

## THE CHARACTERIZATIONS IN *SIRKUS POHON* NOVEL BY ANDREA HIRATA: A GENETIC STRUCTURALISM STUDY

<sup>1\*</sup>Raudhatul Jannah, <sup>2</sup>Suhartina & <sup>3</sup>Mukhlis

<sup>1</sup>Departement Indonesia Language Education, The Postgraduate State University of  
Malang, Indonesia

<sup>2</sup>SMA Muhammadiyah 1, Banda Aceh, Indonesia

<sup>3</sup>Department of Indonesia Language and Literature Education, Syiah Kuala University,  
Banda Aceh, Indonesia

\*Corresponding author: raudhah.um@gmail.com

DOI: 10.24815/.v1i1.14546

### Abstract

The purpose of this study is to describe characterizations in the *Sirkus Pohon* novel by Andrea Hirata. This research is qualitative research with genetic structuralism approach. The source of data for this research is Andrea Hirata's *Sirkus Pohon* novel with research data in the form of characterizations of Sobri and Gastori. The data was collected by reading techniques and note-taking techniques. It was used dialectical analysis technique for data analysis which was formulated in six steps: choosing and selecting data, describing selected data, verifying, connecting, and analyzing characterization data with outside elements of literary work, as well as drawing conclusions. The results of the study showed that the characterization of Sobri and Gastori were motivated by the circumstances and events that occurred in Bangka Belitung, which were seen from the portrait of education, Malay culture, and the political polemic of the country.

**Keywords:** Andrea Hirata, characterization, *Sirkus Pohon*, genetic structuralism.

### 1. Introduction

Literature was created to be enjoyed by the wider community, especially literary connoisseurs. Subjects raised in it are certainly not far from the life that occurs in society. All portraits of life, such as education, politics, social, and religion are designed nicely by using imaginative words. As stated by Pradopo (2005) that literature is an imitation of nature and human life.

One of the manifestations of literary works is a novel. The novel is known as a type of prose that tells a story in a complex way. The complexity of the story can be seen from various elements of the story that support it, such as themes, characters, characterizations,

plot, setting, figurative language, point of view, and messages. These elements are interrelated and merged with one another.

A story will not be separated from the characters who play a role in it. The presence of a figure is one of the parts awaited by readers because generally, these figures will give certain actions so that they will be remembered by readers. Through figures also, an event can be told and other character's disposition will also be known easily (Kamalia, Pratiwi, & Sulistyorini, 2013). For this reason, the description of the characters in a story determines the story worth to read or not from the viewer's eyes.

## 2. Literature Review

The depictions of figures with various character are called characterizations. Nafron (in Nur'aini, 2009) states that characterization in a literary work is a way of viewing characters with all their personalities, such as attitudes, traits, and behavior. The characters can be in the form of information in terms of personality, age, gender, social status, or life experience. Nurgiyantoro (2018) and Reams (2015) also suggest that characterization is an action or method by the author to describe the character that is told. Therefore, characterization is the author's perspective or technique in describing figures or characters from various sides, included physiology, psychology, and social.

Characterizations can be assessed in two ways, those are direct technique/analytic/showing and indirect technique/dramatic/telling (Minderop, 2013; Nurgiyantoro, 2018). Direct technique is a method of describing the character of the story by giving a description, analyze, or explain it directly (Nurgiyantoro, 2018). This method describes the character of the story by relying directly on the explanation of the author so it will be found easily by the reader. Minderop (2013) classifies this direct method into several more specific techniques, that are characterization through the use of names, characterization through appearance, and characterization through the author's speech. Indirect technique is the depiction technique of the characters by not explicitly describing the character and attitudes also the behavior of the characters (Nurgiyantoro, 2018). This method ignores the presence of authors in the story so that the character of the story can present himself directly through his behavior. Nurgiyantoro (2018) also classifies the method into eight more specific techniques, these are the depiction through speech, behavior, thoughts and feelings, the flow of consciousness, the reaction of characters, the reaction of other characters, background, physical character.

The creation of characters in the story will not be separated from the author's experience. The figure of character presented by the author is not far from the reality of the lives of individuals around the author. Nurgiyantoro (2018) states that the characters in a novel are often associated with the reality of human life, reflecting, and having similarities with real human life. In fact, Milowicki & Wilson (1995) state that the creation of character must be imagined with the characteristics and conceptual structures that is existed in life. In this context, it can be interpreted that the character which is described by the author is not necessarily pure from the results of his imagination, but it is related to the figure in real life and the existing of social structure.

