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PBIS4325/2SKS/MODUL 1 - 6

EDISI 2

Ref

Refraldi

Appreciation of Literary Works

Kukuh P. Subagyo, dkk

PENERBIT UNIVERSITAS TERBUKA

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Tinjauan Mata Kuliah

Mata kuliah *Appreciation of Literary Works* (PBIS4325) terdiri dari 2 sks yang berjumlah 6 modul. Setiap modul berisikan penjelasan tentang teori, contoh-contoh karya sastra Inggris, Latihan-latihan, *Formative Test*, dan Kunci Jawaban Latihan, dan *Key Formative Test*.

Mata kuliah ini memberikan pengetahuan kepada mahasiswa untuk menghayati dan menghargai karya-karya sastra Inggris yang berbentuk fiksi, nonfiksi, dan puisi. Bahasan tentang fiksi mencakup Short Story dan Novel serta elemen-elemennya. Sedangkan karya sastra nonfiksi mencakup biografi, autobiografi, dan narasi nonfiksi. Selanjutnya pembahasan tentang puisi meliputi bentuk puisi, elemen-elemen puisi, serta bahasa dan gaya bahasa yang digunakan dalam puisi.

Untuk memahami karya-karya sastra Inggris yang berbentuk fiksi maupun nonfiksi Anda tidak perlu khawatir dengan kata-kata sulit yang Anda jumpai pada cerita tersebut. Hal-hal yang lebih penting dalam membaca fiksi maupun narasi nonfiksi adalah memahami keseluruhan cerita secara utuh, sehingga dengan sendirinya Anda akan memahami elemen-elemen dari karya sastra tersebut.

Lain halnya dengan karya sastra yang berbentuk puisi. Untuk memahami puisi, Anda harus betul-betul memperhatikan makna setiap kata dalam puisi tersebut karena puisi sangat sarat dengan makna. Penulis puisi memberikan makna yang luas terhadap karya-karyanya. Maka dari itu, kata-kata yang digunakan oleh para penulis puisi bukanlah kata-kata yang mempunyai pengertian secara harfiah saja namun kata-kata yang mengandung pengertian ganda, kiasan atau denotasi. Di samping itu, penulis juga menggunakan *figurative language* atau gaya bahasa, majas atau pencitraan.

Setelah Anda mempelajari mata kuliah ini Anda diharapkan memperoleh pengetahuan tentang karya-karya sastra Inggris yang berbentuk fiksi, nonfiksi, dan puisi. Dengan demikian, Anda dapat menghayati dan menghargai karya-karya tersebut dengan cara:

1. mengevaluasi cerita fiksi karya sastra Inggris;
2. menganalisis elemen-elemen fiksi;
3. menganalisis cerita nonfiksi bahasa Inggris yang berbentuk narasi;
4. menganalisis puisi karya sastra Inggris;

- 5. menganalisis bahasa dan gaya bahasa yang digunakan dalam puisi karya sastra Inggris.

Agar tujuan tersebut di atas dapat tercapai maka materi mata kuliah ini disajikan dalam 6 modul sebagai berikut.

Modul 1: Short Story and Novel

Modul 2: Element of Fiction 1

Modul 3: Element of Fiction 2

Modul 4: Nonfiction

Modul 5: Poetry

Modul 6: The Language of Poetry

Selamat belajar, semoga Anda selalu sukses!

Short Story and Novel

Réfnaldi



INTRODUCTION

Modul 1 akan mengawali pembahasan dengan karya-karya sastra Inggris yang berbentuk fiksi yaitu *short story* dan *Novel*.

Short story akan dibahas pada unit 1, dan novel akan dibahas pada unit 2. Setelah mempelajari modul ini Anda diharapkan dapat:

1. memperkirakan pelaku utama dari cuplikan cerpen yang diberikan;
2. menyimpulkan isi Cuplikan cerita pendek yang diberikan;
3. menganalisis alur cerita dari cuplikan cerita pendek yang diberikan;
4. mengevaluasi manfaat yang dapat diambil dari cerita yang diberikan;
5. menganalisis para pelaku yang terdapat dalam cuplikan cerita novel yang diberikan;
6. menyimpulkan isi cuplikan cerita novel.

UNIT 1

Short Story

A. PELAKU UTAMA DALAM CERITA PENDEK

Ingatkah Anda ketika hari pertama sekolah? Dikelilingi oleh wajah-wajah yang cukup asing (tidak dikenal), mungkin Anda ingin tahu siapa orang-orang ini. Bahkan guru Anda pun belum Anda kenal. Pada akhir pelajaran Anda mungkin mempunyai berbagai macam kesan. Sebagian dari kesan ini mungkin berasal dari apa yang dikatakan oleh teman-teman sekelas Anda dan cara mereka menyampaikannya. Mereka tidak mungkin mengatakan kepada Anda tentang bagaimana berpikir tentang mereka atau bagaimana seharusnya perasaan Anda terhadap mereka. Anda sendirilah yang menentukan bagaimana pendapat Anda tentang mereka berdasarkan penampilan mereka, perkataan mereka, cara mereka berbicara, dan perkataan orang lain tentang mereka.

Apa yang terjadi dalam kehidupan sehari-hari juga terdapat dalam cerita fiksi. Pengarang menciptakan tokoh dalam karya tulisnya, sedang pembaca mencoba memahami para pelaku yang ada dalam cerita melalui penampilan para tokoh, perkataan mereka, dan juga perbuatan mereka. Dan persis, seperti bagaimana kita memberikan tanggapan terhadap orang lain dalam kehidupan nyata kita, reaksi, dan penilaian kita terhadap tokoh cerita didasarkan pada pengamatan kita.

Peristiwa dalam karya fiksi selalu diimani oleh pelaku-pelaku tertentu sehingga peristiwa itu mampu menjalin suatu cerita. Pelaku-pelaku ini disebut dengan tokoh, sedangkan cara pengarang menampilkan tokoh atau pelaku disebut dengan penokohan.

Barnet et. al (1993) mengungkapkan bahwa pengarang menggambarkan atau memunculkan tokohnya dengan berbagai macam cara. Mungkin saja pengarang menampilkan tokohnya sebagai pelaku yang hanya hidup dalam mimpi, pelaku yang memiliki semangat perjuangan dalam mempertahankan hidupnya, pelaku yang memiliki cara sesuai dengan kehidupan manusia sebenarnya ataupun pelaku yang egois, tidak teratur dan mementingkan diri sendiri. Pelaku tersebut dapat berupa manusia atau tokoh makhluk lain yang diberi sifat, seperti manusia, tikus, burung, dan kucing.

Para tokoh yang terdapat dalam suatu cerita memiliki peran yang berbeda-beda. Seorang tokoh yang memiliki peranan penting dalam satu cerita disebut dengan tokoh utama, sedangkan tokoh yang memiliki peran yang tidak penting karena kemunculannya hanya melengkapi, melayani, dan mendukung pelaku utama disebut tokoh tambahan atau tokoh pembantu.

Perhatikan contoh cuplikan cerpen berikut ini.

Cuplikan 1

Apart from the girl with the bow, all the other were delightful. The one she liked best was Luciana, with her golden birthday crown; and then the boys. Rosaura won the sack race, and nobody managed to catch her when they play tag. When they split into two teams to play charades, all the boys wanted her for their side. Rosaura felt she had never been so happy in her life. But the best was still to come. The best came after Luciana blew out the candles. First the cake. Senora Ines asked her to help pass the cake around, and Rosaura had enjoyed the task immensely, because everyone called out to her, shouting "Me, me!" Rosaura remembered a story in which there was a queen who had the power of life or death over her subjects. She had always loved that, having the power of life or death. To Luciana and the boys she gave the largest pieces, and the girls with the bow she gave a slice so thin one could see through it.

(The stolen Party' by Lilitiana Heker)

Dari cuplikan cerpen di atas, dapat dikemukakan bahwa pelaku utama dari cerita tersebut adalah Rosaura karena kemunculannya yang cukup sering dan cerita berkisar pada apa yang dia lakukan. Pelaku-pelaku lainnya dikelompokkan ke dalam pelaku pendamping. Pelaku pendamping pada cuplikan cerita di atas adalah Luciana, Senora Ines, dan boys and girls.

Dalam menentukan siapa pelaku utama dan siapa pelaku tambahan dalam sebuah cerpen, kita dapat menentukannya dengan cara mengamati keseringannya muncul dalam cerita. Cara lain adalah lewat petunjuk yang diberikan pengarang. Tokoh utama adalah tokoh yang paling sering dibicarakan, sedangkan pelaku tambahan hanya dikomentari atau kadarnya.

Judul juga bisa digunakan dalam menentukan siapa pelaku utama karena ada judul cerpen yang diambilkan dari nama pelaku utamanya. Contohnya, cerita

pendek yang berjudul *A Rose for Emily* karangan William Faulkner menggambarkan kesesuaian judul dengan pelaku utamanya

Cuplikan 2

The thrilling news did not come directly to Nancy Lee, but it came in little indirections that finally added themselves up to one tremendous fact: she had won the prize! But being a calm and quiet young lady, she did not say anything, although the whole high school buzzed with rumors, guesses, reportedly authentic announcements on the part of students who had no right to be making announcements at all - since no student really knew yet who had won this year's art scholarship.

But Nancy Lee's drawing was so good, her lines so sure, her colors so bright and harmonious, that certainly no other student in the senior art class at George Washington High was thought to have very much of a chance. Yet you never could tell. Last year nobody had expected Joe Williams to win the Artist Club Scholarship with funny modernistic watercolor he had done of the high level bridge. In fact, it was hard to make out there was a bridge until you had looked at the picture a long time. Still, Joe Williams got the prize, was feted by the community's leading painters, club women, and society folks at a big banquet at the Park-Rose Hotel, and was now an award student at the Art School - the city's only art school.

Nancy Lee Johnson was a colored girl, a few years out of the South. But seldom did her high-school classmates think of her as colored. She was a smart, pretty, and played a swell game of basketball, had taken part in senior musical in a soft, velvety voice, and had never seemed to intrude or stand out except in pleasant ways, so it was seldom even mentioned - her color.

(*'One Friday Morning'* by Langston Hughes)

Cuplikan cerita pendek di atas jelas-jelas menonjolkan pelaku utamanya. Pengarang bercerita banyak tentang Nancy Lee Johnson yang merupakan pelaku utama cerpen ini. Pengarang bercerita tentang perbuatan-perbuatan Nancy, seperti she had won the prize! But being a calm and quiet young lady, she did not say anything, although the whole high school buzzed with rumors, guesses, reportedly authentic announcements; sifat-sifat Nancy, seperti She was a smart, pretty, and played a swell game of basketball, had taken part in senior musical in a soft, velvety voice, dan perilaku temannya terhadap dia, seperti yang terdapat pada Nancy Lee Johnson was a colored

girl, a few years out of the South. But seldom did her high-school classmates think of her as colored.

Pelaku utama dalam sebuah cerita dinamakan protagonis. Apabila kita menemukan seorang atau beberapa orang tokoh yang kelihatannya mempunyai kekuatan utama yang berlawanan dengan pelaku utama maka tokoh tersebut dinamakan antagonis. Contoh, pelaku utama (protagonis) dalam cerita *Elevén* karya Sandra Cisneros, adalah gadis muda yang menarasikan cerita, sedangkan pelaku antagonis adalah nyonya Price yang menghina dia di depan teman sekelasnya. Pelaku antagonis sering tidak disenangi pembaca karena memiliki watak yang tidak sesuai dengan apa yang didambakan pembaca. Perhatikan contoh berikut ini.

Cuplikan 3

The M.C. knocked on a table for quiet, "Gentlemen," he said, "we almost forgot an important part of the program. A most serious part, gentlemen. This boy was brought here to deliver a speech which he made at his graduation yesterday..."

"Bravo!"

"I'm told that he is the smartest boy we've got out there in Greenwood. I'm told that he knows more big-words than a pocket-sized dictionary."

Much applause and laughter.

"So now, gentlemen, I want you to give him your attention".

There was still laughter as I faced them, my moth dry, my eyes throbbing. I began slowly, but evidently my throat was tense, because they began shouting, "Louder! Louder!"

"We of the younger generation extol the wisdom of that great leader and educator," I shouted, "who first spoke these flaming words of wisdom: 'A ship lost at sea for many days suddenly sighted a friendly vessel...'"

I spoke automatically and with such fervor that I did not realize that the men were still talking and laughing until my dry mouth, filling up with blood from the cut, almost strangled me. I coughed, wanting to stop and go to one of the tall brass sand-filled spittoons to relieve myself, but a few of the men, especially the superintendent, were listening and I was afraid. So I gulped it down, blood, saliva and all, and

continued. I spoke even louder in spite of the pain. But still they talked and still they laughed, as though deaf with cotton in dirty ears

(“Battle Royal” by Ralph Ellison)

Dari cuplikan cerita pendek di atas, dapat kita pelajari bahwa pelaku yang dikategorikan protagonis adalah tokoh ‘saya’ atau sipencerita (narrator). Pelaku yang dianggap antagonis dalam cerita ini adalah sekelompok anak muda yang memandang rendah pada narator. Hal ini dapat dibuktikan dengan tingkah laku mereka yang selalu bicara dan ketawa ketika narator berbicara, seperti dalam kalimat *I spoke automatically and with such fervor that I did not realize that the men were still talking and laughing until my dry mouth* dan kalimat *I spoke even louder in spite of the pain. But still they talked and still they laughed, as though deaf with cotton in dirty ear.*

Istilah lain yang digunakan dalam mengidentifikasi pelaku dalam karya sastra adalah pelaku yang dinamakan dengan *simple character* dan *complex character*. Pelaku yang dikelompokkan ke dalam *simple character* adalah pelaku yang tidak banyak menunjukkan adanya kompleksitas masalah. Pemunculannya hanya dihadapkan pada suatu permasalahan tertentu yang tidak banyak menimbulkan adanya obsesi batin yang kompleks. ‘Complex character’ adalah pelaku yang kemunculannya banyak dibebani permasalahan dan kehadirannya banyak memberikan gambaran perwatakan yang kompleks. Pelaku utama pada umumnya adalah ‘complex character’, sedangkan pelaku tambahan adalah *simple character*.

Cuplikan 4

We went out of the station and up a side street to a restaurant. It was still early and the place was empty. The bartender was quarreling with a delivery boy, and there was one very old waiter in a red coat down by the kitchen-door. We sat down, and my father hailed the waiter in a loud voice. “Kellner!” he shouted. “Garcon! Cameriere! You!” His boisterousness in the empty restaurant seemed out of place. “Could we have a little service here!” he shouted. “Chop-chop”. Then he clapped his hands. This caught the waiter’s attention, and he shuffled over to our table.

“Were you clapping your hands at me?” he asked.

"Calm down, calm down, sommelier," my father said. "If it isn't too much to ask of you - if it wouldn't be too much above and beyond the call duty, we would like a couple of Beefeater Gibsons."

"I don't like to be clapped at", the waiter said.

"I should have brought my whistle," my father said. "I have a whistle that is audible only to the ears of old waiters. Now take out your little pad and your little pencil and see if you can get this straight: two Beefeater Gibsons. Repeat after me: two Beefeater Gibsons!"

"I think you'd better go somewhere else", the waiter said quietly.

"That," said my father, "is one of the most brilliant suggestions I have ever heard. Come on, Charlie, let's get the hell out of here!"

I followed my father out of the restaurant into another. He was no so boisterous this time. Our drinks came, and he cross-questioned me about the baseball season. He then struck the edge of his empty glass with his knife and began shouting again. "Garcon! Kellner! Cameriere! You! Could we trouble you to bring us two more of the same?"

"How old is the boy?", the waiter asked.

"That," my father said, "is none of your God-damned business".

"I'm sorry sir," the waiter said, "but I won't serve the boy another drink."

"Well, I have some news for you," my father said. "I have some very interesting news for you. This doesn't happen to be the only restaurant in New York. They've opened another on the corner. Come on, Charlie."

"He paid the bill, and I followed him out of that restaurant into another. Here the waiters wore pink jackets like hunting coats, and there was a lot of horse tack on the walls. We sat down, and my father began to shout again. "master of the hounds! Tallyhoo and all that sort of thing. We'd like a little something in the way of a stirrup cup. Namely, two Bibson Geefeaters."

"Two Bibson Geeteaters?" the waiter asked, smiling.

"You know dammed well what I want," my father said angrily. "I want two Beefeater Gibsons, and make it snappy. Things have changed in

jolly old England. So my friend the duke tells me. Let's see what England can produce in the way of a cocktail."

"This isn't England," the waiter said.

"Don't argue with me," my father said. "Just do as you're told."

"I just thought you might like to know where you are," the waiter said.

"If there is one thing I cannot tolerate," my father said, "it is an important domestic. Come on, Charlie."

(*"Reunion"* By John Cheever, 1962)

Cuplikan di atas menunjukkan kepada kita bahwa pelaku yang mempunyai 'complex character' adalah Ayah (father) dari narator. Pengarang, lewat narator menjelaskan perilaku ayah secara terperinci, lengkap dengan kompleksitas wataknya melalui perkataan, dan perbuatannya terhadap para pelayan restoran. Dia selalu berkata kasar kepada semua pelayan. Para pelaku lainnya, termasuk narator (pencerita), digolongkan ke dalam 'simple character'. Karakter mereka tidak berkembang dan merupakan karakter yang sudah lumrah dalam kehidupan sehari-hari, seperti pelayan restoran yang selalu berkata ramah dan lemah lembut, dan anak yang selalu menurut kepada orang tua.

B. SINOPSIS CERITA PENDEK

Bagaimanakah kita menyimpulkan isi dari cuplikan cerita pendek yang telah kita baca? Terdapat beberapa unsur yang harus ada dalam sebuah simpulan (sinopsis) sebuah cerita pendek. Sinopsis sekurang-kurangnya harus menjelaskan siapa yang dibicarakan dalam cerita, apa yang diperbuatnya, bagaimana dia berbuat, kapan dan di mana perbuatan itu dilakukannya, dan kenapa dia berbuat seperti itu. Perhatikan cerita pendek berikut ini.

Reunion
By John Cheever (1962)

The last time I saw my father was in Grand Central Station. I was going from my grandmother's in Adirondacks to a cottage on the Cape that my mother had rented, and I wrote my father that I would be in New

York between trains for an hour and a half, and asked if we could have lunch together. His secretary wrote to say that he would meet me at the information booth at noon, and at twelve o'clock sharp I saw him coming through the crowd. He was a stranger to me - my mother divorced him three years ago and I hadn't been with him since - but as soon as I saw him I felt that he was my father, my flesh and blood, my future and my doom. I knew that when I was grown I would be something like him; I would have to plan my campaigns within his limitations. He was a big, good-looking man, and I was terribly happy to see him again. He struck me on the back and shook my hand. "Hi, Charlie," he said. "Hi, boy. I'd like take you up to my club, but it's in the Sixties, and if you have to catch an early train I guess we'd better get something to eat around here." He put his arm around me, and I smelled my father the way my mother sniffs a rose. It was a rich compound of whiskey, after-shave lotion, shoe polish, woolens, and the rankness of a mature male. I hoped that someone would see us together. I wished that we could be photographed. I wanted some record of our having been together.

We went out of the station and up a side street to a restaurant. It was still early and the place was empty. The bartender was quarreling with a delivery boy, and there was one very old waiter in a red coat down by the kitchen door. We sat down, and my father hailed the waiter in a loud voice. "Kellner!" he shouted. "Garçon! Cameriere! You!" His boisterousness in the empty restaurant seemed out of place. "Could we have a little service here!" he shouted. "Chop-chop." Then he clapped his hands. This caught the waiter's attention, and he shuffled over to our table.

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"If there is one thing I cannot tolerate," my father said, "it is an important domestic. Come on, Charlie."

The fourth place we went to was Italian. "*Buon giorno*," my father said. "*Per favore, possiamo overè due cocktail americani, forti, forti. Molto gin, poco vermut*".

"I don't understand Italian," the waiter said.

"Oh, come off it," my father said. "You understand Italian, and you know dammed well you do. *Vogliano due cocktail americani-Subito*,"

The waiter left us and spoke with the captain, who came over to our table and said, "I am sorry, sir, but this table is reserved."

"All right," my father said, "Get us another reserved."

"All the tables are reserved," the captain said.

"I get it," my father said: "you don't desire our patronage. Is that it? Well, the hell with you. *Vada all' inferno*. Let's go, Charlie."

"I have to get my train," I said.

"I'm sorry, sonny," my father said. "I'm terribly sorry." He put his arm around me and pressed against him. "I'll walk you back to the station. If there had been time to go up to my club."

"That's all right, Daddy," I said.

"I'll get you a paper," he said. "I'll get you a paper to read on the train."

Then he went to a news stand and said, "Kind sir, will you be good enough to favor me of your God-damned, no-good, ten-cent afternoon papers? The clerk turned away from him and stared at a magazine

cover. "Is it asking too much, kind sir," my father said, "is it asking too much for you to sell one of your disgusting specimens of yellow journalism?"

"I have to go, Daddy," I said. "it's late."

Now, just wait a second sonny," he said. "I want to get a rise out of this chap."

"Goodbye, daddy," I said, and I went down the stairs and got my train, and that was the last time I saw my father.

Cerpen di atas bercerita tentang seorang ayah yang sudah tiga-tahun tidak bertemu dengan anaknya (narator) dan pada suatu kesempatan yang singkat, di stasiun kereta mereka bertemu. Si Ayah yang sudah bercerai dengan ibu anak ini menunjukkan tingkah yang tidak wajar ketika mereka berada di restoran. Dia selalu berkata kasar kepada si pelayan sehingga pelayan restoran tidak mau melayani mereka. Hal ini mungkin saja disebabkan oleh trauma perceraian atau pun juga oleh pengaruh minuman whisky sehingga berdampak terhadap tingkah laku si ayah. Setelah ke luar masuk restoran, akhirnya waktu yang sedikit habis dan si anak harus kembali naik kereta, namun si ayah masih berusaha menahannya dengan alasan akan membelikan dia koran untuk dibaca di kereta. Akan tetapi, si ayah bertengkar kembali dengan looper koran. Akhirnya si anak meninggalkan ayahnya yang sedang bertengkar, dan kembali ke kereta. Semenjak itu si anak tidak pernah ketemu lagi dengan ayahnya.

C. EVALUASI ALUR CERITA PENDEK

Alur dalam cerita pendek pada umumnya didefinisikan dengan rangkaian cerita yang dibentuk oleh tahapan-tahapan peristiwa sehingga menjalin suatu cerita yang dihadirkan oleh para pelaku cerita tersebut. Istilah alur lebih kurang sama dengan istilah plot ataupun struktur cerita. Tahapan peristiwa yang menjalin suatu cerita bisa terbentuk dalam rangkaian peristiwa yang beraneka ragam.

Secara umum, tahapan dalam suatu cerita dapat disusun sebagai berikut.

1. Tahapan *exposition*, yaitu tahap awal yang berisi penjelasan tentang tempat terjadinya peristiwa dan dalam tahap ini juga terdapat pengenalan para pelaku pendukung cerita.
2. Tahap *inciting force* yang merupakan tahap munculnya kekuatan, kehendak ataupun perilaku yang bertentangan dari pelaku.

3. Tahap *raising action* adalah tahap situasi panas karena pelaku dalam cerita mulai berkonflik.
4. Tahap *crisis* adalah tahap di mana ketegangan semakin meningkat dan sudah menuju titik puncak.
5. Tahap *climax* adalah situasi puncak ketika konflik berada dalam kadar yang paling tinggi sehingga pelaku mendapatkan kadar nasibnya sendiri-sendiri.
6. Tahap *falling action* adalah tahap di mana konflik sudah menurun sehingga ketegangan dalam cerita sudah mulai mereda.
7. Tahap *conclusion* adalah tahap penyelesaian suatu cerita.

Bagi pembaca, memahami rangkaian cerita dalam suatu cerita pendek tidaklah sulit karena pemahaman itu akan datang dengan sendirinya seiring dengan kegiatan membaca yang dilaksanakan. Yang menjadi kesulitan adalah menentukan tahapan-tahapan peristiwanya karena sering kali hal itu terjalin secara tumpang tindih. Selain itu, tidak jarang pembaca menjumpai cerita pendek yang sama sekali tidak dapat diidentifikasi bagaimana tahapan ceritanya karena pengarang begitu saja memasuki konflik, bercerita panjang lebar, kemudian penyelesaiannya.

Kegiatan pemahaman plot secara teknis diawali dengan kegiatan membaca teks secara keseluruhan. Sewaktu membaca, penelaah juga menafsirkan pokok pikiran setiap paragraf atau satuan dialog yang terdapat di dalam cerpen. Setelah memahami keseluruhan cerita, pembaca membaca kembali secara cermat, dan meninjau ulang catatan yang sudah dibuat sebelumnya. Jika belum sesuai, pembaca bisa mengubahnya kembali. Dari catatan-catatan itulah ditentukan tahap-tahap peristiwa dalam suatu cerita. Lihat kembali cuplikan cerita pendek yang berjudul *Reunion*, dan pelajarilah tahapan-tahapan cerita yang ada di dalamnya.



ACTIVITY

Bacalah cerita pendek berikut ini dengan baik, kemudian jawab pertanyaan-pertanyaan berikut ini.

- 1) Siapakah pelaku utama dan pelaku pendukung cerita ini?
- 2) Bagaimanakah karakteristik pelaku utama?
- 3) Ceritakan secara ringkas (sinopsis) cerita tersebut (7 atau 8 kalimat)

- 4) Jelaskan alur dari cerita tersebut!
- 5) Manfaat apa yang bisa kita petik dari cerita tersebut?

Dead Men's Path
By Chinua Achebe

Michael Obi's hopes were fulfilled much earlier than he had expected. He was appointed headmaster of Ndume Central School in January 1940. It had always been an unprogressive school, so the Mission authorities decided to send a young and energetic man to run it. Obi accepted this responsibility with enthusiasm. He had many wonderful ideas and this was an opportunity to put them into practice. He had had sound secondary school education which designated him a "pivotal teacher" in the official records and set him apart from the other headmasters in the mission field. He was outspoken in his condemnation of the narrow views of these older and often less-educated ones.

"We shall make a good job of it, shan't we?" he asked his young wife when they first heard the joyful news of his promotion.

"We shall do our best," she replied. "We shall have such beautiful gardens and everything will be just modern and delightful...." In their two years of married life she had become completely infected by his passion for "modern methods" and his denigration of "these old and superannuated people in the teaching field who would be better employed as traders in the Onitsha market." She began to see herself already the admired wife of the young headmaster, the queen of the school.

The wives of the other teachers would envy her position. She would set the fashion in everything ... Then, suddenly, it occurred to her that there might not be other wives. Wavering between hope and fear, she asked her husband, looking anxiously at him.

"All our colleagues are young and unmarried," he said with enthusiasm which for once she did not share. "Which is a good thing," he continued.

"Why?"

"Why? They will give all their time and energy to the school".

Nancy was downcast. For a few minutes she became skeptical about the new school; but it was only for a few minutes. Her little personal misfortune could not blind her to her husband's happy prospects. She looked at him as he sat folded up in a chair. He was stoop-shouldered and looked frail. But he sometimes surprised people with sudden bursts of physical energy. In his present posture, however, all his bodily strength seemed to have retired behind his deep-set eyes, giving them an extraordinary power of penetration. He was only twenty-six, but looked thirty or more. On the whole, he was not unhandsome.

"A penny for your thoughts, Mike," said Nancy after a while, imitating the woman's magazine she read.

"I was thinking what a grand opportunity we've got at last to show these people how a school should be run."

Ndume School was backward in every sense of the word. Mr. Obi put his whole life into work, and his wife hers too. He had two aims. A high standard of teaching was insisted upon, and the school compound was to be turned into a place of beauty. Nancy's dream gardens came to life with the coming of the rains, and blossomed. Beautiful hibiscus and allémande hedges in brilliant red and yellow marked out the carefully tended school compound from the rank neighborhood bushes.

One evening as Obi was admiring his work he was scandalized to see an old woman from the village hobble right across the compound, through a marigold flower bed and the hedges. On going up there he found faint signs of an almost disused path from the village across the school compound to the bush on the other side.

"It amazes me," said Obi to one of his teachers who had been three years in the school, "that you people allowed the villages to make use of this footpath. It is simply incredible." He shook his head.

"The path," said the teacher apologetically, "appears to be very important to them. Although it is hardly used, it connects the village shrine with their place of burial."

"And what has that got to do with the school?" asked the headmaster.

"Well, I don't know," replied the other with a shrug of the shoulders.

"But I remember there was a big row some time ago when we attempted to close it."

"That was some time ago. But it will not be used now," said Obi as he walked away. "What will the Government of Education Officer think of this when he comes to inspect the school next week? The villages might, for all I know, decide to use the schoolroom for a pagan ritual during the inspection."

Heavy sticks were planted closely across the path at the two places where it entered and left the school premises. These were further strengthened with barbed wire.

Three days later the village priest of Ani called on the headmaster. He was an old man and walked with a slight stoop. He carried a stout walking stick which he usually tapped on the floor, by way of emphasis, each time he made a new point in his argument.

"I have heard," he said after the usual exchange of cordialities, "that our ancestral footpath has recently been closed..."

"Yes," replied Mr. Obi. "We cannot allow people to make a highway of our school compound."

"Look here, my son," said the priest bringing down his walking-stick, "this path was here before you were born and before your father was born. The whole life of this village depends on it. Our dead relatives

depart by it and our ancestors visit us by it. But most important, it is the path of children coming in to be born....”

Mr. Obi listened with a satisfied smile on his face.

“The whole purpose of our school, “ he said finally, “is to eradicate just such beliefs as that. Dead men do not require footpaths. The whole idea is just fantastic. Our duty is to teach your children to laugh at such ideas.”

“What you say may be true,” replied the priest, “but we follow the practices of our fathers. If you reopen the path we shall have nothing to quarrel about. What I always say is: let the hawk perch and let the eagle perch.” He rose to go.

“I am sorry,” said the young headmaster. “But the school compound cannot be a thoroughfare. It is against our regulations. I would suggest your constructing another path, skirting our premises. We can even get our boys to help in building it. I don’t suppose the ancestors will find the little detour too burdensome.”

“I have no more words to say,” said the old priest, already outside.

Two days later a young woman in the village died in childbed. A diviner was immediately consulted and he prescribed heavy sacrifices to propitiate ancestors insulted by the fence.

Obi woke up next morning among the ruins of his work. The beautiful hedges were torn up not just near the path but right round the school, the flowers trampled to death and one of the school buildings pulled down... That day, the white Supervisor came to inspect the school and wrote a nasty report on the state of the premises but more seriously about the “tribal-war situation developing between the school and the village, arising in the misguided zeal of the new headmaster.”



S U M M A R Y

Pelaku dalam sebuah cerita digambarkan dengan berbagai macam cara. ada yang dikelompokkan ke dalam pelaku utama dan pelaku pendukung. Ada juga yang dikelompokkan ke dalam pelaku protagonis dan pelaku antagonis. Pelaku juga bisa dikelompokkan ke dalam pelaku yang mempunyai karakter sederhana (*flat*) dan pelaku yang mempunyai karakter kompleks (*round*).

Sebuah cerita disusun menurut alur yang pada umumnya mengandung beberapa tahapan, yaitu *exposition*, *inciting force*, *raising action*, *crisis*, *climax*, *falling action*, dan *conclusion*. Semua tahapan di atas tidak mesti ada dalam sebuah cerita.

Sebuah cerita bisa mengandung beberapa pesan atau manfaat bagi pembaca, tergantung pada tingkat pemahaman pembaca terhadap cerita yang dibaca.



FORMATIVE TEST 1

Bacalah cerita pendek berikut ini dengan baik, kemudian jawablah pertanyaan-pertanyaan yang tersedia!

Cat in The Rain (Ernest Hemingway, 1925)

There were only two Americans stopping at the hotel. They did not know any of the people they passed on the stairs on their way to and from their room. Their room was on the second floor facing the sea. It also faced the public garden and the war monument. There were big palms and green benches in the public garden. In the good weather there was always an artist with his easel. Artists liked the way the palms grew and the bright colors of the hotels facing the garden and the sea. Italians came from a long way off to look up the war monument. It was made of bronze and glistened in the rain. It was raining. The rain dripped from the palm trees. Water stood in pools on the gravel paths. The sea broke in a long line in the rain and slipped back down the beach to come up and break again in a long line in the rain. The motor cars were gone from the square by the war monument. Across the square in the doorway of the café a waiter stood looking out at the empty square.

The American wife stood at the window looking out. Outside right under their window a cat was crouched under one of the dripping green tables. The cat was trying to make herself so compact that she would not be dripped on.

"I'm going down and get that kitty," the American wife said.

"I'll do it," her husband offered from the bed.

"No, I'll get it. The poor kitty out trying to keep dry under a table."

The husband went on reading, lying propped up with the two pillows at the foot of the bed.

"Don't get wet," he said.

The wife went downstairs and the hotel owner stood up and bowed to her as she passed the office. His desk was at the far end of the office. He was an old man and very tall.

"*Il piove*," the wife said. She liked the hotel-keeper.

"*Si, si, Signora, brutto tempo*. It is very bad weather."

He stood behind his desk in the far end of the dim room. The wife liked him. She liked the deadly serious way he received any complaints. She liked his dignity. She liked the way he wanted to serve her. She liked the way he felt about being a hotel-keeper. She liked his old, heavy face and big hands.

Liking him she opened the door and looked out. It was raining harder. A man in a rubber cape was crossing the empty square of the café. The cat would be around to the right. Perhaps she could go along under the eaves. As she stood in the doorway an umbrella opened behind her. It was the maid who looked after their room.

"You must not get wet," she smiled, speaking Italian. Of course, the hotel-keeper had sent her. With the maid holding the umbrella over her, she walked along the gravel path until she was under their window. The table was there, washed bright green in the rain, but the cat was gone. She was suddenly disappointed. The maid looked up at her.

"*Ha perduto qualche cose, Signora?*"

"There was a cat," said the American girl.

"A cat?"

"*Si, il gatto.*"

"A cat?" the maid laughed. "A cat in the rain?"

"Yes," she said, "under the table." Then, "Oh, I wanted it so much. I wanted a kitty."

When she talked English the maid's face tightened.

"Come signora," she said. "We must get back inside. You will wet."

"I suppose so," said the American girl.

They went back along the gravel path and passed in the door. The maid stayed outside to close the umbrella. As the American girl passed the office, the padrone bowed from his desk. Something felt very small and tight inside the girl. The padrone made her feel very small and at the same time really important. She momentary feeling of being of supreme importance. She went on up the stairs. She opened the door of the room. George was on the bed, reading.

"Did you get the cat?" he asked, putting the book down.

"It was gone."

"Wonder where it went to," he said, resting his eyes from reading.

She sat down on the bed.

"I wanted so much," she said. "I don't know why I wanted so much. I wanted that poor kitty. It isn't any fun to be a poor kitty out in the rain."

George was reading again.

She went over and sat in front of the mirror of the dressing table looking at herself with the hand glass. She studied her profile, first one side and then the other. Then she studied the back of her head and her neck.

"Don't you think it would be a good idea if I let my hair grow out?" she asked, looking at her profile again.

George looked up and saw the back of her neck, clipped close like a boy's.

"I like it the way it is."

"I get so tired of it," she said. "I get so tired of looking like a boy."

George shifted his position in the bed. He hadn't looked away from her since she started to speak.

"You look pretty and nice," he said.

She laid the mirror down on the dresser and went over to the window and looked out. It was getting dark.

"I want to pull my hair back tight and smooth and make a big knot at the back that I can feel," she said. "I want to have a kitty to sit on my lap and purr when I stroke her."

"Yeah?" George said from the bed.

"And I want to eat at a table with my own silver and I want candles. And I want it to be spring and I want to brush my hair out in front of a mirror and I want a kitty and I want some new clothes."

"Oh, shut up and get something to read," George said. He was reading again.

His wife was looking out of the window. It was quite dark now and still raining in the palm trees.

"Anyway, I want a cat," she said, "I want a cat. I want a cat now. If I can't have long hair or any fun, I can have a cat."

George was not listening. He was reading his book. His wife looked out of the window where the light had come on in the square.

Someone knocked at the door.

"Avanti," George said. He looked up from his book.

In the doorway stood the maid. She held a big tortoise-shell cat pressed tight against her and swung down against her body.

"Excuse me," she said, "the *padrone* asked me to bring this for the *Signora*."

Jawablah pertanyaan berikut ini!

- 1) Sebutkan beberapa pelaku dalam cerita ini, kemudian tentukan pelaku utama dan pelaku pendukung, pelaku protagonis, dan antagonis!
- 2) Ceritakan secara ringkas alur dari cerita ini!
- 3) Apakah kucing yang ada di akhir cerita sama dengan kucing yang dilihat oleh pelaku kehujanan?
- 4) Apa prediksi Anda tentang hubungan kedua suami-istri ini di masa datang?
- 5) Pelajaran apa yang bisa kita petik dari cerita ini?

If you have finished doing the formative test, look the key answers at the end of the module. Evaluate your answers. When you get at least 80% right. You can go the other unit, but if you do not, review the discussion and examples again. Then, do the formative test once more. The following is how to evaluate your test.

