

## Conference Paper

# Female Personality in Andrea Hirata's Novel *Sirkus Pohon*

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## Abstract

The research aims to figure out the female personality in Andrea Hirata's novel *Sirkus Pohon*. The female personality in the novel is quite interesting to be discussed because in this novel, Andrea Hirata makes us laugh following the innocent female Malay personality in the Belitong countryside, sobbing by the sad love story, or shaking their heads by their tremendous intrigues. We will find imperfect humans, but at the same time find wisdom through their personality. Hirata has portrayed female personality in the novel through five females, namely: Tara, Dinda, Azizah, Tara's mother and Tegar's mother. According to Maslow (2002) personality is a pattern of behavior and habits of human. Smith (2004) states that personality is patterned of habits, traits, attitudes, and ideas of an individual. The writers discuss female personality through the personality of Tara, Tara's mother, Dinda, Azizah, and Tegar's mother. It is discussed in the analysis. The research uses qualitative research in description analysis by quoting some sentences related to the analysis. The results of the research are: Tara's personalities are faithful and fragrant; Dinda's personalities are having a soft heart and losing her memory; Azizah's personality is chatty but loving her family; Tara's mother's personalities are beautiful, kindness, smart and strong; and Tegar's mother is weak and a heartbroken woman.

**Keywords:** female, personality, faithful, soft-heart, quarrelsome, strong, weak

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## 1. Introduction

*Sirkus Pohon* is a fiction novel written by Andrea Hirata, published on August 15<sup>th</sup> 2017. *Sirkus Pohon* is his tenth novel after *Laskar Pelangi*, *Sang Pemimpi*, *Edensor*, *Maryamah Karpov*, *Cinta di dalam Gelas*, *Padang Bulan*, *Sebelas Patriot*, *Dwilogi Padang Bulan* and *Ayah*. *Sirkus Pohon* tells about a life of the innocent males and females Malay personality in the Belitong countryside. Some of them are in love, having an eternal love and some have a sad love. In undergoing their love, there are some unusual events that make the story becomes interesting.

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The writers discuss about the females' personality found in the novel through personality of Tara, Tara's mother, Dinda, Azizah, and Tegar's mother. Our reason in choosing the topic is the females personality storied and portrayed in the novel, making the novel interesting that able to bring the story to life.

## 2. Literature Review

Lundberg (2010) states that personality refers to the habits, attitudes, and other social traits that becomes the character of a given individual's behavior. It is added by Maslow (2002) that personality is a pattern of behavior and habits of human behavior as a creature. Smith (2004) defines personality as a pattern of habits, traits, attitudes, and ideas of an individual. He adds that basically we are the same, we all have the same nature, all of human bodies, and human minds, we all have human thoughts and human feelings. Walter et.al (2004) states that personality is an expression in many ways from overt through thought and feelings. Kernberg, et.al. in Kernberg (2016) state that the concept of personality refers to the dynamic integration of the totality of a person's subjective experience and behavior patterns, including both (1) conscious, concrete, and habitual behaviors experiences of self and of the surrounding world, conscious explicit psychic thinking, and habitual desires and fears, and (2) unconscious behavior patterns, experience and views, and intentional states.

Moreover, Gunarsa (2000) states there are three factors that affect a person's personality, they are: (1) biological factors are factors related to the physical state. This approach believed that heredity plays an important part in determining a person's personality, (2) social factors that influence individual personality among other traditions, customs, and regulations that apply in the community, and (3) cultural factors that influence an individual's personality among others the way of life, customs, habits, language, beliefs, etc. the development and function of personality of each person cannot be separated from the culture of the society in which the child was raised.

In 20<sup>th</sup> century, it develops one of the personality theories, called Big Five Personality. This theory has five personality factors: (1) neuroticism refers to sensitive and nervous, (2) extraversion refers to outgoing and energetic, (3) openness to experience, (4) agreeableness refers to friendly and compassionate, and (5) conscientiousness on creativity, like efficient and organized. It can be simplified that personality is an expression in many ways from overt through thought and feeling that refers to the habits, attitudes traits, and behavior.

