

# Potrait of Belitung Malay Society in Novel “Sirkus Pohon” by Andrea Hirata Based on Subagio Sastrowardoyo Prespective

**Abdul Basid**

Bahasa dan Sastra Arab  
Universitas Islam Negeri Maulana Malik Ibrahim  
Malang, Indonesia  
abdulbasid@bsa.uin-malang.ac.id

**Aulia Maulida**

Bahasa dan Sastra Arab  
Universitas Islam Negeri Maulana Malik Ibrahim  
Malang, Indonesia  
15310020@student.uin-malang.ac.id

**Muhammad Hasyim**

Bahasa dan Sastra Arab  
Universitas Islam Negeri Maulana Malik Ibrahim  
Malang, Indonesia  
muhammadhasyim@bsa.uin-malang.ac.id

*Abstract – This research aims to describe the portrait of belitung malay society in Novel "Sirkus Pohon" by Andrea Hirata based on the perspective of Subagio Sastrowardoyo. This research is a qualitative research. The primary data source used was novel Sirkus Pohon of Andrea Hirata, while the secondary data source was a variety of literature related to the prespective personality Subagio Sastrowardoyo. Data collection techniques used are reading and note-taking techniques. As for the results analysis using Creswell's spiral analysis technique with steps: a) data management; b) reading and memoing; c) classification and interpretation; d) data visualization. in novel "Sirkus Pohon", Andrea Hirata showed potrait of Belitung malay society which is affected by personality of Andrea Hirata, there are: (1) in describing of daily culture values of Belitung malay society, (2) naming the place in novel story, and (3) regarding livelihoods.*

*Keywords – Belitung malay society; sirkus pohon; andrea hirata, subagio sastrowardoyo.*

## I. INTRODUCTION

Indonesia has so many various culture which has its own society. Just like Belitung malay society, a little group of Malay society (Hidayah, 1997: 68). They known as Urang Belitong. The name of Belitung was taken from an island's name where they live, Belitung Island (Hidayah, 1997: 68). Belitung malay society is a combination of Malay society and Chinese society. There are some opinions said that Chinese society came from one of Chinese Kingdoms' soldiers who got injured after a big war in Java (Puslitbang Lektur Keagamaan, 2010: 59-60).

Belitung Island has grown and developed if we see it from tourism aspect (Hirata, Meningkatkan Literasi Hingga Pelosok Negeri, 2017). Now this island is getting pretty much crowded because of the tourists. Even this island now isn't only for Belitong malay society's home, but a home for various society. There are two reasons: wonderful tourism places and the wealthiness of copper.

So this thing inspired Andrea Hirata as the author of novel “Laskar Pelangi (The Rainbow Troops)” to take Belitung Island as the background of stories in novel “Sirkus Pohon”. Various and wonderful stories contained in this novel, strengthen by Andrea's declaration that this novel took the most amount of time to be written than his other novels. Even, for this novel, he needs a long research about pomegranate tree for four years and two years for writing. (Juniman, 2018). Also in its writing contained Andrea's imagination about Belitong malay society's life which is different with today's kids' imagination. Also he tries to relive how was Malay stories told long times ago by his novels which background is taken from Malay society's life stories (Hirata, Satu Indonesia Bersama Andrea Hirata, 2015).

“Sirkus Pohon” novel told about story of a pomegranate tree, and this is the reason why he made a research about it. Beside pomegranate tree, in the novel which opens another Andrea's trilogy, there are so many social stories which are being the

reflection of our society today, such as the village's politic, although politic is an unusual theme in his novel. These various stories including Sobrinudin bin Sobirinudin's love to Adinda and Tegar with Tara. With his background as a Belitung man, he pours his loyalty to Belitung.

The novel's reader indirectly read Andrea's personality with reading his novel. Allport thinks that personality is a group dynamic organizations from psychophysics system in every person who make certain of his unique characteristics to adapt in his environment (Sobur, 2016: 261-262). The author's personality which is being reflection of the society around him found its place in literature making. With it, literature is one of the way to understand a group of society in an environment. (Endraswara, 2003: 87).