Associating the characterization of the story to the reality of life and social structure in literary science is implied in the study of genetic structuralism. Genetic Structuralism is a literary theory pioneered by Lucien Goldmann (Ratna, 2006). Genetic structuralism theory considers literature not only a static structure and born by itself, but the literature is the result of structuring the thinking of the subject of the creator that arises due to the interaction of subjects with certain social situations. Genetic structuralism is a way of looking at the structure of literary work by paying attention to the origin of the work (Ratna,

2006). In this case it can be clarified that the origin of the work is not built from the elements in the story alone (intrinsic elements), such as themes, characters, characterizations, background, plot, language style, and point of view, but also from the outside elements of the story (extrinsic elements). Nurgiyantoro (2018) states that external elements or extrinsic elements are elements that build a creation from outside the story and do not become part of the literary work itself. Extrinsic elements include the background of the author's life and the socio-cultural background of the community. In line with that, Ratna (2006) states that worldview is also one of the structural factors of this theory. The world view triggers an author to have more creativity in forming stories, including in terms of characterization.

*Sirkus Pohon* novel is one of the novels born in the middle of millennial ages. This novel is a masterwork of the legendary Indonesian writer Andrea Hirata. *Sirkus Pohon* novel comes with a different shape from other works of Andrea. In his creation, Andrea acknowledges that the characters created in the *Sirkus Pohon* are different from his other works (Juniman, 2018). The figures were presented collaborating with other living things, such as pomegranate trees, finches, and others. In summary, the story starts from a pomegranate tree full of magic. From this tree, it is not only related to the struggle of the character's love, but also about the polemic of life, career, trust, and politics in the Belantik Village. The depiction of the novel's background is also inseparable from the environment where the author originated, namely Bangka Belitung by highlighting a number of things from the area.

Andrea Hirata is a writer who is full of conveying the values of life in various works, including in this novel. Septika, Agustina, & Riadi (2018) states that there are 16 educational character values in the novel, including discipline, hard work, nationalism, and social care. This value is illustrated through the characters who play a role in the novel. The existence of values from the character's disposition raises the perception of the story arranged by Andrea is inseparable from him, the life he lived, or the experience that exists. The characters are inseparable from the figures of the people around him. This is because a literary work is a reflection of the existing social situation (Endraswara, 2008). In line with the words Andrea revealed at the beginning of his book, "fiction, the best way to tell facts". The fact that he meant is a state of reality that exists. Through fiction which is expressed in literature it will be exposed to individual or group characters that are imitated of the reality of the environment community (Endraswara, 2008). From that, it can be concluded that there are things implied by the author through characterization in the novel. Therefore, this study aims to describe and analyze characterizations in Andrea Hirata's *Sirkus Pohon* novel with a study of genetic structuralism.

### 3. Research Method

This research is qualitative research that emphasizes the genetic structuralism approach. This approach aims to examine literary works not only from their intrinsic elements, but also involve extrinsic elements. The research data is in the form of words, sentences, or quotes that describe the characterizations of Sobri and Gastori. The source of data which is used in this research is Andrea Hirata *Sirkus Pohon* novel published by Bentang (2017).

This research data was collected by literature study/library study technique. According to Moleong (2007), literature study technique is a way of collecting data through written source. Through this technique, data was collected by reading techniques and notes with stages (1) reading extensively the *Sirkus Pohon* novel, (2) giving a code/sign on words, sentences, or quotations relating to characterizations in the novel, and (3) write the words,

sentences, and quotes that show the characterization of the novel. The instruments used are tables of data collection and also data analysis tables.

Analysis of the data used is dialectical analysis. According to Faruk (2005), dialectical analysis carried out by logical and observant thinking by relating the substance of life and social structure. The substance of life is obtained from various documents available. Goldmann revealed that the method of dialectical works by developing two understanding concepts, the whole and parts, as well as understanding and explanation (Faruk, 2005; Ratna, 2006; Sunanda, 2015). Small parts of characterization obtained from the data will be explained based on social and cultural reality from the side of the author and the overall environment. The steps of data analysis are formulated with stages (1) choosing and selecting data, (2) describing selected data, (3) verifying, (4) connecting, and (5) analyzing characterization data with external elements of literature, and (6) drawing conclusions.

#### 4. Results and Discussion

The spotlight character in this study was specified in the figures of Sobri and Gastori. In this novel, Andrea describes the disposition of these characters using both characterization techniques, direct/analytical and indirect/dramatic techniques. Directly/analytically, Andrea portrays many figures by directly mentioning the character of the figure, such as age, social status, and psychology of the character. Indirectly/dramatically, this legendary author also portrays the character disposition through the dialogue/conversation of the character, the character's thoughts, feelings, actions, and the appearance of the character.

The portrayal of these figures is not far from the character of the Malays and the political polemic that has occurred in this country. Andrea Hirata metaphorically and satire portrays the current living conditions. This is certainly influenced by the environment where the author lives, experience also knowledge. As stated by Goldmann (in Faruk, 2005, p. 15) that the results of literature are part of the author's worldview by creating an imaginary universe of characters, objects, and relations. Imagination created by a character is also inseparable from the social and cultural structure of the author's life (Helaludin, 2017). The author contributes to the conditions that are seen or experienced as the basis for creating the characters Sobri and Gostari in this novel.