### 3. Research Method

The writers use qualitative research in analyzing the female personality. Moleong (2006) states that qualitative research is a study that intends to understand the phenomenon of what subjects experience, such as behavior, perception, motivation, action, etc, holistically and by way of descriptions in the form of words and languages, in a specific context that is natural and by utilizing various natural methods. According to Nazir (2005), descriptive method is done to make the description of facts, characteristics, and relationship between phenomenon that investigated systematically, faculty, and accurately. The data are collected, identified and categorized related to female personality through five females, they are: Tara, Dinda, Azizah, Tara's mother, and Tegar's mother.

### 4. Discussion

The female's personality has portrayed in Andrea Hirata's Novel *Sirkus Pohon* through the personality of Tara, Dinda, Azizah, Tara's mother, and Tegar's mother.

#### 4.1. Tara's personality

##### 4.1.1. Faithful

Tara is a fifth elementary student when she met Tegar for the first time in playground in the religious court. They come with their mothers who will be divorced. She falls in love with him. But unfortunately, they have not met for ten years. Tara has been looking for Tegar for ten years. She tries to paint Tegar's face from time to time. She has painted 119 face which he believed to be Tegar's face. It is by painting his face, Tara breaks her longing.

*Malam itu Tara mengamati kembali wajah-wajah yang telah dilukisnya. Menakjubkan, selama 10 tahun dia telah melukis 119 wajah. Diamatinya dengan teliti setiap gambar dan terbentangleh sebuah kisah pencarian yang berliku-liku. (Hirata, 2017: 363-364)*

That night Tara looks back at the faces she had painted. It is amazing, for 10 years he has painted 119 faces. She looks carefully every picture that stretched a tortuous story. (Hirata, 2017: 363-364)

Every painting reminds her of something. One painting reminds her of searching in park, in school, in hospital, even in coffee shops. Some painting brings her mind to her search on basketball, badminton, and football court. Another painting reminds her of exhibition of her paintings. All painting brings her mind to all her effort in finding his whereabouts.

*Satu gambar mengingatkannya kepada Kumendan Chairudin, gambar-gambar lain mengingatkannya akan pencariannya di taman kota, balai budaya, sekolah-sekolah, puskesmas, rumah sakit, bahkan warung-warung kopi. Beberapa gambar megingatkannya akan pencariannya di lapangan basket, badminton, dan sepak bola. Lukisan lain mengingatkannya akan pencarian di pasar-pasar malan, acara-acara perayaan hari besar, dan koser-konser music pelajar. Melihat likusan ke-86 dia teringat akan kegagalannya yang mengenskandi upacara bendera terakhir yang diikutinya di stadion kabupaten. Lukisan wajah ke-94 mengingatkannya akan pameran lukisan tunggalnya.... (Hirata, 2017: 364-365)*

One painting reminds her of Chairudin, another painting reminds her reminiscent in city park, cultural park, schools, hospital, even in a coffee shop. Some of painting reminds her of seeking him in basketball, badminton, and football court. Another painting reminds her of looking for him in night markets, religious celebration events, and student music concerts. Seeing the 86<sup>th</sup> painting, she recalls her miserable failure in her last flag ceremony in district stadium. The 94<sup>th</sup> face painting reminds her of the exhibition of her paintings.... (Hirata, 2017: 364-365)

From the above quotations, it illustrated how Tara has spent ten years searching for Tegar. Everything she did to find Tegar. Finally they met each other. This show that Tara is loyal to Tegar and she loves him very much.

#### 4.1.2. Fragrant

Hirata, as the author, tells that Tara and her mother as a female who are dressed neatly and fragrant. Tara's and her mother's first appearance are when Hirata tries to describe Tara and her mother wear her best dress. It can be seen in the following quotation.

