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## Roman Analysis of *Tenggelamnya Kapal Van Der Wijck* by Hamka through Critical Literature Approach

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### Abstract

*This study aims to describe the results of the analysis of the Roman *Tenggelamnya Kapal Van Der Wijck* by Hamka. This research approach used a critical literacy approach to criticize the meaning or purpose of the author expressing his message through a symbolic romance. The results of this study indicated that : (1) Hamka presented events through the theme of an unsuccessful love story/unacceptable love story which critically symbolized the desire for independence of the natives of colonialism that had not been conveyed ; (2) The plot used combines the loose groove and the back-and-forth groove which critically symbolizes a long and winding to struggle ; (3) The point of view used was third person singular which was a feature of the author's symbolic expression that criticized government associability ; (4) The characters of the novel created by the author symbolized by the indigenous context at that time critically symbolizing fighters and allies as well as invaders that were always in conflict ; (5) The message conveyed was a moral message that focused on the character of Zainuddin who struggled on differences of ethnicity, customs, and ideology which critically symbolized the struggle which in context at that time was not yet fully independent from colonialism.*

**Keywords:** Analysis, Critical, Literacy, Romance

### 1. Introduction

Romance is a literary work that tells the story or journey of a character's life starting from the time the character is born until he dies. Romance is different from that which only tells part of the character's life story. Romance is part of a literary work that aims to convey messages or teachings of goodness regarding the values of life. Literary works such as *Roman Tenggelamnya Kapal Van Der Wijck* are literary works written by Buya Hamka. The novel was printed in 1939 and is still being updated or reprinted. The central theme that is used as the main topic in the novel is a love story that is not caused by customs and traditions.

Critical literacy is used to dissect or analyze discourse. This level of analysis is at a level that is more focused on criticism. Critical literacy is not only centered on the meaning of the text but always connects the meaning of the text, the meaning behind the text, and the meaning of the context. Teeuw (2015) state that analysis of the structure of a work is nothing but an attempt to as well as possible make explicit and systematize what is done in the process of reading and understanding literary works. Structural analysis of literary works can be done by identifying, reviewing, and describing the functions and relationships between intrinsic elements without involving elements that are outside the literary work. Structural analysis is often used by literary researchers by exploring the

structure that builds literary works from the outside and from within or called extrinsic and intrinsic elements.

The romance *Tenggelmnya Kapal Van Der Wijk* is often the target of student analysis in their final assignments, but not to the extent that they reveal the text to its context. The analysis that is often used is only limited to the intrinsic and extrinsic elements of literary works. There is also a focus on one intrinsic element "Characterization in the Romance of *Tenggelmnya Kapal Van Der Wijck* and the design of learning in High School" written by Rizki Bagus Saputra in 2016. The results of this study indicate that: (1) The types of characters in the Roman *Tenggelmnya Kapal Van Der Wijck* is divided into main character, auxiliary character, protagonist, antagonist, simple character, round character, static character, neutral character, developing character, and typical character; (2) Analytical Techniques in the Romance of *Tenggelmnya Kapal Van Der Wijk* by Hamka, the author explains the different and explicit attitudes of each character; and (3) the learning design that has been designed by the researcher uses the discovery learning, with an allocation of 4 hours of lessons in 2 meetings, and teaching materials using footage of *Tenggelmnya Kapal Vander Wijk* by Hamka, (Saputra, 2016).

There is also a thesis written by Thesa Carmila in 2021 with the title "Philosophical Values from *Tenggelmnya Kapal Vander Wijk* by Hamka." The results of this study indicate that the Roman *Tenggelmnya Kapal Van Der Wijck* was born in an effort to criticize *Minangkabau* customs. The ideal marriage custom according to the *Minangkabau* community is marriage between close families. Marriage with women outside *Minangkabau* is considered to be detrimental to the traditional structure in *Minangkabau*, because the kinship system is based on the mother's line. The philosophical values in *Tenggelmnya Kapal Vander Wijk* in the realm of the power of love as a form of respect for human love, regardless of race, ethnic origin, belief and age. The strength of man is not only in his mind, not only in his words, and also not in his wealth but more importantly is the strength of courage, because courage is needed by humans in this life, both in spiritual life and in all aspects of human life (Carmila, 2021).

The first study explores the character or characterizations and the second reveals the philosophical values contained in Hamka's work. The difference with this study is that it does not only focus on textual intrinsic elements, but the researcher tries to reveal the meaning behind the text and context by linking the circumstances that occurred at that time using critical literacy.