In personality review of the author before, it was reviewed with psychology-literature perspective especially from psychoanalysis by Sigmund Freud (Yarta, Nurizzati, & Nst., 2012: 254-262; Kustryarini, 2016: 13-27). While in review of Subagio Sastrowardoyo's about "Max Havelaar sebagai Karya Sastra" told that Edward Douwes Dekker's life experience in a land which was colonized by Dutch for approximately fifteen years gave a main idea in making it (Sastrowardoyo, Sastra Hindia Belanda dan Kita, 1983: 37-39). Also in some Indonesian's literatures especially in form of a novel. A social critic just like Max Havelaar or just a form of Max Havelaar's making a type of novel such as "Sirkus Pohon" by Andrea Hirata and "Kubah" by Ahmad Tohari.

The model using of Subagio Sastrowardoyo's review of "Max Havelaar sebagai Karya Sastra", hadn't found in a research about Andrea Hirata and his masterpieces. A research about him and his novel contains review with travel writing concept of Carl Thompson (Nasution, 2015: 22-31). Then, in Subagio Sastrowardoyo, researches which review critical essays of Subagio Sastrowardoyo and his masterpieces felt so good to hold, strengthen, and steady this analysis (Prasetyo, 2013: 97-113; Hae, 2013: 87-96). And for this novel, the researcher hasn't found this kind of novel before.

The researcher tried to explain: (1) portrait of Belitung malay society in novel "Sirkus Pohon" by Andrea Hirata, (2) Andrea Hirata's personality as a Belitung man, (3) The influence of Andrea Hirat's personality as a Belitung man in the creation of the novel "Sirkus Pohon". With the criticism model of Subagio Sastrowardoyo that reviews literary through the author's background, researchers believe that the purpose of this study will be answered.

## II. LITERATURE REVIEW

### A. *The author personality and his literature work according Subagio Sastrowardoyo*

Personality for Subagio Sastrowardoyo is the orientation of literary work that is inseparable from the author. Departing from the background of Subagio who was originally a author of literature work, it must contain a personal reflection of the author. This author personality is also present in various literary work's Subagio Sastrowardoyo. Like his short story "Cerita Sederhana Tentang Sumur", which raises the story of excessive pride in the esteemed future son-in-law. According to John J. Sinyal, Subagio Sastrowardoyo's literary work was not obscured from his personal principles of life which were considered very philosophical, so that the resulting work had a high philosophical sense (Priyanto & Tasai, 2003: 49-50).

According Subagio, literary work is often born from the author's inner turmoil, so that he divides the personality into two, namely to break away by seeking his identity abroad which basically has a culture that is contrary to the culture of the Indonesian nation or by returning to his native region as a traditionally civilized. This division itself is the conclusion of some of Subagio's literary criticisms about the personal shock of the author (Sastrowardoyo, Pengarang Modern Sebagai Manusia Perbatasan, 1989: 13-14).

In his literary criticism of the cultural orientation of Chairil Anwar for example. For Subagio, several of his works show a tendency towards western literary culture, which is contrary to the personality of Indonesianness. However, this was inseparable from the historical culture of Indonesia which was possessed by various western cultures with the colonization of Indonesia by the Dutch, one of the colonies in the western nations. During the colonial period Chairil absorbed many western cultures he knew through Dutch-language western literature taught at schools. So that the inner literary Chairil often imagined himself as a westerner and made him alienated from the Indonesian. In this case, Chairil personally prefers to fly to the western world to escape from the inner vacillation of who he is, even though at the end of his life poetry he wrote was actually regionally oriented with religious forms (Sastrowardoyo, Sosok Pribadi dalam Sajak, 1997: 9).

Modern personality can be seen in various other literary essays. Among them are his essay: "Pengarang Modern sebagai Manusia Perbatasan", "Menilai Tesis Sastra Kontekstual" and "Mencari Jejak Teori Sastra Sendiri" (Sastrowardoyo, Pengarang Modern Sebagai Manusia Perbatasan, 1989: 9). Like "Pengarang Modern sebagai Manusia Perbatasan", the discussion is about the desire of Indonesian writers to become modern authors who put them in the middle of different cultural values. Some of the writers are Chairil, Sitor, Ajip and Goenawan. In this cultural difference they oscillate between the two poles: regional and city culture, tradition and modern, east and west, which run away from its boundaries but contradict its principles. In this case they are faced with the choice of being an author with a modern or regional personality (Sastrowardoyo, Pengarang Modern Sebagai Manusia Perbatasan, 1989: 17)..