##### 4.1 Educational Problems in Bangka Belitung

In *Sirkus Pohon* novel, the authors highlight the educational problems that exist in Bangka Belitung which are conveyed through characterizations in the story. Sobrinudin bin Sobirinudin or often called Sobri is one of the characters who has an important role in the story. At the beginning of the storytelling, Andrea told the character Sobri with the perspective of the first person (I-me as point of view) and described it with direct/analytical techniques. The quotes are as follows.

*“Sekolahku hanya sampai kelas 2 SMP. Semua itu gara-gara pengaruh buruk seorang lelaki udik bernama Taripol. Negara Republik Indonesia mengakuiku (seperti tertera dalam KTP) usia 28 tahun, status belum kawin, pekerjaan kuli serabutan. Kenyataannya, aku adalah bujang lapuk dan pengangguran, yang kedua-duanya tidak terselubung, tapi terang-benderang macam matahari bulan Juni. Dan aku masih tinggal di rumah ayahku, sebuah rumah panggung tua Melayu berinding kayu.” (p.7).*

(My school is only up to the second grade of middle school. All of that because of the bad influence of an idiot named Taripol. The Republic of Indonesia recognizes me (as stated in the KTP), age 28, unmarried status, odd

jobs. In fact, I am a weathered and unemployment, both of those are not veiled, but are brightly lit like the sun of June. And I still live in my father's house, an old Malay stilt house with wooden walls)<sup>1</sup>

The quote above clearly illustrates Sobri, an unemployed single man who is almost thirty and still lives with his father. He was unable to get a permanent job because he did not complete compulsory education. Sobri dropped out of school due to the influence of Taripol who was none other than his friend.

The characterization of Sobri described directly is an author's technique of portraying a figure based on a protracted educational life that occurred in Bangka Belitung. The author appoints me or Sobri as a person dropping out of school due to this situation in his birthplace. Andrea has looked at the condition of education in his village as stated in his phenomenal novel—*The Rainbow Troops/Laskar Pelangi* (2005) that many children drop out of school. In the *Radar Bangka* ("Pemprov Data Anak Putus Sekolah," 2017) also revealed that this area is one of the regions that has a higher dropout rate.

Basically, the dropout factor that occurred in Bangka Belitung has also been described in Andrea's first novel, *Laskar Pelangi (The Rainbow Troops)* (Marini, 2010; Martono, 2010). One of these factors is reinforced by Andrea in this novel. As stated directly by the author through the character Sobri, the factor of the character dropping out of school is the influence of friendship. Bad friendship and association can certainly result in a bad thing happening to someone's personal, including not completing compulsory education. Regarding the slang issue expressed in this novel is reinforced by news in the *Bangkapos* daily ("Pemprov Data Anak Putus Sekolah," 2017) and *Posbelitung* (Qurniawan, 2017) which states that association is a factor many students in some areas in Bangka Belitung drop out of school.

The figure of I/Sobri mentioned as an unemployed man by the author is also based on the character who only attended school in grade 2 of junior high school. Dropping out of school causes a person's education level to be low so unemployment is born. Essentially, the level of education will greatly affect the opportunities and levels of work of these individuals. This is in line with Setiawan (2010) who stated that one of the requirements to enter the labor market is the level of education that supports the work. The author describes the character of Sobri as a representation the condition of the area of origin of his residence, namely Bangka Belitung which has a high unemployment rate. Because until 2017, Bangka Belitung is still a region that has a lot of unemployment (Qurniawan, 2017).

#### 4.2 Malay Community Culture of Bangka Belitung

The characterization of Sobri in the *Sirkus Pohon* novel was also lifted from the existing cultural and social elements of Bangka Belitung which are still dominated by Malay descendants. Sobri's character is described by the author as someone who is very easy to believe in mystical things, but he is not easy to believe in the power of an object that is able to grant hope. This was described by the author through the mind of the character. The description is contained in the following quote.

*"Semakin percaya pula aku pada pendapat Dukun Daud bahwa delima itu membawa bala untuk Dinda. .... Cerita itu berbeda manakala matahari mulai terbenam. Delima itu perlahan-lahan menjelma menjadi pohon gotik yang menakutkan.*

*.... Di balik rindang daunnya itu, aku tahu dedemit cekikikan mencibirku, di sela-sela ranting itu, aku tahu, nanar mata hantu-hantu mengintaiiku (p. 180-181).*

---

<sup>1</sup> All novel quotes are translated by researchers.

*Terpana aku melihat orang-orang datang, lalu memeluk pohon delima sambil mengguman harapan. Kian lama kian semakin banyak. Namun, ajaib, tak tahu apakah karena delima itu memang sakti, kebetulan saja, atau sugesti, ada saja haraan yang terkabulkan.” (p.285).*

(I also believe in the opinion of the Shaman David that the pomegranate brings disaster to Dinda.