*Mereka mengenakan pakaian terbaik. Wangi bunga kenanga pada baju lebaran dua bulan lalu semerbak dari ibu dan putrinya itu. Bunga kenanga yang disimpan dalam lemari pakaian, tak mudah luntur baunya melekat pada pakaian. Dalam kesempatan biasa, perempuan Melayu merendam daun pandan*

*untuk dipercikkan pada pakaian saat disetrika dengan setrika arang. Adapun bunga kenanga, tersedia untuk acara-acara yang luar biasa, misalnya upacara perkawinan. (Hirata, 2017: 21)*

They wear their best dress. The fragrant of kenanga flower pervades from their dress. The dress will be fragrant because kenanga flowers are stored in a wardrobe. In the ordinary occasion, Malay female soaks pandan leaves to sprinkle on clothes when ironed with a charcoal iron. While kenanga flower is for special occasion, for example, for wedding ceremony. (Hirata, 2017: 21)

The above quotation describes that Tara and her mother as a well-dress, fragrant female. Well-dressed and fragrant have become their habit. By the fragrance of her dress, Tegar hopes knowing the whereabouts of Tara. But Tegar makes a mistake. He thinks that it's vanilla fragrance. We'll see it in the following quotation.

*Terkuaklah misteri itu. Anak perempuan itu ternyata beraroma vanili, mirip kue lumpang! Tegar gembira karena selain wajah Layang-layang yang samar diingatnya, cantik dan bermata teduh, kini dia punya jalan lain untuk menemukannya, yaitu aroma vanili. (Hirata, 2017: 81)*

It revealed the mystery. The girl turned out to smell vanilla, like a lumpang cake! Tensed with excitement because in addition to the faintly remembered her beautiful face and shady-eye, he now has another way of finding it, the vanilla scent. (Hirata, 2017: 81)

It can be concluded that female as a representation of neat and fragrant.

## 4.2. Dinda's personality

### 4.2.1. Having a soft heart

Hirata describes Dinda as a soft heart woman. She is always shy when someone wants to know her well. It can be seen in the following quotation.

*Kuingat saat pertama melihatnya, kami sama-sama nonton tanding voli, karyawan PN Timah vs LLAJ. Dia tersipu malu, lalu menyelinap dalam kerumunan kawan-kawannya. Aku terpaku. Hanya bisa berdiri tegak, lebih tegak daripada tiang bendera di muka kantor Satpol PP. (Hirata, 2017: 14)*

I remember when I first saw him, we both watched a volleyball, PN Timah vs LLAJ. She blushed and sneaked in the crowd of her friends. I stare. I only

able to stand upright, more upright than the flagpole in front of Satpol PP office. (Hirata, 2017: 14)

The sentence above is said by Sobri, a man who falls in love with Dinda. He knows that Dinda like a pomegranate very much. So, he always brings it as meeting her.

*Setiap kali menemui Dinda tak lupa membawakan dia buah delima. Heran aku, dia tidak dapat menahan dirinya jika melihat delima. Dia tak hanya suka rasa delima, tapi juga mengagumi bentuknya. Ada kalanya delima yang ranum hanya dipandangnya, tak tega dimakannya. Dibelai-belainya, ditimang-timangnya. (Hirata, 2017: 44)*

Every time going to meet Dinda, I do not forget I bring him a pomegranate. To my amazement, she could not help herself if she saw pomegranate. She does not only like the taste of pomegranate, but also she admires its shape. Sometimes she only gazes the ripe one, not bear to eat it, only stroked and cuddled it. (Hirata, 2017: 44)

Andrea Hirata has portrayed Dinda's personality as a woman who has a soft heart. It can be seen when Sobri gives her pomegranate. She does not only like its taste, but also admires it. Sometime she only gazes it and not bear to eat it. It seems that she likes that fruit.