Similar to the views of Subagio in the essay of “Pengarang Modern sebagai Manusia Perbatasan”, in “Menilai Tesis Sastra Kontekstual”, the discussion of modern and regional personality is discussed in the discussion of contextual literary thesis by Arief Budiman. In this discussion Subagio reviewed the Contextual Literature thesis as a literary development which rejected universal literary ideals based on the credentials of the universal arena which was considered to be oriented westward. Through the discussion of contextual literature, Indonesian writers can absorb literature by relying on Indonesian cultural values, and no longer rest on the western world. In this case Arief Budiman tried to encourage Indonesian writers towards a regional culture. However, some of the weaknesses of Arief’s ideas were expressed by Subagio that the artistic abilities of artists, the influence of social groups and attachments to space and time have not been able to guarantee the regional orientation of a writer (Sastrowardoyo, Pengarang Modern Sebagai Manusia Perbatasan, 1989: 25-35).

In the inner turmoil and election in which direction the author steps, the background where the author lives is the most important factor in making that decision. As well as the place where the author lives more or less gives a distinctive pattern to the literary work produced. Like “Max Havelar sebagai Karya Sastra”. in this essay Subagio reviews Max Havelar by Multautli or Doves Deker as a literary work. this is because according to Subagio not a few who say that Max Havelar is a bad literary work as stated by Doves Deker but Doves Deker’s experience while working in a Dutch colony makes Subagio reason for reviewing Max Havelar as a literary work. this is also supported by the fact that Max Havelar describes the treatment experienced by the natives during Dutch colonialism as a form of social criticism of the Dutch government (Sastrowardoyo, Sastra Hindia Belanda dan Kita, 1983: 37-42).

**III. METHOD**

This research use qualitative method start from assumptions and use of interpretive or theoretical frameworks that shape or influence studies of research problems concerning the meaning imposed by individuals or groups on a social or human problem (Creswell, 2015: 59). This research analyses portrait of Belitung malay society in novel “Sirkus Pohon” by Andrea Hirata as society where Andrea Hirata grew up based on Subagio Sastrowardoyo perspective.

This research use novel “Sirkus Pohon” as primary data source and another print source about Subagio Sastrowardoyo perspective as secondary data source (Victorius, 2012: 56).

While the research data collection uses reading and note-taking techniques by reading novel “Sirkus Pohon” by Andrea Hirata and various reading sources on Subagio Sastrowardoyo perspective. With repeated reading, it is intended that literary works can be understood optimally (Sudikan, 2001: 104). Next Identify words or sentences that contain the informative elements contained in the book to get the data needed, and record important findings related to the author personality in novel “Sirkus Pohon” by Andrea Hirata.

In testing the validity of the data, this research uses triangulation technique which is an attempt to find reinforcing evidence from various sources as a form of checking or comparison (Salim, 2006: 20). Among them in this case the researcher uses various kinds of literature, both books and journals that are related to this research.

While in analytical techniques, researchers use spiral analysis techniques, with steps (Creswell, 2015: 254-265): (1) Organizing data in the form of Andrea Hirata’s Tree Circus novel and reading about the perspective of Subagio Sastrowardoyo, (2) reading and making notes on primary and secondary data sources, (3) describe the findings of events or stories, (4) present or visualize the findings.

**IV. RESULT AND DISCUSSION**

*A. Belitung Malay society in novel “Sirkus Pohon” by Andrea Hirata*

**TABLE I. LISTS OF POTRAIT OF BELITUNG MALAY SOCIETY BELITUNG**

<b>Portrait of Belitung malay society in novel “Sirkus Pohon”</b>	
The culture value on Belitung Malay society	- adding <i>-din</i> on names of Muslim Malay - giving father’s name on the last children’s name - each people has their own nicknames - old style of Malay storytelling
Belief	- existence of shamanism - believing on mystical things
Livelihood	- PN Timah workers

*1) The culture value on Belitung Malay society*

The culture value on Belitung Malay society is various. There are several values which are found within novel “Sirkus Pohon” by Andrea Hirata, they are (1) adding *-din* on names of Muslim Malay, (2) using father’s name on the last children’s names, (3) each people has their own nicknames, (4) old style of Malay storytelling.