... The story is different when the sun sets. Pomegranate is slowly transformed into a scary gothic tree.... Behind the shady leaves, I know apparition is giggling and sneering at me, in between the branches, I know, the eyes of the ghosts are peering over me (pp. 180-181).

I was stunned to see people coming, then hugged the pomegranate tree while grasping hope. More and more and more. However, miraculously, I did not know whether because the pomegranate was indeed magical, coincidence, or suggestion, the hope is blessed).

The quotation illustrates that Sobri believed in mystical and supernatural things as said by Shaman Daud. This is described by the author through the mind of a character who believes that a pomegranate tree that grows in front of his house will transform into something frightening. Sobri also seemed to know of the existence of spirits hiding in the tree. In addition, the author also describes the character of a character who does not believe in things that smell of dynamism. He does not believe that a tree can grant the wishes of its requesters.

Characterization of Sobri who believed in shamans and mystical matters was appointed by the author on the basis of culture and belief of the people of Bangka Belitung who still strongly believe about these matters. Sofia (2018) revealed that the people in Bangka Belitung still believed in the words of the dukun kampung. In fact, people prefer to seek treatment from traditional healers rather than doctors. Wildan & Irwandi (2019) added that in the structure of the Belitung community, village shaman is considered as informal leaders in each village. The Belitung community believes that traditional healers have a role as guardians of village areas from various diseases and disorders of supernatural beings.

On the other hand, through his point of view, Sobri is described as a figure who does not believe in things that smell of dynamism, such as believing in pomegranate trees that can grant hope. The way the author conveys the distrust of the character in such matters is basically built to represent the actual mind of the author who also does not believe in these occult things. The author explains that he does not easily believe in superstition or the flow of dynamism as it developed in the lives of Malay people. This community still believes in things that can fulfill that hope. This cultural scope has been conveyed by Sunandar (2015) that before Islam developed among Malay people were adherents of animism and dynamism who believed in mystical, superstitious and other occult practices. This belief can still be felt in several places in Bangka Belitung, such as the Lum tribe community (Munawar, 2016). Belitung is one area that is still dominated by Malays so it is only natural that this culture is still inherent in people's lives.

The other character of Sobri is described as someone who is not only smart at playing figurative words and proverbs but also a man who is quite poetic about love. This was described by the author through an inner monologue/stream of consciousness.

*“Selang dan belang, Kawan. Perkenankan aku mengutip pepatah lama orang Melayu. Selang hanyalah noda hitam akibat tersebtuh benda yang kotor, bisa dibasuh.*

Namun, kejahatan bagi Taripol telah menjadi belangnya. Taruhlah kucing, apakah daya membasuh belang kucing?" (p. 292-293).

"... Seseorang yang membuatku rindu sehingga aku menyukai sekaligus membenci malam. Cinta itu lalu tumbuh sendiri dalam hatiku. Tanpa sepengetahuanku, berayahkan musim, beribukan hujan, mengadukan nasib hanya pada angin. ..." (p. 301)

(Hose and striped, Bro. Let me quote the old Malay proverb. The hose is only a black stain due to the touch of a dirty object, it can be washed. However, crime for Taripol has become his speck. Put cats, what's the point of washing cat stripes?

...Someone who makes me miss so bad with the result that I love and hate the night. Love then grows itself in my heart. Without me knowing, swinging the season, having rain, complaining about fate only in the wind. ...).

The quotation above is a heart monologue of a character recounting his hatred of Taripol. However, another thing was described through his monolithic words which depicted his clever temperament with Taripol. The problem with his friend immediately reveals the side of the Sobri's character who was able to play figurative speech and Malay proverb. Not only that, but Sobri is also capable of dancing even though he is not as good as his brother-in-law. This disposition is portrayed through a dialogue spoken by Sobri. The quotes are as follows.

... Kuhempas pantun-pantunku di atas meja.

....

"Senda gurau bersukacita.

"Angkat kisah dari Melaka.

"Kalau Adik mau tertawa.

"Abang bawakan buah delima." (p.304)

(...I threw my rhymes on the table.

"Persiflage in joy."

"Lift the story from Melaka.

"If you want to laugh.

"I'll bring you pomegranates.")

Sobri figures who are able to give an analogy for the problem with the proverb, poetic words, and playing traditional poetry are portrayals of the character of Malays who have good speech. In essence, the depiction of this character is inseparable from the self of the author and matters that occur in the environment of the author. The author of the novel itself is a genuine Malay child born in a cultured community of rhymes. In fact, the author has had the experience of participating in the traditional poetry contest in adolescence (Juniman, 2018). Thus, it is undeniable that the characterization of Sobri who is capable of articulating rhymes is born from the character of the author.