$\text{Formula} = \frac{\text{The number of the right answer}}{\text{The number of the items}} \times 100\%$
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Level of mastery: 90-100% = very good
 80-89% = good
 70-79% = sufficient
 <70% = in sufficient

UNIT 2

Novel

A. PERBEDAN ANTARA CERITA PENDEK DAN NOVEL

Persamaan cerita pendek dan novel adalah pada alur cerita, karakter, dan pandangan tema. Cara membaca cerita pendek berbeda dengan cara membaca novel dan ada beberapa hal yang membedakan cerita pendek dan novel.

Panjangnya cerita pendek sesuai dengan namanya adalah singkat, sedangkan novel panjang atau mungkin sangat panjang. Lebih khusus lagi istilah "cerita pendek" biasanya terdiri dari 100 sampai 15.000 kata, sedangkan novel berisikan kira-kira 40.000 kata atau lebih. Cerita khayalan (prosa) berisikan 50.000 kata maka prosa termasuk novel

Panjang cerita pendek dan novel bisa saja dipertimbangkan, tetapi beberapa yang paling penting dari keduanya berhubungan dengan panjangnya suatu cerita pendek dengan cerita panjang.

1. Cerita Pendek

Cerita pendek, misalnya bisa saja bagian dari novel ataupun bagian yang tidak dituliskan dan dipublikasikan sebagai cerita pendek. Sedangkan yang berupa babak dalam novel, tetapi Anda akan selalu merumuskan pengulangan yang telah muncul dalam proses. Panjang cerita pendek yang baik adalah bagian yang penting suatu penggalan suatu cerita.

Edgar Allan menempatkan panjangnya sebuah cerita pendek apabila dia mengatakan harus cukup pendek untuk dibaca sekali baca. Poe juga berkata cerita harus cukup panjang untuk dapat menarik keinginan hasrat para pembaca. Menurut Poe, kita dapat memperoleh yang lain pandangan terhadap cerita pendek. Harus dapat dibaca sekali baca.

a. Intensitas

Pengaruh apa yang cocok untuk sebuah cerita pendek? Tanpa mencoba mengadakan tiruan terbatas. Kita boleh meneliti cerita pendek yang tampaknya cocok dan intensitas dan menggunakan unsur fiksi yang punya pengaruh.

b. Alur cerita intensif

Alur cerita pendek akan merupakan suatu kejadian. Mari kita lihat *My Kinsman, Major Molineux* oleh Nathaniel Hawthorne. Pelaku utama dalam cerita adalah *anak muda dari daerah* dan jenis ini selalu menarik para pengarang. Anak muda ingin menciptakan cara hidupnya dan dalam keinginan ini kita tentu saja mempunyai subjek yang akan digarap dalam sebuah novel. Kenyataannya kita tidak mungkin untuk menghitung jumlah novel yang telah dibuat dengan subjek itu.

Tetapi Hawthorne's tertarik di mana saja. Dia menampilkan dengan satu sisi kehidupan Robin, pengarangnya lebih memfokuskan pada kehidupan Robin dalam mencari keluarganya, tetapi sisi ini berarti dalam kehidupan Robin. Nyatanya itu menjadi hal yang utama bagi Robin. Dia telah sampai di kota untuk mencari pembelaan dari keluarganya, tetapi akhir dari cerita dia berbicara bahwa *kamu boleh hidup di dunia tanpa pertolongan keluargamu, Major Molineux*.

Cerita pendek biasanya berdasarkan suatu kejadian yang muncul pada saat berartinya suatu karakter. Young Goodman Brown's sisi anak muda yang baik di dalam hutan, kehidupan dua pembunuh dalam kota kecil ini merupakan peristiwa yang sering dalam cerita pendek.

c. Karakter dan intensitas

Perkembangan masa secara tidak langsung dan penulisan cerita pendek mempunyai sedikit waktu pada penyelesaian. Oleh karena itu, karakter jarang berkembang dalam cerita pendek. Lebih lagi, mereka dinyatakan pada kita *The Killers* memperlihatkan pada kita Nick Adams sebagai pembunuh pada tingkat tertentu. Dalam pembuatan cerita tidak mencatat perkembangannya di luar tingkatan ini.

d. Pengungkapan

Pengungkapan karakter hanya satu bagian dari susunan pengungkapan biasa dalam cerita pendek. Sebagai contoh bahwa cerita oleh Hawthorne bahwa dalam buku ini sebagai ungkapan cerita. Sehingga cerita Poe *The Fall of The House of Usher* yang Dibahas pada BAB V dan juga *The Killers*.

e. Waktu dan intensitas

Kedua karangan Hawthorne dan *The Killers* memperlihatkan unsur massa yang lain, dengan keterbatasan aksi dalam satu bagian. (Paragraf

terakhir dalam cerita *Young Goodman Brown* memperlihatkan unsur waktu, tetapi yang penting itu sisi cerita kehidupan Brown). Penulis cerita pendek secara alamiah menggambarkan waktu yang terbatas, meskipun beberapa sumber cerita meliputi lebih dari panjangnya suatu cerita.

Sebagai ringkasan kita hubungkan dengan cerita pendek, seperti kualitas, tekanan, dan kehebatan. Kualitas ini berhubungan dengan panjangnya cerita dan kualitas panjangnya yang ditentukan.

2. Novel

Novel luas; sedangkan cerita pendek ringkas. Novel dapat menukar keruwetan, sedangkan cerita pendek punya keunggulan. Tuntutan ini bisa memberikan masukan penting untuk bahasan kita tentang novel.

a. Waktu dan novel

Novel jelas tidak bisa di baca dalam sekali baca karena panjangnya novel biasanya cocok, seperti cerita pendek. Untuk memberikan karakter pada setiap babak, seperti *Tolstoy's War and Peace* dan *Thackeray's Vanity Fair* adalah fakta orang terkemuka untuk keunggulan novel dalam memperlihatkan pelaku.

b. Pengembangan

Pengaruh panjangnya waktu mengembangkan karakter. Novel memunculkan pada kita pengembangan ini. Selalu yang favorit bagi pengarang dikembangkan mulai dari masa kanak-kanak sampai dewasa dalam *Dickens' David Copperfield* and *Joyce's A portrait of the Artist as a Young Man*.

c. Tempat dan novel

Panjang sebuah novel mengajak luasnya sama halnya dengan massa. Oleh karena itu, tidak heran bahwa seorang dalam masyarakat menjadi pelaku yang favorit dalam pengarang. Masyarakat punya aspek fisik dan duniawi. Masyarakat dengan jelas berhubungan dengan tempat, tapi satu peran dalam masyarakat diganti dan dikembangkan menurut waktu.

d. Kesatuan

Kita boleh membahas bahasan pendek ini dengan melihat cerita pendek memberikan satu unit penampilan. Penulis meninggalkan semua hal yang

tidak begitu penting. Novel memberikan satu unit keterkaitan. Penulis menampilkan sebanyak mungkin kehidupan. Dia dapat mengawasi berdasarkan tema.

Bahasan pendek dari kedua bentuk utama dari fiksi tidak lah berarti lengkap. Untuk melengkapi bahasan akan membutuhkan banyak buku. Ini diharapkan pembaca akan memberikan anjuran dalam diskusi ini:

B. PELAKU DALAM NOVEL

Kegiatan Belajar 1 menyarankan berbagai standar dalam menilai, tetapi sebelum semua atau sebagian dari standar ini digunakan, kita perlu memeriksa dengan lebih jelas peranan karakter dalam fiksi. Kita harus mengetahui lebih banyak tentang jenis-jenis karakter yang muncul dalam fiksi dan cara karakter tersebut berperan.

Berkaitan dengan jenis-jenis karakter yang diperankan mungkin akan bermanfaat kalau kita mengikuti kegiatan kebanyakan kritikus dan membagi karakter fiksi menjadi 2 kategori umum. Nama yang diberikan untuk kategori ini, yaitu karakter *simple* dan karakter kompleks. Kritikus-kritikus lainnya dalam mengemukakan pembagian yang pada dasarnya sama, kadang-kadang menggunakan istilah yang berbeda. Contoh, E. M. Forster, dalam tulisannya yang berjudul *Aspects of the Novel* membagi karakter fiksi menjadi karakter *Flat* (datar) dan *round* (rentetan).

1. Karakter Sederhana (Datar)

Karakter simpel atau datar kurang mewakili kepribadian seorang tokoh manusia. Forster menamakan jenis karakter ini dengan datar (*flat*) karena kita melihat hanya satu sisi dari karakter itu.

Yang termasuk ke dalam karakter *simple* merupakan seluruh jenis atau stereotip fiksi yang dikenal. Ciri karakter stereotip yang bisa disimpulkan cukup dalam sebuah rumus bangsawan biadab, pelayan keluarga tua yang dapat dipercayai dan miskin; gadis pekerja yang malang tetapi jujur, merupakan beberapa jenis karakter fiksi yang sudah dikenal.

Akan tetapi, tidak seluruh karakter simpel merupakan stereotip-stereotip yang bisa termasuk ke dalam contoh di atas. Inti dari stereotip mungkin diekspresikan dalam sebuah rumus yang diaplikasikan pada sebagian besar karakter fiksi, diambil dari sebagian besar karya fiksi. Kita harus mengetahui keberadaan jenis karakter simpel yang kedua tersebut, seperti stereotip dan

jenis karakter ini mungkin disimpulkan ke dalam sebuah rumus. Tetapi rumus ini membedakannya dari stereotip yang rumusnya merupakan rumus stereotip itu sendiri atau tidak ada karakter lain dalam fiksi yang betul-betul pas.

Sebuah contoh dari Dickens di mana karya-karya Charles Dickens dilengkapi dengan contoh-contoh jenis karakter simpel jenis kedua. Contohnya, perhatikan Uriah Heep dalam novel karangan Dickens yang berjudul *David Copperfield*. Uriah benar-benar memerankan karakter simpel dan kepribadiannya merupakan unsur dasar yang amat penting. Sebetulnya dia mungkin digambarkan sebagai yang lebih dari sebuah perwujudan/penjelmaan jenis khas dari kerendahan hati *humility*-nya. Maksudnya adalah kerendahan hatinya merupakan jenis yang khas. Uriah Heep memerankan karakter *simple*. Akan tetapi, dia bukan seorang stereotip karena tidak ada seorang pun yang betul-betul, seperti dia dalam fiksi.

2. Karakter Kompleks (Rentetan)

Pada sisi spektrum yang lainnya adalah karakter kompleks yang disebut juga Rentetan, oleh Forster karena kita memandangnya dari semua sudut. Karakter kompleks dengan jelas lebih dari, seperti kehidupan sederhana karena dalam kehidupan orang tidak hanya semata-mata merupakan penjelmaan sikap tunggal. Tidak bisa dihitung betapa banyaknya contoh-contoh karakter kompleks dalam fiksi. Jika, Dickens adalah seorang yang ahli dalam karakter simpel, sebagian besar pengarang-pengarang novel Inggris lebih ahli karakter kompleks. Becky Sharp, pemeran utama Thackeray dalam *Vanity Fair* merupakan suatu contoh. Suaminya Rawdon Crawley merupakan contoh lainnya. Kenyataannya *Vanity Fair* melebihi kepandaian peran karakter-karakter kompleks.

Jika tanda karakter simpel bisa disimpulkan cukup dalam satu rumus, tanda karakter kompleks adalah dia sanggup mengejutkan kita. Rasa tanggung jawab Rawdon Crawley yang sangat mendalam dalam *Vanity Fair*, contohnya sangat mengagetkan pada kesan pertama yang ia buat. Tetapi dalam karakter sama seperti dalam alur cerita, kejutan tidak semestinya muncul dari suatu penyimpangan plausibilitas. Peran Thackeray dalam Rawdon Crawley merupakan salah satu contoh bagus dalam fiksi Inggris dari upaya penulis meyakinkan kita dalam perubahan yang mencolok pada salah satu karakternya dan kesuksesannya berdasarkan bagian yang terbesar pada kesadaran kita, yang mungkin menjadi kesadaran yang nyata hanya dalam

proses analisis yang menebarkan perubahan, dan sifatnya jenis perubahan ini, sudah ada pada Rawdon semenjak awal.



ACTIVITY

Untuk memperdalam pemahaman Anda mengenai materi di atas, silakan Anda mengerjakan latihan berikut ini!

Hard Times

By Charles Dickens

[The novel is set in Coketown, a nineteenth-century town in the north of England. This extract comes from the opening of the novel. Thomas Gradgrind, a retired businessman, is visiting the charity school he founded for children of the poor].

'Now, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, sir!'

The scene was a plain, bare, monotonous vault of a schoolroom, and the speaker's square forefinger emphasized his observations by underscoring every sentence with a line on the schoolmaster's sleeve. The emphasis was helped by the speaker's square wall of a forehead, which had his eyebrows for its base, while his eyes found commodious cellarage in two dark caves, overshadowed by the wall. The emphasis was helped by the speaker's mouth, which was wide, thin, and hard set. The emphasis was helped by the speaker's voice, which was inflexible, dry, and dictatorial. The emphasis was helped by the speaker's hair, which bristled on the skirts of his bald head, a plantation of firs to keep the wind from its shining surface, all covered with knobs, like the crust of a plum pie, as if the head had scarily warehouse-room for the hard facts stored inside. The speaker's obstinate carriage, square coat, square legs, square shoulders, nay, his very neckcloth, trained to take him by the throat with an unaccommodating grasp, like a stubborn fact, as it was - all helped the emphasis.

'In this life, we want nothing but Facts, sir; nothing but Facts!'

The speaker, and the schoolmaster, and the third-grown person present, all backed a little, and swept with their eyes the inclined plane of little vessels then and there arranged in order, ready to have

imperial gallons of facts poured into them until they were full to the brim.

* * *

Thomas Gradgrind, sir. A man of realities. A man of fact and calculations. A man who proceeds upon the principle that two and two are four, and nothing over, and who is not to be talked into allowing for anything over. Thomas Gradgrind, sir - peremptorily Thomas - Thomas Gradgrind. With a rule and a pair of scales, and the multiplication table always in his pocket, sir, ready to weigh and measure any parcel of human nature, and tell you exactly what it comes to. It is a mere question of figures, a case of simple arithmetic. You might hope to get some other non-sensical belief into the head of George Gradgrind, or Augustus Gradgrind, or John Gradgrind (all suppositious, non-existent persons), but into the head of Thomas Gradgrind - no, sir.

"Girl number twenty," said Mr. Gradgrind, squarely pointing with his square forefinger, "I don't know that girl. Who is that girl?"

"Sissy Jupe, sir," explained number twenty, blushing, standing up, and curtseying.

"Sissy is not a name," said Mr. Gradgrind. "Don't call yourself Sissy. Call yourself Cecilia."

"It's father as calls me Sissy, sir," returned the young girl in a trembling voice, and with another curtsey.

"Then he has no business to do it," said Mr. Gradgrind. "Tell him he mustn't. Cecilia Jupe. Let me see. What is your father?"

"He belongs to the horse-riding, if you please, sir."

Mr. Gradgrind frowned, and waved off the objectionable calling with his hand.

"We don't want to know anything about that, here. You mustn't tell us about that, here. You father breaks horse, don't he?"

"If you please, sir, when they can get any to break, they do break horses in the ring, sir."

You mustn't tell us about the ring, here. Very well, then. Describe your father as a horse breaker. He doctors sick horses, I dare say?

"Oh yes, sir."

"Very well, then. He is a veterinary surgeon, a farrier and horse-breaker. Give me your definition of a horse."

(Sissy Jupe thrown into the greatest alarm by this demand.)

"Girl number twenty unable to define a horse!" said Mr. Gradgrind, for the general behoove of all the little pitchers. "Girl number twenty possessed of no facts, in reference to one of the commonest of animals! Some boy's definition of a horse. Bitzer, yours."

[The chapter continues with poor Sissy made to feel more and more incompetent]

Mr. Gradgrind walked homeward from the school, in a state of considerable satisfaction. It was his school, and he intended it to be a model. He intended every child in it to be a model -- just as the young Gradgrinds were all models.

There were five young Gradgrinds, and they were models everyone. They had been lectured at, from their tenders years; coursed, like little hares. Almost as soon as they could run alone, they had been made to run to the lecture-room. The first object with which they had an association, or of which they had a remembrance, was a large black board with a dry Ogre chalking ghastly white figures on it.

Not that they knew, by name or nature, anything about an Ogre. Fact forbid! I only use the word to express a monster in a lecturing castle, with Heaven knows how many heads manipulated into one, taking childhood captive, and dragging it into gloomy statistical dens by the hair.

No little Gradgrind had ever seen a face in the moon; it was up in the moon before it could speak distinctly. No little Gradgrind had ever learnt the silly jingle, Twinkle, twinkle, little star; how I wonder what you are! No little Gradgrind had ever known wonder on the subject, each little Gradgrind having at five years old dissected the Great Bear like a Professor Owen, and driven Charles Wain like a locomotive engine-driver. No little Gradgrind have ever associated a cow in a field with that famous cow with the crumpled horn who tossed the dog who worried the cat who killed the rat who ate the malt, or with that yet more famous cow who swallowed Tom Thumb: it had never heard of those celebrities, and had only been introduced to a cow as a graminivorous ruminating quadruped with several stomachs.

To his matter of fact home, which was called Stone Lodge, Mr. Gradgrind directed his steps. He had virtually retired from the wholesale hardware trade before he built Stone Lodge, and was now looking about for a suitable opportunity of making an arithmetical figure in Parliament. Stone Lodge was situated on a moor within a mile or two of a great town -- called Coketown in the present faithful guide-book.

A very regular feature on the face of the country; Stone Lodge was. Not the least disguise toned down or shaded off that uncompromising fact in landscape. A great square house, with a heavy portico darkening the principal windows; as its master's heavy brows overshadowed his eyes. A calculated, cast up, balanced, and proved house six windows on this side of the door, six on that side; a total of twelve in this wing; a total of twelve in the other wing: four and twenty carried over to the back wings. A lawn and garden and an infant avenue; all ruled straight like a

botanical account-book. Gas and ventilation, drainage and water-service, all of the primmest quality.

Pertanyaan

- 1) Siapakah pelaku utama dari cuplikan novel di atas?
- 2) Bagaimanakah karakteristik dari pelaku utama?
- 3) Jelaskan pelaku lainnya yang terdapat dalam cuplikan cerita di atas!
- 4) Manfaat apa yang bisa dipetik dari cerita di atas?



S U M M A R Y

Novel adalah suatu cerita yang sangat panjang sehingga tidak bisa dibaca dalam waktu yang singkat. Novel juga mencakup bahasan tentang karakter yang sangat luas sehingga alur cerita atau plot dibuat menjadi beberapa babak atau bab.



FORMATIVE TEST 2

A General Summary of *Huckleberry Finn*

The story is narrated in the first person by Huck Finn, the uneducated hero who lives with two old ladies, Widow Douglas and her sister, Miss Watson. He tells us that he first appeared in a book called *The Adventure of Tom Sawyer* by Mark Twain. He and his friend, Tom Sawyer, have found a large treasure which he decides to put in the custody of Judge Thatcher so that his greedy, drunken father can't get his hand on it.

His father arrives in the small village where Huck lives and kidnaps the boy. They live together in a lonely cabin in the woods until Huck manages to escape, leaving evidence that he has been murdered. He meets Miss Watson's runaway slave, Jim, on Jackson's Island and the two fugitives sail down the Mississippi river together on a raft. Jim hopes to reach the Northern states where he will be a free man. However, after several adventures, their raft is run down by a steamboat and the two are separated.

Huck swims ashore and is taken in by the Granger Ford family who are having a feud with a neighboring family. Huck has to witness much bloodshed before he escapes back to the raft. Here he meets Jim again.

They are not alone for long as two confidence tricksters join them on the raft. One pretends that he is the King of France and the other claims to be Duke of Bridgewater.

The King and the Duke exploit the fugitives and make a lot of money for themselves along the river. They pretend to be reformed pirates, they stage dramatic performances and, finally, try to steal a legacy by pretending to be the brothers of a certain Peter Wilks who has recently died. Huck becomes disgusted by their behavior and helps to save Wilks's money for his three nieces.

Huck next learns that the King has sold Jim to a Mrs. Phelps, Tom Sawyer's Aunt Sally. He goes to the Phelps farms and pretends to be Tom. When Tom himself arrives he says he is Sid Sawyer and they start to plan Jim's escape. Tom thinks up the most fantastic methods for getting Jim out of captivity. During the actual escape Tom is accidentally shot in the leg and Jim is recaptured soon afterwards.

Tom then reveals that Miss Watson has died and that she granted Jim his freedom in her will. Huck learns from Jim that his father is dead and that his money is safe with Judge Thatcher. When Aunt Sally says that she will adopt Huck he decides to run away again. He feels that he has had quite enough of so-called "civilized" life.

Pertanyaan:

- 1) Siapa saja pelaku utama dan pelaku pendukung novel Huckleberry Finn?
- 2) Bagaimanakah karakteristik pelaku utama novel ini?
- 3) Manfaat apa yang bisa dipetik dari cerita ini?

If you have finished doing the formative test, look the key answers at the end of the module. Evaluate your answers. When you get at least 80% right. You can go the other unit, but if you do not, review the discussion and examples again. Then, do the formative test once more. The following is how to evaluate your test.

$\text{Formula} = \frac{\text{The number of the right answer}}{\text{The number of the items}} \times 100\%$
--

- Level of mastery: 90 - 100% = very good
- 80 - 89% = good
- 70 - 79% = sufficient
- < 70% = in sufficient

Answer to the Activities

Unit 1

- 1) Pelaku utama adalah Michael Obi, seorang guru muda yang baru diangkat jadi kepala sekolah. Pelaku pendukung adalah Nancy, istri Obi, dan Pendeta tua
- 2) Michael Obi adalah seorang guru muda energik yang baru saja diangkat jadi kepala sekolah. Cita-citanya sangat tinggi, menjadikan sekolahnya menjadi terkenal. Untuk itu dia bekerja keras dan menerapkan aturan yang ketat serta mengajarkan siswa tentang logika. Namun, Obi tidak *concern* dengan kebiasaan ritual masyarakat sekitar sekolah sehingga masyarakat marah kepadanya
- 3) Cerita ini adalah tentang seorang guru muda bernama Michael Obi yang diangkat menjadi kepala sekolah lebih cepat dari semestinya di daerah yang kebiasaan masyarakatnya beragama berbeda dengan yang dipercayai Obi. Obi dan istrinya bercita-cita menjadikan sekolah modern dan terkenal sehingga mereka bekerja keras, menerapkan disiplin dan aturan yang ketat. Permasalahan muncul ketika Obi menutup jalan setapak masyarakat yang melewati sekolah. Pendeta sudah memperingatkan Obi akan pentingnya jalan tersebut bagi masyarakat dalam ritual agama mereka, tetapi Obi tidak mengindahkannya. Akhirnya masyarakat marah, membongkar pagar yang menghalangi jalan dan merusak tanaman lainnya. Obi dilaporkan tim inspeksi karena tidak *concern* dengan kebiasaan masyarakat
- 4) Alur dari cerita ini adalah sebagai berikut.
 - a. *Exposition*: Obi diangkat jadi kepala sekolah di suatu daerah.
 - b. *Inciting force*: Obi mempunyai cita-cita menjadikan sekolah lebih modern dan terkenal sehingga dia bekerja keras dan memberlakukan disiplin yang ketat.
 - c. *Raising action*: Obi menutup jalan setapak masyarakat yang melewati sekolah
 - d. *Crisis*: Pendeta memperingatkan Obi akan tindakannya yang meresahkan masyarakat, tetapi Obi tetap pada keputusannya.
 - e. *Climax*: masyarakat marah dan membongkar pagar yang menghalangi jalan setapak para arwah nenek moyang mereka serta tanaman-tanaman lainnya

- f. *Falling action*: tim inspeksi datang dan melaporkan kejadian tersebut kepada pejabat negara bagian. Obi dianggap tidak peduli dengan kepercayaan masyarakat sekitar sekolah.
- 5) Ada beberapa manfaat yang bisa dipetik dari cerita tersebut.
- Aturan yang tidak mempertimbangkan kebiasaan dan kepercayaan masyarakat akan berakibat tidak baik pada si pembuat aturan.
 - Jangan menjadi pemimpin yang hanya memikirkan kepentingan pribadi dan golongan, tanpa memikirkan kepentingan masyarakat luas.
 - Jangan menjelek-jelekkan kepercayaan orang lain yang berbeda dengan kepercayaan kita. Akibatnya bisa fatal.

Unit 2

- Berdasarkan cuplikan cerita di atas, pelaku utama adalah Mr. Gradgrind, orang yang selalu mengagung-agungkan *facts*.
- Mr. Gradgrind adalah seorang intelektual yang mendirikan sekolah Gradgrind dengan sistem yang diciptakannya sendiri. Dia sangat memuja-muja *hard facts* dan statistik dan anaknya selalu dijadikan model. Di akhir cerita karakter Gradgrind berubah, tidak lagi semata-mata melihat *'profit'* dan *'fact'*.
- Pelaku lainnya yang ada dalam cuplikan cerita ini adalah Cecilia (Sissy) Jupe, anak seorang *well-meaning circus performer*. Dia dipojokkan oleh Mr. Gradgrind. Pelaku berikutnya adalah Blitzer, yang belum diceritakan oleh pengarang.
- Selalu membanggakan diri pada orang lain tidak baik dan ada saatnya kita akan terkena batunya. Pemujaan akan profit dan fact secara berlebihan membuat kita lupa bahwa ada nilai-nilai lain yang jauh lebih berharga dari *'profit'* dan *'fact'*.

Key to Formative Test

Formative Test 1

- 1) Ada beberapa pelaku yang terlibat dalam cerita ini; yaitu berikut ini.
 - a. *The woman*: orangnya baik hati, sedih melihat kucing kehujaan, menghargai bantuan pelayan hotel, tetapi tidak bahagia karena dia menginginkan kucing, ingin mengubah model rambutnya dan ingin makan di meja dengan sendiri. Pelaku ini adalah pelaku utama yang merupakan pelaku protagonis.
 - b. *The husband (George)*: tidak ingin ke luar mengambil kucing yang kehujaan, kelihatannya tidak tertarik dengan istrinya, terus saja membaca, dan mengabaikan apa yang dikatakan istrinya, tetapi dia mengatakan bahwa istrinya menarik. Pelaku ini juga pelaku utama, tetapi bersifat antagonis.
 - c. *Pengelola hotel*: serius, ramah, dan baik hati, suka menolong *the woman* dengan memerintahkan pembantu membawa payung untuk mencari kucing. Pelaku ini adalah pelaku pendukung dan merupakan stock character.
- 2) Alur dari cerita ini adalah sebagai berikut.
 - a. *Exposition*: penjelasan tentang pelaku cerita dan setting (di sebuah hotel di pinggir pantai).
 - b. *Raising action*: Si istri menginginkan kucing yang dilihatnya kehujaan, tetapi si suami tidak mengindahkannya.
 - c. *Crisis*: Si istri tidak mendapatkan apa yang diinginkannya sehingga dia bicara keinginan yang macam-macam yang tidak digubris oleh suaminya.
 - d. *Climax*: Permintaan si istri ditanggapi oleh suaminya dengan menyuruhnya untuk diam dan cari sesuatu untuk dibaca, tetapi si istri tetap berbicara tentang keinginannya.
 - e. *Resolution/Conclusion*: pelayan datang membawakan seekor kucing besar untuk si istri.
- 3) Tidak ada penjelasan tentang itu dalam cerita. Jadi, jawabannya bisa ya dan bisa tidak, tergantung kepada bagaimana Anda memberikan argumen dalam menjawab.
- 4) Berdasarkan bagian akhir dari cerita, diperkirakan mereka akan berpisah di masa datang karena sikap si suami yang tidak mengindahkan keinginan si istri, dan si istri tetap ngotot dengan keinginannya.
- 5) Ada beberapa hal yang bisa dicatat dari cerita ini.
 - a. Suami yang baik adalah suami yang memperhatikan keinginan istri.

- b. Kucing dalam cerita ini bisa saja sebagai pengganti anak dalam keinginan yang sebenarnya. Jadi, sang istri sebetulnya ingin punya anak, sementara si suami cuek saja. Ini berbahaya bagi masa depan mereka

Formative Test 2

- 1) Pelaku utama dari cerita ini adalah Huck Finn, Tom Sawyer, Jim, dan The King and the Duke. Pelaku pendukung adalah Huck Finn's father, The Widow Douglas, Miss Watson, Bibi Tom (Sally dan Polly), dan beberapa pelaku lainnya.
- 2) Karakteristik pelaku utama novel ini adalah sebagai berikut.
 - a. Huck Finn adalah pelaku paling sentral dalam cerita ini, berusia 14 tahun, tinggal dengan Widow Douglas, seorang anak yang ingin bebas karena hidupnya sulit dengan Widow Douglas, senang melakukan petualangan, dan suka menolong sesama teman
 - b. Tom Sawyer adalah teman Huck Finn, tetapi mereka berbeda. Tom berasal dari keluarga yang baik, tetapi Tom lebih kekanak-kanakan dibanding dengan Huck. Mereka berdua sama-sama hidup bertualang menghadapi bahaya dan rintangan.
 - c. Jim adalah seorang budak negro milik Miss Watson. Huck dan Jim mengarungi kehidupan bersama di atas kapal; dia sangat perhatian kepada Huck.
 - d. The King and the Duke adalah 2 tokoh antagonis yang mempekerjakan Huck dan Jim untuk kepentingan mereka. Orangnya licik dan suku mengeruk keuntungan dari pekerjaan orang lain.
- 3) Beberapa hal yang mungkin bisa dipetik dari cerita di ini adalah:
 - a. perbudakan adalah sesuatu sistem yang harus dihapuskan karena melanggar hak asasi manusia;
 - b. setiap orang punya hak untuk bebas. Oleh sebab itu, berikanlah kebebasan kepada orang untuk berbuat dan bertindak sesuai dengan aturan yang berlaku;
 - c. perjuangan yang tak kenal lelah akan membuahkan hasil yang optimal;
 - d. persahabatan adalah sesuatu yang sangat penting dalam kehidupan bermasyarakat.

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Element of Fiction 1

Darminah

INTRODUCTION

Modul 2 ini membahas elemen-elemen fiksi yang mencakup *point of view, characters, plot, dan setting*. Elemen-elemen fiksi yang lainnya seperti *style, tone, theme, subject*, serta *conflict* akan dibahas pada Modul 3. Cakupan bahasan ini akan menjadi judul-judul pada setiap unit dalam modul ini. Unit 1 akan mengawali pembahasan dengan topik *Point of view*. Unit 2 akan membahas tentang *characters*, dan Unit 3 akan membahas tentang *plot dan setting*.

Dalam mempelajari topik-topik bahasan pada modul ini Anda akan diberikan suatu cerita pendek dan beberapa cuplikan cerita fiksi agar Anda lebih mudah untuk memahaminya. Anda juga diberikan latihan-latihan yang harus Anda kerjakan untuk meningkatkan pemahaman Anda atas topik-topik yang diberikan pada modul ini khususnya, dan mata kuliah *Appreciation of Literary Works* secara umum.

Untuk memahami apa-apa saja yang termasuk elemen dari suatu cerita fiksi, dan apa yang dimaksud dengan elemen-elemen tersebut, Anda tidak perlu mengetahui arti kata-kata yang Anda anggap sulit. Apabila Anda ingin mengetahui isi cerita secara keseluruhan, Anda bisa menebak arti kata-kata yang Anda anggap sulit sesuai dengan konteks kalimatnya. Apabila dengan cara ini Anda masih mendapatkan kesulitan, Anda bisa melihatnya dalam kamus.

Setelah mempelajari modul ini Anda diharapkan dapat menganalisis elemen-elemen fiksi yang meliputi *point of view, characters, plot, dan setting*. Lebih khusus lagi Anda diharapkan dapat:

1. membedakan jenis-jenis *point of view*;
2. menganalisis *point of view*;
3. mengidentifikasi karakter (pelaku) dalam suatu cerita;
4. menganalisis *character trait* dari pelaku dalam suatu cerita;
5. menganalisis metode penokohan;
6. menganalisis tahapan *plot* dari suatu cerita;
7. menganalisis *setting* dalam suatu cerita;

8. menemukan signal words yang berhubungan dengan setting.

1. nama jalan = jalan raya

2. waktu

3. suasana = suasana yang tenang dan damai

4. waktu = waktu sore hari

5. suasana = suasana yang tenang dan damai

6. waktu = waktu sore hari

7. suasana = suasana yang tenang dan damai

8. waktu = waktu sore hari

9. suasana = suasana yang tenang dan damai

10. waktu = waktu sore hari

11. suasana = suasana yang tenang dan damai

12. waktu = waktu sore hari

13. suasana = suasana yang tenang dan damai

14. waktu = waktu sore hari

15. suasana = suasana yang tenang dan damai

16. waktu = waktu sore hari

17. suasana = suasana yang tenang dan damai

18. waktu = waktu sore hari

UNIT 1

Point of View

Unit 1 ini akan menjelaskan tentang salah satu elemen fiksi yang disebut dengan *point of view* atau sudut pandang. Sudut pandang terdiri dari bermacam-macam jenisnya. Agar Anda mengetahui setiap jenisnya, pelajari dengan saksama bahasan berikut ini.

Setiap cerita tentu ada penulisnya. Penulis inilah yang menuturkan cerita dengan menggunakan sudut pandang yang berbeda-beda. Dalam satu cerita penulis menuturkan kepada kita tentang para pelaku yang terdapat dalam cerita tersebut. Para pelaku ini dituliskan dengan menggunakan kata benda atau orang ketiga seperti: Connie, the old man, the dog atau kata ganti seperti she atau he. Kadang-kadang penulis menuturkan ceritanya kepada kita dengan menggunakan kata "I." Seolah-olah penulis tersebut merupakan salah satu karakter dalam cerita itu dan menuturkan cerita itu dengan menggunakan sudut pandang orang pertama ini. Sudut pandang dalam penuturan para pelaku dalam cerita ini dapat membuat cerita tersebut menjadi menarik karena pembacanya dapat menjiwai personality pelakunya, dan bukan sekadar alur ceritanya. Jadi sudut pandang atau *point of view* adalah cara menyampaikan karya sastra yang berbentuk cerita.

Narrative points of view dapat dibagi menjadi dua yaitu *participant (first person)* dan *non participant (third person)*. Agar Anda memahami lebih jelas pelajari pembagian sudut pandang menurut *Barnet, Berman, dan Burto (1988)* berikut ini.

1. Participant (first person)
 - a. Narrator as a major character.
 - b. Narrator as a minor character.
2. Nonparticipant (third person)
 - a. Omniscient.
 - b. Selective omniscient.
 - c. Objective.

1. Participant (first person) Point of View

Cerita yang dituturkan dengan sudut pandang orang pertama *participant (first person)*, penutur bisa bertindak sebagai *major character* atau *minor*

character. Sekarang Anda pelajari bagaimana sudut pandang orang pertama bertindak sebagai *major character*.

a. *Narrator as a major character*

Dalam *participant point of view* (orang pertama), suatu cerita diturunkan oleh seorang pelaku dengan menggunakan pengganti orang pertama yaitu "I." Penulis, dalam *participant point of view*, bertindak sebagai salah seorang pelaku dan menuturkan cerita dari sudut pandang pelaku tersebut. Anda perhatikan cuplikan cerita "*Old Man at the Bridge*" oleh Hemingway.

It was my business to cross the bridge, explore the bridgehead beyond and find out to what point the enemy had advanced. I did this and returned over the bridge. There were not so many carts now and very few people on foot, but the old man was still there.

"Where do you come from?" I asked him.

"From San Carlos," he said and smiled.

That was his native town and so it gave him pleasure to mention it and he smiled.

"I was taking care of animals," he explained.

"Oh," I said, not quite understanding.

"Yes," he said, "I stayed, you see, taking care of animals. I was the last one to leave the town of San Carlos."

He did not look like a shepherd nor a herdsman and I looked at his black dusty clothes and his gray dusty face and his steel rimmed spectacles and said, "What animals were they?"

"Various animals," he said, and shook his head. "I had to leave them."

Cerita ini ditulis dengan menggunakan *participant (first person) point of view*. Dalam cerita ini Hemingway bertindak sebagai salah seorang pelaku yaitu *the bridgehead (the farthest position of an advancing army)* dan menuturkan cerita tersebut dari sudut pandang *the bridgehead*, dan bukan Hemingway. Narator dalam cerita ini berperan sebagai *major character*.

b. *Narrator as a minor character*

Kadang-kadang penutur orang pertama memfokuskan kepada orang lain dalam menuturkan cerita dari pada kepada dirinya sendiri. Penuturan yang seperti ini termasuk *participant (first person), narrator as a minor character*. Misalnya, suatu cerita menceritakan tentang Mr. Brook. Kita memperoleh cerita tentang Mr. Brook tersebut melalui cerita atau pandangan temannya, orang tuanya atau kakaknya.