Intrinsic elements discussed with critical literacy approach can reveal the meaning behind the text in critical analysis. The disclosure of previous research that only looked at the phenomenon of differences in customs in *Minangkabau* and *Makassar*, or *Ninik-mamak* laws, or adheres to patrilineal and matrilineal, is not only limited to that in this study. There is a meaning that is well hidden by the author or the author in revealing the events at the time the work was written or created.

The critical literacy approach with the target of critical discourse analysis includes the science of hermeneutics which plays an important role in philosophy. Hermeneutics examines the food contained in the text. That is, hermeneutics can also be used as a method or way of interpreting literary texts to find out their meaning, (Ratna, 2010). The method is limited to the interpretation stage.

The linguistic view of critical literacy can be viewed from the perspective of Habermas who reveals that developing a version of critical theory with communication that

lays the normative basis for criticizing forms of communication that have been systematically manipulated (the result of the development of the Frankfurt view), (Wuryaningrum, 2020). The form of communication is modified or designed to hide the main intention in the implicit form of writing. It is not explained explicitly and with a frontal or firmly ramming the real meaning of the context. This view also forms an understanding in terms of perspective that adheres to this school that the main purpose can be found if it is studied critically, analytically, and concluded holistically by looking at the text, the meaning behind the text, and the context in which the literary work was created.

Alwasilah (2012), reveals seven basic principles of literacy that are developing today. The seven principles are as follows: (1) Literacy is a life skill that enables humans to function optimally as members of society; (2) Literacy includes receptive and productive abilities in an effort to make discourse in writing and orally; (3) Literacy is the ability to solve problems; (4) Literacy is a reflection of mastery and appreciation of culture; (5) Literacy is a reflection activity (self); (6) Literacy is the result of collaboration; (7) Literacy is an activity of doing interpretation. The seven principles of literacy help readers, researchers, or observers, and searchers for the meaning or purpose of the text being built. Texts can be criticized by revealing all the results of interpretation and connecting them with facts and supported by expert opinions who have expertise in the field of critical literacy.

Johnson and Freedman in Prityatni, 2015 also argued that critical literacy is a combination of critical thinking skills and attention to social justice, politics, language, and power in texts. Critical literacy provides an avenue for seeing justice. Critically the mind can be enlightened by looking at the phenomena shown in each scene or story told by the author. So is literature. Every story formed by the author may be an illustration or picture that is likened or symbolized to criticize socially, politically, language, and power.

Cooper in Hendriani, et al., (2018) reveals that the term 'critical' is generally defined as a generally accepted attitude of questioning and skepticism about truism. In education discourse, the term 'Critical' is embedded in three concepts; Critical Pedagogy, Critical Thinking and Critical Literacy. The term Critical Literacy originated from the results of research conducted by Paulo Freire who concluded that literacy learning should be focused on reading words and reading the world or reading texts and contexts. Based on several descriptions of critical literacy, it can be concluded that critical literacy is the ability of individuals to think and act critically to find hidden meanings in a text, by connecting the meaning of the text, the meaning behind the text, and the meaning of the context when the text was constructed.

## **2. Method**

Sugiyono means qualitative research is a research method based on the philosophy of postpositivism, used to examine the condition of natural objects, (as opposed to experimentation) where the researcher is the key instrument, the sampling of data sources is carried out purposively, the collection technique using triangulation (combined), data analysis is inductive/qualitative, and qualitative research results emphasize meaning rather than generalization, (Sugiono, 2010). This research design incorporates the concept of generic analysis. Analysis generically to identify the essential meaning of a concept. This analysis isolates the elements that distinguish a concept from other words. The result of this generic analysis is the clarity of a concept.

This research method was used to analyze the intrinsic elements with analytical

descriptives. The target of the analysis focused on the intrinsic elements of the Roman *Tenggelamnya Kapal Van Der Wijck* by Hamka. Intrinsic elements were elements that build literary works from within. These intrinsic elements include themes, plot, setting, characterizations/ characteristics, point of view, the message conveyed and genre (language style, fiction).