A literary work is not born from inanity of culture that exists in human life itself (Teeuw, 2003). As well as the characterization imagined by the author was built on the culture, customs and traditions that exist in author's hometown, called Belitung Island, including the art of speech. The Malay community in Belitung specifically and Bangka Belitung generally is very well known for the wisdom of local culture in the form of speech literature such as traditional poetry. This cultured culture has grown and ingrained in the daily life of the Bangka Belitung community which is used as a means to express feelings, advice, social

criticism, entertainment, or educational media (Nurhayati, 2011; Wulansari, 2016). This speech literature is combined with several other arts, such as musical *dambus air anyir*, *mendo* and *campak* dance (Firdaus, 2011). The author also illustrates the figure who is able to perform rhyme because the author wants to revive the literary literature that begins to erode. This is in line with May 23<sup>rd</sup>, 2011 edition of the *Tribunnews* portal (Hendriyanto, 2011) which revealed that this rhyme art has begun to fade in the Bangka Belitung community.

#### 4.3 State Political Polemic

The presence of Gastori character plays a big role in reviving the atmosphere of the story. Gastori is described as an antagonist who is rude and violent. He destroyed the life of Sobri's boss where he works. Gastori character is described by the author through the character's actions. The description of these characters is found in the following quote.

*"Selama ini utang telah dicicil Ibu Bos, tapi tiba-tiba Gastori memaksa semuanya dilunasi. Konon dia perlu uang yang banyak dengan cepat karena mau ikut pemilihan kepala desa."*

*Hari-hari berikutnya Gastori menagih uangnya dengan cara yang brutal, mengancam menuntut secara hukum dan mengerahkan orang-orang yang kasar ke sirkus." (p.191).*

(During this time the debt has been repaid by Mrs. Boss, but suddenly Gastori forced everything to be repaid. It is said that he needs a lot of money quickly because he wants to take part in the village head election.

In the following days Gastori collects her debt in a brutal manner, threatening to prosecute judicially and mobilizing violent people to the circus).

The quote above illustrates the figure of Gastori, a man who is rude, harsh and has no mercy. He brutally collected debts from Mrs. Boss to fulfill his wishes. Gastori asked for the debt repayment debt to Mrs. Boss with the aim and used it to be the candidate for Chief of village election.

The portrayal of Gastori's character was created by the author on the basis of political phenomena that occur in the present. Who wants to be a candidate of an election though as a village chief must certainly have money. The nomination of being the highest official in the village is a small analogy built by the author replacing the political conditions in the country. Politics requires expensive and high cost (Movanita, 2018). This cannot be denied that there will be a lot of funds needed for those who desire to be elected.

Despite having low education, Gastori strongly believes in his advisor who is also the success team of his victory, Abdul Rapi. Gastori's character is also well illustrated with rude, arrogant, and emotional in speaking. This is illustrated through the dialogue of the characters in the story as follows.

*"... Gastori jengkel, langsung disambarnya mik dari tangan Syamsiar.*

*"Omong kosong! Anda pendek! Pengalaman Anda pendek! Pikiran Anda pendek! Kaki Anda pendek! Lidah Anda pendek! ... Sebaiknya bicara Anda di-perpendek! Rakyat di-harapkan tidak di-perdaya oleh Anda! Wahai sidang pendengar, mohon dituliskan telinga saudara-saudara jika Syamsiar ini berbicara! Sebab, jika dia terpilih menjadi kepala desa, bisa-bisa rakyat berumur pendek!"*

*Setelah itu, Gastori memegang mik kuat-kuat, tak mau menyerahkannya kepada siapapun, .... Jika ada yang berbicara, langsung orang itu didampratnya habis-habisan.*

....

*"Tidak bisa!" potong Gastori.*

*"Kesempatan ini adalah untuk bertengkar! Bukan untuk bertukar pikiran! Kalau mau bertukar pikiran, pergi sana ke penasihat perkawinan!"*

*...."* (p.217-218).

(... Gastori was annoyed, he immediately grabbed the mic from Syamsiar's hand.

"Nonsense! You are short! Your experience is short! Your mind is short! Your legs are short! Your tongue is short! ... It's better to shorten your talk! The people are expected not to be falling for you! O listeners, shut your ears if this Syamsiar speaks! Because, if he is elected as the village head, the people might have a short life!"

After that, Gastori holds the mic firmly, does not want to give it to anyone ... If someone speaks, that person will be scolded immediately....

"You can't!" Cut Gastori.

"This opportunity is to fight! Not for comparing notes! If you want to exchange ideas, just go to the marriage counselor! " ... )

The dialogue above is clearly illustrated the figure of Gastori who is rude and arrogant. He immediately seized the mic, cut and teased the conversation of other village heads candidates who were presenting their experiences as candidates for the village head. Besides, Gastori was loudly insulting and mocking other figures who also nominate for village head. Besides that, Gastori is also a realistic person. He saw that the debate held on the radio was not a place for exchanging ideas, but a place for dispute.

