unaware of it. By chance, the husband fell in love at different periods. It suggests that there was speculation about the future as a family life, which may be happy or unhappy depending on the parents' intentions for the marriage. Matchmaking appears to be a common occurrence. The second is that matchmaking is a ritual that shows a lack of regard for human dignity, prompting women to resist and speak out. It happened to Elizabeth Bennet and Mr. Collins after Mr. Collins' proposal was turned down.

### **Matchmaking in TKVDW**

TKVDW (1938) is set in Padang, one of Sumatra's provinces. It concerns the indigenous Minangkabau tribe. It follows a matrilineal system, which implies that women are the most essential part of the culture. The Minangkabau culture's matchmaking and family lineage, as well as human nature's love, are explored by HAMKA. HAMKA, on the other hand, outlines how the matrilineal system works in Minangkabau, where ethnocentrism exists, as well as how the matrilineal system works in matching.

Hayati and Aziz were matched at TKVDW because there was a cultural responsibility that needed to be fulfilled. In Minangkabau culture, marriage is based on religious and traditional values. Furthermore, there is another motivation for women to undertake matching as a result of their demands, such as in the economic and social realms. That is why women must seek for a partner of financial means, social standing, and, most importantly, a member of their tribe, the Minangkabau.

*"...Meski pun ayahnya orang Batipuh, ibunya bukan orang Minangkabau, mamaknya tidak tentu entah di mana, sukunya tidak ada Tidak ada Perpatihnya, tidak ada Ketemangungannya. Kalau dia kata terima menjadi suami anak kemenakan kita, ke mana kemenakan kita hendak menjelang iparnya, ke mana cucu kita berbako, remit sekali soal ini."* (Chapter 13, pp.112)

*"...tetapi tidak ada yang melembili Minangkabau. Tatkala masa dahulunya, sampai ke Aceh tiga segi, sampai Teratak Air Hitam, sampai ke Bugis ke Mengkasar, di bawah perintah Minangkabau semuanya..."* (Chapter 13, pp. 112)

It claims that Hayati's family violently opposed Zainuddin since he was not of pure Minangkabau blood, which may jeopardize the Minangkabau tribe's blood line. This rejection was accompanied by an insult to Zainuddin as orang tak bersuku (one who does not belong to any tribe) and a claim that their tribe was superior to Zainuddin's.

Not only about tribe and culture, but the author also depicts how women's pride drives them to mend their lives in order to live comfortably, even if it harms others, like when Hayati rejected Zainuddin because he is poor.

*"Tuan kan tahu bahwa saya seorang gadis yang miskin dan tuan pun hidup dalam melarat pula, tak mempunyai persediaan yang cukup untuk menegakkan rumah tangga. Maka lebih baik kita singkirkan perasaan kita, kembali kepada pertimbangan..."* (Chapter 14, pp. 137)

The data revealed her dissatisfaction with her love story with Zainuddin, which was doomed to fail because they were both impoverished. Hayati, who desired a better life, decided to leave Zainuddin since she recognized that Zainuddin could not provide her with

economic satisfaction. It wasn't like Aziz, who had a good job and a good education. Hayati chose to marry Aziz, who has a good financial, educational, and social class, in order to have financial capabilities. This is motivated by Hayati's connection with Khadijah, a city woman who believes that everything, including love, is based on money. This tale demonstrates how matchmaking disadvantages both male and female participants. Hayati and Aziz's pairing came to fruition since they were both genuine Minangkabau. It would ensure the continuation of the family tradition in the future. Furthermore, matching has an economic component.

At the start of the conversation about Hayati and Aziz's matchmaking, Aziz thought Hayati was just a rural woman who told him she wasn't his type, but Hayati's family gave him full permission because he is pure Minangkabau, has a good education, belongs to a good social class, and has a steady income. Hayati's obedience was beneficial to Aziz's parents, and Hayati's yearning for a new way of life was the catalyst for the matching marriage to take place. Their conflicting objectives and aims, which are neglected, lead to this marriage's demise.