*Nama lengkapku sendiri sungguh aduhai: Sobrinudin bin Sobirinudin. Maka, dengan gambling, kawan bias tahu bahwa Sobirinudin adalah ayahku. “Din”, Selalu bangga melekat pada nama kami orang Melayu sebagai kemuliaan yang mendoakan kami umat islam. ... (Hirata, Sirkus Pohon, 2017: 23)*

As we can see from the quotation above, in order to give boys' names, the parents will always put the addition “-din” as the sign of Muslim Malay followed by father's name and added “bin” or “binti” for girls. This habit can be found on characters within novel “Sirkus Pohon”, such as Sobridin bin Sobirinudin, Suruhudin, Halaludin, Baderunudin, Soridin Kebul, Chairudin, Abidin or Bang Bidin.

TABLE II. LIST OF NICKNAMES

Real name	Nicknames	Reason
Sobridin	Hob	The name given by Sanusi because he call Sob becoming Hob
	Ganjol Lemari (wardrobe)	His body shape like wardrobe according Suruhudin
Suruhudin	Gagang Pintu (doorknob)	He rarely moving and silent like doorknob according Sobridin
Taripol	Taripol Gelap, Taripol Krismon, Taripol Mendoza, Taripol Mafia	Stealing and deceptive behavior
Soridin	Soridin Kebul	One of his eyes is fierce
Sanusi	Hanuhi	His pronunciation of “s” becoming “h”
-	Gagu	He is a migrant and never speaks so people call him Gagu

On the table, we can see that nicknames which are found for people in good relation narrow or wide scale of community commonly used by Belitung Malay society. Besides, there is reason behind giving the nicknames for Belitung Malay that is made people easily recognized using nicknames rather than the complete names.

TABLE III. LIST OF MALAY OLD MESSAGE

Imagery	Mean
Kabur babi hutan, tak bias balik kucing	Person who runs away not liable
Pohon tumbuh senapas	The growth of trees that is unwittingly turned out to be high.
Selang dan belang	Someone's fault is difficult to forgive

This table reveals the expressions and sayings on old Malay that are seldom inserted on Malay storytelling style. Many kinds of parable which are containing moral value. A lot of expressions or sayings could be particular attractiveness for Malay children.

Further, in other chances, Andrea Hirata puts sound suitability within story on his novel. For instance, Hob is going to propose Dinda,

*Hari silih berganti, minggu berganti bulan, aku semakin tertambat pada Dinda. Umur takkan semakin muda, waktu melesat cepat daripada kata terucap, kesempatan hinggap lengah ditangkap akan menguap, kutegakkan badan, kuberanikan bicara padanya. (Hirata, Sirkus Pohon, 2017: 44)*

There is blends of sound “-a” on words; “bulan”, “Dinda”, “muda”, “cepat”, “terucap”, “hinggap”, “lengah”, “ditangkap”, “menguap”, “badan” and “padanya”, make romantic love expression by Hob to propose Dinda. This situation becomes common thing in Belitung on their daily life for communicating or attracting someone.

...  
*“Lantai papan beralas tikar.  
 “Tudung saji berenda-renda.  
 “Emas permata ‘kan Abang tukar.  
 “Demi melihat adik tertawa.”  
 Tangkas instalatur menyambut.  
 ”Panjang jalan banyak bertemu.  
 “Banyak kata Panjang cerita.  
 “Daripada hanya termangu.*

*“Lebih baik kita bersenda.”*

...  
(Hirata, Sirkus Pohon, 2017: 304)

Afterwards, Andrea Hirata wrote playful “pantun” which is one of Malay literary work frequently used in daily life. (Andriani, 2012: 195-211). Both entertaining matter and until proposing their loves, Malay often expressed using “pantun”. In the same side, Hob and Suruhudin’s effort story playing “Dul Muluk”, Malay drama in like quotation above,