2. Nonparticipant (third person) Point of View

Dalam suatu cerita yang dituturkan dengan menggunakan *non-participant point of view* (sudut pandang orang ke tiga), penutur cerita tidak termasuk atau tidak menjadi salah satu karakter atau pelaku dalam cerita. Cerita dituturkan dengan menggunakan kata benda orang ketiga, seperti *the man, the woman, Robert, Anthony* atau *Julia*. Atau bisa juga dengan menggunakan kata ganti orang ketiga, seperti *he, she* atau *they*.

a. Omniscient

Apabila penutur cerita menjelaskan atau menuturkan tentang segala sesuatu yang menjadi pemikiran, perasaan, dan tindakan dari para pelakunya, sebagaimana penutur menjelaskan melalui tingkah laku, perasaan, dan pikiran-pikirannya maka sudut pandang seperti ini disebut omniscient (mengetahui segalanya). Penutur bisa saja menilai atau memberi komentar tingkah laku para pelakunya. Dengan kata lain, penutur cerita yang menggunakan sudut pandang omniscient dapat menjelaskan apa saja yang ingin dijelaskannya tentang para pelakunya. Anda pelajari cuplikan cerita yang ditulis oleh *Jack London* yang berjudul "*To Build a Fire*" berikut ini agar Anda memperoleh gambaran tentang *non-participant (third-person), omniscient point of view*.

Day had broken cold and gray, exceedingly cold and gray, when the man turned aside from the main Yukon trail and climbed the high earth-bank, where a dim and little-traveled trail led eastward through the fat spruce timberland. It was a steep bank, and he paused for breath at the top, excusing the act to himself by looking at his watch. It was nine o'clock. There was no sun nor hint of sun, though there was not a cloud in the sky. It was a clear day, and yet there seemed an intangible pall over the face of things, a subtle gloom that made the day dark, and that was due to the absence of sun. It had been days since he had seen the sun, and he knew that a few more days must pass before that cheerful orb (sphere), due south, would just peep above the sky-line and dip immediately from view.

The man flung a look back along the way he had come. The Yukon lay a mile wide and hidden under three feet of ice. On top of this ice were as many feet of snow. It was all pure white, rolling in gentle undulations where the ice-jams of the freeze-up had formed. North and south, as far as his eyes could see, it was unbroken white, save for a dark hair-line that curved and twisted from around the spruce-covered island to

the south, and that curved and twisted away into the north, where it disappeared behind another spruce-covered island.

Cuplikan dari cerita London menggunakan *non-participant (third-person)*; *omniscient point of view*. London tidak menjadi salah satu pelaku dalam cerita, melainkan sebagai narrator yang menuturkan cerita secara langsung. Cerita ini dituturkan dengan menggunakan sudut pandang orang ketiga dengan menyebutkan pelakunya *the man*, *he*, dan *himself*. Sebagai penutur, London menjelaskan secara tuntas apa-apa yang ada dalam pikiran pelakunya, dan situasi sekelilingnya.

b. *Selective omniscient*

Kadang-kadang penulis sulit atau mungkin tidak ingin memberikan penjelasan yang sempurna atau serba mengetahui setiap pelaku dalam cerita. Penulis mungkin lebih menyukai untuk membatasi dalam memberikan menjelaskan secara efektif kepada beberapa orang pelaku atau mungkin hanya kepada seorang pelaku saja. Penulis dalam hal ini tidak menjelaskan secara detail atau apa saja yang diketahuinya kepada semua karakter dalam suatu cerita, melainkan memilih beberapa karakter atau hanya satu orang karakter saja. Penulis yang seperti ini menggunakan *selective omniscience point of view*. *Selective omniscience point of view* hanya memberikan fokus kepada karakter yang dipilihnya. Apabila penulis tersebut hanya memilih satu karakter saja maka karakter inilah yang dijelaskan dengan menuturkan segala sesuatu yang diketahuinya.

Sekarang coba Anda pelajari cuplikan berikut yang diambil dari "*Madame Zilensky and the King of Finland*" oleh *Carson McCullers*.

To Mr. Brook, the head of the music department at Ryder College, was due all the credit for getting Madame Zilensky on the faculty. The college considered itself fortunate; her reputation was impressive, both as a composer and as a pedagogue. Mr. Brook took on himself the responsibility of finding a house for Madame Zilensky, a comfortable place with the garden, which was convenient to the college and next to the apartment house where he himself lived:

No one in Westbridge had known Madame Zilensky before she came. Mr. Brook had seen her pictures in musical journals, and once he had written to her about the authenticity of a certain Buxtehude (17th century German composer) manuscript. Also, when it was being settled that she was to join the faculty, they had exchanged a few cables and

letters on practical affairs! She wrote in a clear, square hand, and the only thing out of the ordinary in this letters was the fact that they contained reference to objects and persons altogether unknown to Mr. Brook, such as "the yellow cat in Lisbon" or "poor Heinrich." These lapses Mr. Brook put down to the confusion of getting herself and her family out of Europe.

Mr. Brook was somewhat pastel (pale) person; years of Mozart minuets, of explanations about diminished sevenths and minor triads, (diminished ... triads is musical terms), had given him a watchful vocational patience. For the most part he kept to himself. He loathed academic fiddle-fiddle (wasting time) and committees. Years before, when the music department had decided to gang together and spend the summer in Salzburg, Mr. Brook sneaked out of the arrangement at the last moment and took a solitary trip to Peru. He had a few eccentricities himself and was tolerant of the peculiarities of others; indeed, he rather relished the ridiculous. Often, when confronted with some grave and incongruous situation, he would feel a little inside tickle (amusement), which stiffened his long, mild face and sharpened the light in his gray eyes.

"My God!" she said. "I left my - how do you say? - my tick-tick-tick-

"Your watch?" asked Mr. Brook.

"Oh no!" she said vehemently. "You know, my tick-tick-tick," and she waved her forefinger from side to side, pendulum-fashion.

"Tick, tick," said Mr. Brook, putting his hands to his forehead and closing his eyes. "Could you possibly mean a metronome?"

"Yes! Yes! I think I must have lost it there where we changed trains."

Mr. Brook managed to quiet her. He even said, with a kind of dazed gallantry, that he would get her another one the next day. But at the time he was bound to admit to himself that there was something curious about this panic over a metronome when there was all the rest of the lost luggage to consider.

Cuplikan cerita ini dituturkan dalam sudut pandang orang ketiga. Penutur menyebutkan para pelakunya dengan menggunakan kata benda yaitu *Mr. Brook* dan *Madame Zilenskey*. Dalam cuplikan ini, narrator tidak bertindak sebagai *omniscience* (serba-mengetahui). Anda bisa mempelajari bagaimana *Mr. Brook* dituturkan. *Mr. Brook* dijelaskan secara langsung; narrator memberikan kesempatan kepada kita untuk "mendengarkan" pemikiran-pemikiran dan perasaan *Mr. Brook*. Sebaliknya, *Madame Zilenskey* dituturkan secara tidak langsung; kita mempelajari tentang karakter ini melalui percakapannya, tindakannya, dan penampilannya. Inilah salah

satu contoh dari *selective omniscience point of view*. Sekarang Anda pelajari penjelasan dan contoh dari *objective point of view* berikut ini.

c. *Objective*

Kadang-kadang penutur cerita sama sekali tidak menceritakan para pelakunya. Dalam hal ini kita mempelajari tingkah laku, perasaan, dan pikiran-pikiran para pelaku dengan mendengarkan percakapannya, dan melihat tindakan-tindakannya. Sudut pandang, seperti ini, disebut *objective point of view*. *Objective point of view* banyak digunakan dalam drama. Namun, kita bisa juga menemui sudut pandang jenis ini melalui karya-karya *Hemingway* seperti *A Clean, Well-Lighted Place*. Anda pelajari cuplikan *Hemingway* berikut ini.

"You should have killed yourself last week," he said to the deaf man.

The old man motioned with his finger", a little more, "he said.

The waiter pored on into the glass so that the brandy stopped over and ran down the stem into the top saucer of the pile." thank you, "the old man said. The waiter took the bottle inside the café.

He sat down at the table with his colleague again.

"He's drunk now," he said.

"He's drunk every night".

"What did he want to kill him self for.

"How should I know?"

"How did he do it?"

"He hung himself with a rope".

"Who cut him down?"

"His niece".

"Why did they do it?"

"Fear for his soul".

"How much money has he got?"

"He's got plenty."

"He must be eighty years old".

"Anyway I should say he was eighty".

"I wish he would go home. I never get to bed before three o'clock.

"What kind of hour is that to go to bed?"

"He stays up because he likes it".

"He's lonely. I'm not lonely. I have a wife waiting in bed for me".

"He had a wife once too".

"A wife would be no good to him now".

"You can't tell. He might be better with a wife".

"His niece looks after him".

"I know. You said she cut him down".

"I wouldn't want to be that old. An old man is a nasty thing".

"Not always. This old man is clean. He drinks without spilling. Even now, drunk. Look at him".

"I don't want to look at him. I wish he would go home. He has no regard for those who must work".

Dalam cuplikan ini narrator tidak menjelaskan secara langsung karakter, tingkah laku atau pikiran para pelakunya. Anda atau pembaca harus banyak membuat inferensi mengenai karakter lewat kata-katanya yaitu apa yang mereka katakan, dan apa yang mereka lakukan. Sudut pandang *objective* ini juga menuntut Anda untuk mengetahui apa yang terjadi dalam pikiran para pelakunya lewat ucapan-ucapannya. Jadi, sekarang jelaslah bagi Anda perbedaan dari masing-masing sudut pandang atau *point of view*.



ACTIVITY

Read the excerpts carefully, and then identify the point of view used in each excerpt.

Excerpt-1

In a little district west of Washington Square in New York City, the streets have broken down into little strips called "places." The streets make strange angles and curves. One street crosses itself a time or two. A stranger can easily get lost. One of the artists who lived there once noted the advantages of this part of the city. A bill collector can suddenly find himself going back out - without collecting a cent!

So, to quaint old Greenwich Village the art people soon came looking for north windows (for the good light) and old apartments and Dutch attics and - of course - low rents. Soon there was a "colony" of artists there.

At the top of an ugly three story brick building, Sue and Johnsy had their studio. "Johnsy" was a nickname for Joanna. One was from Maine; the other was from California. They had met at a little restaurant, started talking, and discovered that their tastes in art and food and fashion were so much alike that they decided to share a studio.

That was in May. In November a cold, unseen stranger, whom the doctors called Pneumonia, stalked around the colony, touching one here and there with his icy fingers. Over on the east side, this terrible

ravager traveled boldly, talking many of his victims, but he went more slowly through the confusion of "places" in the village.

Mr. Pneumonia was not what you would call a polite old gentleman. The tiny young woman from California was hardly strong enough to fight him off, but it was Johnsy that he struck. She lay, barely moving, on her painted iron bed, looking through the small Dutch windows at the blank side of the neck brick house.

One morning the busy doctor invited Sue to come out into the hallway with an expression of worry on his face.

"She has one chance in ten - let say, ten," he said as he shook down the mercury in the thermometer. "And the chance is for her to want to live. I don't understand how it is that people can give up, especially a young one like Johnsy. That little lady has made up her mind these days? Something that she'd want to live for?"

"Well, she - she wanted to paint the Bay of Naples some day," said Sue.

"Paint? - bosh! Does she has anything on her mind worth thinking about twice - a man, for instance?"

"A man?" said Sue, with a twang in her voice. "Is a man worth - but, no, doctor; there is nothing of the kind."

"Well, it is the weakness, then," said the doctor. "I will do all the science - as it can work through my hands - can accomplish. But whenever a patient starts to plan her own funeral, I subtract 50 percent from the power of medicine. If you can get her to ask one question about new winter styles, I will promise you a one-in-five chance for her, instead of one in ten."

After the doctor had gone, Sue went into the workroom and cried a paper napkin into a wad of wet pulp. Then she swaggered into Johnsy's room with her drawing board, whistling a ragtime tune.

Johnsy lay, scarcely making a ripple in the blankets with her face toward the window. Sue stop whistling, thinking that Johnsy was asleep.

Sue arranged her board and began a pen-and-ink drawing magazine pictures for magazine stories that young authors write to work their way to literature.

As Sue was sketching a pair of elegant horseshow riding trousers on the figure of the hero, an Idaho cowboy, she heard a low sound, several times repeated. She went quickly to the bedside. Johnsy's eyes were open wide. She was looking out the window and counting - counting backward.

"Twelve," she said, and a little later "eleven"; and then "ten" and "nine"; and then "eight" and "seven," almost together.

Sue looked out of the window. What was there to count? There was only a bare, dreary yard to be seen and the blank side of the brick house twenty feet away. An old, old ivy vine, gnarled and decayed at the roots, climbed halfway up the brick wall. The cold breath of autumn had blown the leaves from the vine until its skeleton branches were almost bare.

"What is it, dear? Tell your Sudie."

"Leaves. On the ivy vine. When the last one falls, I must go too. I've known that for three days. Didn't the doctor tell you?"

(From *The Last Leaf* by O. Henry)

Excerpt 2

When the child began school it had been some time since the sun and rain had caused the collapse of the chicken coop. The angel went dragging himself about here and there like a stray dying man. They would drive him out of the bedroom with a broom and a moment later finds him in the kitchen. He seemed to be in so many places at the same time that they grew to think that he'd been duplicated, that he was reproducing himself all through the house, and the exasperated and unhinged Elisenda shouted that it was awful living in that hell full of angels. He could scarcely eat and his antiquarian eyes had also become so foggy that he went about bumping into posts. All he had left were the bare cannulae of his last feathers. Pelayo threw a blanket over him and extended him the charity of letting him sleep in the shed, and only then did they notice that he had a temperature at night, and was delirious with the tongue twisters of an Old Norwegian. That was one of the few times they became alarmed, for they thought he was going to die and not even the wise neighbor woman had been able to tell them what to do with dead angels.

And yet he not only survived his worst winter, but seemed improved with the first sunny days he remained motionless for several days in the farthest corner of the courtyard, where no one would see him, and at

the beginning of December some large, stiff feathers began to grow on his wings, the feathers of a scarecrow, which looked more like another misfortune of decrepitude. But he must have known the reason for those changes, for he was quite careful that no one should notice them that no one should hear the sea chanteys that he sometimes sang under the stars. One morning Elisenda was cutting some bunches of onions for lunch when a wind that seemed to come from the high seas blew into kitchen. Then she went to the window and caught the angel in his first attempts at flight. They were so clumsy that fingernails opened a furrow in the vegetable patch and he was on the point of knocking the shed down with the ungainly flapping that slipped on the light and couldn't get a grip on the air. But he did manage to gain altitude. Elisenda let out a sigh of relief, for herself and for him, when he saw him pass over the last houses, holding himself up in some way with the risky flapping of a senile vulture. She kept watching him even when she was through cutting the onions and she kept on watching until it was no longer possible for her to see him, because then he was no longer an annoyance in her life but an imaginary dot on the horizon of the sea.

(From *A Very Old Man with Enormous Wings: A Tale for Children* by Gabriel Garcia Marquez)



S U M M A R Y

Sudut pandang (*point of view*) merupakan salah satu elemen fiksi yang penting untuk diketahui. Sebelum memulai menulis cerita karya fiksinya, seorang penulis menentukan sudut pandang yang mana yang akan digunakan agar cerita tersebut menarik untuk dibaca. Pengertian sudut pandang mencakup penutur dan penuturan cerita. Penutur adalah siapa yang menuturkan cerita, dan penuturan cerita berkenaan dengan bagaimana cerita itu dituturkan.

Sudut pandang menurut Bernet, Berman, dan Burto (1988) dapat dibagi menjadi beberapa bagian sebagai berikut.

1. Participant (*first person*)
 - b. Narrator as a major character.
 - c. Narrator as a minor character.
2. Nonparticipant (*third person*)
 - a. Omniscient.
 - b. Selective omniscient.
 - c. Objective.

Cerita yang dituturkan dengan sudut pandang orang pertama participant (*first person*), penutur bisa bertindak sebagai *major character*

atau *minor character*. Dalam *participant point of view* (orang pertama), suatu cerita dituturkan oleh seorang pelaku dengan menggunakan pengganti orang pertama, yaitu "I." Penulis, dalam *participant point of view*, bertindak sebagai salah seorang pelaku dan menuturkan cerita dari sudut pandang pelaku tersebut. Sedangkan dalam suatu cerita yang dituturkan dengan menggunakan *non-participant point of view* (sudut pandang orang ketiga), penutur cerita tidak termasuk atau tidak menjadi salah satu karakter atau pelaku dalam cerita. Cerita dituturkan dengan menggunakan kata benda orang ketiga, seperti *the man, the woman, Mr. Brook, Sue* atau *Madame Zilensky*. Atau bisa juga dengan menggunakan kata ganti orang ketiga seperti *he, she* atau *they*.

Apabila penutur cerita menjelaskan atau menuturkan tentang segala sesuatu yang menjadi pemikiran, perasaan, dan tindakan dari para pelakunya maka sudut pandang seperti ini, disebut *omniscient* (mengetahui segalanya). Penutur bisa saja menilai atau memberi komentar tingkah laku para pelakunya. Dengan kata lain, penutur cerita yang menggunakan sudut pandang *omniscient* dapat menjelaskan apa saja yang ingin dijelaskannya tentang para pelakunya.

Kadang-kadang penulis mungkin lebih menyukai untuk membatasi dalam memberikan penjelasan secara efektif hanya kepada beberapa orang pelaku atau mungkin hanya kepada seorang pelaku saja. Penulis dalam hal ini tidak menjelaskan secara detail atau apa saja yang diketahuinya kepada semua karakter dalam suatu cerita, melainkan memilih beberapa karakter atau hanya satu orang karakter saja. Penulis yang seperti ini, menggunakan *selective omniscience point of view*.

Kadang-kadang penutur cerita sama sekali tidak menceritakan para pelakunya. Dalam hal ini kita mempelajari tingkah laku, perasaan, dan pikiran-pikiran para pelaku dengan mendengarkan percakapannya, dan melihat tindakan-tindakannya. Sudut pandang seperti ini, disebut *objective point of view*. Dalam *objective point of view* narrator tidak menjelaskan secara langsung karakter, tingkah laku atau pikiran para pelakunya. Pembaca harus banyak membuat inferensi mengenai karakter lewat kata-katanya, yaitu apa yang mereka katakan, dan apa yang mereka lakukan. Sudut pandang *objective* ini juga menuntut para pembaca untuk mengetahui apa yang terjadi dalam pikiran para pelakunya lewat ucapan-ucapannya.



FORMATIVE TEST 1

Read the following excerpts carefully then identify the point of view used in each excerpt.

Excerpt 1

Mr. Martin and his oldest son, Baxter, held the black box securely on the stool until Mr. Summers had stirred the papers thoroughly with his hand. Because so much of the ritual had been forgotten or discarded, Mr. Summers had been successful in having slips of paper substituted for the chips of wood that had been used for generations. Chips of wood, Mr. Summers had argued, had been all very well when the village was tiny, but now that the population was more than three hundred and likely to keep on growing, it was necessary to use something that would fit more easily into the black box. The night before the lottery, Mr. Summers and Mr. Graves made up the slips of paper and put them in the box, and it was taken to the safe of Mr. Summers's coal company and locked up until Mr. Summers was ready to take it to the square next morning. The rest of the year, the box was put away, sometimes one place, sometimes another; it had spent one year in Mr. Graves's barn and another year underfoot in the post office, and sometimes it was set on a shelf in the Martin grocery and left there.

There was a great deal of fussing to be done before Mr. Summers declared the lottery open. There were lists to make up - of heads of families, heads of household in each family. There was the proper swearing-in of Mr. Summers by the post master, as the official of the lottery; at one time, some people remembered, there had been a recital of some sort, performed by the official of the lottery, a perfunctory, tuneless chant that had been rattled off duly each year; some people believed that the official of the lottery used to stand just so when he said or sang it, others believed that he was supposed to walk among the people, but years and years ago this part of the ritual had been allowed to lapse. There had been, also, a ritual salute, which the official of the lottery had had to use in addressing each person who came up to draw from the box, but this also had changed with time, until now it was felt necessary only for the official to speak to each person approaching. Mr. Summers was very good at all this; in his clean white shirt and blue jeans, with one hand resting carelessly on the black box, he seemed very proper and important as he talked interminably to Mr. Graves and the Martins.

Just as Mr. Summers finally felt off talking and turned to the assembled villagers, Mrs. Hutchinson came hurriedly along the path to the square, her sweater thrown over the shoulders, and slid into place in the back

of the crowd. "Clean forgot what day it was," she said to Mrs. Delacroix, who stood next to her, and they both laughed softly. "Thought my old man was out back stacking wood," Mrs. Hutchinson went on, "and then I looked out the window and the kids were gone, and then I remembered it was the twenty-seventh and came a-running." She

dried her hands on her apron, and Mrs. Delacroix said, "You're in time, though. They're still talking away up there."

(From *The Lottery* by Shirley Jackson)

Excerpt 2

Then, all of a sudden, I began to hate that man. I wanted to scream and rush in the room and kill him. I never had such a feeling before. I was so mad clean through that I cried and my fists were doubled up so my finger nails cut my hands.

And Jerry's eyes kept shining and he waved back and forth, and then he went and kissed that woman and I crept away and went back to the tracks and to bed and didn't sleep hardly any, and then next day I got the other kids to start home with me and never told them anything I seen.

I been thinking about it ever since. I can't make it out. Spring has come again and I'm nearly sixteen and go to the tracks mornings same as always, and I see Sunstreak and Middle stride and a new colt named Strident I'll bet will lay them all out, but no one thinks so but me and two or three niggers.

But things are different. At the tracks the air don't taste as good or smell as good. It's because a man like Jerry Tillford, who knows what he does, could see a horse like Sunstreak run, and kiss a woman like that the same day. I can't make it out. Darn him, what did he want to do like that for? I keep thinking about it and it spoils looking at horses and smelling things and bearing niggers laugh and everything. Sometimes I'm so mad about it I want to fight someone. It gives me the fantods. What did he do it for? I want to know why.

(From *I Want to Know Why* by Sherwood Anderson)

UNIT 2

Character

Pada Unit 1 Anda telah mempelajari salah satu unsur fiksi, yaitu *point of view*, yaitu bagaimana penutur cerita menuturkan para pelaku dalam cerita. Pada Modul 1 Anda juga sudah mempelajari karakter yang terdapat dalam cerita pendek dan novel. Hal-hal yang berhubungan dengan karakter yang sudah Anda pelajari pada modul satu ada kaitannya dengan *character*, salah satu unsur fiksi, yang harus Anda ketahui. Untuk itu pelajari pokok bahasan ini dengan baik agar Anda lebih memahami segala sesuatu yang berhubungan dengan *character* (*figure* atau *actor*), dan *character trait* atau *personality* dalam cerita fiksi.

A. FIGURE OF CHARACTERS

Character atau tokoh adalah elemen yang terpenting dalam fiksi karena tanpa tokoh tidak ada plot dan tidak ada plot berarti tidak ada cerita. *Character* mempunyai dua pengertian. Pertama, *character* merupakan seorang *figure* atau *actor* atau pelaku dalam suatu karya sastra, seperti *Hamlet* atau *Holden* atau *Romeo* dan *Juliet*. Kedua, sifat, yaitu kualitas mental dan moral dari para pelaku. Pada subbahasan ini Anda akan mempelajari *character* yang mempunyai pengertian *figure* para pelaku (*actor*) dalam suatu cerita fiksi.

Apabila Anda melihat sebuah film, Anda pasti melihat atau memperhatikan siapa pemainnya, siapa yang menjadi peran utamanya, dan siapa yang menjadi antagonisnya. Dalam film yang berjudul *Superman* misalnya, Anda bisa mengetahui bahwa pemain utamanya adalah *Superman* sedangkan pemain yang mempunyai *character* yang berlawanan dengan pemain utamanya adalah *Lex Luthor*. *Superman*, sebagai pemain utama disebut dengan *hero* atau *protagonist*. Sedangkan *Lex Luthor*, yang mempunyai karakter yang berlawanan dengan *Superman*, disebut dengan *antagonist*. Pemain-pemain lainnya, seperti *Clark Kent* dan *Lana Lane* disebut dengan pemain pembantu atau pemain pendukung atau disebut juga dengan *background characters*.

Sama halnya dengan karya sastra yang berbentuk fiksi. Tokoh utama dalam sebuah plot dinamakan protagonis, sedangkan pelaku yang merupakan lawan dari protagonis adalah antagonis. Protagonis mudah dikenali karena focus alur cerita tertuju kepadanya. Beberapa karya sastra terkenal menggunakan nama protagonis sebagai judul karyanya. Misalnya, *Macbeth* (oleh *Shakespeare*), dan *David Copperfield* (oleh *Charles Dickens*). Tetapi hal ini tidaklah selalu terjadi.

Antagonis dapat juga berupa lingkungan social atau keadaan alam, seperti keadaan cuaca yang sangat dingin dengan salju yang sangat tebal, perjalanan di daerah pegunungan yang sangat terjal dan licin, dan lain sebagainya yang kadang-kadang memaksa protagonis berhadapan dengan keadaan atau situasi seperti ini. Perlu diingat bahwa protagonis tidak selalu menang melawan antagonis. Anda pelajari kembali cuplikan cerita yang ditulis oleh *Jack London* yang berjudul *To Build a Fire* berikut ini agar Anda memperoleh gambaran figure pelaku dalam cerita fiksi.

Day had broken cold and gray, exceedingly cold and gray, when the man turned aside from the main Yukon trail and climbed the high earth-bank, where a dim and little-traveled trail led eastward through the fat spruce timberland. It was a steep bank, and he paused for breath at the top, excusing the act to himself by looking at his watch. It was nine o'clock. There was no sun nor hint of sun, though there was not a cloud in the sky. It was a clear day, and yet there seemed an intangible pall over the face of things, a subtle gloom that made the day dark, and that was due to the absence of sun. It had been days since he had seen the sun, and he knew that a few more days must pass before that cheerful orb (sphere), due south, would just peep above the sky-line and dip immediately from view.

The man flung a look back along the way he had come. The Yukon lay a mile wide and hidden under three feet of ice. On top of this ice were as many feet of snow. It was all pure white, rolling in gentle undulations where the ice-jams of the freeze-up had formed. North and south, as far as his eyes could see, it was unbroken white, save for a dark hair-line that curved and twisted from around the spruce-covered island to the south, and that curved and twisted away into the north, where it disappeared behind another spruce-covered island.

Dari cuplikan cerita *Jack London*, tentu Anda bisa mengidentifikasi siapa character yang terdapat dalam cerita tersebut. Ya, pelaku dalam cuplikan cerita tersebut adalah *the man*. Menurut Anda siapakah pelaku

utamanya dan siapakah pelaku antagonisnya? Ya, pelaku utamanya adalah *the man* dan antagonisnya adalah lingkungan atau keadaan alam yang tidak bersahabat. Dua paragraf dalam cuplikan tersebut menceritakan atau menggambarkan betapa sulitnya menghadapi keadaan alam yang sangat tidak bersahabat; cuaca yang sangat buruk, dingin, gelap, tidak ada matahari, hamparan salju tebal, dan dia harus mendaki tepian yang tinggi. Semua keadaan ini harus dihadapi oleh pelaku cerita, yaitu *the man*.

B. CHARACTER TRAIT/PERSONALITY

Apabila kita mengatakan bahwa karakter *Connie* lemah, tidak sopan, percaya diri atau egois berarti kita membicarakan tingkah laku, sifat atau karakteristik seseorang (*character trait, personality*). Bagaimanakah Anda bisa mengatakan bahwa karakter seseorang itu sombong, egois, rakus, tidak sopan atau ramah? Tentu Anda harus menganalisis dari cara seseorang bicara atau bertingkah laku atau apa yang dia lakukan. Dari cara berbicara atau apa yang dilakukan oleh seseorang, Anda bisa menerjemahkan kualitas moral, intelektual, dan emosional seseorang. Apabila Anda bisa melakukan ini berarti Anda dapat menganalisis *character traits or personality* dengan baik. Kualitas moral atau tingkah laku seseorang dapat diungkapkan dalam satu kata benda atau kata sifat. Anda pelajari kata-kata yang berhubungan dengan *character traits* seseorang berikut ini:

Noun

arrogance

compassion

determination

enthusiasm

greed

honesty

insecurity

loneliness

selfishness

Adjective

arrogant

compassionate

determined

enthusiastic

greedy

honest

insecure

lonely

selfish

Dalam karya fiksi Anda bisa mendapatkan atau memperoleh informasi tentang karakter melalui beberapa cara. Berikut ini *Podis and Podis* (1984)

memberikan tip kepada pembaca bagaimana menganalisis karakter seseorang. Anda pelajari tip berikut ini.

1. Melalui statement langsung seorang narator. Dalam hal ini narator secara langsung menjelaskan tingkah laku atau watak pelakunya. Misalnya, berikut ini.

His measured, springless walk was the walk of the skilled countryman as distinct from the desultory shamble of the general laborer; while in the turn and plant of each foot there was, further, a dogged and cynical indifference personal to himself, showing its presence even in the regularly interchanging fustian folds, now in the left leg, now in the right, as he paced along.

(Thomas Hardy, *The Mayor of Casterbridge*)

2. Secara tidak langsung atau melalui perbuatan atau apa yang dilakukan oleh pelakunya. Misalnya, berikut ini.

"I order you to halt," I called. They went a little faster. I opened my holster, took the pistol, aimed at the one who had talked the most, and fired. I missed and they both started to run. I shot three times and drop one. The other went through the hedge and was out of sight. I fired at him through the hedge as he ran across the field.

(Ernest Hemingway, *A farewell to Arms*)

3. Melalui dialog atau melalui apa yang dikatakan oleh karakter (pelaku) lain tentang pelaku tersebut. Misalnya, berikut ini.

Biff : I stole myself out of every my good job since high school!

Willy : And whose fault is that?

Biff : And I never got anywhere because you blew me so full of hot air I could

Never stand taking orders from anybody! That's whose fault is it! ... I had to be boss big shot in two weeks, and I'm through with it!

(Arthur Miller, *Death of a Salesman*)

4. Secara ironis. Pembaca menganalisis watak pelaku melalui cara, seperti pada nomor 1, 2, dan 3, melainkan secara ironis. Misalnya, Shakespeare dalam bukunya yang berjudul *Julius Caesar*. Marc Anthony mengatakan: "Brutus is an honorable man." Dalam hal ini Anthony mengatakan suatu

hal tentang Brutus secara ironis. Sedangkan yang dimaksud oleh Anthony sebenarnya adalah lawan dari honorable. Oleh karena yang sebenarnya bahwa Brutus merupakan sosok yang tukang menipu dan tidak terpuji.

Tokoh-tokoh dalam fiksi bila dikaitkan dengan tingkat perkembangannya dapat dibedakan menjadi dua bagian, yaitu *round* dan *flat character*. *Round character* adalah tokoh yang mempunyai banyak karakteristik, sifat dan kualitas dalam dirinya. Sebaliknya *flat character* hanya mempunyai satu karakteristik, sifat dan kualitas. Misalnya, pengarang ingin menjadikan *Connie* sebagai *flat character* yang mempunyai kualitas dan sifat yang baik maka dari awal sampai akhir cerita *Connie* tetap menjadi tokoh yang baik. Sebaliknya, apabila pengarang ingin *Connie* menjadi *round character* maka *Connie* dapat berkembang dari orang baik di permulaan cerita menjadi orang jahat di akhir cerita atau sebaliknya.

Apabila tokoh dalam fiksi dilihat dari kemampuannya untuk berubah sebagai akibat dari pengalaman yang ia alami maka ia dinamakan *dynamic character*, apabila tidak maka dinamakan *static character*. Pada kebanyakan novel, *dynamic character* termasuk juga *protagonist* digunakan sebagai alat untuk mengilustrasikan proses perubahan. Dalam menganalisis tokoh yang perlu diperhatikan biasanya adalah tokoh tersebut digambarkan sesuai hubungannya dengan plot, dengan tingkat perkembangannya yang diberikan oleh pengarang, dan dengan ada tidaknya, dan seberapa besar perubahan yang terjadi pada tokoh tersebut.

C. THE METHOD OF CHARACTERIZATION

Ada 2 metode penokohan yang biasanya dipakai pengarang, yaitu *telling* (menceritakan), dan *showing* (menggambarkan). Dalam metode *telling*, pengarang menjelaskan segala sesuatu secara rinci dan juga memberi komentar secara langsung. Dalam metode *showing*, pengarang membiarkan para tokohnya mengungkapkan sendiri siapa mereka melalui dialog dan tindakan mereka. Kita tidak bisa mengatakan bahwa metode *telling* lebih baik atau lebih menarik dari metode *showing* atau sebaliknya. Pemilihan metode itu tergantung pada banyak hal diantaranya pada temperamen sang pengarang dan konvensi-konvensi karya sastra tertentu pada masa pengarang

itu hidup, ruang lingkup cerita dan pada seberapa jauh jarak dan objektivitas yang pengarang ingini antara pengarang itu sendiri dan tokohnya.

Dalam metode *telling*, kita menjumpai beberapa cara diantaranya, yaitu berikut ini.

1. Penokohan lewat Nama

Tokoh *Hyde* dalam karya *Robert Louis Stevenson, Dr. Jekyll dan Mr Hyde*, dinamakan demikian karena ia menyembunyikan (*to hide*) perbuatan jahatnya di balik penampilan seorang dokter. (Dr Jekyll) yang notabene adalah orang baik. Dalam kenyataannya *Hyde* adalah orang yang sama.

2. Penokohan lewat Penampilan

Penampilan fisik tertentu mengungkapkan karakter tokoh yang bersangkutan. Tokoh yang berperawakan tinggi dan kurus, misalnya, menunjukkan bahwa ia seorang intelektual atau orang yang tidak komunikatif, tetapi introspeksi. Sebaliknya, tokoh yang gemuk menggambarkan orang yang pemalas, sesuka hati, dan komunikatif. Baju juga dapat mengungkapkan latar belakang, pekerja, status ekonomi dan sosial tokoh yang digambarkan oleh pengarang.

3. Penokohan lewat Pengarang

Pengarang menghentikan cerita dan menggambarkan secara langsung tokohnya melalui serangkaian komentar, sifat dan pribadi tokoh tersebut, termasuk pikiran dan perasaan yang dipunyai tokoh tersebut. Penokohan seperti ini tidak membiarkan pembaca menebak atau berimajinasi tokoh yang ada. Segala sesuatu mengenai tokoh tersebut sudah dijelaskan oleh pengarang.

Metode *showing* mempunyai 2 cara sebagai berikut.

1. Penokohan melalui Dialog

Kehidupan nyata sering ditandai dengan banyaknya dialog yang terjadi. Orang cenderung membicarakan tentang dirinya, berbicara diantara mereka, membicarakan masalah yang besar maupun kecil. Pembicaraan yang terjadi antara tokoh-tokoh dalam cerita juga bermacam-macam. Yang perlu diperhatikan adalah pembicaraan yang terjadi antara tokoh-tokoh dalam cerita juga bermacam-macam. Yang perlu diperhatikan adalah pembicaraan

yang mengandung nilai, keyakinan dan sikap pembicara itu sendiri. Dengan demikian, kita dapat memahami pribadi dan karakter tokoh melalui dialog-dialog, di mana ia terlibat di dalamnya. Untuk itu, pembaca menganalisis dialog dengan berbagai cara:

- a. melalui apa yang sedang dibicarakan. Apakah dialog yang ada mengandung unsur-unsur yang mengarah pada perkembangan plot ataukah dialog tersebut hanya sekadar dialog basa-basi;
- b. melalui identitas si pembicara. Dialog yang dilontarkan oleh protagonis biasanya lebih penting daripada dialog yang dilontarkan oleh antagonis, walaupun dialog yang dilontarkan oleh antagonis kadang mengandung informasi penting dalam hubungannya dengan perkembangan plot;
- c. melalui kesempatan. Dialog yang dilakukan di sebuah restoran tentunya lebih penting dari pada dialog yang dilakukan di jalanan atau dialog yang dilakukan pada malam hari lebih menarik daripada yang dilakukan pada siang hari. Menarik dan penting dalam hal ini menyangkut hubungannya dengan plot;
- d. melalui orang dan orang yang diajak bicara. Dialog antar teman biasanya lebih terbuka dan mengandung makna daripada dialog antara sesama orang yang baru kenal. Keintiman yang terjadi antara pelaku dialog biasanya dibuat oleh pengarang melalui suatu adegan atau melalui dialog itu sendiri;
- e. melalui kualitas dialog. Bila dalam dialog tidak terdapat banyak tanya jawab, berarti tokoh yang terlibat dalam dialog tersebut menyembunyikan sesuatu. Sebaliknya bila terjadi tanya jawab yang gencar antara pelaku dialog tersebut maka mereka dapat dikatakan mempunyai sifat terbuka;
- f. melalui kata, dialek, tekanan dan nada suara pelaku dialog. Nada suara pelaku dialog menunjukkan bagaimana ia bersikap terhadap dirinya sendiri, misalnya apakah ia penuh percaya diri, mudah bergaul atau apakah ia seorang yang penuh keraguan atau malu-malu. Di samping itu, juga nada suara menunjukkan bagaimana bersikap pada orang yang diajak bicara. Sikapnya bisa ramah dan menyenangkan atau dingin, susah didekati, bahkan bermusuhan.