### 3. Results

Haji Abdul Malik Karim Amrullah or better known as Buya Hamka was born in West Sumatra on Sunday, February 17, is the son of Sheikh Abdul Karim Amrullah, from *Maninjau*, a prominent *Minangkabau* cleric in the early 20th century. He was awarded a doctorate *Honoris Causa* from Al Azhar University, Cairo, Egypt. Hamka has been active in writing since he was young, in various magazines. He wrote a total of 58 books. His greatest work is *Tafsir Al Azhar*, covering 30 juz of the Qur'an which he completed in 2 years in the detention of the Old Order (1964-1966). His study of Islamic history was written in the history of Muslims, 4 vols. He wrote his autobiography in the book *Memories of Life*, 4 vols. Among them that have received public attention and have become literary texts in Indonesia, Malaysia and Singapore are: *Merantau to Deli*, *Di Bawah Lindungan Ka'bah* and *Tenggelamnya Kapal Van Der Wijck*. Buya Hamka (Haji Abdul Karim Amrullah) died on July 24, 1981. His services and influence still exists today in dignifying Islam. Hamka is not only a poet, journalist, scholar, and humanist, but also as an educational thinker whose thoughts are still relevant and good to apply in today's era.

#### 3.1. Findings

The findings of this study are that political awareness, language, and power associated with the context of an event described in a literary work gives birth to critical thinking about the text. The texts created by the author analytically critically examine the text thoroughly so that the message inserted by the author that has not been found so far, can be revealed with a better interpretation. Critical thinking is expected to produce a generation that always puts forward the truth and creative solutions to problems faced by society in every era.

#### 3.2. Discussion

##### Theme

The theme is the main idea, the main idea in a literary work that animates the entire content of the story from the beginning to the end of the story. It's different from the title. The title of the story is the head of an essay or literary work contained in the first part or the head of the first part of an essay or literary work, for example the literary work we are reviewing is "*Tenggelamnya Kapal Van Der Wijck*."

Based on the understanding in understanding the examples of literary works that have been taken as samples, namely "*Tenggelamnya Kapal Van Der Wijck*" with the resulting analysis that the romance literature tells "a character whose name is Zainuddin as the main character or the main character in the story who in his life never get the happiness that humans feel as they should." In the text and meaning behind the text, Zainuddin's character can be interpreted as never feeling happy in his life since he was born into this world until he meets his Lord, only suffering, misery, misfortune of fate, even in love he has never met the happiness that should be ". The novel has the theme "life's misery, life's misery, fate's misfortune", because the character / Zainuddin seldom experienced the happiness of life during his life. He is alone..Even in love, it doesn't mean

that it's just disappointments in life that are faced directly. An endless misery until he met his death in his life.

Based on the interpretation of contextual meaning and critical literacy approaches, seeing the phenomenon of 1939 not yet independent and youths having struggled from various fields to win independence, literary figures make the pen as the spearhead. The writing created by Hamka gives the meaning that Zainuddin is a character who struggles against life's misfortunes. In terms of language and power politics, the author's desire illustrates that the natives at that time were still under colonialism. The critical literacy view symbolizes the desire for independence of the natives from colonialism which has not been conveyed. This is clearly illustrated in the novel and reinforced by Hartoko and Rahmanto (Nurgiantoro, 2018) that themes are basic ideas that support literary works and are contained in texts as semantic structures and involve similarities or differences.

### **Plot**

Plot is the way of storytelling, the course of the story, the rhythm of telling a story. There are forward grooves (past now to come), backward grooves (the opposite of forward grooves), and combined (forward-backward), as well as loose and tight. In general, the plot is divided into exposition (introduction, introduction), conflict, complication/complication, climax, dissolution/anti-climax and resolution and usually there is a conclusion (conclusion). Based on the meaning of the text and the meaning behind the text, it is described as follows:

### **Introduction**

The introduction stage in the novel is when the author gives a description or description of each character or place or atmosphere in the story but is not comprehensive. For example, Zainuddin, who is a character in the story or at the stage of the introduction of the mob, depicts a child sitting at the window of a house looking at the vast ocean which is the son of a warrior *Sutan*. Likewise with the place or atmosphere, for example the atmosphere at that time in *Mengkasar*, the mountains, the *Karebosi* field, which the author describes as an introduction to the story being told.

"...On the beach, between *Kampung Baru* and *Kampung Mariso* stands a house in the shape of Makassar, with one of the windows facing the sea. There a young man who was about 19 years old sat alone, facing the sea. Even though his eyes are stretched far beyond the invisible to the eye, from the sea of the world to the sea of imagination..."