*Masih pagi, tetapi jalan telah ramai. Klakson bertalu-talu, salak-menyalak, gertak-menggertak. Kliningan sepeda berdering-dering, lonceng di leher lembu yang menarik kereta berdenting-denting. Motor dahulu-mendahului, angkot salip-menyalip, gerobak pedagang hilir-mudik. Anak-anak sekolah berjalan dan berlari-lari, sendiri-sendiri, berdua, bertiga, berombongan.* ... (Hirata, Sirkus Pohon, 2017: 20)

Within that quotation, we can find word play such as repetition word, there are: (1) “bertalu-talu”, (2) “salak-menyalak”, (3) “gertak-menggertak”, (4) “berdering-dering”, (5) “berdenting-denting”, (6) “dahulu-mendahului”, (7) “salip menyalip”, (8) “hilir-mudik”, (9) “anak-anak”, (10) “berlari-lari” and (11) “sendiri-sendiri”. According to Muljana, not all languages which are based on Bahasa Indonesia that used the repetition of word such as Bahasa Campa which has relation with Bahasa Melau or could be Bahasa Indonesia that has not repetition words. Moreover, Malay Peninsular language which is used on Belitung recognizing the repetition of words with the various meaning. (Muljana, 2017).

*2) Belief of Belitung malay society*

*Akhirnya, dipanggil dukun dari pulau Menguang yang konon paling hebat dari semua dukun. Dukun Daud Namanya. Dukun ini tidak bisa sembarang dipanggil. Dia hanya mau mengobati yang cocok dengannya.* ... (Hirata, Sirkus Pohon, 2017: 127)

As we can see on the quotation, many people especially Belitung Malay society who still believe on shaman and mystic things. Before Islam came in Belitung, Belitung Malay society belief on animism and shaman or mystical things. Since Islam as religion came in Belitung (Puslitbang Lektur Keagamaan, 2010: 56-57). On political Kampun Ketumbi story, when there is election for Head of village can be seen on how Andrea Hirata described both Malay society on village or inland side who all still belief on mystic stuffs, such kind of the power of magic tree or shaman stuffs. This matter is stated by Andrea Hirata where one candidate of Ketumbi Head of village belief on mystic power exist on Hobri’s pomegranate tree. They tell if they put picture of the candidate on that tree, that one will win the election of Head of village.

*3) Livelihood of Belitung malay society*

*“Gajinya tetap per bulan, ada THR-nya, ada lemburnya, ada perjalanan dinasny, ada rapat-apatnya, ada naik pangkatnya, ada naik gajinya, ada tunjangannya, ada cutinya; kalua demam, dapat ongkos ke puskesmas, ada mandor yang memarahinya, ada absennya, masuk kerja pukul 7.00 pagi, kerja pakai kemeja lengan Panjang, dimasukkan kedalam, pakai sepatu!”* (Hirata, Sirkus Pohon, 2017: 11)

The quotation above is work understanding based on Azizah, Bobri’s sister. In 1970 era, work understanding alike that is the understanding for people who lived on city Belitung island and worked as PN Timah employees and government officials. Further, they believe that best job is be part of those employees. Then, they think that the other job is not quite good. This belief comes from Belitung island is foil island because a lot of foil mining activity since foil becomes high value.

*B. Andrea Hirata’s Personality as Belitung Man*

TABLE IV. LIST OF POTRAIT OF ANDREA HIRATA AS BELITUNG MAN

<b>Andrea Hirata’ Personality</b>
Has a changing name
Using word plays
Love to play music
Proud of Belitung culture
Figuring himself as storyteller
Providing cultural, familial, dan educational values within his novel’s story
Providing dimensional picture in the story of his novel
Writing for nature conservation

Andrea Hirata was born in Gantong, East Belitung in the province of Bangka Belitung on October 24, 1967. He was born in the muslims Belitung Malay society who still hold their culture. Andrea was born with the name Aqil Barraq Badruddin. However, as Andrea Hirata grew, the name had changed to nine times until the last name was reached, Andrea Hirata (Aida, 2014: 43; Hirata, Satu Indonesia Bersama Andrea Hirata, 2015). According to him, renaming is the culture of the Muslim Malay society in Belitung, if children are often sick or very naughty, their parents will replace their name to avoid bad luck (Hirata, Satu Indonesia Bersama Andrea Hirata, 2015; Hirata, A Day with Andrea Hirata, 2016).