2. Penokohan melalui Tindakan

Metode ini menggambarkan dan mengungkapkan tokoh melalui tindakan (action). Tindakan dapat mengungkapkan berbagai hal, yaitu tokoh itu

sendiri, keadaan psikologis dan emosional yang tidak ia sadari. Di samping itu juga mengungkapkan nilai dan sikap yang mereka anut. Tetapi kadang-kadang tindakan yang kelihatannya kecil dapat mengungkapkan kehidupan tokoh yang sebenarnya dibandingkan dengan tindakan yang besar yang mencerminkan adanya keputusan yang harus diambil dan pilihan yang harus dipilih.



ACTIVITY

Read the excerpt of the story carefully then answer the questions that follow.

An elder sister came to visit her younger sister in the country. The elder was married to a tradesman in town, the younger to a peasant in the village. As the sister sat over their tea talking, the elder began to boast of the advantages of town life; saying how comfortably they lived there, how well they dressed, what fine clothes her children wore, what good things they ate and drank, and she went to the theatre, promenades, and entertainments.

The younger sister was piqued, and in turn disparaged the life of a tradesman, and stood up for that of a peasant.

"I would not change my way of life for yours," said she. "We may live roughly, but at least we are free from anxiety. You live in better style than we do, but though you often earn more money than you need, you're very likely to lose all you have. We know the proverb, 'Loss and gain are brothers twain.' It often happens that people who are wealthy one day are begging their bread the next. Our way is safer. Though a peasant's life is not a fat one, it is long. We shall never grow rich, but we shall always have enough to eat."

The elder sister said sneeringly:

"Enough? Yes, if you like to share with the pigs and the calves! What do you know of elegance or manners? However much your good man may slave, you will die as you are living - on a dung heap - and your children the same."

"Well, what of that?" replied the younger. "Of course our work is rough and coarse. But, on the other hand, it is sure; and we need not bow to anyone. But you, in your towns, are surrounded by temptations; today all may be right, but tomorrow the Evil One may tempt your husband

with cards, wine, or women, and all will go to ruin. Don't such things happen often enough?"

Pahom, the master of the house, was lying on the top of the oven, and he listened to the women's chatter.

"It is perfectly true," thought he. "Busy as we are from childhood tilling mother earth, we peasants have no time to let any nonsense settle in our heads. Our only trouble is that we haven't land enough. If I had plenty of land, I shouldn't fear the the Devil himself!"

The women finished their tea, chatted a while about dress, and then cleared away the tea things and lay down to sleep.

But the Devil had been sitting behind the oven, and heard all that had been said. He was pleased that the peasant's wife had led her husband into boasting, and that he had said that if he had plenty of land he would fear the Devil himself.

"All right," thought the Devil. "We will have a tussle. I'll give you land just enough; and by means of that land I will get you into my power."

(Leo Tolstoy, *How Much Land Does a Man Need?*)

Questions!

- 1) How many characters are there in the story?
- 2) Who is the protagonist or the central character?
- 3) Is the central character a flat or a round character? Explain your answer.
- 4) Who is the antagonist?
- 5) Who are the background characters?
- 6) How can you analyze the character trait of the younger and the elder sisters?
- 7) What is the character trait of the elder sister? What is the personality of the younger sister?
- 8) What method of characterization does the author use?

SUMMARY

Character mempunyai dua pengertian. Pertama, *Character* berarti pelaku atau *actor* dalam cerita. Kedua, *character* yang mempunyai pengertian watak, tingkah laku atau kualitas moral, intelektual atau emosional dari pelaku atau *actor* tersebut. Pelaku utama (*the central character*) dalam suatu cerita disebut *hero* atau *protagonist*. Sedangkan pelaku yang mempunyai tingkah laku, sifat atau watak yang berlawanan

dengan pemain utama disebut *antagonist*. Pemain-pemain pendukung atau pemain pembantu disebut *background characters*.

Tingkah laku, sifat atau watak pelaku dalam cerita diungkapkan dengan satu kata benda atau kata sifat, seperti *honest*, *friendly*, *dishonest*, *arrogant* atau *helpful*. Kita bisa menganalisis watak atau sifat pelaku melalui narrator. Narator secara langsung menjelaskan atau mendeskripsikan sifat-sifat para pelakunya. Kita juga bisa menganalisis sifat dari para pelaku secara tidak langsung yaitu melalui apa yang mereka lakukan atau apa yang mereka kerjakan. Apabila tidak ada penjelasan langsung dari narator, dan kita juga tidak mengetahui apa yang dilakukan oleh para pelaku, kita bisa menganalisis sifat-sifat para pelakunya melalui dialog. Sifat-sifat pelaku dalam cerita bisa dianalisis dengan memberikan tanggapan tentang sifat-sifat pelaku secara ironis, yaitu memberikan tanggapan yang merupakan kebalikan dari yang sebenarnya.



FORMATIVE TEST 2

Read the excerpt of the story and then answer the questions that follow.

I USED TO LIVE HERE ONCE

by

Jean Rhys

She was standing by the river looking at the stepping stones and remembering each one. There was the round unsteady stone, the pointed one, the flat one in the middle - the safe stone where you could stand and look round. The next wasn't so safe for when the river was full the water flowed over it and even when it showed dry it was slippery. But after that it was easy and soon she was standing on the other side.

The road was much wider that it used to be but the work had been done carelessly. The felled trees had not been cleared away and bushes looked trampled. Yet it was the same road and she walked along feeling extraordinary happy.

It was a fine day, a blue day. The only thing was that the sky had a glassy look that she didn't remember. That was the only word she could think of. Glassy. She turned the corner, saw that what had been the old pave had been taken up, and there too the road was much wider, but it had the same unfinished look.

She came to the worn stone steps that led up to the house and her heart began to beat. The screw pine was gone, so was the mock summer house called the ajoupa, but the clove tree was still there and at the top of the steps the rough lawn stretched away, just as she remembered it. She stopped and looked towards the house that had been added to and painted white. It was strange to see a car standing in front of it.

There were two children under the big mango tree, a boy and a little girl, and she waved to them and called "Hello" but they didn't answer her or turn their heads. Very fair children, as Europeans born in the West Indies so often are; as if the white blood is asserting itself against all odds.

The grass was yellow in the hot sunlight as she walked towards them. When she was quite close she called again, shyly, "Hello." Then, "I used to live here once," she said.

Still they didn't answer. When she said for the third time "Hello" she was quite near them. Her arms went out instinctively with the longing to touch them.

It was the boy who turned. His gray eyes looked straight into hers. His expression didn't change. He said: "Hasn't it gone cold all of a sudden. D'you notice? Let's go in." "Yes let's," said the girl.

Her arms fell to her sides as she watched them running across the grass to the house. That was the first time she knew.

Questions!

- 1) How many characters are there in the story?
- 2) Who is the central character?
- 3) Who is the flat character?
- 4) Do you think that she has known the children before? Explain your answer by citing the statement from the story.
- 5) Is there any character that acts as an antagonist? Explain your answer.
- 6) Who is the background character?
- 7) What method of characterization does the writer use in the story?
- 8) What would you say the character trait of the woman?

If you have finished doing the formative test, look the key answers at the end of the module. Evaluate your answers. When you get at least 80% right. You can go the other unit, but if you do not, review the discussion and examples again. Then, do the formative test once more. The following is how to evaluate your test.

$$\text{Formula} = \frac{\text{The number of the right answer}}{\text{The number of the items}} \times 100\%$$

Level of mastery: 90 - 100% = very good

80 - 89% = good

70 - 79% = sufficient

< 70% = in sufficient

UNIT 3

Plot and Setting

Unit 3 ini terdiri dari dua sub pokok bahasan, yaitu *plot* dan *setting*. Kedua unsur fiksi ini juga penting dalam memahami suatu cerita fiksi karena *plot* merupakan rangkaian dari kejadian-kejadian yang membentuk *alur-cerita*. Sedangkan *setting* adalah... Sekarang Anda pelajari sub pokok bahasan yang pertama yaitu *plot*.

A. PLOT

Plot merupakan kejadian-kejadian yang mendasar atau kejadian-kejadian penting yang merupakan perkembangan dari suatu cerita. Apabila Anda membaca suatu cerita, Anda pasti akan menemukan tahapan-tahapan atau rangkaian cerita yang Anda baca. Rangkaian kejadian ini membentuk satu alur cerita yang disebut dengan *plot*. *Plot* dalam suatu cerita fiksi, menurut Wegmann, Knezevic, dan Bernstein (1985), mengikuti empat tahapan yaitu:

1. **Conflict.** Suatu cerita diawali dengan suatu masalah atau konflik.
2. **Complication.** Suatu kejadian terjadi sehingga konflik menjadi semakin memanas.
3. **Climax.** Menjelang akhir suatu cerita konflik itu memuncak. Di sinilah terjadi satu titik puncak yang menarik atau menyenangkan untuk dibaca karena klimaks inilah yang akan menentukan bagaimana akhir dari suatu cerita.
4. **Resolution.** Kadang-kadang penggunaan istilah resolution digantikan dengan istilah Prancis, yaitu *denouement*. Setelah konflik dalam cerita mencapai puncaknya, tidak lama kemudian konflik tersebut dapat diatasi untuk menuju suatu keadaan yang lebih baik atau yang tidak baik. Kadang-kadang cerita itu berakhir dengan *happy ending* atau bisa juga dengan *worse (sad) ending*. Pemilihan akhir cerita ini tergantung pada penulisnya dalam melihat kenyataan apakah penulis akan membuat cerita itu dengan *happy ending* atau *sad ending*.

Agar Anda mendapatkan gambaran yang lebih jelas tentang pembagian tahapan *plot* dalam suatu cerita fiksi, Anda pelajari cerita yang berjudul A

High Dive yang ditulis oleh *L. P. Hartley* berikut ini. Cerita ini akan dipenggal dengan pertanyaan-pertanyaan sebagai latihan untuk mengarahkan Anda dalam menemukan tahapan-tahapan cerita. Sambil Anda membaca coba Anda pikirkan apa yang akan terjadi selanjutnya setelah penggalan yang Anda baca. Anda tidak usah khawatir dengan kata-kata sulit yang tidak Anda ketahui. Anda ikuti tahapan-tahapan cerita yang terpenting, kemudian Anda pelajari tanda-tanda dalam konteks cerita yang dapat mengarahkan Anda dalam memprediksi kejadian yang akan terjadi berikutnya.

B. SETTING

Apabila Anda mendengar suatu kejadian, baik yang menyenangkan maupun yang menyedihkan, tentu Anda akan menanyakan *kapan* dan *di mana* kejadian itu terjadi. Misalnya, Anda mendengar kelahiran seorang bayi dari adik, kakak atau teman Anda tentu Anda akan bertanya: *Kapan lahirnya? Di mana? Atau Di rumah sakit mana?* Begitu juga dalam suatu cerita fiksi. Waktu dan tempat di mana cerita itu terjadi disebut dengan *setting*. *Setting* merupakan suatu unsur yang penting dalam pengembangan tema suatu cerita.

Setting tidak hanya sekadar mengenai waktu dan tempat saja tetapi mencakup *atmosphere* atau suasana sekelilingnya termasuk udara, cuaca, musim, dan keadaan tanah atau *landscape*. *Setting* juga mencakup keadaan fisik sekelilingnya seperti perabot rumah tangga (meja, kursi, lemari) dan tatanan ruang yang lainnya yang sesuai dengan karakter atau pelaku dalam cerita. Misalnya, seorang karakter atau pelaku yang diceritakan oleh penulisnya adalah seorang yang kaya. Tentu karakter tersebut tinggal di tempat atau lingkungan yang mewah dengan perabot yang mewah dan interior rumah yang mewah pula.

Setting juga termasuk waktu kejadian, misalnya pagi, sore atau malam hari. Bisa juga penulis memilih waktu pada musim semi (*spring*) musim gugur (*autumn* atau *fall*) atau musim dingin (*winter*). Dalam suatu cerita yang bagus *setting* merupakan bagian dari arti cerita tersebut.

Nah, tentu Anda ingin mengetahui, seperti apakah *setting* dalam suatu cerita itu. Sekarang Anda pelajari cuplikan berikut, kemudian Anda berlatih untuk mengidentifikasi *setting* dari cerita itu. Anda pelajari kembali cuplikan dari *Jack London* yang berjudul *To Build a Fire*.

A High Dive

The circus manager was worried. Attendances had been falling off and such people as did come - children they were, mostly - sat about listlessly, munching sweet or sucking ices, sometime talking to each other without so much as glancing at the show. ... What did people want? Something that was, in his opinion, sillier and more pointless than the old jokes; not a bull's-eye on the target of humor, but an outer or even a near miss - something that brought in the element of futility and that could be laughed at as well as with; an unintentional jokes against the joker.

The clowns were quick enough with their patter but it just didn't go down; there was too much sense in their nonsense for an up-to-date audience; too much articulateness. They would do better to talk gibberish perhaps. Now they must change their style, and find out what really did make people laugh, if people could be made to; but jokes, even the old-fashioned kind. What was this word that everyone was using - "sophisticated?" The audiences were too sophisticated, even the children were. They seemed to have seen and heard all this before, even when they were too young to have seen and heard it.

"What shall we do?" he asked his wife. They were standing under the Big Top, which had just been put up, and wondering how many of the empty seats would still be empty when they gave their first performance.

"I don't see what we can do about the comic side," she said. "It may come right by itself. Fashions change, all sorts of old things have returned to favor, like old-time dances. But there's something we could do."

"What is that?"

"Put on an act that's dangerous, really dangerous. Audiences are never bored by that. I know you don't like it, and no more do I, but when we had the *Wall of Death*."

Her husband's big chest muscles twitched under his thin shirt.



ACTIVITY

Activity 1

Prediction

- 1) What is the conflict that begins the story?
- 2) What possible solution does one of the characters offer?
- 3) How can you tell that the other one doesn't like it?
- 4) What do you think the *Wall of Death* is?

- 5) Will the man and woman probably agree or disagree as they talk about it?

"You know what happened then."

"Yes, but it wasn't our fault; we were in the clear."

He shook his head.

"Those things upset everyone. I know the public came after it happened - they came in shoals." They came to see the place where someone had been killed. But our people not the needle and didn't give a good performance for I don't know how long. If you're proposing another *Wall of Death* I wouldn't stand for it - besides, where will you find a man to do it? - especially with a lion on his hike, which is the great attraction."

"But other turns are dangerous too, as well as dangerous looking. It's being dangerous that is the draw."

"Then what do you suggest?"

Before she had time to answer a man came up to them.

"I hope I don't butt in," he said, "but there is a man outside who wants to speak to you."

"What about?"

"I think he is looking for a job."

"Bring him in," said the manager.

Activity 2

Prediction

- 1) What has happened to complicate the plot?
- 2) What do you imagine the new character will propose?

The man appeared, led by his escort, who then went away. He was a tall, sandy-haired fellow with tawny leonine eyes and a straggling moustache. It wasn't easy to tell his age - he might have been about fifty-five. He pulled off his old brown corduroy cap and waited.

"I hear you want to take a job with us," The manager said, while his wife tried to seize up the new comer. "We're pretty full up, you know. We don't take on strangers as a rule. Have you any references?"

"No, sir."

"Then I'm afraid we can't help you. But just for form's sake, what can you do?"

As if measuring its height the man cast up his eyes to the point where one of the two poles of the Big Top was embedded in the canvas.

"I can dive sixty feet into a tank eight feet long by four feet wide by four feet deep." The manager stared at him.

"Can you now?" he said. "If so, you're the very man we want. Are you prepared to let us see you do it?"

"Yes," the man said.

"And would you do it with petrol burning on the water?"

"Yes."

"But have we got a tank?" the manager's wife asked.

"There's the old Mermaid's tank. It's just the thing. Get somebody to fetch it."

While the tank was being brought the stranger looked about him.

"Thinking better of it?" said the manager.

"No, sir," the man replied. "I was thinking I should want some bathing trunks."

"We can soon fix you up with those," the manager said. "I'll show you where to change."

Leaving the stranger somewhere out of sight, he came back to his wife.

"Do you think we ought to let him do it?" she asked.

"Well, it's his funeral. You wanted us to have a dangerous act, and now we've got it."

"Yes, I know, but" The rest was drowned by the rattle of the trolley bringing in the tank—a hollow, double cube like a sarcophagus. Mermaids in low relief sported on its leaden flanks. Grunting and muttering to each other the man slid it into position, a few feet from the pole. Then a length of hosepipe was fastened to a faucet and soon they heard the sound of water swishing and gurgling to the tank.

"He's a long time changing," said the manager's wife.

"Perhaps he's looking for a place to hide his money," laughed her husband, and added; "I think we'll give the petrol a miss."

Activity 3

Prediction

- 1) In what way do the manager and his wife seem to have changed their points of view?
- 2) Why do you think this happened?
- 3) What words or actions make you think that the stranger is not afraid? And that he is poor?
- 4) What do you predict will be the climax?
- 5) Do you think it will bring success or tragedy?
- 6) Might it be a solution to the problem that began the story?

At length the man emerged from behind a screen and slowly walked toward them. How tall he was; lanky and muscular. The hair on his body stuck out as if it had been combed. Hands on hips he stood beside them, his skin pimpled by gooseflesh. A fit of yawning overtook him.

"How do I get up?" he asked.

The manager surprised, and pointed to the ladder. "Unless you'd rather climb up, or be hauled up! You'll find a platform just below the top, to give you a foothold."

He had started to go up the chromium-plated ladder when the manager's wife called after him: "Are you still sure you want to do it?" "Quite sure, madam".

He was too tall to stand upright on the platform; the awning brushed his head. Crouching and swaying forty feet above them he swung his arms as though to test the air's resistance. Then he pitched forward into space, unseen by the manager's wife, who looked the other way until she heard a splash and saw a thin sheet of bright water shooting up.

The man was standing breast-high in the tank. He swung himself over the edge and crossed the ring toward them, his body dripping, his wet feet caked with sawdust, his tawny eyes a little bloodshot.

"Bravo!" said the manager, taking his shiny hand. "It's a first-rate act, that, and will put money in our pockets. What do you want for it, fifteen quid a week?"

The man shook his head. The water trickled onto his shoulders, oozed from his borrowed bathing suit and made runnels (a small stream, brook, and rivulet) down his sinevy thighs. A fine figure of a man: the woman would like him.

"Well, twenty than." Still the man shook his head.

"Let's make it twenty-five. That's the move we give anyone."

Except for the slow shaking of his head the man might not have heard. The circus manager and his wife exchanged a rapid glance.

Activity 4

Prediction

- 1) Were you right about the climax?
- 2) Why do you think that the man is not responding?
- 3) Do you predict that the man will become a member of the circus, or not? Why?
- 4) How do you think the story will end?

"Look here," he said. "Taking into account the draw your act is likely to be, we're going to make you a special offer - thirty pounds a week. All right?"

Had the man understood? He put his finger in his mouth and went on shaking his head slowly, more to himself than at them, and seemingly unconscious of the bargain that was being held out to him. When he still didn't answer, the knot of tension broke, and the manager said, in his ordinary, brisk voice. "Then, I'm afraid we can't do business. But just a matter of interest, tell us why you turned down our excellent offer." The man drew a long breath and, breaking his long silence, said, "It's the first time I done it and I didn't like it."

With that he turned on his heel and walked off, unsteadily in the direction of the dressing room.

The circus-manager and his wife stared at each other.

"It was the first time he'd done it," she muttered. "The first time." Not knowing what to say to him, whether to praise, blame, scold, or sympathize, they waited for him to come back, but he didn't come.

"I'll go and see if he's all right," the circus-manager said. But in two minutes he was back again. "He's not there," he said. "He must have slipped out the other way, the crack-brained fellow".

Dengan menjawab pertanyaan-pertanyaan yang diberikan dalam latihan tentunya Anda telah memahami apa yang disebut dengan *plot* dan penerapannya dalam memahami suatu cerita. Tentu tidak sulit bagi Anda untuk memahami *plot* atau alur cerita dan tidak sulit juga bagi Anda untuk mengidentifikasi nama-nama tahapan dalam *plot*. Sekarang giliran Anda untuk mempelajari sub pokok bahasan selanjutnya, yaitu *setting*.

Activity 5

Day had broken cold and gray, exceedingly cold and gray, when the man turned aside from the main Yukon trail and climbed the high earth-bank, where a dim and little-traveled trail led eastward through the fat spruce timberland. It was a steep bank, and he paused for breath at the top, excusing the act to himself by looking at his watch. It was nine o'clock. There was no sun nor hint of sun, though there was not a cloud in the sky. It was a clear day, and yet there seemed an intangible pall over the face of things, a subtle gloom that made the day dark, and that was due to the absence of sun. It had been days since he had seen the sun, and he knew that a few more days must pass before that

cheerful orb (sphere), due south, would just peep above the sky-line and dip immediately from view.

The man flung a look back along the way he had come. The Yukon lay a mile wide and hidden under three feet of ice. On top of this ice were as many feet of snow. It was all pure white, rolling in gentle undulations where the ice-jams of the freeze-up had formed. North and south, as far as his eyes could see, it was unbroken white, save for a dark hair-line that curved and twisted from around the spruce-covered island to the south, and that curved and twisted away into the north, where it disappeared behind another spruce-covered island.

Questions!

- 1) Where does the story in the excerpt take place?
- 2) In what season do you think the story occurs?
- 3) What words suggest that the story happens in the season you mention in number two?
- 4) Does the story take place at night or during the day time? Explain your answer by citing the statements in the story.

Activity 6

Read the following excerpt carefully, and then answer the questions.

His stomach began to hurt on the airplane, as the engines changed pitch to descent into the city. Carson at first blamed his pain upon the freeze-dried salted peanuts that had come in a little silver foil packet with the Whiskey Sour she had let the stewardess bring him at ten o'clock that morning. Fifty, he did not think of himself as much of a drinker, but the younger men in kindred gray business suits who flanked him in the three-across row of seats had both ordered drinks, and it seemed away of keeping status with the stewardess. Unusual for these days, she was young and pretty. So many stewardesses seemed to, like Carson himself, on second careers, victims of middle-aged restlessness.

(From *The City* by John Updike)

Questions!

- 1) Where does the story happen?
- 2) What words indicate that the story happens in that place?

whenever a patient starts to plan her own funeral, I subtract 50 percent from the power of medicine. If you can get her to ask one question about new winter styles, I will promise you a one-in-five chance for her, instead of one in ten."

After the doctor had gone, Sue went into the workroom and crumpled a paper napkin into a wad of wet pulp. Then she swaggered into Johnsy's room with her drawing board, whistling a ragtime tune.

Johnsy lay, scarcely making a ripple in the blankets with her face toward the window. Sue stop whistling, thinking that Johnsy was asleep.

Sue arranged her board and began a pen-and-ink drawing—magazine pictures for magazine stories that young authors write to work their way to literature.

As Sue was sketching a pair of elegant horse-show riding trousers on the figure of the hero, an Idaho cowboy, she heard a low sound, several times repeated. She went quickly to the bedside. Johnsy's eyes were open wide. She was looking out the window and counting—counting backward.

"Twelve," she said, and a little later "eleven"; and then "ten" and "nine"; and then "eight" and "seven," almost together.

Sue looked out of the window. What was there to count? There was only a bare, dreary yard to be seen and the blank side of the brick house twenty feet away. An old, old ivy vine, gnarled and decayed at the roots, climbed halfway up the brick wall. The cold breath of autumn had blown the leaves from the vine until its skeleton branches were almost bare.

"What is it, dear? Tell your Sudie."

"Leaves. On the ivy vine. When the last one falls, I must go too. I've known that for three days. Didn't the doctor tell you?"

"Oh, I've never heard such nonsense," complained Sue. "What have old ivy leaves got to do with your getting well? And you used to love that old vine so much! Don't be so silly. Why just this morning the doctor told me that your chances are ten-to-one. Why, that's almost as good a chance as we have in the city when we ride on the streetcars. Try to take some broth now, and let Sudie go back to her drawing, so she can sell it and buy some port wine for her sick child and some meat for herself."

"You want need to buy any more wine," said Johnsy, keeping her eyes fixed out the window. "There goes another. No, I don't want any broth. That leaves just four. I want to see the last one fall before it gets dark. Then I'll go too."

"Johnsy, dear," said Sue, bending over her, "will you promise me to keep your eyes closed, and not look out the window until I am done working? I must hand in those drawings by tomorrow. I need the light, or I would pull the shade down."

"Couldn't you draw in the other room?" asked Johnsy, coldly.

"I'd rather be here by you," said Sue. Besides, I don't want you to keep looking at those silly ivy leaves."

"Tell me as soon as you have finished," said Johnsy, closing her eyes, and lying white and still as a fallen statue; "because I want to see the last one fall. I'm tired of waiting. I'm tired of thinking. I want to turn loose my hold on everything and go sailing down, down, just like one of those poor tired leaves."

When Sue awoke the next morning after an hour's sleep, she found Johnsy awake, with dull, wide-open eyes staring at the drawn green shade. "Put it up. I want to see." She ordered in a whisper.

Wearily, Sue obeyed.

But, no! after the beating rain and fierce gust of wind that had continued through the whole night, there stood out against the brick wall, one ivy leaf. It was the last on the vine. Still dark green near its stem, it was yellowing near the edges. Still it hung bravely from a branch some twenty feet above the ground. "It is the last one," said Johnsy. "I thought it would surely fall during the night. I heard the wind. It will fall today, and I shall die at the same time."

"Dear, dear!" said Sue, leaning her tired face down to the pillow, "think of me, if you won't think of yourself. What would I do?"

But Johnsy did not answer. The loneliest thing in all the world is a soul that is making ready to go on the long last journey. The idea of death seemed to hold her even more strongly as one by one the ties that tied her to the world seemed to break. The day passed slowly, and even as the day was ending, they could still see the lone ivy leaf clinging to its stem against the wall. And then, with the coming of night, the north

wind began to blow mercilessly again. The rain still beat against the windows and dripped from the low Dutch eaves.

When it was light enough, Johnsy - without mercy for Sue - commended that the shade be raised.

The ivy leaf was still there.

Questions!

- 1) What is the conflict that begins the story?
- 2) Who defines the conflict?
- 3) Does the conflict change? If so, how?
- 4) What has happened to complicate the plot?
- 5) What is the climax of the story?
- 6) How is the end of the story?
- 7) Where does the story take place?
- 8) In what season did the unseen stranger stalk around the colony? Explain your answer.

If you have finished doing the formative test, look the key answers at the end of the module. Evaluate your answers. When you get at least 80% right. You can go the other module, but if you do not, review the discussion and examples again. Then, do the formative test once more. The following is how to evaluate your test.

$$\text{Formula} = \frac{\text{The number of the right answer}}{\text{The number of the items}} \times 100\%$$

Level of mastery: 90 - 100% = very good

80 - 89% = good

70 - 79% = sufficient

< 70% = in sufficient

Answer to the Activities

The point of view of the story is narrated in the *third person point of view*. The narrator tells the story using the third person nouns such as: Sue, Johnsy, pneumonia, and the doctor. However, he is not omniscient. Sue is not described directly. We can hear her thoughts and we are told about her feelings. On the other hand, the writer describes the characters of the doctor and Johnsy through their conversation and actions. Therefore, the story is narrated in *selective omniscience*.

Excerpt 2
The writer describes the characters directly in the third person omniscient point of view. The narrator or the writer tells what the characters are thinking and feeling as he describes their actions.

Unit 2

- 1) There are four characters.
- 2) The protagonist is the younger sister.
- 3) In the excerpt of the story, the central character is a flat character. However, as the story develops, she could be a round character.
- 4) The antagonist is the elder sister.
- 5) The background characters are Pahom and the Devil.
- 6) The character of the elder sister is the younger sister is humble, undemanding, and faithful.

Unit 3

Activity 1

- 1) The conflict that begins the story is the conflict between the audiences and the circus show. The audiences are bored by the show.
- 2) The manager's wife offers an extremely dangerous show so that the audiences will be interested in that show.
- 3) The wife said: "I know you don't like it, and no more do I." And then the husband's big chest muscles twitched under his thin shirt.

- 4) The answer to this question depends on your opinions on it. I think the Wall of Death is the death of the person who acts a very dangerous show.
- 5) The man will probably agree with his wife.

Activity 2

- 1) The manager thought that the actor would be killed in the show. He did not think that he would find a man to do the very dangerous act. Therefore, he did not agree with his wife.
- 2) The new character will ask for a job.

Activity 3

- 1) The manager and his wife have changed their point of view in the interview. They interview the stranger. At first they do not accept the stranger as a new staff or worker, but then they accept him after knowing that the man can do the very dangerous act skillfully.
I think this happens accidentally.
- 2) The stranger is not afraid. This can be inferred by the interview held between the manager and the man (the stranger). This can be seen in the excerpt of their conversation below:
"I can dive sixty feet into a tank eight feet long by four feet wide by four feet deep." The manager stared at him.
"Can you now?" he said. "If so, you're the very man we want. Are you prepared to let us see you do it?"
"Yes," the man said.
"And would you do it with petrol burning on the water?"
"Yes."
- 4) The climax is probably when the stranger acts as the manager wants him to do, but then the fatal accident happens.
- 5) The answer varies. I think the stranger will succeed in performing his show.
- 6) I think it might be an appropriate solution to the problem they face.

Activity 4

- 1) The answer varies.
Yes, I was right.
- 2) I think because he will not play such a dangerous game anymore.

- 3) I don't think that the man will become a member because he goes away without saying anything.
- 4) The story will have a happy ending.

Activity 5

- 1) The story takes place in the Yukon.
- 2) The story happens in winter.
- 3) Day had broken cold and gray, exceedingly cold and gray. It was nine o'clock. There was no sun nor hint of sun, though there was not a cloud in the sky. It was a clear day. The Yukon lay a mile wide and hidden under three feet of ice. On top of this ice were as many feet of snow. It was all pure white, rolling in gentle undulations where the ice-jams of the freeze-up had formed.
- 4) The story takes place during the day time. We can see the sentence: "It was nine o'clock. There was no sun nor hint of sun, though there was not a cloud in the sky."

Activity 6

- 1) It happens in the airplane.
- 2) His stomach began to hurt on the airplane.

Key to Formative Test

Unit 1

Excerpt 1

The writer describes several characters such as Mr. Martin, Mr. Summers, and Mr. Graves directly in the third person point of view. However, he lets the readers to analyze the character of Mrs. Hutchinson and Mrs. Delacroix through their conversation.

Excerpt 2

The excerpt of the story is written in the first person point of view. The author pretends to be one of the characters and tells the story from that character's point of view.

Unit 2

- 1) There are three characters, she (a woman), and the two children.
- 2) The central character is a woman.
- 3) The flat character is a woman.
- 4) I think so. It can be seen from the sentence: "Her arms went out instinctively with the longing to touch them."
- 5) There is not any player acting as an antagonist, however, the nostalgic place that has changed greatly makes her 'glassy.'
- 6) The background characters are the two children.
- 7) The method used by the writer is telling, that is the writer tells everything about the characters.
- 8) She is lonely, pitiful.

Unit 3

- 1) The conflict is between Johnsy and her illness. She fights against her illness but she is defeated.
- 2) Mr. Pneumonia.
- 3) The conflict changes as the doctor tells Sue that Johnsy still has a hope to live but she does not believe in that.
- 4) Because of her fever Johnsy thinks that she will die by the time the last leaf of Ivy falls down.

- 5) The climax of the story is probably when there was heavy wind and rain and Johnsy thought that the last Ivy leaf would fall down.
- 6) The story will probably have a happy ending because the last leaf does not fall down and Johnsy is still alive.
- 7) The story takes place in west of Washington Square, New York.
- 8) In autumn (November is the time in which the leaves of the trees come down to earth)

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Elements of Fiction II

Darminah



INTRODUCTION

Modul 3 ini merupakan lanjutan dari Modul 2 yang membahas tentang element of fiction. Element of Fiction yang akan dibahas dalam modul ini mencakup *style and tone, theme and subject, dan conflict*. Ketiga cakupan bahasan ini akan menjadi judul-judul pada setiap unit dalam modul ini.

Dalam mempelajari topik-topik bahasan pada modul ini Anda akan diberikan beberapa cuplikan cerita fiksi agar Anda lebih mudah untuk memahaminya. Anda juga diberikan latihan-latihan yang harus Anda kerjakan untuk meningkatkan pemahaman Anda atas topik-topik yang diberikan pada modul ini khususnya, dan mata kuliah *Appreciation of Literary Works* secara umum.

- Untuk memahami apa-apa saja yang termasuk elemen dari suatu cerita fiksi, dan apa yang dimaksud dengan elemen-elemen tersebut, Anda tidak perlu mengetahui arti kata-kata yang Anda anggap sulit. Apabila Anda ingin mengetahui isi cerita secara keseluruhan, Anda bisa menebak arti kata-kata yang Anda anggap sulit sesuai dengan konteks kalimatnya. Apabila dengan cara ini Anda masih mendapatkan kesulitan, Anda bisa melihatnya dalam kamus.

Setelah mempelajari modul ini Anda diharapkan dapat menganalisis elemen-elemen fiksi yang meliputi *style, tone, theme, subject, dan conflict*. Secara lebih khusus lagi setelah mempelajari modul ini Anda diharapkan dapat:

1. menganalisis *style* dari suatu cerita fiksi;
2. menganalisis *tone* dari suatu cerita fiksi;
3. menganalisis *theme* dari suatu cerita fiksi;
4. menganalisis *subject* dari suatu cerita fiksi;
5. menganalisis *conflict* dari suatu cerita fiksi.

Selamat belajar semoga Anda selalu sukses!

UNIT 1

Style and Tone

Setelah mempelajari Unit 1 ini Anda diharapkan dapat:

1. menganalisis *style* dari suatu cerita fiksi;
2. menganalisis *tone* dari suatu cerita fiksi.

Unit 1 ini terdiri dari 2 subpokok bahasan, yaitu *style* dan *tone*. Masing-masing subpokok bahasan akan dijelaskan secara terperinci, dan akan disertai contoh-contoh melalui cuplikan cerita fiksi. Anda disarankan untuk membaca contoh-contoh yang diberikan dengan teliti agar Anda dapat memahami bahasan ini secara maksimal. Sekarang, Anda mulai mempelajari subpokok bahasan yang pertama, yaitu *style*.

A. STYLE

Anda sering membaca cerpen atau novel bukan? Apabila Anda membaca suatu cerita, yang ditulis dalam bahasa Inggris maupun dalam bahasa Indonesia, Anda pasti akan menjumpai gaya bahasa yang berbeda-beda yang digunakan oleh pengarangnya dalam mengungkapkan isi ceritanya. Ada penulis atau pengarang yang menggunakan gaya bahasa formal, dan ada juga penulis yang menggunakan bahasa yang tidak formal. Anda juga sering menjumpai penulis dengan gaya bahasa yang sangat indah untuk menimbulkan kesan yang nyata dan hidup dalam memberikan gambaran cerita yang disampaikan kepada pembacanya. Pengarang juga sering menggunakan arti kiasan atau perumpamaan untuk memberikan kesan yang tajam atas tulisannya. Penulis dapat memilih kata-kata yang begitu indah untuk memberikan pemahaman kepada para pembacanya tentang perasaan, dan emosinya. Pemilihan kata-kata dan penggunaan bahasa inilah yang disebut dengan *style*.

Agar Anda dapat melihat perbedaan-perbedaan *style* yang digunakan oleh pengarang dalam karyanya, Anda pelajari beberapa cuplikan cerita berikut.

His stomach began to hurt on the airplane, as the engines changed pitch to descent into the city. Carson at first blamed his pain upon the

ried salted peanuts that had come in a little silver-foil packet : Whiskey Sour he had let the stewardess bring him at ten that morning. Fifty, he did not think of himself as much of a but the younger men in kindred gray business suits who flanked he three-across row of seats had both ordered drinks, and it away of keeping status with the stewardess. Unusual for these e was young and pretty. So many stewardesses seemed to, like himself, on second careers, victims of middle-aged restlessness.

(From *The City* by John Updike)

ana? Bisakah Anda mengidentifikasi gaya bahasa yang eh *Updike* dalam cuplikannya? Tentu Anda bisa. Apakah penulis n gaya bahasa yang formal atau informal? Apakah penulis n kata-kata kiasan atau perumpamaan dalam menyampaikan u menggunakan arti kata-kata yang sebenarnya? Ya, *Updike* n gaya bahasa formal dengan menggunakan kata-kata yang pengertian yang sebenarnya. Sekarang Anda pelajari cuplikan

od up and shoved the thick scissors in her apron pocket. "Well, loes, but it winds around and then fords the river. I don't think im could pull through the sand."

ied with some asperity, "It might surprise you what them beats through."

they get started?" She asked. He smiled for a second. "Yes. hey get started?"

said Elisa, "I think you will save time if you go back to the oad and pick up the high way there."

/ a big finger down the chicken wire and made it sing. "I ain't in ry ma'am. I go from Seattle to San Diego and back every year. ill my time. About six months each way. I aim to follow nice r."

ok off her gloves and stuffed them in the apron pocket with the . She touched the under edge of her man's hat, searching for hairs. "That sounds like a nice kind of a way to live," she said. ned confidentially over the fence. "Maybe you noticed the on my wagon. I mend pots and sharpen knives and scissors. You of them things to do?"

," she said quickly. "Nothing like that." Her eyes hardened with ice.