#### 4.2.2. Losing her memory

Before losing her memory, Hirata tells about her family who received Sobri's proposal. It can be seen in the quotation below.

*Beberapa waktu kemudian Ayah dan Azizah kembali menemui orang tua Dinda untuk menentukan hari pernikahanku. Terpaku aku saat Azizah berkata bahwa kedua keluarga telah setuju menikahkanku dengan Dinda setelah rumah kecil yang kubangun itu selesai sehinggal nanti aku bisa membawa pulang mempelai wanita. Kata-kata itu terdengar laksana puisi di telingaku. (Hirata, 2017: 110)*

Sometimes later, my father and Azizah meet Dinda's parents to determine my marriage. It surprised me as Azizah said that both families had agreed to marry me to Dinda after a little house I built was completed so that later I could bring home the bride. The words sounded like poetry in my ears. (Hirata, 2017: 110)

The quotation above tells about the two families agreed to marry her to Sobri. Sobri is very happy to hear that both families agree doing marry ceremony after the house has completely built.

But, one day, when Sobri is working in circus, Dinda's uncle rushed to him, telling that Dinda is gone. Family had reported to the police that Dinda was missing. So, everyone looks for Dinda. At the time, someone told that there was a woman sitting on a bench under a cherry tree.

*Aku naik motor bersama lelaki itu menuju Belantik. Baru mau masuk kota, hujan turun. Kami sampai di pasar, melewati gang-gang becek dan berliku-liku. Sepeda motor berhenti. Nun di situ, di bangku di bawah pohon kersen, Dinda duduk sendiri di bawah guyuran hujan lebat. (Hirata, 2017: 124)*

I rode on the motorcycle with him to Belantik. just entering the city, rain fell. We reached the market, past the muddy and tortuous alleys. Motorcycle stopped. There, on the bench under the cherry tree, Dinda sat alone in the pouring rain. (Hirata, 2017: 124)

It is raining when Sobri finds Dinda sitting on a bench under a cherry tree. Then, Sobri approached her. Her body is trembling, her face is pale, her eyes are droopy. She is very weak because she has been sitting there, probably not eating, not drinking, not sleeping for more than a day and night.

Finally, it is known that when Dinda misses, she goes working ride her bicycle as usual. In her journey, she sees some people waiting for a truck to Belantik. It does not know that, suddenly she stops, joins to those people, and then sitting on a bench under a cherry tree. She does not move a day and night. She loses her memory.

### 4.3. Azizah's personality

#### 4.3.1. A chatty woman

Hirata portrays Azizah as a chatty woman. She always nags with her husband about everything especially about her husband's job. She considers that a man should have a good job, a permanent job. She always thinks that a man should work in the government office, in a shop, in the hospital, in a restaurant, in a ship where having a job description, wearing a uniform, even bringing a pen. We may see it in the quotation below.

*"Lelaki itu harus bekerja tetap! Harus punya pekerjaan tetap yang berwibawa! Lelaki itu bekerja di kantor desa, di pemda, di took, di rumah sakit, di restoran, di*

*pabrik, di kapal, di PN Timah, di kantor Syahbandar. Ada jam kerjanya, ada tas kerjanya, ada seragamnya, ada pulpen di sakunya!” Dia berusaha mengingat-ingat. (Hirata, 2017: 11)*

“Man should have a permanent job! Should have a good permanent job! A man should work in a district office, in the district government, in a shop, in the hospital, in a restaurant, in fabric, in the ship, in PN Timah, in Syahbandar office. There are time schedule, wearing a bag, a uniform, and a pen in their pocket!” she tries to remember. (Hirata, 2017: 11)

Every time Azizah gets angry with her husband, he always keeps silent. Azizah does not like his laziness.