*Dari Jakarta ke Padang Panjang naik pesawat pagi-pagi, senangnya hati tak terbilang, karna pulang ke negeri Laskar Pelangi* (Hirata, Tradisi Pulang Kampung Andrea Hirata -NET12, 2018).

On another occasion, when starting the conversation, Andrea often treats words with the same rhyme and sound as above. This is very common for Malay people whose lives are very close to word games. Even Andrea's last name, Hirata is a wordplay from "Akhirat". That is, if it is repeated over a fast tempo, the longer the word will be spoken "Akhirat", closer of the word Hirata (Hirata, A Day with Andrea Hirata, 2016).

As a Malay man, Andrea was longer friends with music than with books. Music is another entertainment for Andrea when he is bored with routines. Even almost every opportunity to talk about his book, now Andrea always sneezes with music. The songs are often made by himself. Andrea also as a music lover had no trouble singing the names of objects directly (Hirata, Satu Indonesia Bersama Andrea Hirata, 2015; Hirata, A Day with Andrea Hirata, 2016).

With the various culture of the Belitung Malay society that he experienced as a child, Andrea is very proud of his home region. One that he continues to preserve is the old Malay storytelling style. Storytelling style that is full of values, culture, family and education. The style of storytelling is often interspersed with jokes and word and "pantun" games (Hirata, Satu Indonesia Bersama Andrea Hirata, 2015). In his narration, the novel written by Andrea adjusts to the society in which the novel will be published. Indonesian people in particular are very fond of dimensional depictions of novels. So that in his novel Andrea can describe one place to pages (Hirata, A Day with Andrea Hirata, 2016).

With his pride in the Belitung island, through his novel Andrea Hirata has a mission to make his move as a form of conservation of the Belitung island from tin mining activities that can damage nature. from the first novel, "Laskar Pelangi" which has been filmed, the tourism activities of the Belitung island experienced a significant increase. So that with the recognition of Belitung Island by foreign tourists, the beauty of Belitung island will certainly be maintained, even now overseas the Belitung island has the islands of Bali and Lombok as foreign tourist destinations when visiting Indonesia (Hirata, A Day with Andrea Hirata, 2016).

*C. The influence of Andrea Hirat's personality as a Belitung man in the creation of the novel "Sirkus Pohon"*

TABLE V. POTRAIT OF BELITUNG MALAY SOCIETY

<b>Andrea Hirata' Personality</b>	<b>Portrait of Belitung malay society who are influenced by Andrea Hirata's personality</b>
Has a changing name	The culture value on Belitung Malay society
Using word plays	
Love to play music	
Proud of Belitung culture	
Figuring himself as storyteller	
Providing cultural, familial, dan educational valueas within his novel's story	Naming place in the story of his novel
Providing dimensional picture in the story of his novel	
Writing for nature conservation	Livelihood

As in Subagio Sastrowardoyo's explanation, the author's personality carries an important role in the making of literary works. Like where the literary work is oriented or the literary work model. In the novel "Sirkus Pohon" by Andrea Hirata, it is very easy to understand the daily culture of Belitung malay society. this is certainly influenced by the author's personality, like Andrea Hirata who is proud of his place of origin. The daily cultural values of Belitung malay society certainly come from Andrea Hirata's childhood memory.

Andrea Hirata, who has changed his name to nine times, can find similarities in some characters who have nicknames. And as an author who considers himself a storyteller, Andrea Hirata's model in bringing up the story in the novel *Sirkus Pohon* uses an old Malay storytelling style. Among them are meeting word games in dialogue between characters. According to Andrea, word games are very closely related to the daily life of Malay people. Likewise with the use of pantun found in the novel "*Sirkus Pohon*". Andrea's daily activities in playing with words and his musical hobby play a big role in choosing the words that sound in the novel "*Sirkus Pohon*".