"Scissors is the worst thing," he explained. "Most people just ruin scissors trying to sharpen 'em, but I know how. I got a special tool. It's a little Bobbitt kind of thing, and patented. But it sure does the trick."

(From *The Chrysanthemums* by John Steinbeck)

Bagaimana dengan cuplikan ini? Apakah Anda bisa mengidentifikasi *style* yang digunakan oleh penulisnya? Tentu. Dengan melihat susunan kalimat yang digunakan dalam dialog, Anda dengan mudah dapat mengidentifikasi gaya bahasa yang digunakan oleh penulisnya. Gaya bahasa yang digunakan adalah bahasa percakapan sehari-hari, dan sangat *colloquial* atau informal sehingga dapat memberikan kesan bahwa para pelaku dalam cerita tersebut adalah orang yang tidak berpendidikan tinggi. Coba Anda pelajari kembali kalimat-kalimat, seperti berikut ini.

1. "It might surprise you what them beats can pull through".
2. "When they get started?"
3. "I isn't in any hurry ma'am."
4. "You got any of them things to do?"
5. "Scissors is the worst thing," he explained.

Kelima kalimat ini tidak mengikuti susunan kalimat yang benar. Tentu Anda bisa menjelaskan mengapa kalimat-kalimat tersebut tidak benar bukan? Baiklah! Mari kita lihat satu per satu. Kalimat nomor 1 terdapat kesalahan dalam pemilihan kata-kata. Susunan kalimat yang benar adalah *It might surprise you what the beats can pull through*. Kalimat nomor 2 mempunyai kesalahan susunan kalimat tanya. Susunan kalimat tanya yang benar adalah *When do they get started?* Kesalahan yang terdapat pada kalimat nomor 3 adalah penyingkatan *am not* dan penggunaan kata *any*. Kesalahan yang terdapat dalam kalimat nomor 4 adalah pemilihan kata-kata yang tidak tepat dan susunan kalimat tanya yang tidak benar. Sedangkan kesalahan yang terapat dalam kalimat yang kelima, yaitu kesalahan *subject-verb agreement*. Subjek kalimat (*scissors*) dalam bentuk jamak sehingga predikat juga dalam bentuk jamak (*are*). Sekarang Anda pelajari kalimat-kalimat yang benar berikut ini.

Benar:

1. "It might surprise you that the beats can pull through."
2. "When do they start?"

3. "I am not in a hurry madam.
4. "Do you have anything to do?" atau "Have you got anything to do?"
5. "Scissors are the worst things," he explained.

Inilah salah satu cara yang dapat Anda gunakan untuk mengidentifikasi *style* yang digunakan oleh penulis dalam karya fiksinya. Setelah mempelajari kata-kata dan kalimat yang digunakan dalam suatu cerita baru kita bisa menentukan *style* yang digunakan oleh penulis. Sekarang diketahui bahwa cuplikan *Steinbeck* menggunakan *style* atau gaya bahasa yang tidak formal.

Sekarang Anda sudah memahami bukan? *Style* mencakup pemilihan kata-kata, dan susunan kalimat. Pemilihan kata-kata dan susunan kalimat ini sangat mempengaruhi bahasa yang digunakan oleh penulis, apakah bahasa formal, informal atautkah bahasa kiasan (*figurative language*). Bahasan mengenai *figurative language* dapat Anda pelajari lebih lanjut pada Modul 6.

Sebelum mengerjakan latihan, cobalah Anda pelajari lagi contoh berikut.

Jackie gave himself up for lost. Within the old church there was no stained glass; it was cold and dark and desolate, and in the silence, the trees in the yard knocked hollowly at the tall windows. He allowed himself to be led through the vaulted silence, the intense and magical silence which seemed to have frozen within the ancient walls, buttressing them and shouldering the high wooden roof. In the street outside, yet seeming a million miles away, a ballad singer was drawing a ballad.

Nora sat in front of him beside the confession box. There were a few old women before her, and later a thin, sad-looking man with long hair came and sat beside Jackie. In the intense silence of the church that seemed to grow deeper from the plaintive moaning of the ballad singer, he could hear the buzz-buzz-buzz of a woman's voice in the box, and then the husky ba-ba-ba of the priest's. Lastly the soft thud of something that signaled the end of the confession, and out came the woman, head lowered, hands joined, looking neither to right nor left and tiptoed up to the altar to say her penance.

(From *First Confession* by Frank O'Connor)

Bagaimana? Bisakah Anda menyimpulkan *style* yang digunakan dalam cuplikan di atas? Baiklah! Bahasa yang digunakan tidak terlalu formal. Mengapa? Oleh karena terdapat beberapa kalimat yang mempunyai struktur yang tidak benar. Anda bisa pelajari kembali kalimat berikut.

Tidak benar

Within the old church there was no stained glass; it was cold and dark and desolate, and in the silence, the trees in the yard knocked hollowly at the tall windows.

Benar.

There was no stained glass in the old church. It was cold, dark, desolate, and silent. The trees in the yard knocked at the tall windows hollowly.

Di samping itu, cuplikan tersebut juga menggunakan kiasan atau perumpamaan atau yang disebut dengan *figure of speech* atau *figurative language*. Anda bisa pelajari kalimat ke dua dari cuplikan tersebut yaitu: "... the trees in the yard knocked hollowly at the tall windows." Dalam kalimat ini penulis mengumpamakan *pohon yang tinggi* dengan *manusia* yang dapat mengetuk jendela. *Figurative language* seperti ini, disebut *personification*. Jadi cuplikan tersebut menggunakan *style* atau gaya bahasa yang tidak formal dan juga menggunakan *figurative language*. Pada kalimat terakhir dari paragraf pertama, yaitu berikut ini.

In the street outside, yet seeming a million miles away, a ballad singer was drawling a ballad." juga mengandung figurative language. Susunan kalimat ini tidak sempurna. Seharusnya: "In the street outside, it seemed a million miles away, a ballad singer was drawling a ballad." Kalimat ini mengandung figurative language (a million miles away) yang disebut dengan *hyperbole*. *Hyperbole*, yaitu perumpamaan yang sifatnya melebih-lebihkan dari keadaan yang sebenarnya. Seperti yang terdapat dalam kalimat terakhir paragraf pertama (a million miles away). Jarak satu atau dua mil pun kita sudah tidak bisa melihat seseorang, apalagi kalau sampai sejuta mil.

B. TONE

Apabila Anda berdiskusi dengan kolega Anda atau keluarga Anda tentang suatu topik, Anda sering merasakan bahwa lama kelamaan diskusi tersebut bisa menjadi semakin menyenangkan, menarik, hangat atau memanas. Apabila diskusi tersebut sudah sampai pada situasi yang demikian, para pembicara mempunyai sikap terhadap dirinya sendiri, terhadap subjek atau topik yang dibicarakan atau terhadap pendengar atau peserta diskusi. Pembicara kemudian, disadari atau tidak disadari, menggunakan kata-kata,

ekspresi wajah atau nada suara (*tone of voice*) yang menampakkan *tone* atau nada dari pembicara tersebut. Dengan demikian, pendengar atau peserta diskusi mengetahui *tone* atau *nada* pembicara, seperti *positive*, *negative*, *penuh humor*, *takut*, *sedih*, *senang*, *marah*, *kesal*, *ironis* atau *iba*, melalui pemilihan kata-kata, ekspresi wajah atau nada suaranya.

Dalam suatu cerita fiksi apakah Anda dapat mengetahui *tone* atau *nada* penulis cerita melalui pemilihan kata-kata, ekspresi wajah atau nada suaranya? Tentu tidak. Dalam suatu cerita, pembaca tidak bisa mengetahui ekspresi wajah, dan nada suara dari penulisnya. Satu-satunya cara yang digunakan untuk menganalisis nada dari suatu cerita, yaitu dengan membaca cerita tersebut dengan saksama. Melalui pemilihan kata-kata yang disampaikan oleh penulis, kita bisa menganalisis nada penulisnya.

Nada dalam suatu cerita menunjukkan suara penulis, dan bukan suara pelakunya. Suara para pelaku dalam suatu cerita fiksi bisa saja marah atau gembira. Tetapi nada dari penulisnya bisa saja, misalnya suatu cemoohan. Nada tidak tersurat dalam suatu cerita. Anda dituntut untuk menganalisis dan menyimpulkan sendiri nada dari penulis cerita tersebut. Oleh sebab itu Anda dituntut untuk membaca cuplikan cerita dengan saksama agar Anda dapat menyimpulkan nada penulis dengan baik.

Menyimpulkan nada tidak bisa dilakukan hanya membaca sepintas atau skimming, tetapi Anda betul-betul harus memahami ceritanya. Bagaimanakah Anda bisa menyimpulkan nada dari suatu cerita? Anda bisa menyimpulkan nada dari suatu cerita melalui kata-kata yang digunakan oleh penulis dalam cerita tersebut. Untuk mendapatkan gambaran tentang nada dari suatu cerita, Anda pelajari cuplikan berikut ini.

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine who told her, in broken sentences, veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

She did not hear the story as many women have heard the same, with a paralyze inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of

grief had spent itself she went away to her room alone. She would have no one follow her:

(From *The Story of an Hour* by Kate Chopin)

Bisakah Anda menganalisis *tone* atau nada dari cuplikan di atas? Baiklah. Di awal paragraph disebutkan bahwa *Mrs. Mallard had a heart trouble. Her husband died.* Kemudian, pada paragraf berikutnya disebutkan bahwa kematian suaminya disebabkan kecelakaan atau bencana yang terjadi di jalan kereta api yang disebutkan dengan *railroad disaster*. Pada kecelakaan tersebut nama suaminya, *Brantley Mallard*, berada pada urutan paling atas pada daftar nama orang-orang yang meninggal. Tetapi Mrs. Mallard tidak mendengar berita itu, seperti halnya banyak ibu yang telah mendengar berita tersebut. Dari urutan kejadian ini kita bisa menyimpulkan bahwa nada dari penulis cerita ini adalah *pitiful* dan *ironic*. Sekarang Anda pelajari cuplikan berikut ini.

Father was in the army all through the war - the first war, I mean - so, up to the age of five. I never saw much of him, and what I saw did not worry me. Sometimes I woke and there was a big figure in khaki peering down at me in the candlelight. Sometimes in the early morning I heard the slamming of the front door and the clatter of nailed boots down the cobbles of the lane. These were Father's entrances and exits. Like Santa Clause he came and went mysteriously.

In fact, I rather liked his visits, though it was an uncomfortable squeeze between Mother and him when I got into the big bed in the early morning. He smoked, which gave him a pleasant musty smell, and shaved, an operation of astounding interest. Each time he left a trail of souvenirs -- model tanks and Gurkha knives with handles made of bullet cases, and German helmets and cap badges and button sticks, and all sorts of military equipment - carefully stowed away in a long box on top of the wardrobe, in case they ever came in handy. There was a bit of the magpie about Father; he expected everything to come in handy. When his back was turned, Mother let me get a chair and rummage through his treasures. She didn't seem to think so highly of them as he did.

The war was the most peaceful period of my life. The window of my attic faced southeast. My mother had curtained it, but that had small effect. I always woke with the first light and, with all the responsibilities with the previous day melted, feeling myself rather liked the sun, ready to illumine and rejoice. Life never seemed so simple and clear and full of responsibilities as then. I put my feet out from under the clothes - I called them Mrs. Left and Mrs. Right - and

invented dramatic situations for them in which they discussed the problems of the day. At least Mrs. Right did; she was very demonstrative, but I hadn't the same control of Mrs. Left, so she mostly contented herself with nodding agreement.

They discussed what Mother and I should do during the day, what Santa Clause should give a fellow for Christmas, and what steps should be taken to brighten the home. There was that little matter of the baby, for instance. Mother and I could never agree about that. Ours was the only house in the terrace without a new baby, and Mother said we couldn't afford one till Father came back from the war because they cost seventeen and six. That showed how simple she was. The Geneys up the road had a baby, and everyone new they couldn't afford seventeen and six. It was probably a cheap baby, and Mother wanted something really good, but I felt she was too exclusive. The Geneys' baby would have done us fine.

(From *My Oedipus Complex* by Frank O'Connor)

Oedipus Complex, sebagaimana didefinisikan oleh Hornby (1986) adalah: sexual love of an infant for the parent of the opposite sex, with jealousy of the other parent. Dari cuplikan cerita ini bisakah Anda menganalisis *style* dan *tone* yang digunakan oleh penulisnya? Tentu Anda sekarang bisa menganalisisnya. Baiklah! Apabila kita perhatikan bahasa yang digunakan dalam cerita ini adalah *semi formal*. Maksudnya tidak terlalu formal karena terdapat beberapa pemilihan kata-kata yang tidak tepat dan kalimat-kalimat yang tidak efektif. Cerita ini juga menggunakan *figurative language* yang disebut dengan *simile*. *Simile*, yaitu suatu perumpamaan yang menggunakan kata-kata, seperti *like, as* atau *than* atau kata kerja, seperti *seem* dan *appear*. Sedangkan perumpamaan atau membandingkan yang tidak menggunakan kata-kata, seperti *like, as, than* atau kata kerja, seperti *seem* dan *appear* disebut *metaphor*. Penggunaan *figurative language* ini bisa kita lihat pada: "*Like Santa Clause he came and went mysteriously,*" dan "... *feeling myself rather liked the sun, ready to illumine and rejoice.*" Kedua kalimat ini bisa menjadi metafora apabila kalimat tersebut berbunyi: "*He was Santa Clause, he came and went mysteriously.*" Dan "... *feeling myself the sun, ready to illumine and rejoice.*"

Sekarang bagaimana dengan *tone* dalam cuplikan cerita ini? Mungkin *tone* dari keseluruhan cerita secara utuh berbeda dengan *tone* dalam cuplikan ini. Dari pemilihan kata-kata yang digunakan dalam cuplikan ini, kita bisa mengatakan bahwa nadanya adalah *rigid, graceless, dan powerful*. Anda

sudah belajar banyak tentang bagaimana cara menganalisis *nada*. Sekarang giliran Anda untuk menganalisis sendiri.

Anda pasti sudah paham benar dengan subpokok bahasan *style*. Untuk itu sekarang saatnya bagi Anda untuk mengerjakan latihan-latihan berikut.



ACTIVITY

Activity 1

Analyze the style used by the writer of each excerpt.

Excerpt 1

Rosie Giraffe mumbles, "White folks crazy".

"I'd like to go there again when I get my birthday money," says Mercedes, and we shove her out the pack so she has to lean on the mailbox by herself.

"I'd like a shower. Tiring day," say Flyboy.

Then Sugar surprises me by saying, "You know, Miss Moore, I don't think all of us here put together eat in a year what that sailboat costs." And Miss Moor lights up like somebody goosed her. "And?" she say, urging Sugar on. Only I'm standing on her foot so she don't continue.

"Imagine for a minute what kind of society it is in which some people can spend on a toy what it would cost to feed a family of six or seven. What do you think?"

(From *The Lesson* by Toni Cade Bambara)

Excerpt 2

Walter Mitty stopped the car in front of the building where his wife went to have her hair done. "Remember to get those overshoes while I'm having my hair done," she said. "I don't need overshoes," said Mitty. She put her mirror back into her bag. "We've been all through that," she said, getting out of the car. "You're not a young man any longer." He raced the engine a little. "Why don't you wear your gloves? Have you lost your gloves?" Walter Mitty reached in a pocket and brought out the gloves. He put them on, but after she had turned and gone into the building and he had driven on to a red light, he took them off again. "Pick it up, brother," snapped a cop as the light changed, and Mitty hastily pulled on his gloves and lurched ahead. He drove around the streets aimlessly for a time, and then he drove past the hospital on his way to the parking lot.

(From *The Secret Life of Walter Mitty* by James Thurber)

Excerpt 3

They were new patients to me, all I had was the name, Olson. Please come down as soon as you can, my daughter is very sick.

When I arrived I was met by the mother, a big startled looking woman, very clean and apologetic who merely said, Is this the doctor? and let me in. In the back she added. You must excuse us, doctor, we have her in the kitchen where it is warm. It is very damp here sometimes.

(From *The Use of Force* by William Carlos Williams)

Excerpt 4

He closed his eyes in order to fix his last thoughts upon his wife and children. The water, touched to gold by the early sun, the brooding mists under the banks at some distance down the stream, the fort, the soldiers, the piece of drift - all have distracted him. And now he became conscious of a new disturbance. Striking through the thought of his dear ones was a sound which he would neither ignore nor understand, a sharp, distinct, metallic percussion like the stroke of a black-smith's hammer upon the anvil; it had the same ringing quality. He wondered what it was, and whether immeasurably distance or near by - it seemed both. Its recurrence was regular, but as slow as the tolling of a death knell. He awaited each stroke with impatience and - he knew not why - apprehension. The intervals of silence grew progressively longer; the delay became maddening. With their greater infrequency the sounds increased in strength and sharpness. They hurt his ear like the thrust of a knife; he feared he would shriek. What he heard was the ticking of his watch.

(From *An Occurrence at Owl Creek Bridge* by Ambrose Bierce)

Activity 2

Read the following excerpts then analyze the style and the tone.

Excerpt 1

She was sick for a long time. When we saw her again, her hair was cut short, making her look like a girl, with a vague resemblance to those angels in colored church windows - sort of tragic and serene.

The town had just let the contracts for paving the sidewalks, and in the summer after her father's death they began to work. The construction company came with niggers and mules and machinery, and a foreman named Homer Barron, a Yankee - a big, dark, ready man, with a big voice and eyes lighter than his face. The little boys would follow in groups to hear him cuss the niggers, and the niggers singing in time to

the rise and fall of picks. Pretty soon he knew everybody in town. Whenever you heard a lot of laughing anywhere about the square, Homer Barron would be in the center of the group. Presently we began to see him and Miss Emily on Sunday afternoons driving in the yellow-wheeled buggy and he matched team of bays from the livery stable.

At first we were glad that Miss Emily would have an interest, because the ladies all said, "Of course a Grierson would not think seriously of a Northerner, a day laborer." But there were still others, older people, who said that even grief could not cause a real lady to forget noblesse oblige - without calling it noblesse oblige. They just said, "Poor Emily. Her kinsfolk should come to her."

(From *A Rose for Emily* by William Faulkner)

Excerpt 2

When the short days of winter came dusk fell before we had well eaten our dinners. When we met in the street the houses had grown somber. The space of sky above us was the color of ever-changing violet and towards it the lamps of the street lifted their feeble lanterns. The cold air stung us and we played till our bodies glowed. Our shouts echoed in the silent street. The career of our play brought us through the dark muddy lanes behind the houses where we ran the gantlet of the rough tribes from the cottages, to the back doors of the dark dripping gardens where odors arose from the ash pits, to the dark odorous stables where a coachman smoothed and combed the horse or shook music from the buckled harness. When we returned to the street light from the kitchen windows had filled the areas. If my uncle was seen turning the corner we hid in the shadow until we had seen him safely housed. Or if Mangan's sister came out on the doorstep to call her brother in to his tea we watched her from our shadow peer up and down the street. We waited to see whether she would remain or go in and, if she remained, we left our shadow and walked up to Mangan's step resignedly. She was waiting for us, her figure defined by the light from the half-opened door. Her brother, always teased her before he obeyed and I stood by the railings looking at her. Her dress swung as she moved her body and the soft rope of her hair tossed from side to side.



S U M M A R Y

Style adalah gaya bahasa yang digunakan oleh penulis cerita. Dalam menyampaikan ceritanya, penulis menggunakan gaya bahasa yang berbeda-beda antara penulis yang satu dengan penulis yang lainnya. Ada penulis yang menggunakan gaya bahasa yang: formal, tidak formal

(colloquial), understated (tidak lengkap), sederhana atau menggunakan figurative (perumpamaan). Kita dapat mengetahui *style* penulis melalui pemilihan kata-kata, susunan kalimat, dan penyusunan paragraf.

Sedangkan *tone* atau nada dalam suatu cerita menunjukkan suara penulis. Nada tidak tersurat dalam suatu cerita. Anda dituntut untuk menganalisis dan menyimpulkan sendiri nada dari penulis cerita tersebut. Oleh sebab itu Anda dituntut untuk membaca cuplikan cerita dengan saksama agar Anda dapat menyimpulkan nada penulis dengan baik. *Tone* atau *nada* bisa diungkapkan dengan kata sifat, seperti *positive, negative, penuh humor, takut, sedih, senang, marah, kesal, ironis* atau *iba*.



FORMATIVE TEST 1

Directions!

1. Read the following excerpts carefully.
2. Identify the style of the language the writers use.
3. Analyze the tone of the writers.

Excerpt 1

There rose a soprano clamor from all three boys as they rocked the boat in arching their tender necks to see. They oozed and ached. A silver ring fish floated by them, undulating, and closing like an iris, instantly, around food particles, to assimilate them.

Dad looked at it. His voice was deep and quiet.

"Just like war. War swims along, sees food, contracts. A moment later - Earth is gone.

"William," said Mom.

"Sorry," said Dad.

They sat still and felt the canal water rush cool, swift and glassy. The only sound was the motor hum, the glide of water, the sun expanding the air.

"When do we see the Martians?" cried Michael.

"Quite soon, perhaps," said Father. "Maybe tonight."

"Oh, but the Martians are a dead race now." Said Mom

"No, they're not. I'll show you some Martians, all right," Dad said presently. Timothy scowled at that but said nothing. Everything was old now. Vacations and fishing and looks between people.

The other boys are already engaged making shelves of their small hands and peering under them toward the seven-foot stone banks of the canal, watching for Martians.

(From October 2026: *The Million-Year Picnic* by Ray Bradbury)

Excerpt 2

On the third day of rain they had killed so many crabs inside the house that Pelayo had to cross his drenched courtyard and throw them into the sea, because the newborn child had a temperature all night and they thought it was due to the stench. The world had been sad since Tuesday. Sea and sky were a single ashgray thing and the sands of the beach, which on March nights glimmered like powdered light had become a stew of mud and rotten shellfish. The light was so weak at moon that when Pelayo was coming back to the house after throwing away the crabs, it was hard for him to see what it was that was moving and groaning in the rear of the courtyard. He had to go very close to see that it was an old man, a very old man, lying face down in the mud, who, in spite of his tremendous efforts, couldn't get up, impeded by his enormous wings.

If you have finished doing the formative test, look the key answers at the end of the module. Evaluate your answers. When you get at least 80% right. You can go the other unit, but if you do not, review the discussion and examples again. Then, do the formative test once more. The following is how to evaluate your test.

$$\text{Formula} = \frac{\text{The number of the right answer}}{\text{The number of the items}} \times 100\%$$

Level of mastery: 90 - 100% = very good
 80 - 89% = good
 70 - 79% = sufficient
 < 70% = in sufficient

UNIT 2

Theme and Subject

Setelah mempelajari Unit 2 ini, Anda diharapkan dapat:

1. menganalisis tema dari suatu cerita;
2. menganalisis subjek dari suatu cerita.

Unit 2 ini terdiri dari 2 subpokok bahasan, yaitu *theme* dan *subject*. Masing-masing subpokok bahasan akan dijelaskan secara terperinci dan dilengkapi dengan contoh-contoh cuplikan cerita fiksi. Anda disarankan untuk mempelajari contoh-contoh yang diberikan dengan teliti agar Anda dapat memahami bahasan ini secara maksimal sehingga pada akhirnya Anda dapat menganalisis *theme* atau tema dan subjek dari suatu cerita. Sekarang Anda mulai mempelajari subpokok bahasan yang pertama yaitu *theme* atau *tema*.

A. THEME

Dalam suatu diskusi, ceramah umum atau ceramah keagamaan yang diadakan secara formal tentu mempunyai *tema*. Apabila Anda akan mengikuti suatu diskusi formal, tentu Anda akan menanyakan: "Apa temanya?" Lalu, apa yang disebut dengan tema? Pasti Anda mengerti jawabannya. Tema dalam suatu diskusi atau ceramah adalah *pokok pembicaraan*. Bagaimana dengan tema dalam suatu cerita fiksi? Tema dalam suatu cerita fiksi adalah pokok pikiran utama atau ide pokok dari cerita tersebut. Samakah tema dalam kegiatan yang kita lakukan sehari-hari dengan tema suatu cerita fiksi? Tema dalam kegiatan yang kita lakukan sehari-hari adalah yang berhubungan dengan aspek kehidupan yang kita hadapi sehari-hari. Begitu juga dengan tema dalam suatu cerita fiksi. Tema merupakan bagian dari kehidupan manusia secara alami yang dapat dijelaskan dalam suatu situasi.

Suatu cerita yang panjang dan kompleks, seperti novel bisa mempunyai tema lebih dari satu walaupun ide cerita tetap mendominasi cerita tersebut. Namun, cerita pendek biasanya hanya mempunyai tema yang tunggal.

Tema dari suatu cerita tidak tersurat dalam cerita. Anda sebagai pembaca mempunyai tugas untuk membuat inferensi atau menganalisis tema dalam

cerita yang Anda baca, kemudian memformulasikannya ke dalam suatu *statement* tentang tema tersebut. Masing-masing pembaca bisa mempunyai *statement* yang berbeda dalam memformulasikan tema suatu cerita. Namun demikian, *statement* atas tema yang dibuatnya harus didukung oleh bukti-bukti atau pernyataan-pernyataan yang terdapat dalam cerita tersebut. Misalnya, seorang pembaca cerita yang berjudul *The Old Man at the Bridge* memformulasikan temanya adalah *People and their struggles to survive during the war time*. Tetapi pembaca lain mungkin akan mengatakan bahwa tema dari cerita itu adalah *The situation of the people during the war time*.

Apabila Anda membaca suatu cerita dan Anda mencoba untuk menganalisis temanya, Anda harus melihat para pelaku dan urutan cerita, serta masalah-masalah yang dihadapi oleh para pelaku yang juga sama dengan masalah yang dihadapi oleh manusia biasa dalam kehidupan sehari-hari. *Statement* atau ungkapan-ungkapan yang menjelaskan situasi kehidupan manusia juga merupakan situasi yang terdapat dalam suatu cerita.

Tema biasanya diungkapkan dengan kata-kata benda abstrak yang berbentuk frasa, seperti Anda pelajari pada contoh tema berikut ini. Tetapi bisa juga diungkapkan dalam bentuk kalimat. Tema-tema yang biasa kita jumpai dalam kehidupan sehari-hari, misalnya:

1. manusia dan usahanya untuk bertahan hidup;
2. perjuangan manusia dalam melawan keburukan atau kejahatan;
3. percintaan antara 2 orang manusia;
4. perselisihan antara 2 orang atau 2 kelompok manusia.

Untuk menentukan tema suatu cerita, kita perlu juga mengetahui subjeknya. Sekarang coba Anda bedakan antara *tema* dengan *subjek*. Untuk itu pelajari dengan baik subpokok bahasan tentang *subjek* berikut ini.

B. SUBJECT

Subjek dari suatu cerita tidak sama dengan tema. Subjek adalah *apa yang diceritakan* dalam suatu cerita. Subjek merupakan *statement* atau ungkapan yang lebih spesifik sedangkan tema merupakan *statement* atau ungkapan yang lebih umum dan merupakan aspek-aspek kehidupan manusia pada umumnya. Misalnya, seorang penulis menceritakan tentang *The World War I Army officer, John O'Reilly, and his struggles to survive during the battle*. Temanya lebih bersifat umum, seperti *War is hell; there is nothing*

glorious about it. Perlu Anda perhatikan bahwa tema dari cerita tersebut bukanlah tentang *John O'Reilly* dan *World War I* walaupun keduanya menggambarkan dan mengembangkan temanya.

Sekarang coba Anda pelajari cerita berikut ini, kemudian Anda analisis subjek dan temanya.

I USED TO LIVE HERE ONCE

by

Jean Rhys

She was standing by the river looking at the stepping stones and remembering each one. There was the round, unsteady stone, the pointed one, the flat one in the middle - the safe stone where you could stand and look round. The next wasn't so safe for when the river was full the water flowed over it and even when it showed dry it was slippery. But after that it was easy and soon she was standing on the other side.

The road was much wider that it used to be but the work had been done carelessly. The felled trees had not been cleared away and bushes looked trampled. Yet it was the same road and she walked along feeling extraordinary happy.

It was a fine day, a blue day. The only thing was that the sky had a glassy look that she didn't remember. That was the only word she could think of. Glassy. She turned the corner, saw that what had been the old pave had been taken up, and there too the road was much wider, but it had the same unfinished look.

She came to the worn stone steps that led up to the house and her heart began to beat. The screw pine was gone, so was the mock summer house called the ajoupa, but the clove tree was still there and at the top of the steps the rough lawn stretched away, just as she remembered it. She stopped and looked towards the house that had been added to and painted white. It was strange to see a car standing in front of it.

There were two children under the big mango tree, a boy and a little girl, and she waved to them and called "Hello" but they didn't answer her or turn their heads. Very fair children, as Europeans born in the West Indies so often are; as if the white blood is asserting itself against all odds.

The grass was yellow in the hot sunlight as she walked towards them. When she was quite close she called again, shyly, "Hello." Then, "I used to live here once," she said.

Still they didn't answer. When she said for the third time "Hello" she was quite near them. Her arms went out instinctively with the longing to touch them.

It was the boy who turned. His gray eyes looked straight into hers. His expression didn't change. He said: "Hasn't it gone cold all of a sudden. D'you notice? Let's go in." "Yes let's," said the girl.

Her arms fell to her sides as she watched them running across the grass to the house. That was the first time she knew.

Bisakah Anda menganalisis tema dari cerita yang berjudul "*I Used to Live Here Once?*" Apakah temanya? Dan apakah subjeknya? Ya. Anda harus mengingat bahwa tema lebih bersifat umum, sedangkan subjek bersifat lebih spesifik. Tema dari cerita itu bisa saja "*A woman who returns to her family after having deserted them.*" Sedangkan subjeknya bisa saja "*A European woman who had married to a man of the West Indies, and who had betrayed her family.*"

Sekarang coba Anda pelajari cerita berikut ini, kemudian Anda formulasikan tema dan subjeknya.



ACTIVITY

Activity 1

Read the following story and analyze its theme and subject.

Old Man at the Bridge

by

Ernest Hemingway

An old man with steel rimmed spectacles and very dusty clothes sat by the side of the roads. There was a pontoon bridge across the river and arts, trucks, and men; women and children were crossing it. The mule-drawn carts staggered up the steep bank from the bridge with soldiers helping push against the spokes of the wheels. The trucks ground up and away heading out of it all and the peasants plodded along in the ankle deep dust. But the old man sat there without moving. He was too tired to go any farther.

It was my business to cross the bridge, explore the bridgehead beyond and find out to what point the enemy had advanced. I did this and returned over the bridge. There were not so many carts now and very few people on foot, but the old man was still there.

"Where do you come from?" I asked him.

"From San Carlos," he said and smiled.

That was his native town and so it gave him pleasure to mention it and he smiled.

"I was taking care of animals," he explained.

"Oh," I said, not quite understanding.

"Yes," he said, "I stayed, you see, taking care of animals. I was the last one to leave the town of San Carlos."

He did not look like a shepherd nor a herdsman and I looked at his black dusty clothes and his gray dusty face and his steel rimmed spectacles and said, "What animals were they?"

"Various animals," he said, and shook his head. "I had to leave them."

I was watching the bridge and the African looking country of the Ebro Delta and wondering how long now it would be before we would see the enemy, and listening all the while for the first noises that would signal that ever mysterious event called contact, and the old man still sat there.

"What animals were they?" I asked.

"There were three animals altogether," he explained. "There were two goats and a cat and then there were four pairs of pigeons."

"And you had to leave them?" I asked.

"Yes. Because of the artillery. The captain told me to go because of the artillery."

"And you have no family?" I asked, watching the far end of the bridge where a few last carts were hurrying down the slope of the bank.

"No," he said, "only the animals I stated. The cat, of course, will be all right. A cat can look out for itself, but I cannot think what will become of the others."

"What politics have you?" I asked.

"I am without politics," he said. "I am seventy-six years old. I have come twelve kilometers now and I think now I can go no further."

"This is not a good place to stop," I said. "If you can make it, there are trucks up the road where it forks for Tortosa."

"I will wait a while," he said, and then I will go. Where do the trucks go?"

"Toward Barcelona," I told him.

"I know no one in that direction," he said, "but thank you very much. Thank you again very much."

He looked at me very blankly and tiredly, then said, having to share his worry with some one, "The cat will be all right, I am sure. There is no need to be unquiet about the cat. But the others. Now what do you think about the other?"

"Why they'll probably come through it all right."

"You think so?"

"Why not," I said, watching the far bank where now there were no carts.

"But what will they do under the artillery when I was told to leave because of the artillery?"

"Did you leave the dove cage unlocked?" I asked.

"Yes."

"Then they'll fly.

"Yes, certainly they'll fly. But the others. It's better not to think about the others," he said.

"If you are rested I would go," I urged. Get up and try to walk now."

"Thank you he said and got to his feet swayed from side to side and then sat down backward in the dust.

"I was taking care of animal he said dully, but no longer to me. "I was only taking care of animal."

There was nothing to do about him. It was Easter Sunday and the Fascists were advancing toward the Ebro. It was a gray overcast day with allow ceiling so their planes were not up. That and the fact that cats know how to look after themselves was all the good luck that old man would ever have.

Activity 2

Read the following story and analyze its theme and subject.

The Story of an Hour

by Kate Chopin

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine who told her, in broken sentences, veiled hints that revealed in half-concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brantley Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

She did not hear the story as many women have heard the same, with a paralyze inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.

There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.

She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which some one was singing reached her faintly, and countless sparrows were twittering in the eaves.

There were patches of blue sky showing here and there through the clouds that had met and piled above the other in the west facing her window.

She sat with her head thrown back upon the cushion of the chair quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

There was something coming to her and she was waiting for it, fearfully.

What was it? She did know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sound, the scents, and the color that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that approached to process her, and she was striving to beat it back with her will—her will—as powerless as her two white slender hands would have been.

When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: "free, free, free!" the vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warned and relaxed every inch of her body.

She did not stop to ask if it were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial.

She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come out to them in welcome.

There would be no one to live for during those coming years; she would live for herself. There would be no powerful will bending her in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

And yet she had loved him—sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in face of this

passion of self-assertion which she suddenly recognized as the strongest impulse of her being? "Free! Body and soul free!" she kept whispering. Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. "Louise, open the door! beg; open the door-you will make yourself ill! What are you doing! Louise? For heaven's sake open the door." "Go away: I am not making myself ill." No; she was drinking in a very elixir of life through the open window.

Her fancy was running riot along those days ahead of her. Springs days, and summer days, and all sorts of days that would be her own: She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of victory. She clasped her sister's waist, and together they descended the stairs. Richard stood waiting for them at the bottom.

Some one was opening the front door with a latchkey. It was Brantley Mallard who entered, a little travel-stained, composedly carrying his gripsack and umbrella. He had been far from the scene of accident, and did not even know there had been one: He stood amazed at Josephine's piercing cry; at Richards' quick motion to screen him from the view of his wife.

But Richard was too late.

When the doctors came they said she had died of heart disease of joy that kills.



SUMMARY

Tema dalam kegiatan yang kita lakukan sehari-hari adalah yang berhubungan dengan aspek kehidupan yang kita hadapi sehari-hari. Begitu juga dengan tema dalam suatu cerita fiksi. Tema merupakan bagian dari kehidupan manusia secara alami yang dapat dijelaskan dalam suatu situasi.

Tema dalam suatu cerita fiksi merupakan ide pokok atau main idea. Tema dari suatu cerita tidak tersurat dalam cerita. Anda sebagai pembaca mempunyai tugas untuk membuat inferensi atau menganalisis tema dalam cerita yang Anda baca, kemudian memformulasikannya ke dalam suatu *statement* tentang tema tersebut. Masing-masing pembaca bisa mempunyai *statement* yang berbeda dalam memformulasikan tema suatu cerita. Namun demikian, *statement* atas tema yang dibuatnya harus didukung oleh bukti-bukti atau pernyataan-pernyataan yang terdapat dalam cerita tersebut.

Sedangkan subjek dari suatu cerita tidak sama dengan tema. Subjek adalah *apa yang diceritakan* dalam suatu cerita. Subjek merupakan *statement* atau ungkapan yang lebih spesifik, sedangkan tema merupakan *statement* atau ungkapan yang lebih umum dan merupakan aspek-aspek kehidupan manusia pada umumnya.



FORMATIVE TEST 2

Read the following story then answer the questions.

- 1) What is the style the writer uses in the story?
- 2) What is the tone of the story?
- 3) What is the theme?
- 4) What is the subject?

A Clean, Well-Lighted Place

by

Ernest Hemingway

It was late and everyone had left the café except an old man who sat in the shadow the leaves of the tree made against the electric light. In the day time the street was dusty, but at night the dew settled the dust and the old man liked to sit late because he was deaf and now at night it was quiet and he left the difference. The two waiters inside the café knew that the old man was a little drunk, and while he was a good client they knew that if he became too drunk he would leave without paying, so they kept watch on him.

"Last week he tried to commit suicide," one waiter said.

"Why?"

"He was in despair."

"What about?"

"Nothing."

"How do you know that it was nothing?"

"He has plenty of money."