The portrayal of the figure of Gastori through the character's dialogue was based on the situation in Indonesia which experienced political pragmatism. Political pragmatism often flourished in Indonesia in the lead up to the general election period. This political pragmatism is closely related to the tendency of actual and concrete political attitudes or behaviors shown by elites or political activists who tend to be inconsistent even in contradiction with the orientation of the political ideology that is intended to (Makhasin, 2017). More simply, the characterization of Gastori above symbolizes the faces of aspiring politicians who make the position as a mean to achieve personal interests and benefits. So, bring down another party is one way to increase the strength and prestige that exists in the individual.

Gastori is also described as bribery. This character is described by the author through the actions of the character. The quotes are as follows.

*"Gastori memberikan sogokan yang kreatif kepada rakyat. .... Sedangkan Gastori, selain semua itu, menambahi kupon pembagian minyak tanah dan kaca mata gerhana matahari.*

....

*Selain itu, istimewa, Gastori memberikan penggemar fanatiknya cangkir ajaib! ..."* (p. 261).

(Gastori provides creative bribe to the people. ... Whereas Gastori, besides all of that, added coupons for distributing kerosene and solar eclipse glasses.

....

Besides that, it's special, Gastori gives his fanatic fans a magic cup! ... ).

The quote above describes the figure of Gastori who committed fraud, bribing citizens with various antiques during the campaign so that citizens choose him. The items provided by Gastori are very different from the other candidates so that the gift is expected to attract the interest of the people to choose him as the village head.

The characterization of Gastori created by the author is inseparable from the political conditions in Indonesia in general and even in remote parts of the country. The community is given gifts by the candidates, both in the form of goods and money. This gift is called money politics. Holish, Rohmat, & Syarifudin (2018:230) states that money politics is an exchange of money with the intention of determining one's position which will be decided by an election in the name of the interests of the citizen, but basically only for personal or group interests. Therefore, money politics is no longer a new issue in the community. For the law of supremacy, this practice continues to be a scourge that needs to be destroyed.

Gastori figure was truly formed to represent the political conditions in Bangka Belitung which had also been reported by similar practices. In portal *Tempo.co*, January 19<sup>th</sup> 2017 edition, it was stated that the portrait of the Governor and Deputy Governor's elections held on February 15<sup>th</sup>, 2017 in the Bangka Belitung Islands was dyed by various fraudulent actions, one of which was money politics with various modes of operation. This is truly heartbreaking for this nation that adheres to democratic principles. Therefore, the characterization of the Gastori is truly a satire for the government in this country.

## 5. Conclusions

Based on the results and discussion above, it can be concluded that the characterizations described by the authors in the *Sirkus Pohon* novels, especially the figures of Sobri and Gastori are motivated by conditions and events that occur specifically in Bangka Belitung and Indonesia in general. These conditions and events included portraits of education in Bangka Belitung, Malay culture in Bangka Belitung, and the country's political polemic.

The characterization of Sobri illustrated through the author's direct speech point of view which is a direct depiction witnessed by the author from the portrait of education in Bangka Belitung. The author took characterization of Sobri by raising educational issues in Bangka Belitung, such as children dropping out of school, one of which is caused by bad influence. The number of school dropouts in Bangka Belitung is high. This also resulted in so many unemployment because their last diploma was not expected for fulfillment.

Sobri character is also a young person who does not believe in things that smell like dynamism and love regional literary literature. The characters are portrayed through the flow of consciousness, actions, and dialogue of figures. This characterization is based on the subjective background, cultural and social environment of the author. In this case, the author does not believe as Malay people do in some areas in Bangka Belitung that still believe in things that are occult and dynamism. However, on the other hand, the author's distrust of this does not lessen his love for regional art and culture. Characterization of Sobri is also based on self-authors who like words of wisdom and culture of traditional poetry.

Gastori figure who is portrayed through the actions and dialogue of this character represents the political problems that have occurred in Indonesia. His character as a village head candidate illustrates the political character of Indonesia which tends to be far from the principle of democracy. The occurrence of political pragmatism in certain circles to the development of money politics in the community when the election period comes near.