*Pernah kutemukan sebuah buku di kios buku junaidi, Lantai 2, los Pasar Dalam, Tanjung Lantai. ...* (Hirata, Sirkus Pohon, 2017: 3)

*... menunggu truk tambang untuk menumpang ke Stadion Belantik.* (Hirata, Sirkus Pohon, 2017: 6)

*... kuingat ayah mengajakku menonton tong setan di pasar malam di lapangan kampung Ketumbi.* (Hirata, Sirkus Pohon, 2017: 77)

*Orang itu bilang ada perempuan duduk di bangku di bawah pohon kersen di Pasar Belantik ...* (Hirata, Sirkus Pohon, 2017: 124)

*Akhirnya, dipanggil Pulau Menguang...* (Hirata, Sirkus Pohon, 2017: 127)

In the quotation, Andrea describes the place of the event. This depiction is a form of Andrea Hirata's dimensional depiction. With a childhood memory that became of imagination to compose it, Andrea gave the names of various places in the novel *Sirkus Pohon* that bears a resemblance to the names of places in Belitung or the real existence. The existence of these places like the story in Andrea Hirata's novel has not yet been confirmed, there are: (1) "*Tanjung Lantai*", (2) "*Stadion Belantik*", (3) "*Kampung Ketumbi*", (4) "*Pasar Belantik*", and (5) "*Pulau Menguang*". However, the selection of the name of the place gives a strong impression of the life of Malay society in the novel "*Sirkus Pohon*". In addition, he also mentions places that can be confirmed, such as, Bangka, Singkep, Tanjung Pinang, Madiun, Tulungagung, Blitar, Java and Sumatra.

In the discussion above, the presence of an ideal work based on PN Timah employees showed Andrea Hirata's concern for the nature of the Belitung island. Belitung Island which is a mining area Tin, if not accompanied by nature conservation, will experience great damage. With the remaining natural beauty, through various stories of her novel, Andrea introduces the island of Belitung internationally.

## V. CONCLUSION

Literary work basically departs from the author's life experience. Because of that, often literary works is reflection of author and his society. According to Subagio Sastrowardoyo, literary works often created form of expression of inner turmoil of the author's life experience. In addition, Literature is present as a portrait of a society. In the novel "*Sirkus Pohon*" in particular, Andrea Hirata presents a portrait of Belitung malay society that departs from their experiences as Belitung man. Among the portraits of Belitung malay society that are deeply influenced by Andrea Hirata's personality include, (1) in portraying the value of the daily culture of the people in Belitung, (2) naming places in stories, and (3) in terms of livelihoods.

## **Acknowledgment**

The researchers would like to dedicate this article to The Forum of Young Researchers, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang that fully supports to conduct this research.

## **References**

### BOOKS

Creswell, J. W. (2015). *Qualitative Inquiry & Reasrch Design: Choosing Among Five Approaches, Third Edition*. (A. L. Lazuardi, Trans.) Yogyakarta: Pustaka Pelajar.

Endraswara, S. (2003). *Metodologi Penelitian Sastra*. Yogyakarta: Center For Academic Publishing Sercvice.

Hidayah, Z. (1997). *Ensiklopedi Suku Bangsa di Indonesia*. Jakarta: Yayasan Pustaka Obor Indonesia.

Hirata, A. (2017). *Sirkus Pohon*. Yogyakarta: Bentang Pustaka.

Muljana, S. (2017). *Asal Usul Bangsa dan Bahasa Nusantara*. Yogyakarta: LKiS.

- Prijanto, S., & Tasai, S. A. (2003). *Antologi Esai Sastra tentang Subagio Sastrowardoyo*. Jakarta: Pusat bahasa.
- Puslitbang Lektur Keagamaan. (2010). *Kerajaan Balok (1616-1873) Sejarah dari Pulau Belitung*. Jakarta: Badan Litbang dan Diklat, Kementerian Agama Republik Indonesia.
- Salim, A. (2006). *Teori dan Paradigma Penelitian Sosial Buku Sumber untuk Penelitian Kualitatif Edisi Kedua*. Yogyakarta: Tiara Wacana.
- Sastrowardoyo, S. (1983). *Sastra Hindia Belanda dan Kita*. Jakarta: Balai Pustaka.
- Sastrowardoyo, S. (1989). *Pengarang Modern Sebagai Manusia Perbatasan*. Jakarta: Balai Pustaka.
- Sastrowardoyo, S. (1997). *Sosok Pribadi dalam Sajak*. Jakarta: Balai Pustaka.
- Siswanto, V. A. (2012). *Strategi dan langkah-langkah penelitian*. Yogyakarta: Graha Ilmu.
- Subur, A. (2016). *Psikologi Umum*. Bandung: CV Pustaka Setia.
- Sudikan, S. Y. (2001). *Metode Penelitian Sastra Lisan: Paradigma, Pendekatan, Teori, Konsep, Teknik Penyusunan Proposal, Teknik Pengumpulan Data, Teknik Analisis Data, dan Teknik Penulisan Laporan*. Surabaya: Citra Wacana.
- Victorius, A. S. (2012). *Strategi dan langkah-langkah penelitian*. Yogyakarta: Graha Ilmu.