They sat together at a table that was close against the wall near the door of the café and looked at the terrace where the tables were all empty except where the old man sat in the shadow of the leaves of the tree that moved slightly in the wind. A girl and a soldier went by in the street. The street light shone in the brass number on his collar. The girl wore no head covering and hurried beside him.

"The guard will pick him up," one waiter said.

"What does it matter if he gets what he's after?"

"He had better get off the street now. The guard will get him. They went by five minutes ago."

The old man sitting in the shadow rapped on his saucer with his glass. The younger waiter went over him.

"What do you want?"

The old man looked at him. "another brandy," he said.

"You'll be drunk," the waiter said. The old man looked at him. The waiter went away.

"He'll stay all night," he said to his colleague. "I'm sleepy now.

I never get into bed before three o'clock. He should have killed himself last week."

The waiter took the brandy bottle and another saucer from the counter inside the café and marched out to the old man's table. He put down the saucer and poured the glass full of brandy.

You should have killed yourself last week," he said to the deaf man.

The old man motioned with his finger. "a little more," he said.

The waiter pored on into the glass so that the brandy slopped over and ran down the stem into the top saucer of the pile. "thank you," the old man said. The waiter took the bottle inside the café.

"He sat down at the table with his colleague again.

"He's drunk now," he said.

"He's drunk every night."

"What did he want to kill him self for

"How should I know?"

"How did he do it?"

"He hung himself with a rope."

"Who cut him down?"

"His niece."

"Why did they do it?"

"Fear for his soul."

"How much money has he got?"

"He's got plenty."

"He must be eighty years old."

"Anyway I should say he was eighty."

"I wish he would go home. I never get to bed before three o'clock.

"What kind of hour is that to go to bed?"

"He stays up because he likes it."

"He's lonely. I'm not lonely. I have a wife waiting in bed for me."

"He had a wife once too."

"A wife would be no good to him now."

"You can't tell. He might be better with a wife."

"His niece looks after him."

"I know. You said she cut him down."

"I wouldn't want to be that old. An old man is a nasty thing."

"Not always. This old man is clean. He drinks without spilling. Even now, drunk. Look at him."

“I don’t want to look at him. I wish he would go home. He has no regard for those who must work.”

The old man looked from his glass across the square, then over at the waiters.

“Another brandy,” he said, pointing to his glass. The waiter who was in a hurry came over.

“Finished,” he said, speaking with that omission of syntax stupid people employ when talking to drunken people or foreigners. “No more tonight. Close now.”

“Another,” said the old man.

“No finished,” the waiter wiped the edge of the table with a towel and shook his head.

The old man stood up slowly, counted the saucers, took a leather coin purse from his pocket and paid for the drinks, leaving half a peseta tip.

The waiter watched him go down the street, a very old man walking unsteadily but with dignity.

“Why didn’t you let him stay and drink?” the unhurried waiter asked.

They were putting up the shutters. “It’s not half-past two.”

“I want to go home to bed.”

“What is an hour?”

“More to me than to him.”

“An hour is the same.”

“You talk like an old man yourself. He can buy a bottle and drink at home.”

“It’s not the same.”

“No, it’s not,” agreed the waiter with a wife. He did not wish to be unjust. He was only in a hurry.

“And you? You have no fear of going home before your usual hour?”

“Are you trying to insult me?”

“No, hombre, only to make a joke.”

“No,” the waiter who was in a hurry said, rising from pulling down the metal shutters. “I have confidence. I am all confidence.”

“You health, confidence, and a job,” the older waiter said.

“You have everything.”

“And what do you lack?”

“Everything but work.”

“You have everything I have.”

“No. I have never had confidence and I am not young.”

“Come on. Stop talking nonsense and lock up.”

“I am of those who like to stay late at the cafe,” the older waiter said.

“With all those who do not want to go to bed. With all those who need a light for the night.”

“I want to go home and into bed.”

“We are of two different kinds,” the older waiter said. He was now dressed to go home. “It is not only a question of youth and confidence

although those things are very beautiful. Each night, I am reluctant to close up because there may be someone who needs the café."

"Hombre, there are bodegas open all night long."

"You do not understand. This is a clean and pleasant café. It is well lighted. The light is very good and also, now there are shadows of the leaves. Good night," said the younger waiter.

"Good night," the other said. Turning off the electric light he continued the conversation with himself. It is the light of course but it is necessary that the place be clean and pleasant. You do not want music. Certainly you do not want music. Nor can you stand before a bar dignity

although that is all that is provided for these hours.

What did he fear? It was not fear or dread. It was nothing too. It was only that and light was all it needed and certain cleanness and order. Some lived in it and never felt it but he knew it all was *nada y pues nada y nada y pues nada*. Our *nada* who are in *nada*; *nada* be thy name thy kingdom *nada* thy will be *nada* in *nada* as it is *nada*. Gives us this *nada* our daily *nada* and *nada* us our *nada* as we *nada* our *nada* and *nada* us not into *nada* but deliver us from *nada*; *pues nada*: Hail nothing full of nothing, nothing is with thee.

"He smiled and stood before a bar with steam pressure coffee machine.

"What's your asked the barman.

"Nada".

"*Otro loco mas*," said the barman and turned away.

"A little cup," said the waiter.

The barman poured it for him.

"The light is very bright and pleasant but the bar is unpolished," the waiter said.

The barman looked at him but did not answer. It was too late at night for conversation.

"You want another copita?" the barman asked.

"No, thank you," said the waiter and went out. He disliked bars and bodegas. A clean, well-lighted café was a very different thing. Now, without thinking further, he would go home to his room. He would lie in the bed and finally, with daylight, he would go to sleep. After all, he said to himself, it is probably only insomnia. Many must have it.

If you have finished doing the formative test, look the key answers at the end of the module. Evaluate your answers. When you get at least 80% right. You can go the other unit, but if you do not, review the discussion and examples again. Then, do the formative test once more. The following is how to evaluate your test.

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6: 9

1927

Formula = $\frac{\text{The number of the right answer}}{\text{The number of the items}} \times 100\%$

Level of mastery: 90 - 100% = very good

80 - 89% = good

70 - 79% = sufficient

< 70% = in sufficient

UNIT 3

Conflict

- Setelah mempelajari Unit 3 ini, Anda diharapkan dapat menganalisis:
1. jenis-jenis konflik yang terdapat dalam suatu cerita;
 2. tahapan-tahapan konflik dari suatu cerita.

Unit 3 ini akan membahas tentang konflik yang terdapat dalam suatu cerita. Seperti Anda ketahui bahwa konflik merupakan suatu kejadian yang biasa terjadi. Konflik merupakan bagian dari kehidupan yang tidak bisa dihindarkan dan dapat terjadi kapan saja dengan berbagai macam sebab. Dalam suatu kehidupan keluarga, misalnya seorang bapak membelikan dua buah mobil mainan untuk kedua orang anak lelakinya. Namun, adiknya mengambil kedua mainan tersebut untuk dirinya sendiri sehingga terjadilah perselisihan antara kakak dan adik. Konflik atau perselisihan ini mungkin timbul antara 2 orang, antara seseorang dengan dunia sekelilingnya, antara dua keadaan dari seorang pelaku atau mungkin antara kelompok orang. Masih banyak sekali contoh-contoh konflik yang terjadi di sekeliling kita, dan pasti Anda mengetahuinya. Lalu, apakah konflik itu? Konflik adalah ketidakcocokkan ide atau pendapat, perbuatan atau keinginan.

Konflik yang biasa terjadi dalam cerita fiksi merupakan perselisihan antara seorang pelaku dengan alam sekelilingnya, misalnya bagaimana harus mendaki gunung, bagaimana harus menyeberangi sungai atau bagaimana harus melintasi hutan dan rawa-rawa. Konflik bisa juga terjadi diantara para pelaku utamanya atau antara pelaku utama dengan pelaku-pelaku yang lainnya; misalnya antara seorang detektif dengan pelaku kriminal atau antara seorang polisi dengan seorang penjahat. Keadaan social ekonomi seseorang atau seorang pelaku cerita juga sering menjadikan konflik yang serius. Dalam satu cerita kadang-kadang terdapat lebih dari satu konflik.

Dalam suatu cerita pasti terdapat konflik. Apabila dalam suatu cerita tidak terdapat konflik, segala sesuatu berjalan dengan lancar, maka tidak akan ada bahan cerita. Maka dari itu, dalam suatu rangkaian cerita atau *plot* konflik atau permasalahan muncul pada awal cerita. Konflik tersebut berkembang menjadi sangat kompleks, kemudian sampailah pada klimaksnya. Sekarang Anda pelajari cuplikan berikut yang sudah Anda pelajari pada Unit 1. Jenis konflik apakah yang terjadi?

His stomach began to hurt on the airplane, as the engines changed pitch to descent into the city. Carson at first blamed his pain upon the freeze-dried salted peanuts that had come in a little silver-foil packet with the Whiskey Sour he had let the stewardess bring him at ten o'clock that morning. Fifty, he did not think of himself as much of a drinker, but the younger men in kindred gray business suits who flanked him in the three-across row of seats had both ordered drinks, and it seemed away of keeping status with the stewardess. Unusual for these days, she was young and pretty. So many stewardesses seemed to, like Carson himself, on second careers, victims of middle-aged restlessness.

(From *The City* by John Updike)

Bisakah Anda mengidentifikasi jenis konflik yang terjadi dalam cupilan ini? Ya. Tentu. Konflik yang terjadi adalah konflik antara keinginannya dengan kondisi kesehatannya karena faktor usianya. Carson, yang usianya sudah mencapai 50 tahun, adalah seorang peminum. Tetapi dia tidak menyadari bahwa minuman itu membuat kesehatannya terganggu. Bagaimana dengan cuplikan yang kedua berikut ini? Cuplikan ini sudah Anda pelajari pada Unit 2.

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine who told her, in broken sentences, veiled hints that revealed in half-concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brantley Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

(From *The Story of an Hour* by Kate Chopin)

Conflik atau masalah yang terjadi pada cuplikan Chopin adalah konflik antara berita kesedihan yang harus disampaikan kepada seorang karakter (pelaku cerita) dengan kondisi kesehatan orang tersebut. Mrs. Mallard mempunyai penyakit jantung sehingga kerabat dan teman dekat suaminya sangat berhati-hati untuk menyampaikan berita kematian suaminya.

Sekarang Anda coba latihan untuk mengidentifikasi konflik yang terdapat dalam cuplikan berikut ini.



ACTIVITY

Directions

1. Read the following excerpts carefully.
2. Identify the conflict occurs in each of the excerpts.

Excerpt 1

It was late and everyone had left the café except an old man who sat in the shadow the leaves of the tree made against the electric light. In the day time the street was dusty, but at night the dew settled the dust and the old man liked to sit late because he was deaf and now at night it was quiet and he left the difference. The two waiters inside the café knew that the old man was a little drunk, and while he was a good client they knew that if he became too drunk he would leave without paying, so they kept watch on him.

"Last week he tried to commit suicide," one waiter said.

"Why?"

"He was in despair".

"What about?"

"Nothing".

"How do you know that it was nothing?"

"He has plenty of money".

(From *A Clean Well-Lighted Place* by Ernest Hemingway)

Excerpt 2

Day had broken cold and gray, exceedingly cold and gray, when the man turned aside from the main Yukon trail and climbed the high earth-bank, where a dim and little-traveled trail led eastward through the fat spruce timberland. It was a steep bank, and he paused for breath at the top, excusing the act to himself by looking at his watch. It was nine o'clock. There was no sun nor hint of sun, though there was not a cloud in the sky. It was a clear day, and yet there seemed an intangible pall over the face of things, a subtle gloom that made the day dark, and that was due to the absence of sun. It had been days since he had seen the sun, and he knew that a few more days must pass before that

cheerful orb (sphere), due south, would just peep above the sky-line, and dip immediately from view.

(From *To Build a Fire* by Jack London)

Excerpt 3

I was watching the bridge and the African looking country of the Ebro Delta and wondering how long now it would be before we would see the enemy, and listening all the while for the first noises that would signal that ever mysterious event called contact, and the old man still sat there.

"What animals were they?" I asked.

"There were three animals altogether," he explained. "There were two goats and a cat and then there were four pairs of pigeons."

"And you had to leave them?" I asked.

"Yes. Because of the artillery. The captain told me to go because of the artillery."

"And you have no family?" I asked, watching the far end of the bridge where a few last carts were hurrying down the slope of the bank.

"No," he said, "only the animals I stated. The cat, of course, will be all right. A cat can look out for itself, but I cannot think what will become of the others".

"What politics have you?" I asked.

"I am without politics," he said. "I am seventy-six years old. I have come twelve kilometers now and I think now I can go no further."

"This is not a good place to stop," I said. "If you can make it, there are trucks up the road where it forks for Tortosa."

"I will wait a while," he said, and then I will go. Where do the trucks

go to Barcelona?" I told him.

Conn. MARY

pendapat, pe- mungkin timbul atau perselisihan) adalah ketidakcocokkan ide atau keinginan atau keinginan Konflik atau perselisihan ini sekelilingnya, antara dua orang, antara seseorang dengan dunia antara kelompok orang, keadaan dan seorang pelaku atau mungkin pada awal cerita. Konflik tersebut berkembang menjadi sangat kompleks, kemudian sampailah pada klimaksnya.

Answer to the Activities

Unit 1

Activity 1

Excerpt 1

The writer uses some colloquial words such as *folks*, *say in*, *goose*, *standing*, and *feed*. Moreover, he also uses incorrect structure. This can be seen in the sentence: "And? she say, 'ab Only I'm standing on her foot so she don't continue. In the eighth line of the excerpt, the write uses simile: ... lights up like somebody goosed her."

Excerpt 2

Thurber does not use very formal style of language because he uses a colloquial word such as "cop" instead of a police.

Excerpt 3

The sentences used tend to be colloquial. For example, "They were new patients to me, all I had was the name, Olson." This is the language of ordinary talk. The sentence also includes a grammatical error. The formal form would be: "They were new patients to me. I knew only their name, Olson." Therefore, the excerpt uses an informal language.

Excerpt 4

The excerpt of the story applies figurative language. In the second sentence, the author uses personification: "The water touched to gold by the early sun, ...". In this sentence the author compares the sun with the human being that can touch the water. In the fourth, sixth, and tenth sentences writer employs simile. This can be seen in the sentence: "... percussion like the stroke of a black - Smith's hammer upon the anvil."

Activity 2

Excerpt 1

- The style of the excerpt by Faulkner is not too formal. He uses informal words such as *cuss*, *nigger*, *pretty soon*, and *finsfolk*. He also uses France words such as *noblesse oblige*.

2. The tone of the excerpt is weak, pitiful, and lonely.

Excerpt 2

1. The writer uses some ineffective sentences as in the sixth, seventh, eighth, ninth, and eleventh. Therefore, the style is informal.
2. The tone of the story is miserable, bored, and playful.

Unit 2

Activity 1

- a. The theme is *the civil war*.
- b. The subject is *the weak old man*.

Activity 2

- a. The theme of the story is: *A short period of joyful life.*
- b. The subject of the story is: *The sick woman, Mrs. Mallard.*

Unit 3

Excerpt 1

The conflict found in the excerpt is the conflict between the waiters and the client. The waiters are worried about the bad habit of the client. The client will leave the café without paying the bill if he becomes too drunk.

Excerpt 2

The conflict found in this excerpt is between the man and harshness of the nature.

Excerpt 3

The conflict found in this excerpt is the conflict between the personal and health condition of the old man and the situation during the civil war. The people have to move to the other place but he is reluctant because he is too old to walk a very long way.

Key to Formative Test

Formative Test 1

Excerpt 1

- a. The style is not formal. Bradbury applies informal words such as Dad and Mom instead of Mother and Father. Moreover, he uses ineffective sentences such as: "The only sound was the motor hum, the glide of water, the sun expanding the air. Vacations and fishing and looks between people." He uses figure of speech, simile, and metaphor. These can be seen in the sentences: "*A silver ring fish floated by them, undulating, and closing like an iris, instantly, around food particles, to assimilate them.*" "*His voice was deep and quiet.*" "*Just like war.*" "*War swims along, sees food, contracts.*"
- b. The tone is joyful, and curious.

Excerpt 2

- a. The style is informal. The writer uses very long sentences as in the first and fourth sentences. He uses figure of speech, personification, as in the second sentence: "*The world had been sad since Tuesday.*" Simile in the third sentence: "*Sea and sky were a single ashtray thing and sands of the beach, which on March nights glimmered like powdered light ...*"
- b. The tone is irrational, miserable, and fearful.

Formative Test 2

- 1) The style used is characterized by short, simple sentences; clear, and direct dialogue.
- 2) The tone of the story is unemotional, exact, oblivious, unhappy, and in despair.
- 3) The theme is the loneliness of life.
- 4) The subject is the rich, lonely old man.

Formative Test 3

Excerpt 1

The conflict found in the excerpt is the conflict between Connie and her feeling, and between Connie and her mother.

Excerpt 2

The conflict found in the excerpt is the conflict between the mother and her son.

Excerpt 3

The conflict found in this excerpt is the conflict between the husband and his wife.

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Nonfiction

Aridah



INTRODUCTION

Modul ini adalah Modul keempat dari 6 modul yang terdapat dalam mata kuliah *Appreciation of Literary Works*. Dalam modul ini Anda akan mempelajari dan menganalisis cerita nonfiksi bahasa Inggris yang berbentuk narasi. Sebagaimana Anda ketahui bahwa nonfiksi (Nonfiction) adalah bentuk prosa yang menceritakan tentang kejadian-kejadian yang sebenarnya, bukan cerita khayalan. Dalam cerita nonfiksi, penokohan, setting, dan tindakan harus sesuai dengan kejadian yang sebenarnya, tidak boleh dibuat-buat atau dimanipulasi.

Ada beberapa bentuk cerita nonfiksi, namun yang paling dikenal adalah *biography* dan *autobiography*, yang menceritakan peristiwa-peristiwa yang terjadi dalam kehidupan seseorang. Bentuk cerita nonfiksi yang lain adalah *essay* yang meliputi 4 jenis wacana, yaitu *description*, *exposition*, *persuasion* atau *argumentation*, dan *narration*. Dalam modul ini, selain *biography* dan *autobiography*, Anda akan diperkenalkan pada cerita nonfiksi lainnya yang berbentuk narasi (*nonfictional narration*). Setiap bentuk nonfiksi ini akan disajikan dalam unit-unit untuk mempermudah Anda mempelajari dan menganalisisnya.

Pilihan tokoh cerita yang akan Anda temukan dalam setiap unit dalam modul ini mungkin telah Anda kenal sebelumnya. Namun, sebagai suatu karya sastra, Anda diharapkan dapat menganalisis cerita-cerita yang disajikan berdasarkan karakter, pandangan hidup tokoh yang ada dalam setiap cerita, kejadian-kejadian penting yang dialami oleh setiap tokoh dan manfaat yang mungkin bisa dipetik setelah membaca setiap cerita yang disajikan.

Untuk memperkaya khazanah pengetahuan kesastraan maka di dalam modul ini Anda akan membaca 2 pilihan cerita nonfiksi untuk setiap unit. Satu cerita akan berfungsi sebagai bahan latihan dan yang lainnya berfungsi sebagai bahan tes formatif. Bacalah dengan saksama setiap pilihan cerita sebelum menjawab atau menyelesaikan latihan-latihan yang diberikan agar tujuan pengajaran cerita nonfiksi ini bisa tercapai dengan baik.

UNIT 1

Biographies

Pernahkah Anda membaca suatu buku yang berisi kisah hidup seseorang yang dimulai sejak lahir sampai ia meninggal? Atau pernahkah Anda membaca cerita yang mengisahkan sepenggal kisah kehidupan seseorang yang paling berarti dan berkesan? Kalau pernah, apakah Anda memperhatikan kalau cerita itu ditulis oleh tokoh yang ada dalam cerita itu ataukah ditulis oleh orang lain? Tentu saja ada dua cara yang berbeda untuk menuliskan kisah hidup seseorang, yakni apakah ditulis oleh tokoh itu sendiri ataukah ditulis oleh orang lain. Kisah hidup seseorang yang ditulis oleh orang lain disebut *biography*, sedangkan kisah hidup seseorang yang ditulis sendiri oleh tokoh dalam cerita itu dinamakan *autobiography*.

Pada unit ini, Anda akan diperkenalkan pada karya biography sebagai salah satu bentuk karya nonfiksi yang paling populer. Dalam perpustakaan-perpustakaan besar dan lengkap, biasanya terdapat satu tempat atau seksi khusus yang memuat biografi. Kalau Anda sempat berkunjung ke perpustakaan, seperti itu maka Anda akan menemukan buku-buku yang memuat kisah hidup orang-orang terkenal di mana di dalamnya dikisahkan mengenai peristiwa penting maupun yang tidak penting yang dialami oleh tokoh dalam cerita biografi tersebut. Kisah yang ada dalam biografi biasanya berfokus pada satu tokoh perorangan dan sering kali terkait dengan sejarah dan penemuan penting dalam kurun waktu tertentu. Biografi juga sering kali berfokus baik pada keunikan pengalaman tokoh maupun pengalaman yang universal yang dialami sang tokoh.

Untuk lebih jelasnya, marilah kita simak satu contoh karya biografi berikut ini. Biografi ini mengisahkan seorang tokoh yang bernama Marie Curie yang ditulis oleh Eve Curie, adik perempuan sang tokoh. Kisah ini dimuat dalam buku biografi tentang ibunya yang berjudul *Madame Curie*. Salah satu bagian dari biografi ini mengangkat cerita tentang Marie Curie di mana penulisnya memulai ceritanya pada saat keluarga Curie mengadakan penelitian untuk mencari unsur kimia baru. Bacalah dengan saksama dan cobalah Anda memusatkan perhatian pada karakter tokoh dan kejadian-kejadian penting yang ada dalam cerita tersebut serta cara penulis menuturkan kisah ini dalam bentuk tulisan yang sangat bermakna.

Answer to the Activities

Unit 1

Activity 1

Excerpt 1

The writer uses some colloquial words such as *folks*, *say in*, *goose*, *standing*, and *feed*. Moreover, he also uses incorrect structure. This can be seen in the sentence: "And?" she say, "... Only I'm standing on her foot so she don't continue. In the eighth line of the excerpt, the write uses simile: ... lights up like somebody goosed her."

Excerpt 2

Thurber does not use very formal style of language because he uses a colloquial word such as "cop" instead of a police.

Excerpt 3

The sentences used tend to be colloquial. For example, "*They were new patients to me, all I had was the name, Olson.*" This is the language of ordinary talk. The sentence also includes a grammatical error. The formal form would be: "*They were new patients to me. I knew only their name, Olson.*" Therefore, the excerpt uses an informal language.

Excerpt 4

The excerpt of the story applies figurative language. In the second sentence, the author uses personification: "*The water touched to gold by the early sun, ...*". In this sentence the author compares the sun with the human being that can touch the water. In the fourth, sixth, and tenth sentences the writer employs simile. This can be seen in the sentence: "... *metallic percussion like the stroke of a black – Smith's hammer upon the anvil; ...*".

Activity 2

Excerpt 1

1. The style of the excerpt by Faulkner is not too formal. He uses informal words such as *cuss*, *nigger*, *pretty soon*, and *kinsfolk*. He also uses France words such as *noblesse oblige*.

Excerpt 3

"Father!"

"What is it?"

"What are them men diggin' over there in the field for?"

There was a sudden dropping and enlarging of the lower part of the old man's face, as if some heavy weight had settled therein; he shut his mouth tight, and went on harnessing the great bay mare. He hustled the collar on to her neck with a jerk.

"Father!"

The old man slapped the saddle upon the mare's back.

"Look here, father, I want to know what them men are diggin' over in the field for, an' I'm goin' to know".

"I wish you'd go into the house, mother, an' tend to your own affairs," the old man said then. He ran his words together, and his speech was almost as inarticulate as a growl.

But the woman understood; it was her most native tongue. "I ain' goin' into the house till you tell me what them men are doing" over there in the field," said she.

If you have finished doing the formative test, look the key answers at the end of the module. Evaluate your answers: When you get at least 80% right. You can go the other unit, but if you do not, review the discussion and examples again. Then, do the formative test once more. The following is how to evaluate your test.

$$\text{Formula} = \frac{\text{The number of the right answer}}{\text{The number of the items}} \times 100\%$$

Level of mastery: 90 - 100% = very good
80 - 89% = good
70 - 79% = sufficient
< 70% = in sufficient

**FORMATIVE TEST 3**

Directions!

1. Read the following excerpts carefully.
2. Identify the conflict occurs in each of the excerpts.

Excerpt 1

Her name was Connie. She was fifteen and she had a quick nervous giggling habit of craning her neck to glance into mirrors or checking other people's faces to make sure her own was all right. Her mother, who noticed everything and knew everything and who hadn't much reason any longer to look at her own face, always scolded Connie about it. "Stop gawking at yourself, who are you? You think you're so pretty?" she would say. Connie would raise her eyebrows at these familiar complaints and look right through her mother, into a shadow vision of herself as she was right at that moment: she knew she was pretty and that was everything. Her mother had been pretty once too, if you could believe those old snapshots in the album, but now her looks were gone and that was why she was always after Connie.

"Why don't you keep your room clean like your sister? How've you got your hair fixed - what the hell stinks? Hair spray? You don't see your sister using that junk."

(From *Where Are You Going, Where Have You Been* by Joyce Carol Oates)

Excerpt 2

The grandmother didn't want to go to Florida. She wanted to visit some of her connections in east Tennessee and she was seizing at every chance to change Bailey's mind. Baily was the son she lived with, her only boy. He was sitting on the edge of his chair at the table, bent over the orange sports section of the Journal. "Now look here, Bailey," she said, "see here, read this," and she stood with one hand on her thin hip and the other rattling the newspaper at his bald head. "Here this fellow that calls himself The Misfit is a loose from the Federal Pen and headed toward Florida and you read here what it says he did to this people. Just you read it. I wouldn't take my children in any direction with a criminal like that a loose in it. I couldn't answer to my conscience if I did."

(From *A Good Man Is Hard To Find* by Flannery O'Connor)

cheerful orb (sphere), due south, would just peep above the sky-line and dip immediately from view.

(From *To Build a Fire* by Jack London)

Excerpt 3

I was watching the bridge and the African looking country of the Ebro Delta and wondering how long now it would be before we would see the enemy, and listening all the while for the first noises that would signal that ever mysterious event called contact, and the old man still sat there.

"What animals were they?" I asked.

"There were three animals altogether," he explained. "There were two goats and a cat and then there were four pairs of pigeons."

"And you had to leave them?" I asked.

"Yes. Because of the artillery. The captain told me to go because of the artillery."

"And you have no family?" I asked, watching the far end of the bridge where a few last carts were hurrying down the slope of the bank.

"No," he said, "only the animals I stated. The cat, of course, will be all right. A cat can look out for itself, but I cannot think what will become of the others".

"What politics have you?" I asked.

"I am without politics," he said. "I am seventy-six years old. I have come twelve kilometers now and I think now I can go no further."

"This is not a good place to stop," I said. "If you can make it, there are trucks up the road where it forks for Tortosa."

"I will wait a while," he said, and then I will go. Where do the trucks go?"

"Toward Barcelona", I told him.



S U M M A R Y

Conflict (konflik atau perselisihan) adalah ketidakcocokkan ide atau pendapat, perbuatan, atau keinginan. Konflik atau perselisihan, ini mungkin timbul antara dua orang, antara seseorang dengan dunia sekelilingnya, antara dua keadaan dari seorang pelaku atau mungkin antara kelompok orang. Dalam suatu rangkaian cerita konflik muncul pada awal cerita. Konflik tersebut berkembang menjadi sangat kompleks, kemudian sampailah pada klimaksnya.

2. The tone of the excerpt is weak, pitiful, and lonely.

Excerpt 2

1. The writer uses some ineffective sentences as in the sixth, seventh, eighth, ninth, and eleventh. Therefore, the style is informal.
2. The tone of the story is miserable, bored, and playful.

Unit 2

Activity 1

- a. The theme is *the civil war*.
- b. The subject is *the weak old man*.

Activity 2

- a. The theme of the story is: *A short period of joyful life.*
- b. The subject of the story is: *The sick woman, Mrs. Mallard.*

Unit 3

Excerpt 1

The conflict found in the excerpt is the conflict between the waiters and the client. The waiters are worried about the bad habit of the client. The client will leave the café without paying the bill if he becomes too drunk.

Excerpt 2

The conflict found in this excerpt is between the man and harshness of the nature.

Excerpt 3

The conflict found in this excerpt is the conflict between the personal and health condition of the old man and the situation during the civil war. The people have to move to the other place but he is reluctant because he is too old to walk a very long way.

Key to Formative Test

Formative Test 1

Excerpt 1

- a. The style is not formal. Bradbury applies informal words such as Dad and Mom instead of Mother and Father. Moreover, he uses ineffective sentences such as: "The only sound was the motor hum, the glide of water, the sun expanding the air. Vacations and fishing and looks between people." He uses figure of speech, simile, and metaphor. These can be seen in the sentences: "A silver ring fish floated by them, undulating, and closing like an iris, instantly, around food particles, to assimilate them." "His voice was deep and quiet. "Just like war." "War swims along, sees food, contracts."
- b. The tone is joyful, and curious.

Excerpt 2

- a. The style is informal. The writer uses very long sentences as in the first and fourth sentences. He uses figure of speech, personification, as in the second sentence: "The world had been sad since Tuesday." Simile in the third sentence: "Sea and sky were a single ashtray thing and sands of the beach, which on March nights glimmered like powdered light..."
- b. The tone is irrational, miserable, and fearful.

Formative Test 2

- 1) The style used is characterized by short, simple sentences, clear, and direct dialogue.
- 2) The tone of the story is unemotional, exact, oblivious, unhappy, and in despair.
- 3) The theme is the loneliness of life.
- 4) The subject is the rich, lonely old man.

Formative Test 3

Excerpt 1

The conflict found in the excerpt is the conflict between Connie and her feeling, and between Connie and her mother.

Excerpt 2

The conflict found in the excerpt is the conflict between the mother and her son.

Excerpt 3

The conflict found in this excerpt is the conflict between the husband and his wife.

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Nonfiction

Aridah



INTRODUCTION

Modul ini adalah Modul keempat dari 6 modul yang terdapat dalam mata kuliah *Appreciation of Literary Works*. Dalam modul ini Anda akan mempelajari dan menganalisis cerita nonfiksi bahasa Inggris yang berbentuk narasi. Sebagaimana Anda ketahui bahwa nonfiksi (Nonfiction) adalah bentuk prosa yang menceritakan tentang kejadian-kejadian yang sebenarnya, bukan cerita khayalan. Dalam cerita nonfiksi, penokohan, setting, dan tindakan harus sesuai dengan kejadian yang sebenarnya, tidak boleh dibuat-buat atau dimanipulasi.

Ada beberapa bentuk cerita nonfiksi, namun yang paling dikenal adalah *biography* dan *autobiography*, yang menceritakan peristiwa-peristiwa yang terjadi dalam kehidupan seseorang. Bentuk cerita nonfiksi yang lain adalah *essay* yang meliputi 4 jenis wacana, yaitu *description*, *exposition*, *persuasion* atau *argumentation*, dan *narration*. Dalam modul ini, selain *biography* dan *autobiography*, Anda akan diperkenalkan pada cerita nonfiksi lainnya yang berbentuk narasi (*nonfictional narration*). Setiap bentuk nonfiksi ini akan disajikan dalam unit-unit untuk mempermudah Anda mempelajari dan menganalisisnya.

Pilihan tokoh cerita yang akan Anda temukan dalam setiap unit dalam modul ini mungkin telah Anda kenal sebelumnya. Namun, sebagai suatu karya sastra, Anda diharapkan dapat menganalisis cerita-cerita yang disajikan berdasarkan karakter, pandangan hidup tokoh yang ada dalam setiap cerita, kejadian-kejadian penting yang dialami oleh setiap tokoh dan manfaat yang mungkin bisa dipetik setelah membaca setiap cerita yang disajikan.

Untuk memperkaya khazanah pengetahuan kesastraan maka di dalam modul ini Anda akan membaca 2 pilihan cerita nonfiksi untuk setiap unit. Satu cerita akan berfungsi sebagai bahan latihan dan yang lainnya berfungsi sebagai bahan tes formatif. Bacalah dengan saksama setiap pilihan cerita sebelum menjawab atau menyelesaikan latihan-latihan yang diberikan agar tujuan pengajaran cerita nonfiksi ini bisa tercapai dengan baik.

UNIT 1

Biographies

Pernahkah Anda membaca suatu buku yang berisi kisah hidup seseorang yang dimulai sejak lahir sampai ia meninggal? Atau pernahkah Anda membaca cerita yang mengisahkan sepenggal kisah kehidupan seseorang yang paling berarti dan berkesan? Kalau pernah, apakah Anda memperhatikan kalau cerita itu ditulis oleh tokoh yang ada dalam cerita itu ataukah ditulis oleh orang lain? Tentu saja ada dua cara yang berbeda untuk menuliskan kisah hidup seseorang, yakni apakah ditulis oleh tokoh itu sendiri ataukah ditulis oleh orang lain. Kisah hidup seseorang yang ditulis oleh orang lain disebut *biography*, sedangkan kisah hidup seseorang yang ditulis sendiri oleh tokoh dalam cerita itu dinamakan *autobiography*.

Pada unit ini, Anda akan diperkenalkan pada karya *biography* sebagai salah satu bentuk karya nonfiksi yang paling populer. Dalam perpustakaan-perpustakaan besar dan lengkap, biasanya terdapat satu tempat atau seksi khusus yang memuat biografi. Kalau Anda sempat berkunjung ke perpustakaan, seperti itu maka Anda akan menemukan buku-buku yang memuat kisah hidup orang-orang terkenal di mana di dalamnya dikisahkan mengenai peristiwa penting maupun yang tidak penting yang dialami oleh tokoh dalam cerita biografi tersebut. Kisah yang ada dalam biografi biasanya berfokus pada satu tokoh perorangan dan sering kali terkait dengan sejarah dan penemuan penting dalam kurun waktu tertentu. Biografi juga sering kali berfokus baik pada keunikan pengalaman tokoh maupun pengalaman yang universal yang dialami sang tokoh.

Untuk lebih jelasnya, marilah kita simak satu contoh karya biografi berikut ini. Biografi ini mengisahkan seorang tokoh yang bernama Marie Curie yang ditulis oleh Eve Curie, adik perempuan sang tokoh. Kisah ini dimuat dalam buku biografi tentang ibunya yang berjudul *Madame Curie*. Salah satu bagian dari biografi ini mengangkat cerita tentang Marie Curie di mana penulisnya memulai ceritanya pada saat keluarga Curie mengadakan penelitian untuk mencari unsur kimia baru. Bacalah dengan saksama dan cobalah Anda memusatkan perhatian pada karakter tokoh dan kejadian-kejadian penting yang ada dalam cerita tersebut serta cara penulis menuturkan kisah ini dalam bentuk tulisan yang sangat bermakna.

The Discoverer of Radium Eve Curie

A workman would not willingly have worked in such a place. Marie and Pierre, nevertheless, resigned themselves to it. The shed had one advantage: it was so attempting, so miserable, that nobody thought of refusing them the use of it. The director of the Municipal School of Physics, where Pierre taught, had always been very kind to Pierre Curie and no doubt regretted that he had nothing better to offer. The couple, very pleased at not being put into the street with their material, thanked him, saying that "this would do" and that they would "make the best of it."

Now, up to the present, nobody has seen radium. Nobody knew the atomic weight of radium. Pitchblende, in which radium was hidden, was a costly ore, treated at the St. Joachimsthal mines in Bohemia for the extraction of uranium salts used in the manufacture of glass. Tons of pitchblende was costly; its residue after treatment had very slight value. By asking an Austrian colleague for a recommendation to the director of the mine of St. Joachimsthal, would it not be possible to obtain a considerable quantity of such residue for a reasonable price?

As they were taking possession of shed, a reply arrived from Bohemia. Good news! By extraordinary luck, the residue of recent extractions of uranium had not been scattered. The useless material had been piled up in a no man's land planted with pine trees, near the mine of St. Joachimsthal. The Austrian government, which was the proprietor of the State factory there, decided to present a ton of residue to the French lunatics who thought they needed it. If, later on, they wished to be sent a greater quantity of the material, they could obtain it at the mine on the best terms. For the moment the Curies had to pay only the transportation charges on a ton of ore.

One morning, a heavy wagon, like those which deliver coal, drew up in the Rue Lhomond before the school of Physics. Pierre and Marie were notified. They hurried bareheaded into the street in their laboratory gowns. Pierre, who was never agitated, keep his calm, but the more exuberant Marie could not contain her joy at the sight of the sacks that were being unloaded. It was pitchblende, her pitchblende! Full of curiosity and impatience, she wanted to open one of the sacks and contemplate her treasure without further waiting. She cut the strings, undid the coarse sackcloth, and plunged her two hands into the dull brown ore, still mixed with pine needles from Bohemia. There was where the radium was hidden. It was from there that Marie must extract it, even if she had to treat a mountain of this inert stuff so like the dust in the road.