*Setiap kali didamprat istrinya, Instalatur Listrik Suruhudin diam saja macam net pingpong. Kurasa dia telah menguasai ilmu batu. Dia bisa membatukan dirinya sedahsyat apa pun istrinya menggempur. Namun, kurasa wajar saja dia kena semprot sebab dia adalah manusia paling pemalas yang pernah kutemui seumur hidupku. Kemalasan bisa dilihat dari caranya berjalan, caranya duduk, caranya memandang, caranya bernapas. Dia seperti tak punya kemauan. Hidup untuk menunggu mati saja. (Hirata, 2017: 9)*

Each time his wife was granted, Suruhudin keeps silent just like badminton net. I think he has mastered stone science. He can unite himself as much as he can. However, I think it’s natural for him to spray because he’s the laziest man I’ve ever seen in my life. Laziness can be seen from the way he walks, the way he sits, the way he looks, the way he breathes. He seems to have no will. Life is just to wait die. (Hirata, 2017: 9)

Azizah and her brother, Sobri, think that Suruhudin is a lazy man. His laziness can be seen from the way he walks, the way he sits, the way he looks, the way he breathes. He seems to have no will. Because Suruhudin never went to school. When her husband got a permanent job, Azizah stops nagging him.

*Instalatur Suruhudin menemuiku dengan gembira. Rupanya dia telah diterima bekerja tetap di sebuah toko alat-alat listrik di Pasar Belantik. Rajinnya dia bekerja. Berangkat pagi, meliuk-liuk naik sepeda, pulang sore, bersiul-siul. Gagah seragamnya, rupa-rupa test pen tersemat di banyak saku baju terusannya. (Hirata, 2017: 340)*

Suruhudin comes to me with joy. Apparently, he has been accepted to work permanently in an electrical appliance shop in the Belantik Market.

He worked hard, Leaved early morning, wriggled bike ride, come home late afternoon by whistling. It is a good uniform. There are various pen-test pinned in his many pockets. (Hirata, 2017: 340)

As Azizah hopes, finally, her husband gets a permanent job. She stops scolding her husband.

#### 4.3.2. Loving her family

Even though Azizah always scolds her husband and her brother, she loves her family very much.

*Instalatur menemuiku dengan membawa pesan dari istrinya. Dia bilang karena aku sudah punya pekerjaan tetap, Azizah membolehkanku pulang. Aku gem-bira. Bukan hanya karena bisa pulang, melainkan karena kuanggap pertika-ianku yang panjang, pahit, dan berlarut-larut dengan adikku Azizah telah berakhir dengan damai. Bendera perang telah sama-sama kami turunkan. (Hirata, 2017: 108)*

Suruhudin came to me with a message from his wife. He said because I already have a regular job, Azizah let me go home. I am happy. Not only because I can go home, but because I consider my long, bitter, and protracted dispute with my sister Azizah has ended peacefully. The flag of war we have both sent down. (Hirata, 2017: 108)

The quotation above tells about Azizah's will let Sobri, her brother, going home.

When Sobri was arrested accidentally for damaging the village head election campaign posters, Azizah pursues a police car carrying Sobri on a bicycle. And then, she tries to inform her father about it.

*Mobil mengurangi kecepatan karena melewati pasar yang ramai. Sirene melolong-lolong. Orang-orang heran melihat badut kena tangkap. Nun jauh di perapatan sana, kulihat anak perempuan tadi berbelok dan terus mengejar mobil polisi. Semakin dekat dia dengan mobil polisi dan aku terkejut, anak perempuan itu ternyata adikku Azizah. (Hirata, 2017: 272)*

The police car slowed down as it passed the crowded market. Sirene police howled. People are surprised to see the clown catch. Far away, I saw the girl turn and continue to chase the police car. The closer she was, to my surprise, the girl is my sister, Azizah. (Hirata, 2017: 272)

Azizah chase the police car until he felt tired and could not pursue it anymore. Then, Azizah asks her father to come to the police station. Azizah's love for Sobri was seen when, for the first time in his life, performing on stage. Azizah relentlessly applauded.