### **Stage of Conflict**

The stage of conflict means that it has moved to a problem experienced by the character in a story. Zainuddin plans to go to study in his ancestral land in Minangkabau where it is clear that there has been a conflict between Zainuddin and his Base or adoptive parents. Likewise, when he meets Hayati, that is where the real conflict will begin.

"...Let me go to Padang. It is said that today there are religious schools. Hereafter lessons have been arranged as well as possible. Moreover, the peaks of *Singgalang* and *Merapi* are very loud to me. I want to see my native land, the land where my father was born. Mak Base, many people are praising the land of Padang, many people say that the religion of Islam came even from there. Let me go there.

Let go, Mama, don't think about it too.

How *Mamak* will not reflect, how will *Mak's* heart not be heavy. I raised you from



childhood, living in my lap. It seems that even Mamak's life cannot be separated from life..."

### **Stage of Complications**

Stage of complications or conflicts from problems that have occurred before. For example, when Zainuddin arrived in Padang, he was introduced to the environment in the country, such as in *Batipuh*, where his father was born, he met people who were there, including Hayati, Zainuddin's life and life. Zainuddin's encounter with his environment caused problems that continued to branch (complicated) including with Hayati, the character in the story. For example, his meeting with Hayati which gave rise to feelings that are like men and women and has subsequently been known and many people do not approve of it, including Engku Datuk Hayati, who do not agree with it for various reasons. Complications continued as Zainuddin was expelled and so on.

"...I (Hayati) love you, let our hearts be both blessed by God. And I am willing to take all the dangers that will befall and the misery that will threaten.

Biological,...You back my soul. You let me live. Give me your hand, let us promise that my life depends on your life, and your life depends on mine. What separates our hearts, even though the body does not meet, is when the soul is divorced from the body..."

### **Climax**

The part is the stage of culmination of all problems or the climax of the development of complications so that it becomes the culmination of the problem. In the novel, there is the climax of the story when Hayati betrayed her sacred promise with Zainuddin by marrying someone else and when it happened Zainuddin was sick for up to two months. Zainuddin was devastated by the incident. His heart ached, crushed as if there was no hope for life. He suffered a lot mentally because of that. At the climax, it appears that the peak of suffering experienced by the character is at its highest point. Not to mention getting bad news from *Mengkasar* that his adoptive parents had preceded him and then the news above came again, namely that Zainuddin's application was rejected and at the same time Hayati betrayed her promise and married someone else.

### **The break-up**

This is the anti-climax stage. At this stage, all problems can be said to have a bright spot in the sense that one by one the existing problems have found their way but have not been completely resolved. The novel "*Tenggelamnya Kapal Van Der Wijck*" is a problem faced by Zainuddin against the fact that his life has been trying to find a solution. The solution he got came from his true friend named Muluk. Although not all of it came from him. Zainuddin also got a solution from the spirit of his lofty ideals. For example, the solution to the problems faced by Zainuddin when his heart was sick, his soul was shaken and distracted him by pouring all his complaints into story books like a saga. The advice was also obtained from his friend Muluk. He tries to look forward and leave the past behind. He tried to remove Hayati from his mind even though he had to fight with his soul, his heart.

### **Resolution**

The end of a story or resolution of the problem of a story can end happily, happy, sad, difficult, miserable or sad and so on. The novel ends with disappointment, deep heartache, sorrow, misery (sad ending). The ending of the story does not end with the

happiness as expected. Why is that? Because at the end of the story Zainuddin's life has been taken by the one who gave it life. Hayati died in an accident on the ship she was traveling on to return to Batipuh at the wish of Zainuddin, the Van Der Wijck Ship. He breathed his last in the hospital in front of Zainuddin. When the incident happened Zainuddin's life was ignored. And after a year Hayati rested in his sleep Zainuddin soon followed him and his resting place was next to Hayati's life. So, the end of the story above ends very sadly with deep sorrow.

The plot in the novel "*Tenggelamnya Kapal Van Der Wijck*" is a back and forth plot or often called a combined plot. The plot can be seen from the storytelling which starts from the story for the present and then goes back to the past and then returns to the present and/or the future. It is clear that the plot of the novel is a combined plot (back and forth).