The shed in the Rue Lhomond surpassed the most pessimistic expectations of discomfort. It was furnished with some worn kitchen tables, a blackboard which had landed there for no known reason, and

an old cast-iron stove with a rusty pipe. In summer, because of its skylights, it was as stifling as a hothouse. In winter one did not know whether to wish for rain or frost; if it rained, the water fell drop by drop, with a soft, nerve-racking noise, on the ground or on the worktables, in a place which the physicists had to mark in order to avoid putting apparatus there. If it froze, one froze. The stove, even when it was stocked white, was a complete disappointment. If one went near enough to touch it, one received a little heat; but two steps away and one was back in the zone of ice.

It was almost better for Marie and Pierre to get used to the cruelty of the outside temperature, since the greater part of their treatment had to be made in the open air, in the courtyard. When a shower came, the physicists hastily moved their apparatus inside; to keep on working without being suffocated, they set up drafts between the opened door and windows.

Marie probably did not boast to her doctor of this very peculiar cure for attacks of tuberculosis.

She was to write later:

We had no money, no laboratory, and no help in the conduct of this important and difficult task. It was like creating something out of nothing ... I may say without exaggeration that this period was, for my husband and myself, the heroic period of our common existence ... And yet it was in this miserable old shed that the best and happiest years of our life were spent, entirely concentrated to work. I sometimes passed the whole day stirring a mass (in ebullition), with an iron rod nearly as big as my self. In the evening I was broken with fatigue.

In such conditions Pierre and Marie Curie worked for four years from 1898 to 1902.

Before long they considered it more practical to separate their efforts.

Pierre Curie tried to determine the properties of radium, and to know the new metal better. Marie continued those chemical treatments which would permit her to obtain salts of pure radium.

In this division of labor Marie had chosen the "man's job." She accomplished the toil of a day laborer. Inside the shed her husband was absorbed by delicate experiments. In the courtyard, dressed in her old dust-covered and acid-stained smock, her hair blown by the wind, surrounded by smoke which stung her eyes and throat. Marie was a sort of factory all by herself.

Radium showed no intention of allowing itself to be known by human creatures. The radiation of this new substance was so powerful that a tiny quantity of radium, disseminated through the ore, was the source of striking phenomena which would be easily observed and measured. The difficult, the impossible thing, was to isolate this minute quantity, to separate it from the worthless material in which it was so intimately mixed.

The days of work became months and years; Pierre and Marie were not discouraged. This material which resisted them, which defended its secret, fascinated them. Marie was to write:

At this period we were entirely absorbed by the new realm that was opening before us. In spite of the difficulties of our working condition, we felt very happy! Our days were spent at the laboratory. In our poor shed there reigned a great tranquility. Sometimes, as we watched over some operation, we would walk up and down, talking about work in the present and in the future; when we were cold a cup of hot tea taken near the stove comforted us. We lived as if in a dream.

Whenever Pierre and Marie, alone in this poor place, left their apparatus for a moment and quietly let their tongues run on, their talk about their beloved radium passed from the transcendent to the childish.

"I wonder what it will be like, what it will look like," Marie said one day with the feverish curiosity of a child who has been promised a toy. "Pierre, what form do you imagine it will take?"

"I don't know," the physicist answered gently. "I should like it to have a very beautiful color...."

Marie continued to treat, little by little, the tons of residue which were sent her on several occasions from St. Joachimsthal. With her terrible patience, she was able to be, every day for four years, a physicist, a chemist, a specialized worker, an engineer, and a laboring man all at once. Thanks to her brain and muscle, the old tables in the shed held more and more concentrated products - products more and more rich in radium. Marie Curie was approaching the end; she no longer stood in the courtyard, enveloped in bitter smoke, to stir, for hours at a stretch, the boiling matter in a smelting basin. But the poverty of her haphazard equipment hindered her work more than ever. She was now at the stage where she needed a spotlessly clean workroom and apparatus perfectly protected against cold, heat, and dirt. In the shed, open to every wind, iron and coal dust was afloat which, to Marie's despair, mixed itself into the products purified with so much care. Her heart sometimes constricted before these little daily accidents, which took much of her time and strength.

Pierre was so tired of interminable struggle that he would have been quite ready to abandon it. Of course, he did not dream of dropping the study of radium and radioactivity. But he would willingly have renounced, for the time being, the special operation of preparing pure radium. The obstacle seemed insurmountable. Could they not resume their work later on, under better condition? Pierre Curie was exasperated to see the paltry results to which Marie's exhausting effort had led. He advised an armistice:

He counted without his wife's character. Marie wanted to isolate radium and she would isolate it. She scorned fatigue and difficulties and even a gap in her own knowledge which complicated her task. After all,

she was only a very young scientist; she still had not the certainty and great culture Pierre had acquired by twenty years' work, and sometimes she stumbled across phenomena and methods of calculation of which she knew very little, and for which she had to make hasty studies.

So much the worse! With stubborn eyes, she clung to her apparatus and her test tubes.

In 1902, the forty-five months after the day on which the Curies announced the probable existence of radium, Marie finally carried off the victory in this war of attrition: she succeeded in preparing a decigram of pure radium, and made a first determination of the atomic weight of the new substance.

The incredulous chemists - of whom there were still a few - could only bow before the fact, before the superhuman obstinacy of a woman. Radium officially tested.

It was nine o'clock at night. Pierre and Marie Curie were in their little house at 108 Boulevard Kellermann, where they had been living since 1900. The house suited them well. From the boulevard, where the rows of trees half hid the fortifications, could be seen only a dull wall and a tiny door. But behind the one-story house, hidden from all eyes, there was a narrow provincial garden, rather pretty and very quiet.

Old Dr. Curie, who lived with the couple, had retired to his room. Marie had bathed her child and put it to bed, and had stayed for a long time beside the cot. This was a rite. When Irene did not feel her mother near her at night, she would call out for her incessantly, with that "Mé" which was to be our substitute for "Mamma" always. And Marie yielding to implacability of the four-year-old baby, climbed the stairs, seated herself beside the child, and stayed there in the darkness until the young voice gave way to light, regular breathing. Only then would she go down again to Pierre, who was growing impatient. In spite of his kindness, he was the most possessive and jealous of husbands. He was so used to the constant presence of his wife that her least eclipse kept him from thinking freely. If Marie delayed too long near her daughter, he received her on her return with a reproach so unjust as to be comic:

"You never think of anything but that child!"

Pierre walked slowly about the room. Marie sat down and made some stitches on the hem of Irene's new apron.

But this evening she could not fix her attention. Nervous, she got up; then suddenly:

"Suppose we go down there for a moment?"

There was a note of supplication in her voice - altogether superfluous, for Pierre, like herself, longed to go back to the shed they had left two hours before. Radium, fanciful as a living creature, endearing as love, called them back to its dwelling, to the wretched laboratory.

The day's work had been hard, and it would have been more reasonable for the couple to rest. But Pierre and Marie were not always reasonable. As soon as they had put on their coat and told Dr Curie of their flight, they were in the street. They went on foot, arm in arm, exchanging few words. After the crowded streets of this queer district, with its factory buildings, wastelands, and poor tenements, they arrived in the Rue Lhomond and crossed the little courtyard. Pierre put the key in the lock. The door squeaked, as it had squeaked thousands of time, and admitted them to their realm, to their dream.

"Don't light the lamps!" Marie said in the darkness. Then she added with a little laugh:

"Do you remember the day when you said to me 'I should like radium to have a beautiful color'?"

The reality was more entrancing than the simple wish of long ago. Radium was something better than "a beautiful color"; it was spontaneously luminous. And in the somber shed where, in the absence of cupboards, the precious particles in their tiny glass receivers were placed on tables or on shelves nailed to the wall, their phosphorescent bluish outlines gleamed, suspended in the night.

"Look - Look!" the young woman murmured.

She went forward cautiously, looked for and found a straw-bottomed chair. She sat down in the darkness and silence. Their two faces turned toward the pale glimmering, the mysterious sources of radiation, toward radium - their radium. Her body leaning forward, her head eager, Marie took up again the attitude which had been hers an hour earlier at the bedside of her sleeping child.

Her companion's hand lightly touched her hair.

She was to remember forever this evening of glowworms, this magic.

A. SEKILAS TENTANG PENULIS

Eve Curie, anak perempuan paling bungsu dari keluarga Curie, lahir di Paris tahun 1904. Dia tampaknya tidak mewarisi jiwa sains, seperti yang dimiliki oleh anggota keluarganya yang lain. Akan tetapi, dia lebih tertarik menjadi seorang pianis dan penulis. Dia pernah menjadi koresponden perang dan menjadi pegawai pada *Free French Army* selama Perang Dunia II. Eve Curie meniti kariernya sebagai musisi, dosen, penulis naskah, wartawan, dan terakhir dia menjadi penasihat pada The Secretary General NATO. Akan tetapi, dia paling dikenal sebagai Biographer. Biografi paling terkenal yang pernah ditulisnya adalah biografi tentang ibunya. Biografi Madame Curie, di mana cerita di atas diambil, telah diterjemahkan dalam dua puluh bahasa sejak diterbitkannya pada tahun 1937.

B. ANALISIS

Sebagai pembaca biografi di atas, Anda tentu memperhatikan bagaimana ketekunan Marie Curie dalam bekerja sehingga pada akhirnya bisa menemukan apa yang selama itu dicarinya. Anda juga bisa melihat bagaimana penulis biografi ini memadatkan kisah penemuan Marie Curie dalam tulisan yang tidak terlalu panjang. Kita tahu walaupun keluarga Curie telah bekerja selama 4 tahun sebelum pada akhirnya ia menemukan radium. Akan tetapi, periode waktu yang panjang ini berhasil ditulis hanya dalam beberapa halaman saja. Hal ini disebabkan kemampuan penulis dalam memilih dan memusatkan *setting*, *action*, dan *personality traits* dari subjek yang akan ditulisnya. Dalam hal ini, Eve Curie memusatkan setting kisahnya pada *laboratory shed*, dan *action* dari cerita ini berpusat pada kegiatan penelitian Marie dan Pierre yang dilakukan secara manual, sedangkan *personality trait*-nya berpusat pada ketekunan Marie dalam melakukan pekerjaannya untuk mencapai apa yang diinginkannya sehingga akhirnya berhasil. Kita juga bisa melihat bagaimana penulis biografi ini membubuhkan beberapa selingan mengenai keadaan rumah tangga Marie untuk memberikan kesan kepada pembaca bahwa Marie adalah seorang ibu rumah tangga juga.



ACTIVITY

Jawablah pertanyaan berikut ini sesuai dengan analisis Anda mengenai *The discoverer of Radium*.

Activity 1

- 1) The Curies pursued their four-year research for radium under difficult conditions. Summarize the hardships that confronted them. In what ways does the account of these hardships create suspense?
- 2) In this selection, Marie Curie emerges not only as a dedicated scientist, but also as a likeable woman. How did her personality differ from Pierre's?
- 3) You also read letters written by Marie. How do the brief excerpts from her letters advance your understanding about Marie?

- 4) In addition to Marie's activities in her laboratory, Eve Curie also addressed some description of Marie's life at home. What typical trait of Marie's is emphasized in the description of the Curies at home?

Hal lain yang biasa dilakukan oleh seorang *biographer* adalah mendramatisasikan kejadian-kejadian tertentu dalam kehidupan sang tokoh. Dalam hal ini Eve Curie menunjukkan adanya percakapan dan akting yang dilakukan oleh tokoh dalam cerita. Dalam kisah ini kita bisa memahami bagaimana kegembiraan Marie karena kita bisa "melihat" bagaimana akting dia dalam *opening sacks of pitchblende*, kemudian membawa kita dalam rasa penasaran pada saat kita "mendengar" dia mengatakan "I wonder what it will be like."

Membaca suatu cerita tidak hanya bermanfaat untuk menghibur. Akan tetapi, lebih dari itu kita bisa belajar beberapa hal, misalnya belajar tentang pandangan hidup tokoh yang ada dalam cerita yang kita baca, belajar tentang kejadian-kejadian penting yang dialami tokoh dalam cerita serta menemukan manfaat yang bisa diambil dari cerita yang kita baca. Setelah membaca *The Discoverer of Radium* apakah Anda bisa menganalisis manfaat yang bisa diambil dari kisah itu? Tentu saja! Anda mungkin belum mengetahui bagaimana proses penemuan radium oleh Marie Curie sebelum membaca kisah ini. Jadi, dalam kisah ini telah memberikan wawasan tambahan mengenai bagaimana radium itu pertama kali ditemukan.

Untuk menganalisis lebih dalam, silakan Anda mengerjakan latihan-latihan berikut ini.

Activity 2

- 1) Biographers, like writers of fiction, often present characters indirectly, by showing us (rather than telling us) what the characters do, say, think, and feel, and how others react to them. In this way we are challenged to draw our own conclusion. Using the evidence in the selection *The Discoverer of Radium*, draw your own conclusion about Marie's personality other than her determination in finding the new element.
- 2) Can you cite some passages or expressions that make Marie's emotions seem especially vivid to you?
- 3) What other advantages can you obtain from reading this biography?

- 4) Find one biographical excerpt from any textbook. Could you present the personality trait of the character in the biography? (The answer will vary)



S U M M A R Y

Biography adalah bentuk tulisan mengenai kisah hidup seseorang yang ditulis oleh orang lain, baik secara keseluruhan maupun hanya bagian terpenting dari hidup seseorang. Biografi biasanya ditulis secara objektif dan sering kali berkaitan dengan sejarah atau penemuan penting dalam satu kurun waktu tertentu. Dalam biografi pembaca bisa menemukan sudut pandang tokoh yang ditulis (*point of view*), filsafat hidup, dan sifat-sifat pribadi sang tokoh serta kejadian-kejadian penting yang dialaminya. Salah satu hal paling penting dalam membaca biografi, yakni kita dapat memahami makna kehidupan manusia dan mungkin juga rahasia, keberhasilan dan kegagalan dalam kehidupan tokoh yang ditulis sehingga kita bisa memetik manfaat dan pelajaran dari pengalaman tokoh yang ada dalam biografi tersebut.



FORMATIVE TEST 1

Berikut ini adalah suatu biografi yang ditulis oleh *Robert K. Massie*. Pada saat Anda membaca kisah ini, pusatkan perhatian Anda pada karakter tokoh yang ada dalam cerita dan peristiwa-peristiwa yang disajikan oleh penulis sehubungan dengan potret tokoh Peter pada zamannya.

Peter The Great *Robert K Massie*

That very day, even as one grandee was elbowing the next aside to come closer to the Tsar, the warmth of their welcome was put to an extraordinary test. After passing among them and exchanging embraces, Peter suddenly produced a long sharp, sharp barber razor and with his own hands began shaving off their beards. He began with Shein, the commander of the army, who was too astonished to resist. Next came Romodanovsky, whose deep loyalty to Peter surmounted even this affront to his Muscovite sensibility. The other were forced, one by one, to submit until every boyar present was beardless and none could laugh and point a shocked finger at the others. Only three were spared: the Patriarch, watching the proceedings with horror, in respect for his office; Prince Michael Cherkassky, because of his advanced age;

and Tokhon Streshnev, in difference to his role as guardian of the Tsaritsa.

The scene was remarkable at a stroke the political, military, and social leaders of Russia were bodily transformed. Faces known and recognized for a lifetime suddenly vanished. New faces appeared: Chins, jaws, cheeks, mouths, lips, all hidden for years, emerged, giving their owners a wholly new look. It was comical, but the humor of it was mixed with nervousness and dread. For most orthodox Russian, the beard was a fundamental symbol of religious belief and self-respect. It was an ornament given by God, worn by the prophets, and apostles and by Jesus himself. Ivan the Terrible expressed the traditional Muscovite feeling when he declared, "To shave the beard is a sin that the blood of all martyrs cannot cleanse. It is to deface the image of man created by God." Priest generally refused to bless man without beards; they were considered shameful and beyond the pale of Christendom. Yet, as more beardless foreign merchants, soldiers and engineers arrived in Moscow in the mid-seventeenth century, Peter's father, Tsar Alexis, had relaxed the rule, declaring that Russia might shave if they wished. Few did so, and even those drove the Patriarch Adrian to fresh condemnation: "God did not create man beardless; only cats and dogs. Shaving is not only foolishness and dishonor; it is a moral sin." Such sentiments rang in the boyars' ears even as they obeyed the Tsar's command.

Peter, beardless himself, regarded beards as unnecessary, uncivilized, and ridiculous. They made his country a subject of mirth and mockery in the West. They were a visible symbol of all he meant to change, and typically, he attacked, wielding the razor himself. Thereafter, whenever Peter attended a banquet or ceremony, those who arrived with beards departed without them. Within a week of his return, he went to a banquet given by Shein and sent his court fool, Jacob Turgenev, around the room in the role of barber. The process was often uncomfortable; shaving long, thick beards with a dry razor left many gouges and cut where the sharp blade came too close. But no one dared object; Peter was there to box the ears of anyone who showed reluctance.

Although the cutting of beards began in Peter's intimate circle to ridicule the old Russian way and to show that those who wished the Tsar's favor would thereafter appear beardless in his presence, the ban against beards soon became serious and general. By decree, all Russians except the clergy and the peasants were ordered to shave. To ensure that order was carried out, officials were given the power to cut the beard off any man, no matter how important whom they encountered. At first, horrified and desperate Russians bribed these officials to let him go, but as soon as they did, they would fall into the hands of another official. Before long, wearing a beard became too expensive and a luxury.

Eventually those who insisted on keeping their beards were permitted to do so on paying an annual tax. Payment entitled the owner to a small bronze medallion with a picture of a beard on it and the words TAX PAID, which was worn on a chain around the neck to prove to any challengers that his beard was legal. The tax was graduated: peasants paid only two kopeks a year, wealthy merchants paid as much as a hundred roubles. Many were willing to pay this tax to keep their beards, but few who came near Peter were willing to risk his wrath with a chin that was not hairless. Finding men in his presence still bearded, Peter sometimes, "in a merry humor, pulled out their beards by the roots or took it off so roughly [with a razor] that some of the skin went with it"

....
 Not long after Peter compelled his boyars to shave their beards, he also began to insist they change from traditional Russian clothing to Western dress. Some had already done so; Polish costume had appeared at court and was regularly worn by progressive figures such as Vasily Golitsyn. In 1681, Tsar Fedor had insisted that his courtiers shorten their long robes so as to permit them to walk. But most continued to wear the traditional Russian national costume: embroidered shirt, wide breeches tucked into floppy boots brilliantly colored in red or green with turned-up toes and gold trim, and on top of that a caftan reaching to the ground with a straight collar of velvet, satin or brocade and sleeves of exaggerated length and width. To go outdoors, another long garment was added, light in summer, fur-lined in winter, with high, square collar and even longer sleeves which fell to the bottom of the heels. Walking in procession in Moscow in their long, flowing robes and tall, fur-lined hat, a group of Russian boyars made an opulent, almost oriental picture.

Peter detested this national dress because it was impractical, in his own active life, working in a shipyard, sailing, marching with his soldiers, the long, bulky robes got in the way and he could scarcely walk. Nor did he like the expressions of curiosity, amusement and contempt which he saw on Western faces when a group of Russians in national costumes walked through the streets of a Western town. Back in Moscow, he resolved on change. Among the most persistent wearers of the old dress was the stern Prince Romodanovsky. When Romodanovsky was told that Fedor Golovin, an ambassador of the Great Embassy, had taken off his Russian clothes in the West and put on fashionable foreign garments, Romodanovsky said, "I do not believe Golovin to be such a brainless ass as to despise the dress of his fatherland." Yet on October 30, when Peter ordered that Golovin and Lefort be received in state to acknowledge the Embassy's return, and that only those in Western dress be allowed to appear, Romodanovsky himself was obliged to conform.

That winter, in the course of a two-day banquet and celebration to dedicate Lefort's new palace, Peter took a pair of long cutting shears and clipped the wide sleeves of the boyars around him and the table.

"See," he said, "these things are in your way. You are safe nowhere with them. At one moment you upset a glass; then you forgetfully dip them in the sauce." He handed the sheared-off sleeves to the astonished guest, suggesting, "Get gaiters made of them." A year later, in January 1700, Peter transformed persuasion into decree. With rolling drums in the streets and squares, it was proclaimed that all boyars, government officials and men of property, both in Moscow and in the provinces, were to abandon their long robes and provide themselves with Hungarian or German-style caftans. The following year, a new decree commanded men to wear a waist-coat, breeches, gaiters, boots and a hat in the French or German styles, and women to put on petticoats, skirts, bonnets and Western shoes. Later decrees prohibited the wearing of high Russian boots and long Russian knives. Model of the new approved costumes were hung at Moscow's gates and in public places in the city for people to observe the copy. All who arrived at the gates in the traditional dress except peasants were permitted to enter only after paying a fine. Subsequently, Peter instructed the guards of the city gates to force to their knees all visitors arriving in long, traditional coats and then to cut off the coats at the point where the lowered garment touched the ground. "Many hundreds of coats were cut accordingly," says Perry, "and being done with good humor it occasioned mirth among the people and soon broke the custom of wearing long coats, especially in places near Moscow and those towns wherever the Tsar came."

Not surprisingly, Peter's sartorial transformation was much more readily accepted by women than by men. His sister Natalya and his widowed sister-in-law, Praskovaya, were the first to set the example, and many Russian noblewomen hurried to follow. Seeing great possibilities in foreign dress, anxious to be à la mode, they sent to the West for examples of the gowns, shoes and hats being worn at Versailles.

As time passed, subsequent decrees further extended and refined Peter's will that the new clothes be worn for the glory and comeliness of the state and the military profession. Resistance was never so strong as that which had greeted his condemnation of beards; priests might still be rare clean-shaven men, but the church did not rise to defense of the traditional robes. Fashion has its own authority, and lesser men scurried to adopt the dress of their superiors. Within five years, Whitworth, the English ambassador, reported from Moscow that "in all this great city not a single person of importance is to be met dressed otherwise than in German manner."

In the country, however, fashion still bowed to age-old habit. Those of nobility, the bureaucracy and the merchants who fell under Peter's eye dressed as he desired, but other gentry living on their far-off estates still serenely wore their long robes. In a way, this first and most obvious of Peter's reforms on his return from West was typical of what followed. In this impatience to apply Western costumes to Russian

society, he jettisoned Russian habits whose existence was based on common sense. It was true that the old Russian clothing was bulky and made walking difficult; limbs were certainly freer once the long robes and coats were cast off. But in the rigorous cold of Russian winter, the freer limbs were also more likely to be frostbitten. When the temperature sank to twenty or thirty below zero, the old Russian in his warm boots, his greatcoat rising above his ears and reaching down to the ground, with his bushy beard protecting his mouth and cheeks, could look with satisfaction at that poor Westernized fellow whose face was purple in the cold and whose knees, showing beneath his shortened coat, knocked together in a futile effort to keep warm

In the mouths that followed Peter's return from West, he imposed other changes on Russian life. Most were superficial and symbolic; like the cutting of beards and the trimming of clothes, they were harbingers of deeper institutional reforms to come in the decades ahead. These early transformations really changed nothing fundamental in Russian society. Yet, to Russians they seemed very strange, for they had to do with the commonest ingredients of everyday life.

One of these changes had to do with the calendar. Since the early times, Russians had calculated the year not from the birth of Christ but the moment when they believed the world had been created. Accordingly, by their reckoning, Peter returned from the West not in the year of 1698 but in the year 7206. Similarly, Russians began the New Year not on January 1, but on September 1. This stemmed from their belief that the world was created in autumn when the grain and other fruits of the earth had ripened to perfection and were ready to pluck, rather than in the middle of winter when the earth was covered with snow. Traditionally, New Year's Day, September 1, was celebrated with great ceremony, with the Tsar and the patriarch seated on two thrones in a courtyard of the Kremlin surrounded by crowds of boyars and people. Peter had suspended these rites as obsolete, but September 1 still remained the beginning of the New Year.

Anxious to bring both the year and the New Year's Day into line with the West, Peter decreed in December 1699 that the next year would begin on January 1, and that the coming year would be numbered 1700. In this decree, the Tsar stated frankly that the change was made in order to conform to Western practice. But to blunt the argument of those who said that god could not have made the earth in the depth of winter, Peter invited them to view the map of the globe, and, in pleasant temper, gave them to understand that Russia was not all the world and that what was winter with them as, at the same time, always summer in those places beyond the equator." To celebrate the change and impress the new day on the Muscovites, Peter ordered special New Year's services held in all the churches on January 1. Further, he instructed that festive evergreen branches be used to decorate the doorposts in interiors of the houses, and he commanded that all citizens

of Moscow should "display their happiness by loudly congratulating" one another on the New Year. All houses were to be illuminated and open for feasting for seven days.

Peter also altered Russian money. He had returned ashamed of the haphazard, informal, almost Oriental monetary system in use within his realm. Up to that point, a substantial amount of the currency circulating in Russia consisted of foreign coins, usually, a substantial amount of the currency circulating in Russia consisted of foreign coins, usually German or Dutch, with an M stamped on them to denote "Muscovite." The only Russian coins in general circulation were small oval bits of silver called kopeks, stamped on one side with an image of St. George and on the other with the title of the Tsar. The quality of the silver and the size of the coins differed greatly, and to make change, Russians simply sliced them into pieces with a heavy blade. Peter, influenced by his visit to the Royal Mint of England, had come to understand that in order to promote growth of trade, he must have an adequate supply of official money, issued and protected by the government. He therefore ordered the production of large, handsomely made copper coins which could be used as change for the existing kopeks. Subsequently, he coined gold and silver pieces in higher denominations up to the ruble, which equaled 100 kopeks. Within three years, this new coinage had reached such impressive scale that nine million rubles worth of specie had been issued and was circulating.

Another foreign idea was presented to Peter in an anonymous letter found on one morning on the floor of a government office. Normally, unsigned missives contained denunciations of high officials, but this letter was a proposal that Russia adopt a system of using stamped paper, that all formal agreements, contracts, petitions, and other documents be required to be written on official paper bearing the duty-paid mark of an eagle in the upper left-hand corner. The paper should be sold only by the government; the income would accrue to the state Treasury. Enormously pleased, Peter enacted the measure at once and instituted a search for the anonymous writer. He was found to be a serf named Alexis Kurbatov, who as steward to Boris Sheremetev, had accompanied his master to Italy, where he had observed the use of Italian stamped paper.¹¹ Peter handsomely awarded Kurbatov and gave him a new government post, where his duty was to find further ways of increasing government revenues.

It was Peter himself who carried home another Western practice which simultaneously broadened the sophistication of Russian society and saved the state land and money. The traditional Russian manner of rewarding important services to the Tsar had been the bestowal of large estates or gifts of money. In the West, Peter discovered the thriftier of awarding decorations-orders, crosses and stars. Imitating such foreign decorations as England's Order of the Garter and the Hapsburg Order of the Golden Fleece, Peter created an exclusive order of Russian

knighthood, the Order of St. Andrew, named after the patron saint of Russia. The new knights were distinguished by a broad light-blue ribbon worn diagonally across the chest and the cross of St. Andrew in black on white enamel. The first recipient was Fedor Golovin, Peter's faithful companion and ambassador on the Great Embassy and now to all intents and purposes, the unofficial prime minister. The Tsar also named Mazeppa, Hetman¹⁴ of the Cossaks, and Boris Sheremetev, who was to succeed Shein as commander of the army. Twenty-five years later, at Peter's death the Order of St. Andrew numbered thirty-eight members, twenty-four of them are Russians and fourteen foreigners. This order remained the highest and the most coveted of all the honors conferred by a Russian sovereign until the fall of the empire. Thus, for over two centuries, human nature was what it is; these piece of colored ribbon and bits of silver and enamel became worth as much to Russian generals, admirals, ministers and other officials as thousands of acres of good Russian earth.

Analysis and Interpretation of *Peter the Great*

- 1) Before you make further analysis on the selection, check your understanding by answering the following questions.
 - a. When Peter returned to court, how did he test the loyalty of his aristocrats?
 - b. Under what circumstances were Russian men allowed to keep their beards?
 - c. Why did Peter object to national dress of Russian men?
 - d. What two changes did he make in the Russian calendar?
 - e. How did Peter alter Russian money?
- 2) From the selection above, we know that as Tsar, Peter the Great has virtually unlimited power.
 - a. What incidents does Massie use to show this to the readers?
 - b. In what sense might that power be considered tyrannical?
 - c. In what sense does Peter show himself to be an enlightened ruler?
- 3) Which of Peter's reforms show that he had a good grasp of human nature? Which of the planned reforms failed to take into account basic human characteristics?
- 4) How would you describe Massie's attitude toward Peter's program of reform? Support your answer by providing specifically important evidence from the selection!

- 5) What can you conclude about Peter the Great in terms of his personality and characters?

If you have finished doing the formative test, look the key answers at the end of the module. Evaluate your answers. When you get at least 80% right. You can go the other unit, but if you do not, review the discussion and examples again. Then, do the formative test once more. The following is how to evaluate your test.

$$\text{Formula} = \frac{\text{The number of the right answer}}{\text{The number of the items}} \times 100\%$$

Level of mastery: 90 - 100% = very good

80 - 89% = good

70 - 79% = sufficient

< 70% = in sufficient

UNIT 2

Autobiographies

Pada unit sebelumnya kita telah menyinggung perbedaan antara *biography* dengan *autobiography*. Kalau biografi merupakan kisah perjalanan hidup seseorang yang ditulis oleh orang lain maka autobiografi adalah kisah kehidupan seseorang yang ditulis sendiri. Jadi, perbedaan paling mendasar terletak pada penulisnya. Perbedaan lain yang bisa kita lihat terletak pada subjektivitas dan objektivitas penulis. Kebanyakan *biographer* menyajikan fakta-fakta dan dokumen-dokumen secara objektif dan membiarkan kita menafsirkan sendiri kehidupan dan *personalities* tokoh yang ada dalam biografi itu, sedangkan *autobiographers* mencoba menjalin hubungan subjektivitas dengan kita (pembaca). Hal ini disebabkan penulis autobiografi menyusun peristiwa-peristiwa tentang dirinya sendiri dan oleh dirinya sendiri. Namun demikian, pada dasarnya isi autobiografi sama dengan biografi, yakni memuat kisah hidup seseorang termasuk pengalaman-pengalamannya, kesan-kesannya, serta serangkaian kejadian-kejadian penting maupun tidak penting dalam satu episode atau lebih.

Banyak orang terkenal yang menulis autobiografi seperti Mark Twain dengan karyanya *Roughing It* dan *Life on the Mississippi*, Laura Ingalls Wilder dengan karyanya *Little House on the Prairie*, serta Helen Keller dengan bukunya *The Story of My Life* yang telah diterjemahkan dalam 50 bahasa.

Cerita yang akan disajikan berikut ini adalah karya James Thurber (1894–1961) seorang humoris Amerika yang lahir di Columbus Ohio. Cerita ini diambil dari karya autobiografi Thurber yang berjudul *My Life and Hard Times*, di mana ia menampilkan kisah tentang keluarganya dan masa kanak-kanaknya. Kisah berikut ini ditulis Thurber dengan *conversational style* yang disertai dengan anekdot-anekdot yang lucu yang melibatkan anggota keluarganya yang memiliki tingkah laku yang agak aneh. Perhatikan bagaimana Thurber begitu terampil menyajikan perilaku “menyimpang” dari anggota keluarganya dan dengan cara ini pula Anda akan bisa mengamati sifat-sifat pribadi penulis cerita ini.

The Car We had to Push *James Thurber*

Many autobiographers, among them Lincoln Stiffens and Gertrude Atherton, described earthquakes their families have been in. I am unable to do this because my family was never in an earthquake, but we went through a number of things in Columbus that were a great deal like earthquakes. I remember in particular some of the repercussions of an old Roe we had that wouldn't go unless you pushed it for quite a way and suddenly let your clutch out. Once, we had been able to start the engine easily by cranking it, but we had had the car for so many years that finally it wouldn't go unless you pushed it and let your clutch out. Of course, it took more than one person to do this; it took sometimes as many as five or six, depending on the grade of the roadway and the condition underfoot. The car was unusual in that the clutch and brake were on the same pedal, making it quite easy to stall the engine after it got started, so that the car would have to be pushed again.

My father used to get sick at his stomach pushing the car, and very often was unable to go to work. He had never liked the machine, even when it was good, sharing my ignorance and suspicion of all automobiles of twenty years ago and longer. The boys I went to school with used to be able to identify every car as it passed by: Thomas Flyer, Firestone-Columbus, Stevens Duryea, Rambler, Winton, White Steamer, etc. I never could. The only car I was really interested in was one that the Get-Ready Man, as we called him, rode around town in: a big Red Devil with a door in the back. The Get-Ready Man was a lank unkempt elderly gentleman with wild eyes and a deep voice who used to go about shouting at people through a megaphone to prepare for the end of the world. "GET READY! GET READ-Y!" he would bellow. "THE WORLD IS COMING TO AN END!" His startling exhortations would come up, like summer thunder, at the most unexpected times and in the most surprising places. I remember once during Mantel's production of King Lear at the Colonial Theater, that the Get-Ready Man added his bawling to the squealing of Edgar and the ranting of the King and the mouthing of the Fool, rising from somewhere in the balcony to join it. The theater was in absolute darkness and there were rumblings of thunder and flashes of lightning offstage. Neither father nor I, who were there, over completely got over the scene, which went something like this: Edgar: Tom's a-cold. -O, do de, do de, do de! Bless thee from whirlwinds, star-blasting, and taking... the foul fiend vexes!

(Thunder off)

Lear: What! Have his daughters brought him to this pass?-

Get-Ready Man: Get Ready! Get Ready!

Edgar: Pillicock sat on Pillicock-hill:-

Halloo, halloo, loo, loo!

(Lightning flashes)

Get Ready Man: The World is coming to an End!

Fool: This cold night will turn us all to fools and madmen!

Edgar: Take heed o' the foul fiend: obey thy paren--

Get Ready Man: Get Ready!

Edgar: Tom's a-cold

Get Ready Man: The World is coming to an end! ...

They found him finally, and ejected him, still shouting. The Theater, in our time, has known few such moments.

But to get back to the automobile. One of my happiest memories of it was when, in its eight year, my brother Roy got together a great many articles from the kitchen, placed them in a square of canvas, and swung this under the car with a string attached to it so that, as a twitch, the canvas would give way and the steel and tin things would clatter to the street. This was a little scheme of Roy's to frighten father, who had always expected the car might explode. It worked perfectly. That was twenty-five years ago, but it is one of the few things in my life I would like to live over again if I could. I don't suppose that I can, now. Roy twitched the string in the middle of a lovely afternoon, on Bryden Road near Eighteenth Street. Father had closed his eyes and, with his hat off, was enjoying a cool breeze. The clatter on the asphalt was tremendously effective: knives, forks, can openers, pie pans, pot lids, biscuit cutters, ladles, eggbeaters fell, beautifully together, in a lingering, clamant crash. "Stop the car!" shouted father. "I can't," Roy said. "The engine fell out." "God Almighty!" said father, who knew that meant, or knew what it sounded as if it might mean.

It ended unhappily, of course, because we finally had to drive back and pick up the stuff and even father knew the difference between the works of an automobile and the equipment of a pantry. My mother wouldn't have known, however, nor her mother. My mother, for instance, though -or, rather knew- that it was dangerous to drive an automobile without gasoline: it fried the valves, or something. "Now don't you dare drive all over the town without gasoline!" she would say to us when we started off. Gasoline, oil, and water were much the same to her, a fact that made her life both confusing and perilous. Her greatest dread, however, was the Victrola -we had a very early one, back in the "Come Josephine in My Flying Machine" days. She had an idea that the Victrola might blow up. It alarmed her, rather than reassured her, to explain that the phonograph was run neither by

gasoline nor by electricity. She could only suppose that it was propelled by some newfangled and untested apparatus which was likely to let go at any minute, making us all the victims and martyrs of the wild-eyed Edison's dangerous experiments. The telephone she was comparatively at peace with, except, of course, during storms, when for some reason or other she always took the receiver off the hook and let it hang. She came naturally by her confused and groundless fears, for her own mother lived the latter years of her life in the horrible suspicion that electricity was dripping invisibly all over the house. It leaked, she contended, out of empty sockets if the wall switch had been left on. She would go around screwing in bulbs, and if they lighted up she would hastily and fearfully turn off the wall switch and go back to her Pearson's or Everybody's, happy in the satisfaction that she had stopped not only a costly but a dangerous leakage. Nothing could ever clear this up to her.

Our poor old Reo came to a horrible end, finally. We had parked it too far from the curb on a street with a car line. It was late at night and the street was dark. The first streetcar that came along couldn't get by. It picked up the tired old automobile as a terrier might seize a rabbit and drubbed it unmercifully, losing its hold now and then but catching a new grip a second later. Tires bopped and whooshed, the fenders quelled and graced, the steering wheel rose up like a specter and disappeared in the direction of Franklin Avenue with a melancholy whistling sound, bolts and gadgets flew like sparks from a Catherine wheel. It was a splendid spectacle but, of course, saddening to everybody (except the motorman of the streetcar, who was sore). I think some of us broke down and wept. It must have been the weeping that caused grandfather to take on too terribly. Time was all mixed up in his mind; automobiles and the like he never remembered having seen. He apparently gathered, from the talk and excitement and weeping, that somebody had died. Nor did he let go of this delusion. He insisted, in fact, after almost a week in which we strove mightily to divert him, that it was a sin and a shame and a disgrace on the family to put the funeral off any longer. "Nobody is dead! The automobile is smashed!" shouted my father, trying for the thirtieth time to explain the situation to the old man. "Was he drunk?" asked father. "Zenas," said grandfather. He had a name for the corpse now: it was his brother Zenas, who, as it happened, was dead, but not from driving an automobile while intoxicated. Zenas had died in 1866. A sensitive, rather poetical boy of twenty-one when the Civil War broke out, Zenas had gone to South America - "just," as he wrote back, "until it blows over." Returning after the war had blown over, he caught the same disease, that was killing off the chestnut trees in those years, and passed away. It was the only case in history where a tree doctor had to be called in to spray a person, and our family had left it very keenly;

nobody else in the United States caught the blight. Some of us have looked upon Zenas' fate as a kind of poetic justice.