## References

- Endraswara, S. (2008). *Metodologi Penelitian Sastra* [Literary Research Methodology]. Yogyakarta: Medpress.
- Faruk. (2005). *Pengantar Sosiologi Sastra dari Strukturalisme Genetik sampai Post-Modernisme* [Introductions to Literary Sociology from Genetic Structuralism to Post-Modernism]. Yogyakarta: Pustaka Belajar.
- Firdaus, M. (2011). Pembentukan Karakter Musikal Dambus Air Anyir dan Mendo Kabupaten Bangka [The Formation of Musical Characters Dambus Air ANYir and Bendo in Bangka Regency]. *Dewa Ruci*, 7(2), 242–259. Retrieved from <https://jurnal.isi-ska.ac.id/index.php/dewaruci/article/view/1009/999>.
- Helaludin. (2017). *Strukturalisme Genetik Lucien Goldmann dalam Pengkajian Karya Sastra* [Lucien Goldmann's Genetic Structuralism in Study of Literature]. (May 2017), 1–12.
- Hendriyanto, D. (2011, May 23). Ketika Adab Berpantun Mulai Ditinggalkan Masyarakat Belitung [When Rhyme Manner began to Be Abandoned by Belitung Community]. *Tribunnews.Com*. Retrieved from <http://www.tribunnews.com/lifestyle/2011/05/23/ketika-adab-berpantun-mulai-ditinggalkan-masyarakat-belitung>.
- Holish, A. M., Rohmat, & Syarifudin, I. (2018). Money Politic dalam Praktik Demokrasi Indonesia [Money Politics in Indonesian Democratic Practice]. *Proceedings of the Semarang National Law Seminar*, 228–237. Retrieved from <https://journal.unnes.ac.id/sju/index.php/snh/article/download/25594/11618/%0A%0A>
- Juniman, P. T. (2018, August 18). Sirkus Pohon Novel Terlama Garapan Andrea Hirata. *CNN Indonesia* [Sirkus Pohon, The Oldest Novel by Andrea Hirata], p. 2018. Retrieved from <https://www.cnnindonesia.com/hiburan/20170818094938-241-235563/sirkus-pohon-novel-terlama-garapan-andrea-hirata>.
- Kamalia, N., Pratiwi, Y., & Sulistyorini, D. (2013). *Karakteristik Tokoh Dan Penokohan Dalam Cerpun Karya Buruh Migran Indonesia Di Hong Kong* [Character Characteristics and Characterizations in Short Stories by Indonesian Migrant Workers in Hong Kong]. 1–12. Retrieved from [journal-online.um.ac.id/data/artikel/artikel78445B8DA27A45BDEAE0A9E95A64BBEB.pdf](http://journal-online.um.ac.id/data/artikel/artikel78445B8DA27A45BDEAE0A9E95A64BBEB.pdf)
- Makhasin, L. (2017). Orientasi Ideologi dan Pragmatisme Politik Model Pembentukan Koalisi dalam Pilkada Serentak di Jawa Tengah 2015 [Ideological Orientation and Political Pragmatism Model of Coalition Formation and Simultaneous Regional Elections in Central Java 2015]. *Ilmu Sosial Dan Ilmu Politik*, 19(3), 234. <https://doi.org/10.22146/jsp.15685>.
- Marini, E. (2010). *Analisis Stilistika Novel Laskar Pelangi Karya Andrea Hirata* [Stylistic Analysis of The *Laskar Pelangi* Novel by Andrea Hirata]. (Universitas Sebelas Maret). Retrieved from <https://digilib.uns.ac.id/dokumen/download/15389/MzAzNjc=/Analisis-stilistika-novel-laskar-pelangi-karya-Andrea-Hirata-abstrak.pdf>.
- Martono, N. (2010). Kritik Sosial Terhadap Praktik Pendidikan Dalam Film "Laskar Pelangi." [Social Criticism of A The Practice of Education in The "Laskar Pelangi" Film]. *Pendidikan Dan Kebudayaan*, 16(3), 341. <https://doi.org/10.24832/jpnk.v16i3.466>.
- Milowicki, E., & Wilson, R. (1995). Ovid's shadow: Character and characterization in early modern literature. *Neohelicon*, 22(1), 9–47. <https://doi.org/10.1007/bf02093287>.
- Minderop, A. (2013). *Metode Karakterisasi Telaah Fiksi* [Characterization Method of Fiction