The description provides an illustration that the flow generally uses loose grooves and back-and-forth grooves. In context and political views, language and power, the critical literacy approach, the struggle described in the plot is a long and tortuous struggle for independence. The plot is in accordance with what was described by Klarer (2004) that the plot is a logical interaction of various thematic elements of a text that leads to a change in the original situation as presented at the beginning of the narrative. Nurgiyantoro (2018) also stated that the plot is broadly divided into three stages, namely the initial, middle, and final stages.

### **Setting**

This setting is not the background of a mobster, but includes the setting of the place, the setting of time, and the setting of the atmosphere/situation of an event that occurs in the story. The description of the meaning of the text and the meaning behind the text in the Romance "*Tenggelamnya Kapal Van Der Wijck*", we take the incident when Zainuddin and Hayati made a promise to be loyal until death could separate them. In accordance with Abrams (Nurgiyantoro, 2018) who states that setting is the foundation, suggesting the meaning of place, time relationships, and the social environment in which the events that are told occur.

"...He waited until the afternoon, when the paddy fields had returned home and the shepherd boy had driven his cattle into the stables...."

I (Hayati) love you, let our hearts be both blessed by God. And I am willing to take all the dangers that will befall and the misery that will threaten.

Biological,.... You gave my soul back! You let me live. Give me your hand, let us promise that my life depends on your life, and your life depends on mine. What separates our hearts, even though the bodies do not meet, is when the soul is divorced from the body...

The sun also begins to hide behind Mount Singgalang. And from a surau in a village far away, a percussion sound was heard, accompanied by the sound of the call to prayer: *...Hayya alal falah...*"

### **Setting of place**

The setting of this place shows the scene of a problem that occurs in a story. So it is clear that Zainuddin and Hayati at the time of the incident, that is, they made a promise to be in the fields where there were no more people in the sense that all the people in the fields were gone, all of them had gone home, only them and Hayati's sister were in the

fields.

### **Setting of time**

The setting of time here can be known when the event or incident occurred whether morning, noon, night or other times. It was already dusk, the sun was almost back. The sky is starting to look yellow. Everyone who worked in the fields had returned to their respective homes. It is clear that if it is dusk then the sky will start to turn yellow. The sun is tilting to the west. The incident happened, namely at dusk they made the promise to be faithful until death did them part.

### **Background atmosphere**

The atmosphere or situation that existed at the time the incident occurred was in a state of silence, silence, only the wind blowing and red clouds. The atmosphere at that time when seen into the feelings that were being experienced by the two characters, they were in a state of being hit by romance but the feelings of romance were colored with feelings of sadness/doubt/fear and happiness rising and falling. Why be sad/doubt/fear? Because of the difference between the two, the difference in social status, the difference in customs. Both of them have different customs according to people's views, although Zainuddin's parents (father) are from there, but the people there consider it different. Zainuddin is considered a *Mengkasar* because of his mother. And why should the atmosphere be happy? Because both have the same feelings and can find that point of happiness. They are happy because their love is not one sided. One love is answered well by the other love.

### **The accompanying**

Point of view is the same as the first person point of view because the author tells the story directly and at the same time as the main character or actor. It seems that the author did not use this point of view. This point of view. This point of view tells other people but the problems that exist are still related to the author, such as our problems and so on. In this case, this point of view is not the point of view used by the author in telling stories.

### **The omniscient**

This omniscient point of view depicts as if the author is outside the story but tells other people and arranges the actors as they please in the story. The author arranges the characters in the story as he pleases. In this case, it seems that this point of view is used by the author because in the story the author only mentions the name as the main actor, not "ku" as a pronoun, but the name he mentions.

### **The accompanying point**

The latter point of view is limited. The author is not very visible in the story but is there. He can be one of the characters in it but is limited and cannot do as he pleases in the sense that the author does not appear conspicuous and develops in dominating the story but he is still the one who tells the story. Nurgiyantoro (2018), states that point of view is basically a strategy, a technique that the author deliberately chooses to express the idea of a story.

### **Characterizations**

The following is a description of the text and the meaning behind the text of the characterizations or characterizations of Hamka's novel. The protagonist is the character



possessed by a character with good character. He is a character who has good qualities. The antagonist is the opposite of the protagonist. The antagonist has the very opposite nature of the protagonist, the antagonist has an evil nature, likes to interfere and interfere with the lives of others and others. While the protagonist has a neutral character, when he is a good friend, he will be good and if he is evil, it will be bad too. However, this tritagonist doesn't side with anyone. He just stands in the middle of the characters above (protagonist and antagonist). Based on the romance taken as material, the characters who play a role in the story, namely Zainuddin, Hayati, Khadijah, Azis, Muluk, Engku Datuk, Mak Tengah Limah, Ahmad, et al. This is in accordance with the explanation put forward by Nurgiyantoro (2018) that characterization is the presence of a character in a story or imaginative drama, either directly or indirectly, which can make the reader interpret his quality side with his words and actions.