*Seketika demam panggungku lenyap waktu kulihat Dinda dan Azizah tak henti bertepuk tangan, Instalatur ternganga sampai tak bisa menganga lagi, Pipit dan Yubi menunjuk-nunjukku, paman mereka yang hebat ini. (Hirata, 2017: 100)*

Immediately my stage fright disappeared as I watched Dinda and Azizah relentlessly clapping, Suruhudin gaped open until could not open it again, Pipit and Yubi pointed at me, their great uncle. (Hirata, 2017: 100)

From the above quotations, it may be seen that Azizah actually loves her family very much.

#### 4.4. The personality of Tara's mother

##### 4.4.1. A beautiful woman

Hirata portrayed Tara's mother as a forty years beautiful woman.

*Usia ibu itu mungkin 40 tahun dan masih sangat cantik. Kurasa dia akan tetap cantik sampai 40 tahun ke depan. Pembawaannya tenang, senyumnya bersahabat, bicaranya lembut. Dia tipe orang cantik yang tak berusaha menjadi cantik. Aku terpesona. (Hirata, 2017: 46)*

The age of the woman may be forty years old, and she is still very beautiful. I think, she will remain beautiful for the next 40 years. She is calm, her smile is friendly, her speech is soft. She is a beautiful woman who does not try to be beauty. I was fascinated. (Hirata, 2017: 46)

The quotation above is Sobri's statement. He feels very happy when Tara's mother interviewed him for working in the circus. Sobri's admiration did not end there.

##### 4.4.2. Kindness

Tara's mother is forty years old. She is very kind to all people. To appreciate Tara's mother's kindness, Sobri plans to come to work 2 hours early every day.

*Kupandangi ibu yang menghargai dan berjiwa humor ini. Tiba-tiba aku merasa gamang, merasa tak patut untuknya, untuk segala hal yang telah kulakukan*

*dan mungkin akan kulakukan, dan untuk segala harapannya yang mungkin tak dapat kupenuhi. Ibu itu terlalu baik untukku. Aku ingin bersikap adil kepadanya.* (Hirata, 2017: 50)

I looked at this appreciative and humorist woman. I suddenly felt nervous, feeling unworthy for her, for everything I had done and probably would have done, and for all her hopes I might not be able to fulfill. This woman is too good for me. I want to be fair. (Hirata, 2017: 50)

Tara's mother is a generous woman. She always carries circus convoy on a small scale to poor villages far off the coast, to mountain slopes, to riverside beds, to nursing homes or orphanages for free entertainment. For her, the circus is not just a business, but she wants it becomes a cheap entertainment for people, educated entertainment for children as well as a means of preserving local cultures such as circus-tailed kings' performances adapted from Malay folklore.

*Kerap sirkus keliling dalam skala kecil dibawanya ke kampung miskin nun jauh di pesisir, ke lereng-lereng gunung, ke bedeng-bedeng di pinggir sungai, ke rumah jompo, atau panti-panti asuhan untuk memberi hiburan cuma-cuma.* (Hirata, 2017: 135)

She often takes small part of circus to poor villages far to the coast, to mountain slopes, to riverside beds, to nursing homes, or to foster homes for free entertainment. (Hirata, 2017: 135)

#### 4.4.3. A smart and strong woman

Hirata describes Tara's mother as a strong woman. As a single parent, she raised Tara well.

*Ayah dan ibu Tara juga berpisah baik-baik. Tak ada suara tinggi, tak ada rusuh, tak ada tuduh-menuduh, tak ada ribut-ribut. Ibu menerima cobaan ini secara elegan. Tara berusaha keras agar tak menangis. Perceraian berjalan lancar dan penuh penyesalan. Penyesalan yang disimpan masing-masing orang sebagai rahasia hati mereka.* (Hirata, 2017: 29)

Tara's mother and father are divorced well, no high voice, no violence, no accusations, no fuss. Mother received this ordeal with elegance. Tara tried hard not to cry. The divorce went smoothly and remorsefully. Remorse that keeps as their secret. (Hirata, 2017: 29)

After getting divorced, her mother went on a circus business. She is trying so hard to run the circus. She went straight interviewing new hires, composing circus performances, arranging music, arranging choreography, directing circus theaters, and she was a sensible accordion player. The circus business gets bigger and bigger.