### **The Dialog of Matchmaking Between PAP and TKVDW.**

The researcher starts the conversation by mentioning matchmaking, and then moves on to PAP and TKVDW. As the work was written between 1813 and 1938, the time of discussion will be the late nineteenth and early twentieth centuries in England, as well as the twentieth century in Indonesia's Minangkabau.

#### **a. A Matchmaking Challenges the Spirit of the Age in PAP**

In England, matchmaking is a widespread social practice. Since 1561, when a rise in human population did not correspond to an increase in personal or family income,

most matching procedures have been used. It was brought about by the existence of a social divide between the high and poorer groups. It enabled the less wealthy to overcome their difficulties by marrying into higher-ranking households (Stone, 1961). Because of women's supremacy in matchmaking, all of the daughters' affairs concerning spouses were skillfully kept and arranged by moms, as Mrs. Bennet did for all of her daughters.

In the 1800s, a mother's influence on a daughter's marriage was significant. As in the matchmaking business, mothers had the right to choose possible husbands for their daughters (Perkin, 1989). This is done in order to find a possible partner who is well-educated and financially secure. A good social class is also important for maintaining a family's good reputation in society, particularly in England. It was due to a gossiping culture practiced by a group of female neighbors who exchanged rumors. It generally dealt with marriage, the home, the behavior of neighbors, and gossip. As a result, moms must always uphold the family's reputation (Capp, 2003).

The practice of matching was greatly aided by the rise in wealth and social standing. It became a way of life, but the yearning for independence and freedom expressed by women posed a threat to matching. Matchmaking is now closely linked to the women's movement.

The Elizabethan age saw a shift in women's attitudes. It marked the beginning of the end of the matchmaking custom, as Elizabeth Bennet overcame obstacles to reach her decision. She denounced marriages without love, marriages based on fortune, and marriages based on parental obedience. both Elizabeth I and Queen Victoria had a significant impact on women's thinking. Queen Elizabeth I's leadership had a significant influence on the ladies of her day when it came to matchmaking. The most significant effect was that many women felt more secure and believed they had options. They were battling for

equality between men and women. It affected the liberation of women until the Victorian era. Feminism made this movement famous.

Although women are the most common victims of matchmaking, this does not rule out the possibility of males being coerced into marriage. According to Haenen (2014), in England, the proportion of women who are victims of matchmaking is 85 percent, whereas the number of males who are victims of matchmaking is 15 percent. Even though men and women make up such a small fraction of the population, this does not indicate that all men love and agree with matching. This is also evident in the novel *Pride and Prejudice*, which was written with the intention of addressing societal concerns, particularly the shift from patriarchal to egalitarian culture.

In the case of Elizabeth Bennet, the protagonist of *Pride and Prejudice*, matchmaking meets rebellion. It denotes the beginning of a new era of independence-mindedness. In other words, the spirit of the period manifests itself in the facts, allowing people to express themselves freely. Though the practice of matching persisted, it eventually faded out around the year 1700. It was impacted by the leadership of Queen Elizabeth I (17 November 1558 - 24 March 1603), known as the Virgin Queen of England and the first female monarch of England, who proved she could manage a patriarchal culture in England (Preedy, 2009). It indicates that matching is a way for women to demonstrate their ability to make decisions on their own.

#### **b. A Matchmaking: The Presentation of West and East Dispute in TKVDW**

Matchmaking concerns are directly tied to culture in TKVDW. The first is a centuries-old ritual passed down from generation to generation. The second is a new custom introduced by Europeans, specifically the Dutch. To verify those two traditions, the

researcher must summarize the evidence in the story. On the one hand, the pairing occurred because Hayati was required by her tribe's laws to marry Aziz, a man of pure Minangkabau lineage. Its goal was to preserve the Minangkabau bloodline, therefore Zainuddin was left with no pure Minangkabau. This is a long-standing custom. Aside from that, there are several factors that impact matching, such as economic and societal factors.