### **Protagonist**

The protagonists are the main characters, namely Zainuddin and Hayati. Zainuddin has a noble mind as well as Hayati. They have a noble character. They are always polite to each other. Zainuddin is always kind to others. Zainuddin is a philanthropist loyal to his establishment. Likewise with Muluk who is also a character in the story. Even though before meeting Zainuddin he was a renegade against his God, a drinker, a gambler, but after meeting Zainuddin he changed all of his attitudes and indeed human nature is all good. Friendship with Zainuddin is Zainuddin's adviser and best friend. Muluk can also be categorized as a neutral character which will be discussed in the next classification.

### **Antagonist**

The actor in the antagonist role is the opposite of the protagonist. This actor has a bad character. Based on the novel, what is included in this character is the character who acts as Khadijah and Azis who for some reason do something wrong. Khadijah is a friend who is considered good by Hayati because of something that Khadijah wants so she has the heart to do bad things to her best friend Hayati.

Azis has had this character for a long time. He likes to gamble, drink, likes to play with women (masher) and he even had a fight with his parents so he separated himself from them in addition to work reasons. Azis memang seorang tokoh yang suka berhura-hura.

### **Tritagonis**

The characters in the story who have this character are Engku Datuk, Mak Tengah Limah and also Muluk. Engku Datuk and Mak Tengah Limah did bad things to Zainuddin because the people forced him or his customary rules. Because of the assumption that the customary rules are very strict, he did something that was not good. Actually they were all good to Zainuddin before they thought that Zainuddin had violated the rules applied in his country, Padang, Minangkabau.

The characters in the novel are characters created by the author, symbolized by the indigenous context at that time. The political views of language and power and associated with the context that in a critical literacy approach symbolize fighters and allies as well as invaders who are always in conflict in the story..

### **Message**

The description of the message or message in text and the meaning behind the text

that the author wants to convey to the reader is packaged very carefully. Kenny (Nurgiyantoro 2018) argues that the message in a literary work is intended as a suggestion that has to do with certain moral values that are practical and can be interpreted through stories. The author gives messages that are so much implied. The implied message covers a lot of certain things. For example, the problem of love. He gives an illustration that holy love is true but can holy love overcome destiny? Is that holy love still experienced and still exists today? Maybe that's what he wanted to say. There are also messages about moral, religious, and even social.

The message that we will get comes from within ourselves in essence. The author also provides an illustration to state his meaning so that the message or message can arise and be in our minds. The message was contextual and political, language and power at that time could not be fully independent from colonialism. The novel was used as the spearhead of the youth movement in the struggle for independence. Therefore, the central theme that was written by the authors after the Youth Pledge of October 28, 1928 was the same theme, namely the story of an unrequited love. The reason was that when writers wrote about criticisms of the Dutch East Indies government at that time, there was no guarantee that writers or artists would be exterminated and prevented from publishing writings in the Balai Pustaka Printing Office which was sheltered by the Dutch East Indies Government.

### **Genre**

Genre or often referred to as language style or diction, choice of words. The romance, there are so many genres that we can find, especially in conversations or dialogues between characters in the story. The genre uses a lot of Malay language as well as the influence of the social community at that time.

### **4. Conclusion**

The results of this study indicate that; (1) Hamka presents events through the theme of an unfulfilled love story/unacceptable love story which critically symbolizes the desire for independence of the natives from colonialism that has not been conveyed; (2) The plot that is used combines the loose groove and the back-and-forth groove which critically symbolizes the long and tortuous struggle; (3) The point of view used is third person singular which is a feature of the author's symbolic expression who criticizes government associatively; (4) The characters or characters in the novel are characters created by the author symbolized by the indigenous context at that time critically symbolizing fighters and allies as well as invaders who are always in conflict; (5) The message conveyed is a moral message that focuses on the character Zainuddin who struggles for differences in ethnicity, customs, and ideology which critically symbolizes the struggle which in context at that time was not yet fully independent from colonialism.

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