*Sirkus Keliling Blasia berkembang dengan pesat. Karyawan bertambah, armada semakin besar, pertunjukan semakin bervariasi. Tak hanti sirkus berkeliling kota, bahkan sampai ke Pulau Bangka. Konvoi diangkut naik kapal feri. (Hirata, 2017: 135)*

The Blasia circus is growing rapidly. Some employees increase, the fleet is getting bigger, and the show is more varied. Circus around the city nonstop, even to the island of Bangka. Circus convoys were boarded on ferry. (Hirata, 2017: 135)

Tara's mother is a strong woman who is able to support herself and Tara by trying to keep the circus business going well.

## 4.5. The personality of Tegar's mother

### 4.5.1. Weak

Hirata portrayed Tegar' mother as a weak woman. After getting divorced, she always cries. She does not do housework. Fortunately, she has Tegar who always helps her overcome it.

*Malam-malam sering dia terisak-isak, mirip sinetron. Pekerjaan rumah tangga terbengkalai. Namun, tak cemas, ada Tegar. Lekas dia turun tangan untuk mengatasi keadaan yang tak menguntungkan itu. Dikerjakannya hal-hal yang biasa dikerjakan ayahnya supaya ibu tak terlampaui merasa kehilangan suami yang masih sangat dicintainya, meskipun suaminya itu seorang bedebah. (Hirata, 2017: 65)*

The nights she often sobbed, like soap operas. Housework was abandoned. However, fortunately, there is Tegar. He quickly overcomes the unfortunate circumstances. Doing the things that his father usually does, in order to make his mother not feel too lost to her love husband, even though her husband was a bastard. (Hirata, 2017: 65)

#### 4.5.2. Heartbroken woman

Because his mother always mourns, Tegar should also take over the kitchen work. Shopping, cleaning the house, washing some clothes and cooking now become his job. Tegar should also help his sisters preparing them going to their schools. After school, he has to work in his bicycle repair shop until late afternoon.

*Karena ibu banyak melamun, Tegar harus pula mengambil alih pekerjaan dapur. Dibantu adik perempuannya yang telah beranjak remaja, dia belanja, bersih-bersih, mencuci pakaian, dan memasak. Setelah menyiapkan adik-adiknya untuk sekolah, setiap pagi dia sendiri terburu-buru ke sekolah. Pulang dari sekolah, dia tak bermain-main seperti remaja seusianya. Dia makan siang sebentar, berganti pakaian, lalu bergegas ke pinggir kota, ke bengkel sepeda, Masa Depan, demikian nama bengkel sepeda peninggalan ayahnya itu. (Hirata, 2017: 67)*

Because his mother is daydreaming, Tegar must also take over the kitchen work. Assisted by her teenage sister, he goes shopping, cleaning, washing clothes, and cooking. After preparing his younger siblings for school, every morning he himself scampered to school. After school, he does not play like a teenager his age. She had a quick lunch, changed clothes, then rushed to the edge of town, to a bicycle workshop, Future, the name of his bike repair shop. (Hirata, 2017: 67)

## 5. Conclusion

Andrea Hirata has portrayed female personality in his novel *Sirkus Pohon* through the personality of Tara, Dinda, Azizah, Tara's mother, and Tegar's mother. Tara's personalities are faithful and fragrant. Dinda is a soft heart woman and suddenly she loses her own memory. The personality of Tara's mother is narrated as a beautiful, kind, strong and smart woman; Tegar's mother is a weak and heartbroken woman. Meanwhile, the personality of Azizah is always fussy but actually loving her family very much.

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