The importance of Minangkabau culture in matching demonstrates how culture may impact matchmaking. In this story, the role of women as matrilineal bearers and cultural heirs is vividly demonstrated. The following is an explanation of the existence of matchmaking in accordance with the first and second traditions. In Minangkabau, tradition is highly significant when it comes to matching. Matchmaking marriages will be performed by women who will become bloodline bearers and carry on the family legacy. Ninik-Mamak-approved matching is the finest matchmaking. Ninik-Mamak, who is in charge of nieces and has the authority to govern and make judgments (Mahkota, Priyatna & Wardiani, 2019).

Marriage and matchmaking in Minangkabau custom have gradually altered at this time without compromising their traditional honor. This happens in the context of a negotiation between two parties who may either modify and control the situation or accept the status quo (*sabana adat*). This is done in line with the outcomes of the two parties' talks. An ideal marriage is characterized as one that involves close family members, such as marrying a Ninik-Mamak kid and a Ninik-Mamak nephew, although it may also be a marriage between Minangkabau people (Asmaniar, 2018). On the other hand, in Minangkabau, there is a concept known as *harta pustaka* (ancestry treasure), which plays an essential role since *harta pustaka* is something that is handed down down the generations as heirs. *Harta pustaka* is linked to traveling because Minangkabau

people think that one of the ways to enhance *harta pustaka* is doing wandering (Pebriani, 2018).

Since Indonesia was conquered by the Dutch, the traditional custom of matching is pitted against the new culture brought by the Dutch. Cities that were synonymous with modernism were an established reality. *Tenggelamnya Kapal Van Der Wijck* comes from the Poedjangga Baroe (1933) era, which is recognized as the new age in Indonesian literary publication following Balai Pustaka (1917), when Dutch colonial literature was published. Poedjangga Baroe and Balai Poestaka vary in that Poedjangga Baroe brought contemporary literature, whilst Balai Poestaka was controlled by the Dutch. Sumardjo in K.S. (2007) wrote about the characteristics of Balai Poestaka, which include: 1) literature focused on one specific region, particularly Minangkabau, 2) the character in the story is made as a victim who passed through difficult circumstances (sentimental-romantic), 3) the literature used monotone style of language, and 4) monotone themes such as social themes and matchmaking. The era pushed the Balai Poestaka to create new literary performances in Poedjangga Baroe. Modernism in Poedjangga Baroe, according to Basrowi (2009), revised the notion that was oriented to the West. Sutan Takdir Alisyahbana was the one who started it.

Poedjangga Baroe, on the other hand, featured variety orientation in literary works not simply about matchmaking or societal issues, but the major topic as an idealistic-romantic romance, thanks to Sanusi Pane's Eastward orientation. Poedjangga Baroe's most notable feature was its Western influence. This influenced the works of members of the Poedjangga Baroe, such as HAMKA, who authored *TKVDW*, which dealt with a traditional subject, matchmaking in Minangkabau, but inserted modernity as a conflict, making other characters victims of that modernism. Zainuddin, for example, was

turned down by Hayati, who picked a modern guy as her future spouse.

In Hayati's ambition to be a city girl bride, HAMKA made a blend of tradition and contemporary life as one of the writers of *Poedjangga Baroe*. The effect of modernity was a phenomenon including traditional traditions such as matching based on tribe laws and a desire to be a city lady inspired by consumerism culture.

HAMKA depicted conflicts between old and modern traditions, such as Hayati's resolve to follow her customs of matchmaking while still pursuing her wish to be a city girl, which led to catastrophe in her marriage. It indicates that tradition's decisions aren't always correct. Her ambition to be a city girl, on the other hand, was also not correct.

### **c. The Dialog on Matchmaking between England and Indonesia**

Dialog is similar with the internationality because it talks facts that unify differences and similarities between data supporting theme in two novels. Dialog here work between two countries to compare the literature work PAP from England and TKVDW from Padang, Indonesia. The dialog below is based on the previous analysis.

Dialog is comparable to internationality in that it discusses facts that harmonize discrepancies and similarities between data supporting two books' themes. The term "dialogue" refers to the comparison of works from the two countries. They are PAP by Jane Austen and TKVDW by Hamka. The following dialogue is based on the prior investigation.