- Study*]. Jakarta: Yayasan Pustaka Obor.
- Moleong, L. J. (2007). *Metodologi Penelitian Kualitatif* [Qualitative Research Methodology]. Bandung: PT Remaja Rosdakarya.
- Movanita, Am. N. K. (2018, January 12). *Mahalnya Ongkos Politik* [High Political Costs]. *Kompas.Com*. Retrieved from <https://nasional.kompas.com/read/2018/01/12/09494501/mahalnya-ongkos-politik>.
- Munawar, A. (2016). Penamaan "LUM" pada kelompok masyarakat dinamisme [Naming "LUM" in The Dynamism Community Group]. *Society*, *VI*, 27–37. Retrieved from <https://society.fisip.ubb.ac.id/index.php/society/article/view/27/15>.
- Nur'aini, W. (2009). *Genetic structuralism analysis on "Lucky Jim" by Kingsley Amis* (State Islamic University Syarif Hidayatullah Jakarta). Retrieved from [http://repository.uinjkt.ac.id/dspace/bitstream/123456789/4372/1/WITRI\\_NUR%27AINI-FAH.pdf](http://repository.uinjkt.ac.id/dspace/bitstream/123456789/4372/1/WITRI_NUR%27AINI-FAH.pdf).
- Nurgiyantoro, B. (2018). *Teori Pengkajian Fiksi* [The Theory of Fiction Study]. Yogyakarta: UGM Press.
- Nurhayati. (2011). *The Use of Language in Malay Pantun (Traditional Poetry) of Bangka: A Stylistic Study*. Retrieved from [eprints.unsri.ac.id/1330/1/THE\\_USE\\_OF\\_LANGUAGE\\_IN.pdf%0A%0A](eprints.unsri.ac.id/1330/1/THE_USE_OF_LANGUAGE_IN.pdf%0A%0A).
- Pemprov Data Anak Putus Sekolah [Data on School Dropouts]. (2017, April 6). *Radar Bangka*. Retrieved from <https://www.radarbangka.co.id/berita/detail/pangkalpinang/44803/pemprov-data-anak-putus-sekolah.html>.
- Pradopo, R. D. (2005). *Beberapa Teori Sastra, Metode Kritik dan Penerapannya* [Some Literary Theories, Methods of Criticism, and Their Application]. Yogyakarta: Pustaka Belajar.
- Qurniawan, D. (2017, March 20). Masih Cukup Banyak Angka Pengangguran [There are Still a lot of Unemployment]. *Posbelitung.Co*.
- Ratna, N. K. (2006). *Teori, Metode, dan Teknik Penelitian Sastra: dari Strukturalisme hingga Poststrukturalisme Perspektif Wacana Naratif* [Theories, Methods, and Thechniques of Literary Research: from Structuralism to Post-Structuralism to the Perspective of Narrative Discourse]. Yogyakarta: Pustaka Belajar.
- Reams, J. (2015). *Characterization in Fiction*. (May), 1–49. Retrieved from [https://digital.library.txstate.edu/bitstream/handle/10877/5627/Reams%2CJacks onFinal.pdf?sequence=1](https://digital.library.txstate.edu/bitstream/handle/10877/5627/Reams%2CJacks%20onFinal.pdf?sequence=1).
- Septika, Vi. D., Agustina, E. S., & Riadi, B. (2018). Nilai-Nilai Pendidikan Karakter Novel Sirkus Pohon Karya Andrea Hirata dan Implikasi Pembelajaran [The Educational Values of Andrea Hirata's *Sirkus Pohon* Novel and Implications of Learning]. *Jurnal Kata*, 1–10. Retrieved from <http://jurnal.fkip.unila.ac.id/index.php/BINDO1/article/view/16891/12043>.
- Setiawan, S. A. (2010). Pengaruh Umur, Pendidikan, Pendapatan, Pengalaman Kerja Dan Jenis Kelamin Terhadap Lama Mencari Kerja Bagi Tenaga Kerja Terdidik Di Kota Magelang [The Influence of Age, Education, Income, Work Experience, and Gender on The Long Search for Work for Educated Workers in The City of Magelang]. *Diponegoro University*, 1–63.
- Sofia, A. (2018). Identitas Dan Interaksi Sosial-Keagamaan Masyarakat Belitung: Tinjauan Atas Dampak Tourism Pasca-Meledaknya Laskar Pelangi [Identity and Interction of Social-Religious of Belitung Society: Review of The Impact of Tourism after The Explosion of *Laskar Pelangi*]. *Sosiologi Agama*, *9*(1), 1. <https://doi.org/10.14421/jsa.2015.091-01>.

- Sunanda, A. (2015). *PANDANGAN MASYARAKAT TENTANG SISTEM KEKUASAAN SOSIAL DAN POLITIK (Kajian terhadap Cerpen yang Berjudul "Paman Gober" Karya Seno Gumira Ajidarma Perspektif Strukturalisme-genetik)* [People's View on The System of Social and Political Power (A Study of Short Stories Entitled "Paman Gober" by Seno Gumira Ajidarma Perspective of Genetic Structuralism)]. 27(2), 114–125.
- Sunandar. (2015). Melayu Dalam Tantangan Globalisasi : Refleksi Sejarah dan Berubahnya Sistem Referensi Budaya [Malays in The Challenges of Globalization: Reflection of History and Changing Cultural Reference Systems]. *Khatulistiwa-Journal of Islamic Studies*, 5(1), 60–73.
- Teeuw, A. (2003). *Sastera dan Ilmu Sastera* [Literature and Literature Knowledge]. Jakarta: PT Dunia Pustaka Jaya.
- Wildan, A. D., & Irwandi, I. (2019). Peran Dukun Kampung Dalam Kehidupan Masyarakat Melayu Belitung [The Role of Village Shaman in The Life of Malay Belitunng People]. *Kelola: Jurnal Ilmu Sosial*, 1(1), 1–16. <https://doi.org/10.15575/jk.v1i1.3764>.
- Wulansari, D. (2016). BAHASA PANTUN DALAM MAKNA DAN BUDAYA MASYARAKAT MELAYU BANGKA: SEBUAH KAJIAN ETNOLINGUISTIK [Pantun Language in The Meaning and Cukture of The Malay People of Bangka: A Etnolinguistic Study]. *Society*, VI(1), 1–13. Retrieved from <https://society.fisip.ubb.ac.id/index.php/society/article/download/31/19/%0A%0A>.