#### OTHER PRINT SOURCES

- Aida, M. (2014). *Karya Sastra sebagai Media Pertarungan Antar Budaya (Analisis Narasi Tzvetan Todorov dalam Novel Edensor karya Andrea Hirata)* (Thesis). Retrieved from Islamic Communication and Broadcasting Department of the Da'wah and Communication Faculty Islamic State University of Syarif Hidayatullah Jakarta. (0115-06-23276; 3851KPI d)

#### ELECTRONIC SOURCES

- Andriani, T. (2012). Pantun Dalam Kehidupan Melayu (Pendekatan historis dan antropologis). *Jurnal Sosial Budaya*, 195-211. Retrieved from <http://ejournal.uin-suska.ac.id/index.php/SosialBudaya/article/view/383>
- Hae, Z. (2013, Desember). Pembicaraan Ringkas Puisi-puisi Subagio Sastrowardoyo. *Jurnal Poetika*, 1(2), 87-96. Retrieved from <https://jurnal.ugm.ac.id/poetika/article/view/10390>
- Hirata, A. (2015, Oktober 19). Satu Indonesia Bersama Andrea Hirata. (M. Anita, Interviewer) Retrieved from <https://www.youtube.com/watch?v=nofgvuaQdpM>
- Hirata, A. (2016, Juli 25). A Day with Andrea Hirata. (K. Radisti, Interviewer) Retrieved from <https://www.youtube.com/watch?v=qSZgG5R-LF8>
- Hirata, A. (2017, September 1). Meningkatkan Literasi Hingga Pelosok Negeri. (D. Anwar, Interviewer) Retrieved from <https://www.youtube.com/watch?v=f7KKXRIN4s0&t=841s>
- Hirata, A. (2018). *Tradisi Pulang Kampung Andrea Hirata -NET12*. Jakarta: Official NET News. Retrieved from <https://www.youtube.com/watch?v=hrOWr2DMza8>
- Juniman, P. T. (2018, Februari 26). *CNN Indonesia*. Retrieved from 'Sirkus Pohon' Novel Terlama Garapan Andrea Hirata: <https://www.cnnindonesia.com/hiburan/20170818094938-241-235563/sirkus-pohon-novel-terlama-garapan-andrea-hirata>
- Kustyarini. (2016). Pembentukan Karakter Individu Melalui Tokoh-tokoh dalam Tetralogi Laskar Pelangi Karya Andrea Hirata. *Jurnal LIKHITAPRAJNA*, XVIII(3), 13-27. Retrieved from <http://likhitapradnya.wisnuwardhana.ac.id/index.php/likhitapradnya/article/view/25>



- Nasution, A. A. (2015, Juli). Gambaran Diri Andrea Hirata dalam Novel Edensor: Konsep Travel Writing Carl Thompson. *Jurnal Poetika*, III(2), 22-31. Retrieved from <https://jurnal.ugm.ac.id/poetika/article/view/10425/7869>
- Prasetyo, A. B. (2013). Metakritik untuk Subagio Sastrowardoyo. *Jurnal Poetika*, I(2), 97-113. Retrieved from <https://jurnal.ugm.ac.id/poetika/article/view/10392>
- Yarta, A. H., Nurizzati, & Nst., B. (2012, September). Kepribadian Tokoh Utama dalam Novel Sebelas Patriot Karya Andrea Hirata: Kajian Psikoanalisis. *Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 1(1), 254-262. Retrieved from <http://id.portalgaruda.org/?ref=browse&mod=viewarticle&article=24713>