In England, the entailment system is still in force, which implies that only men can be heirs to property that cannot be sold even after the owner has died. Men who have a close relationship with the owner are the next heirs (Ispriyani, 2008). While in Minangkabau, Indonesia, economics plays a major role in

matchmaking, with women preferring to marry men with sufficient financial means to ensure their survival after marriage.

In terms of matching for the goals of money and reputation, social position plays a role in England. It is a source of shame for the family if the family does not have a high social position. England distinguishes between top, medium, and bottom socioeconomic classes. The upper class keeps their social standing by marrying their daughters to boys of the same social class. The upper and lower classes compete for positions in society that are higher and more prosperous. Matchmaking is used by the parents to find wealthy prospective spouses for their daughters.

Otherwise, family reputation will be ruined by rumor. The parents in Minangkabau do the same thing, but in a different way. The parents arrange marriages with the help of their family guardian, Ninik-Mamak. Because the decision is made at a meeting of the large families, additional families must be included.

Marriage brings and retains the origin or genuine blood, according to the traditional practice of matchmaking. Because future life should be ensured, *Pride and Prejudice* depicts real blood as the source of revenue. The actual blood originates from the true Minangkabau as do the females in *Tenggelannya Kapal Van der Wijck*. It is a privilege for the large families to greet the future husband who comes from the same lineage. For the girls' large families, the riches is like a gift. The reputation of the family is the most essential factor. There are two perspectives on a family's reputation: wealth-based in England and honor-based in Minangkabau.

From the perspective of the spirit of the age, the pairing meets the reaction. It refers to the transition from an older tradition to a newer one. The two novels appear to be identical, yet the endings are different. In *Pride and Prejudice*, she plays Elizabeth Bennet, a heroic feminist figure

who goes against the established institution of matchmaking to achieve certain goals. Hayati has a desire to be a city lady in *Tenggelamnya Kapal Van Der Wijck* because of the influence of her closest friend, Khadijah. Khadijah had a new point of view as a modern lady as a city woman, such as how to think, how money can buy everything, and how to dress up according to urban social norms and consumerism in the city.

Both have a different conclusion. Hayati languished in agony and died, whereas Elizabeth Bennet lived blissfully. Hayati accepted matchmaking because of her tribe and her dream of changing contemporary ladies like Khadijah, but Elizabeth opted to be a lady who has her own attitude, such as rejecting matchmaking for any reason such as economic problems. Elizabeth maintained her will to be the independent woman she had always been. As a result, she was able to fulfill her goal for happiness, whereas Hayati was obligated to follow her NinikMamak. Furthermore, she expressed her skepticism as if she were at a fork in the road before making a decision. Finally, her marriage fell apart, and she lost Zainuddin. The shattered ship represented the realization that adhering to both ancient and modern traditions resulted in nothing but loss.

The conclusion hinted at the meaning. Jane Austen recognized and supported the emerging feminist movement in PAP. In TKVDW, the emergence of new traditions should coexist in concord in order to keep the changing times in check. The matching in HAMKA's critiques two polarities of orientation expressed in Poedjanga Baroe's features.

## CONCLUSION

Based on the study questions, the researcher gets at a conclusion. The following are the analyses of how matchmaking methods are depicted in two novels. The first is that matching

occurs for a variety of reasons, the most common of which are economic factors such as family history, high education, financial stability, and social status, all of which can impact how a partner is chosen.

The second is that matchmaking turns daughters and sons become objects of their parents' subjugation over their own self-control and ambition. Mothers make arrangements for their daughters and boys among relatives, blood relations, or people of greater social position. In PAP, matchmaking collides with women's desire to be free and independent. TKVDW, on the other hand, does not experience matchmaking as a moral value to educate how male and female should behave in marital life. To produce the latest-fresh-ideal tradition, the meeting of old severe tradition and new coming tradition must be negotiated.

Due to a lack of time, this study's focus was solely on thematology and internationality. The researcher hopes that this research can be expanded so that it includes Guillen's fifth method of comparative literature, genology, which is concerned with genre, morphology, which is concerned with formal form in literary works, and historiology, which is concerned with the arrangement of history in literary works.

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