Now that grandfather knew, so to speak, who was dead, it became increasingly awkward to go on living in the same house with him as if nothing had happened. He would go into towering rages in which he threatened to write to Board of Health unless the funeral were held at once. We realized that something has to be done. Eventually we persuaded a friend of father's named George Martin, to dress up in the manner and costume of the eighteen-sixties and pretended to be Uncle Zenas, in order to set grandfather's mind at rest. The impostor looked fine and impressive in sideburns and a high beaver hat, and not unlike daguerreotypes of Zenas in our album. I shall never forget the night, just after dinner, when this Zenas walked into the living room, Grandfather was stomping up and down, tall, hawk-nosed, round-loathed. The newcomer held out both his hands: "Clem!" he cried to grandfather. Grandfather turned slowly, looked at the intruder, and snorted. "Who are you?" he demanded in his deep, resonant voice. "I'm Zeñas!" carried Martin. "Your brother Zenas, fit as a fiddle and sound as a dollar!" "Zenas, my foot!" said grandfather. "Zenas died of the chestnut blight in '66!"

Grandfather was given to these sudden, unexpected, and extremely lucid moments. He comprehended before he went to bed that night that the old automobile had been destroyed and that its destruction had caused all the turmoil in the house. "It flew all to pieces, Pa," My mother told him in graphically describing the accident. "I knew 'would," growled grandfather. I alls told ye to git a Pope-Toledo."

ANALISIS

Setelah membaca cerita autobiografi *The Car We Had to Push* apa yang terlintas dalam pikiran Anda tentang Thurber? Pertama-tama tentu Anda menemukan bagaimana Thurber menyusun serangkaian anekdot-anekdot yang lucu mengenai kenangannya akan mobil tua milik keluarganya. Satu kenangan (memori) terkait dengan kenangan yang lain, misalnya saja pada saat Thurber memikirkan tentang mobil tuanya yang dinamakan Reo, dia menjadi teringat akan *the Red devil* yang dikemudikan oleh *the Get Ready Man*, kemudian itu juga yang mengingatkan Thunder akan insiden yang terjadi di *theater* yang sama sekali tidak ada hubungannya dengan *the old Reo*. Akan tetapi, berkaitan dengan tujuan Thurber dalam menulis cerita ini, yakni untuk menghibur kita, kemudian dia kembali berkisah tentang 'the

Reo' di mana Thurber mulai menampilkan keganjilan-keganjilan yang diperlihatkan oleh ibunya, dan seterusnya.



ACTIVITY

Untuk memperdalam pemahaman Anda mengenai materi di atas, Anda kerjakanlah latihan berikut!

Activity 1

Sebelum Anda menganalisis lebih lanjut mengenai cerita ini, alangkah baiknya Anda menjawab pertanyaan-pertanyaan berikut ini untuk mempermudah Anda dalam analisis dan penafsiran cerita ini.

- 1) What was the major problem the family had with their old Reo?
- 2) What was the only car Thurber had any interest in?
- 3) What modern inventions were considered dangerous by Thurber's mother and grandmother?
- 4) How did the old Reo meet an untimely and accidental end?
- 5) What did Thurber's grandfather conclude from all the talk, excitement, and crying in the family?

Bagaimana jawaban Anda? Kalau jawaban Anda sama dengan jawaban yang disediakan pada kunci jawaban yang terdapat pada akhir unit ini, Anda bisa meneruskan membaca penjelasan dan analisis berikutnya. Akan tetapi, apabila jawaban Anda sebagian besar masih menyimpang dari jawaban yang disediakan, silakan membaca kembali cerita autobiografi di atas dan pusatkan perhatian Anda pada detail yang ada hubungannya dengan pertanyaan pada Activity 1.

Dari seleksi autobiografi Thurber, kita bisa melihat bagaimana dia memulai kisahnya dengan bercerita tentang masalah yang dihadapi oleh keluarganya sehubungan dengan mobil Reo mereka yang sudah tua. Kita juga bisa melihat bahwa berangkat dari cerita mengenai pengalamannya dengan mobil Reo tersebut, Thurber mencoba mencari jalan untuk menciptakan humor-humor mengenai tingkah laku orang-orang yang ada di sekitarnya. Sehubungan dengan hal tersebut, jawablah pertanyaan yang ada pada Activity 2 berikut ini.

Activity 2

- 1) How does Thurber make the transition from the description of the Reo to the Get-Ready Man?
- 2) How does he tie in the eccentricities of his mother and grandmother with the family car?
- 3) How is the entire incident of grandfather's delusion connected to the old Reo?

Activity 3

Salah satu elemen penting dari suatu cerita humor adalah yang disebut *incongruity*, yaitu adanya hal-hal atau peristiwa-peristiwa yang tidak pada tempatnya atau tidak normal, atau tidak tepat. Salah satu kejadian penting yang ada dalam cerita ini yang mengandung humor adalah munculnya *the Get-Ready Man* secara tiba-tiba selama pertunjukan teater.

- 1) What important events of incongruity can you find in the selection?
- 2) What personality traits can you find from the characters in Thurber's autobiographical narrative in general?
- 3) Is his humor cynical and biting, or is it affectionate and good-natured?
- 4) What advantage can you gain about Thurber's personality after reading this memoir?

**S U M M A R Y**

Autobiography merupakan bentuk tulisan nonfiksi yang memuat kisah hidup penulisnya baik secara keseluruhan maupun hanya sepenggal pengalaman hidup yang terpenting dari penulisnya. Seperti halnya bentuk prosa yang lain, autobiografi disusun dengan mempertimbangkan tokoh (*character*), *setting*, dan *action* dalam cerita tersebut. *Autobiography* biasanya bersifat subjektif karena lebih banyak melibatkan emosi penulisnya. *Autobiography* bisa berbentuk tulisan serius dan formal, dan bisa juga berbentuk humor yang mencerminkan kehidupan penulisnya.



FORMATIVE TEST 2

Pilihlah satu jawaban yang paling tepat!

Autobiografi berikut ini merupakan seleksi untuk Anda sebagai bahan tes formatif dalam unit ini. Seperti pada unit sebelumnya, Anda diharapkan mendapatkan pemahaman mengenai isi cerita sebelum Anda melakukan analisis lebih lanjut. Bacalah dengan saksama autobiografi yang dilampirkan pada halaman berikut, kemudian jawablah pertanyaan-pertanyaannya.

- 1) How did Twain come to buy the genuine Mexican Plug?
- 2) What did the Mexican Plug do when Twain mounted him?
- 3) What happened each time the horse was borrowed?
- 4) How did Twain try to make good his loss?
- 5) Which of the plans for getting rid of the horse finally worked?
- 6) At what point does Twain seem to be changing and learning from his experience?
- 7) In what way does the character of the Mexican Plug add humor to the narrative?
- 8) How can you describe Twain's character in this autobiography?
- 9) What actions do you think the most important events in this story?
- 10) What advantage can you gain from reading this selection?

A Genuine Mexican Plug

Mark Twain

Pengantar

"A Genuine Mexican Plug" merupakan salah satu chapter dari autobiografi Mark Twain yang berjudul *Roughing It*. Autobiografi ini bercerita tentang pengalaman Mark Twain di Far West dan di Hawaii selama kurun waktu antara bulan Juli 1861, dan musim semi tahun 1867, yakni sebelum ia menjadi penulis terkenal. Dalam hal ini Twain mempersembahkan gambaran peristiwa yang tidak terlupakan mengenai daerah perbatasan Amerika dan petualangannya sebagai seorang penjelajah, *spectator*, reporter, dan dosen.

It resolved to have a horse to ride. I had never seen such wild, free magnificent horsemanship out side of a circus as these picturesquely clad Mexicans, Californians, and Mexicanized Americans displayed in Carson streets every day. How they rode! Leaning just gently forward out of the perpendicular, easy and nonchalant, with broad slouch-hat brim blown square up in front, and long riata swinging above the head,

they swept through the town like the wind! The next minute they were only a sailing puff of dust on the far-desert. If they trotted, they sat up gallantly and gracefully, and seemed part of the horse; did not go jiggering up and down after the silly Miss Nancy fashion of the riding schools. I had quickly learned to tell a horse from a cow, and was full of anxiety to learn more. I resolved to buy a horse.

While the thought was rankling in my mind the auctioneer came scurrying through the plaza on a back beast that had as many humps and corners on him as a dromedary, and was necessarily uncomely; but he was "going, going, at twenty-two! - horse, saddle and bridle at twenty-two dollars, gentlemen!" and I could hardly resist.

A man whom I did not know (he turned out to be the auctioneer's brother) noticed the wistful look in my eyes, and observe that was a very remarkable horse to be going at such a price; and added that the saddle alone was worth the money. It was a Spanish saddle, with ponderous tapaderos, and furnished with the ungainly sole-leather covering with the unspellable name. I said I had half a notion to bid. Then this keen-eyed person appeared to me to be "taking my measure", but I dismissed the suspicion when he spoke, for his manner was full of guileless candor and truthfulness.

Said he:

"I know that horse-know him well. You are a stranger; I take it, and so you might think he was an American horse, maybe, but I assure you he is not. He is nothing of the kind; but-excuse my speaking in a low voice, other people being near-he is, without the shadow of a doubt, a Genuine Mexican Plug!"

I did not know what a Genuine Mexican Plug was, but there was something about this man's way of saying it, that made me swear inwardly that I would own a Genuine Mexican Plug, or die.

"Has he any other-er-advantages?" I inquired, suppressing what eagerness I could.

He hooked his forefinger in the pocket of my army shirt, led me to one side, and breathed in my ear impressively these words:

"He can outbuck anything in America!"

"Going, going, going- at twenty-four dollars and a half, gen-" "Twenty-seven!" I shouted, in a frenzy.

"And sold!" said the auctioneer, and passed over the Genuine Mexican Plug to me.

In the afternoon I brought the creature into the plaza, and certain citizens held him by the head, and other by the tail, while I mounted him. As soon as they let go, he placed all his feet in a bunch-together, lowered his back, and then suddenly arched it upward, and shot me straight into the air a matter of three or four feet! I came a straight down again, lit the saddle, went instantly up again, came down almost on the high pommel, shot up again, and came down again on the horse's neck-all in the space of three or four seconds. Then he rose and

stood almost straight up on his hind feet and I, clasp- ing his lean neck desperately, slid back into the saddle, and held on. He came down, and immediately hoisted his heels into the air, delivering a vicious kick at the sky; and stood on his forefeet. And then down he came once more, and began the original exercise of shooting me straight up again.

The third time I went up I heard a stranger say: "Oh don't be buck, though!"

While I was up, somebody struck the horse a sounding thwack with a leathern strap, and when I arrived again the Genuine Mexican Plug was not there. A Californian youth chased him up and caught him, and asked if he might have a ride. I granted him that luxury. He mounted the Genuine, got lifted into the air once, but sent his spurs home as he descended, and the horse darted away like a telegram. He soared over three fences like a bird, and disappeared down the road toward the Washoe Valley.

I sat down on a stone with a sigh, and by a natural impulse one of my hands sought my forehead, and the other the base of my stomach. I believe I never appreciated, till then, the poverty of the human machinery-for I still needed a hand or two to place elsewhere. Pen cannot describe how I was jolted up. Imagination cannot conceive how disjointed I was - how internally, externally and universally I was unsettled, mixed up, and ruptured. There was a sympathetic crowd around me, though.

One elderly-looking comforter said:

"Stranger, you've been taken in. Everybody in this camp knows that horse. Any child, any Injun, could have told you that he'd buck; he is the very worst devil to buck on the continent of America. You hear me. I'm Curry. Old Abe Curry. And moreover, he is a simon-pure, out-and-out, genuine d - d Mexican plug, and uncommon mean one at that, too. Why you turn up, if you had lied low and kept dark, there's chances to buy an American horse for mighty little more than you paid for that bloody old foreign relic."

I gave no sign; but I made up my mind that if the auctioneer's brother's funeral took place while I was in the territory I would postpone all other recreation and attend it.

After a gallop of sixteen miles the Californian youth and the Genuine Mexican Plug came tearing into two again, shedding foam flakes like the spume spray that drives before a typhoon, and, with one final skip over a wheelbarrow, cast anchor in front of the "ranch."

Such panting and blowing! Such spreading and contracting of the read equine nostrils, and glaring of the wild equine eye! But was the imperial beast subjugated? Indeed, he was not. His lordship the Speaker of the House thought he was, and mounted him to go down to the Capitol; but the first dash the creature made was over a pile of telegraph poles half as high as a church; and his time to the Capitol-one mile and three-quarters-remains unbeaten to this day. But then he took and advantage-

he left out the mile and only did the three-quarters. That is to say, he made a straight cut across lots, preferring fences and ditches to a crooked road; and when the Speaker got to the Capitol he said he had been in the air so much he felt as if he had me the trip on a comet.

In the evening the Speaker came home afoot for exercise, and got the Genuine towed back behind a quarts wagon. The next day I loaned the animal to the Clerk of the House to go down to the Dana silver mine, six miles, he walked back for exercise, and got the horse towed. Everybody I loaned him to always walked back; they never could get enough exercise any other way. Still, I continued to loan him to anybody who was willing to borrow him, my idea being to get him crippled, and throw on the borrower's hands, or killed, and make the borrower pay for him. But somehow, nothing ever happened to him. He took chances that no other horse ever took and survived, but he always came out safe. It was his daily habit to try experiments that had always before been considered impossible, but he always got through. Sometimes he miscalculated a little, and did not get his rider through intact but he always got through himself. Of course, I had tried to sell him, but that was a stretch of simplicity which met with little sympathy. The auctioneer stormed up and down the street on him for four days, dispersing the populace, interrupting business, and destroying children, and never got a bid - at least never any but the eighteen-dollar one he hired a notoriously substanceless bummer to make. The people only smiled pleasantly, and restrained their desire to buy, if they have any. Then the auctioneer brought in his bill, and I withdrew the horse from the market. We tried to trade him off at private vendue next, offering him at a sacrifice for second hand tomb-stone, old iron, temperance tracts - any kind of property. But holders were stiff, and we retired from the market again. I never tried to ride the horse any more. Walking was good enough to exercise for a man like me, that had nothing the matter with him except ruptures, internal injuries, and such things. Finally I tried to give him away. But it was value. Parties said earthquakes were handy enough in the Pacific coast - they did not wish to own one. As a last resort I offered him to the Governor for the use of "Brigade." His face lit up eagerly at first, but toned down again, and he said the thing would be too palpable.

Just then the livery-stable man brought in his bill for six weeks' keeping - stall room for the horse, fifteen dollars; hay for the horse, two hundred and fifty! The Genuine Mexican Plug had eaten a ton of the article, and the man said he would have eaten a hundred if he had let him.

It will remark here, in all seriousness, that the regular price of hay during that year and a part of the next was really two hundred and fifty dollars a ton. During a part of the previous year it had sold at five hundred a ton, in gold, and during the winter before that there was such scarcity of the article that in several instances small quantities

had brought eight hundred dollars a ton in coin! The consequence might be guessed without my telling it: people turned their stock loose to starve, and before the spring arrived Carson and Eagle valleys were almost literally carpeted with their carcasses! Any old settler there will verify these statements.

I managed to pay the livery bill, and that same day I gave the genuine Mexican Plug to a passing Arkansas emigrant whom fortune delivered into my hand. If this ever meets his eyes, he will doubtless remember the donation.

Now whoever had had the luck to ride a real Mexican plug will recognize the animal depicted in this chapter, and hardly consider him exaggerated, but the uninitiated will feel justified in regarding him his portrait as a fancy sketch, perhaps.

If you have finished doing the formative test, look the key answers at the end of the module. Evaluate your answers. When you get at least 80% right, You can go the other unit, but if you do not, review the discussion and examples again. Then, do the formative test once more. The following is how to evaluate your test.

<p>Formula = $\frac{\text{The number of the right answer}}{\text{The number of the items}} \times 100\%$</p>

Level of mastery: 90 - 100% = very good

80 - 89% = good

70 - 79% = sufficient

< 70% = in sufficient

Nonfictional Narration

Pada unit sebelumnya, Anda telah mempelajari dua jenis cerita nonfiksi, yaitu *biographies* dan *autobiographies*. Cerita nonfiksi lainnya dapat Anda jumpai pada tulisan yang berbentuk esei. Esei dikategorikan juga sebagai karya sastra yang ditulis untuk menjelaskan, menyampaikan informasi, menghibur, dan membujuk. Dengan demikian, esai dapat dikelompokkan menjadi empat bentuk wacana, yaitu *description*, *exposition*, *argumentation* atau *persuasion*, dan *narration*. Dalam mata kuliah ini Anda hanya akan diperkenalkan pada bentuk *nonfictional narration*, di mana Anda akan menemukan serangkaian peristiwa nyata yang dialami oleh tokoh yang ada dalam cerita tersebut. Melalui tulisan esai narasi, Anda akan menemukan berbagai macam karakter tokoh, termasuk kepribadian penulis, alur pikiran atau gagasan penulis secara individu dalam memilih topik yang akan disajikan dalam narasi nonfiksinya, serta cara penulis menyusun serta memilih detail yang akan dipaparkan dalam tulisan narasi tersebut. Narasi nonfiksi yang akan Anda baca dalam modul ini mungkin mirip dengan bentuk narasi yang biasa Anda jumpai sehari-hari yang bersifat informal, yakni pada saat Anda membaca cerita tersebut seakan-akan penulis itu sendiri yang berbicara langsung kepada Anda. Narasi yang lain mungkin bernada serius, baik dalam hal topiknya maupun cara penyampaiannya. Narasi, seperti ini disebut dengan narasi formal di mana sudut pandangnya (*point of view*) lebih objektif dibandingkan dengan narasi informal. Salah satu keuntungan membaca cerita nonfiksi adalah kita dapat memperoleh pengetahuan tentang berbagai jenis karakter manusia yang tercermin dalam gagasan atau buah pikiran mereka yang ditulis dalam narasi nonfiksi tersebut.

Narasi nonfiksi berikut ini adalah esei yang ditulis oleh Benjamin Franklin pada tahun 1779. Naskah asli dari narasi nonfiksi ini terdapat dalam sebuah surat. Namun, kisah ini telah diterjemahkan hampir ke dalam semua bahasa. Kisah ini memuat banyak ajaran yang dipelajari oleh negarawan Amerika, peneliti, dan penulis. Sambil membaca, pusatkan perhatian Anda pada karakter tokoh (penulis) dan hal-hal penting lainnya yang bisa Anda simpulkan dari cerita ini.

The Whistle Benjamin Franklin

When I was a child of seven years old, my friend, on a holiday, filled my pockets with coppers. I went directly to a shop where they sold toys for children; and, being charmed with the sound of a whistle, that I met by the way in the hands of another boy, I voluntarily offered and gave all my money for one. I then came home, and went whistling all over the house, much pleased with my whistle, but disturbing all the family. My brothers, and sisters, and cousins, understanding the bargain I had made, told me I had given four times as much for it as it was worth; put me in mind what good things I might have bought with the rest of the money; and laughed at me so much for my folly, that I cried with vexation; and the reflection gave me more chagrin than the whistle gave me pleasure.

This however was afterwards of use to me, the impression continuing on my mind; so that often, when I was tempted to buy some unnecessary thing, I said to myself, Don't give too much for the whistle; and I saved my money.

As I grew up, came into the world, and observed the actions of men, I thought I met with many, very many, who gave too much for the whistle.

When I saw one too ambitious of court favor, sacrificing his time in attendance on levees; his repose, his liberty, his virtue, and perhaps his friends, to attain it; I have said to myself, This man gives too much for the whistle.

When I saw another fond of popularity, constantly employing himself in political bustles, neglecting his own affairs, and ruining them by that neglect, He pays, indeed, said I, too much for his whistle.

If I knew a miser, who gave up every kind of comfortable living, all the pleasure of doing good to others, all the esteem of his fellow citizens, and the joys of benevolent friendship, for the sake of accumulating wealth, Poor man, said I, you pay too much for the whistle.

When I met with a man of pleasure, sacrificing every laudable improvement of the mind, or of his fortune, to mere corporeal sensations, and ruining his health in their pursuit, Mistaken man, said I, you are providing pain for yourself, instead of pleasure; you gave too much for your whistle.

If I see one fond of appearance; or fine clothes, fine horse, fine furniture, fine equipages, all above his fortune, for which he contracts debts, and end his career in a prison, Alas! say I, he has paid dear, very dear, for his whistle.

When I see a beautiful, sweet-tempered girl married to an ill-natured brute of a husband, What a pity, say I, that she should pay so much for the whistle!

In short, I conceive that great part of the miseries of mankind are brought upon them by the false estimate they have made of the value of things, and by their giving too much for their whistle.

A. SEKILAS TENTANG PENULIS

Benjamin Franklin adalah seorang wartawan, ilmuwan, pendidik, politikus, dan ahli filsafat serta penulis. Prestasi yang telah dicapai selama hidupnya (1706-1790) membuat dia dijuluki *The First American* dan *The Last Universal Man*. Pada tahun 1721 Franklin banyak menyumbangkan tulisan dalam bentuk artikel pada surat kabar dengan nama samaran *Dame Silence Dogood*. Pada tahun 1729 Franklin membeli perusahaan surat kabar "The Pennsylvania Gazette", di mana dia termasuk salah seorang penulis di dalamnya.

B. ANALISIS

Setelah Anda membaca narasi nonfiksi di atas, apa yang Anda ketahui tentang Franklin? Tentu saja sebagai pembaca, Anda dapat menemukan cara berpikir dan pandangan hidup tokoh yang ada dalam cerita tersebut. Dalam hal ini Benjamin Franklin. Di sini kita bisa melihat bagaimana ia menghabiskan uangnya hanya untuk sebuah pluit mainan (*whistle*), kemudian menyesali tindakannya itu. Kejadian mengenai pluit mainan itu sangat mengesankan bagi Franklin sehingga ia menjadikannya sebagai suatu tindakan yang bijaksana dan praktis apabila orang "Don't give too much for the whistle". Dari ungkapan yang berulang-ulang dalam cerita tersebut, Franklin belajar mendisiplinkan dirinya dan menabung uangnya.

Berbeda dengan Franklin yang belajar dari pengalamannya *Not giving too much for the whistle*, dari narasinya kita bisa mengamati bahwa banyak orang yang selalu mengulang kesalahannya, yakni menghabiskan uangnya atau berkorban terlalu banyak untuk sesuatu yang tidak terlalu berarti dan berguna. Franklin akhirnya menyimpulkan bahwa banyak orang yang menciptakan ketidakbahagiaan atas dirinya sendiri karena mereka tidak berhasil menentukan hal-hal yang benar-benar berguna untuk diri mereka.

Bagaimana pendapat Anda sendiri? Apakah Anda sependapat dengan hasil analisis di atas. Untuk lebih memahami isi dan makna yang terkandung dalam cerita di atas cobalah kerjakan latihan-latihan berikut ini dengan

menjawab pertanyaan dan melakukan instruksi-instruksi yang ada dalam latihan yang diberikan.



ACTIVITY

Untuk memperdalam pemahaman Anda mengenai materi di atas, silakan Anda kerjakan latihan berikut!

A. Answer the following questions!

- 1) What point does Franklin want to convey when writing this narration?
- 2) Why does Franklin repeat the maxim: "too much for the whistle" in each paragraph?
- 3) How wide a range of experience is Franklin dealing with?
- 4) How can you conclude about Franklin's character in this narration?
- 5) What is the purpose of this narration?
- 6) What advantage can you obtain when you finished reading this selection?
- 7) Write a brief summary about the chronology of events Franklin has experienced in this narration.
- 8) What do you understand from Franklin's philosophy: Don't give too much for the whistle?

B. Carilah suatu esai yang berbentuk narasi nonfiksi!

Bacalah esai tersebut dan tentukan apakah narasi nonfiksi yang Anda baca bertujuan untuk menghibur, atau untuk menjelaskan atau merupakan gabungan antara keduanya. Tentukan juga pikiran utama dari esai narasi yang Anda baca dan tuliskan dengan kata-kata Anda sendiri.



S U M M A R Y

Narasi nonfiksi (*Nonfictional Narration*) merupakan suatu karya sastra yang bersifat informal yang melibatkan sifat-sifat pribadi subjek atau tokoh yang ada di dalamnya. Subjek atau tokoh tersebut bisa bersifat serius atau humoris. Akan tetapi, elemen-elemen, seperti

character, style, location (setting), action (events) tetap menjadi pertimbangan utama dalam penulis narasi jenis ini. Karya narasi nonfiksi bisa bertujuan untuk menghibur, menjelaskan, mendidik, dan/atau gabungan dari dua atau lebih tujuan tersebut.



FORMATIVE TEST 3

Cerita nonfiksi berikut ini merupakan bahan tes formatif untuk Anda dalam kegiatan belajar ini. Sebagaimana Anda ketahui bahwa suatu narasi nonfiksi bisa memiliki lebih dari satu tujuan maka narasi nonfiksi yang disajikan berikut yang berjudul *The Hawk Is Flying* merupakan gabungan dari cerita narasi dan ekposisi, di mana penulis cerita ini bertutur tentang pengalamannya sendiri sambil menjelaskan suatu subjek atau memberikan informasi tentang sesuatu. Perhatikan bagaimana Harry Crew menerangkan suatu proses setahap demi setahap dengan kombinasi alur cerita yang bersifat narasi. Bacalah dengan saksama, kemudian jawablah pertanyaan-pertanyaan berikut ini.

A. Reading Check

Answer the following questions to check your understanding about the narrative.

- 1) How is the hawk injured?
- 2) What three choices does Crew have when he finds the injured bird?
- 3) Why does he leave the hawk in a room without food?
- 4) How long does it take for the hawk to recover and fly free?
- 5) Where does Crews choose to let the hawk go?

B. Analysis and Interpretation

- 1) This narration tells a great deal about hawks, but it also reveals something about Crews himself. For example, Crews must make a decision when he finds the wounded hawk. What do you think his decision reflects his personality and character? What else does this narration reveals about his personality?
- 2) What specific details in this selection show that Crews is knowledgeable about hawks and is skilled in handling them?
- 3) a) Why does Crews find the process of hooding a hawk disgusting?
b) Why must he hood this hawk?

- 4) What advantages can you gain after reading this narrative?
- 5) Why do you think Crews feel bad at the end of the story?
- 6) Crews' writing is primarily narrative, but it also contains passages of exposition, the form of writing that explains something or that gives information. Crews' explanation of how to care for a wounded hawk is so precise and his descriptions are so vivid that most readers find themselves as interested in the process as Crews is. Could you make a brief conclusion about the chronology of the process?
- 7) What does this narrative mainly tell about?

The Hawk Is Flying

Harry Crews

I was jogging between Lake Swan and Lake Rosa on the ridge full of blackjack oak when I saw a hawk, tail feathers fanned and wings half spread, beside a dump of palmetto about twenty yards off the dim part. From the attitude of her wings and tail I first thought she was sitting on a kill, may be a rabbit or a rat, but she then turned her wild dandelion eyes toward me and I knew that she was there in the sand not because of something she had killed but because she herself had almost been killed. Blood was dark and clotted on the trailing edge of her right wing. Someone had brought her down with a gun and then not had the decency to find where she fell.

I stood here in the path for a long time, deciding whether or not to kill her, I knew the chances of keeping her alive were slim after she'd been hurt. But leaving her wing-shot in the dirt like that would take more meanness than I thought I could manage. At the same time, though, I knew the right thing to do would be to step quickly across the sand and kick her to death. I watched her where she sat quietly, feathers ruffled now and unafraid, and I knew I was not going to find it in myself either to leave her or kill her. There was nothing to do but take her up and try to save her.

Because the direct stare of a man is terrifying to a hawk, I kept my eyes averted and slowly circle to the edge of palmetto, where I knelt in the sand. Her sharp, hooked beak was open from heat and exhaustion and her peach-colored tongue beat like a pulse with her rapid breathing. From her size and plumage she was obviously a red-tailed hawk, less than two years old and in her prime, but even so she would have a nervous system as fine and as delicate as a Swiss watch and be subject to death by heart attack or apoplexy if she was not handled carefully. I would need not only whatever skill I might have but also enormous luck, since she would rather die than submit to me. Moving very slowly so as not to disturb her anymore than was absolutely necessary, I took off one of my Adidas shoes and rolled down along one-size-fit all sweat sock I was wearing. Then moving the hand that held the sock out in

front of her so that she would follow it with her eyes. I eased my other hand over her back and pinned her wings down so she could not beat them against the ground. Her shallow, rapid heart trembled under the fine bright feathers of her breast. I tore the toe out of the sock and put it around it down until she was encased in a tight tube of elastic cotton. All that was visible was her head at one end of the sock and talon at the other.

On the long slow walk back home, the only sound she made was a soft clucking very much like that of a chicken. I held her as loosely as I could because I was worried about the heat of my hands and the way she was wrapped. I really expected her to die, but apparently she was not hurt as badly as I thought. By the time I put her on my head, her breathing had slowed and she had grown calm under the tight sock.

I sat down and opened my desk and there, nearly filling the bottom drawer, was leather from all the years I had kept and trained and flown hawks. On top was a pair of leather welder's gloves, the right one bloodstained between the thumb and forefinger. And under the gloves were several pairs of eighteen-inch jesses and two four-foot leashes and fifteen hoofs, each one with the size and date it was made cut into the top of it, and finally four tiny brass falcon bells and as many shark swivels, used to join the jesses to the leashes.

I took the hoods out of the drawer and arbitrarily selected number seven to fit to the hawk's head to see if it was light tight. It was too big so I tried the next one down, number six, which was nearly right. When I went to number five the fit was perfect, so I drew the leather hood strings and the hawk, in total darkness now, lay utterly still. With a pair of scissors I carefully cut away the sock. I put on the leather gloves and with my right hand under her breast lifted her to stand on the floor. In the darkness of confusion of the light tight hood, she stood without moving while I looped the leather jesses around her leg and attached one of the bells to a tail feather. I then attached the ends of the two jesses to the shark swivel and hooked the other end of the swivel to leash. Her blood-clotted wing hung half spread from her body. I ran my fingers gently along the leading edge to see whether or not the bone was broken. It was not. The flesh was torn, but not badly and I was able to remove for tiny birdshot from the wound with a pair of tweezers without cutting away any of her feathers. With the leather glove covering my wrist I touched her legs from behind, and as all hawks will do, she immediately stepped up and back, her talons gripping my arm tightly enough to hurt through the quarter-inch leather.

It has always seemed an awesome mystery to me that any hooded hawk anywhere in the world will step in precisely the same way if the back of its legs are touched. It was true when Atilla the Hun carried hawks on his wrist and it is still true. Presumably, it is something that will be true forever. It is a part of the reason men have been fascinated with the art of falconry through all the centuries of recorded history.

The hood was the only way I could possibly keep her while her wing healed because without hood she would beat herself to death at the end of the jesses. A hood makes a hawk's movement and reactions predictable, but there is something about it that is distinguishing, too. To make a hawk as docile as a kitten, to reduce even the biggest and most magnificent raptor in the world to do something any child can carry, has always caused a sour ball of shame to settle solid as bone inside me.

I made a perch for her out of a broomstick attached to the top of a ladder-back chair and put her on it. She gripped the perch and sat as still as if she had been killed and stuffed. Eventually she would move, but only a little. She would lower her head and rake at the hood with her talons, but not for long, and the period of quietness would give her some chance of staying alive until she healed. I drew the blinds on the windows and stood watching her in the darkness room, thinking again of the perverse pleasure and unreasonable joy, dating all the way back to my childhood, that I have found in meat-eating birds.

One of my vivid memories is of riding bareback on a mule in the pinewoods of south Georgia and seeing a buzzard walk out of the stomach of a dead and bloated cow, a piece of putrid flesh caught in its stinking beak. And right behind that memories is a hawk swinging into our farmyard and driving its talons into the back of screaming chicken and flying toward the darkened tree line on the horizon. And necessarily linked to that memories is my grandmother immediately cooping up all the chickens except one puny biddy left unprotected in the yard with arsenic on its head for the same hawk to come back later and take away toward the same dark tree line, never to be seen again. A bird that drinks blood and eat flesh seemed to me then, and seems to me now, an aberration of nature, and I have always thought it must be for this very reason that I have been driven to capture, train, and fly hawks, to participate in the thing that I find so abhorrently and consistently beautiful.

I left the room and let the hawk sit in silence for the rest of the day and that night. I knew there was some danger she might die or shock or thirst. But unless she was kept still so the damaged wing could start to heal, she would surely die from exertion.

Toward the end of the next day I went down to a feed store and bought a biddy and carried it dead into the room where the hawk sat on her perch, more alert now, shaking the bell with her tail feathers and holding the damaged wing closer to her body and turning her hooded head toward me as I came to the perch. The blinds were still drawn and I knew after the long blind night of the hood she would not be afraid of me if I did not look directly at her and made no sudden movements. I held the biddy between the thumb and forefinger of my right hand while I slipped the strings at the back of the hood and drew it away from her head.

I held the biddy about six inches away from the perch and stood very still while the hawk raised the feathers on her head and looked from the glove to my averted face and back again. She had to be hungry, perhaps dangerously so, but I was not going to feed her unless she stepped to my hand. I was not surprised when she had not taken that step after I had held the food in front of her for nearly an hour.

Finally I backed quietly to the door and left her sitting unhooded in the darkened room. I didn't know how long it would take before she stepped to my glove to eat. But she had to do it or I could never release her and let her fly free again. The problem was simple enough and even easy to solve if she would just cooperate. If she did not loose her fear of me and step to my glove to it, I would not be able to work her to a lure. And if I could not work her to a lure, I'd never be able to strengthen her wing enough so she could hunt for herself again, because it would take from three weeks to a month of inactivity for her wing to heal, and after she sat on a perch for a month she wouldn't even be able to fly to the top of a tree, much less catch a darting rabbit. The choice was brutally necessary; either she lost her fear of me and ate off my glove or I would starve her to death.

Fortunately, most birds of prey - except owls; which are too dumb to do much with - react favorably to patience and calm persistence. After two days on the perch without food, half the time wearing the hood I put on her to accustom her to it. The hawk stepped to my glove and ate the biddy right down to the feed. The next day I gave her strips of beef heart and began taking her outside and fastening her leash to a block of wood where she could weather in the sun and bathe from time to time in a shallow pan of water. There are few things in the world more beautiful to me than a hawk rising from the water and slowly turning in the sun, wings stretched and fanning on the air.

There was no infection, and even though the red-tailed hawk did finally lose two of her flight feathers, she was soon flying the length of her leash to my glove. But her eyes and feathers were dull and she was extremely weak. With no work, her appetite had gotten smaller and smaller until she was eating barely enough to stay alive.

Twenty days after I brought her home, I decided to start flying her to a lure. I didn't think she was ready for it; but I was afraid she was going to die if she didn't start taking more food; and the only way she was going to do that was if I worked her.

The lure is a pillow-shaped piece of leather with a freshly killed chicken's head tied to it along with a nice bit of bloody meat. I introduced her the lure in the room where I kept her, letting her fly to it and it with it caught between the thumb and forefinger of my glove. When she become thoroughly accustomed to it; I let her go entirely without food for thirty hours and then took her into a wide, empty field and set her on a portable perch. I fastened her jesses to a twenty-foot length of light but very strong nylon cord. From a distance of about

seven feet, I showed her the lure, swung it round and round before finally offering it to her on the glove. Her bobbing head followed the bloody meat, and the, giving a short startled cry, she flew to it, her talons stretched and ready.

By the end of two weeks I had lengthened the nylon cord to sixty yards. At first there were a few lapses when she swerved away from the lure and headed straight up. But she didn't have to be jerked out of the air many times by the cord before she was convinced she was somehow irrevocably joined to me and the lure.

Five weeks after I took her crippled and bleeding out of the sand, she was flying free, diving at the lure as I swung it in long arcs over my head, finally catching it high in the air and powering to the ground with it. As she sat on the lure eating, I would quietly walk to her and touch the back of her legs with the glove and she would step up and back, finishing her meal on my arm.

I kept her longer than I needed because I had come to love her, probably because she did not love me, and never would. She was as wild the day I flew her free as she was the day I found her. Hawks are not your friend and do not want to be. They are incapable of love and I have for a long time thought that was precisely why I so much loved them.

One Sunday morning, trying to do it mechanically and without thought, I drove sixty miles to the Okefenokee Swamp with the hawk hooded so she would stay quiet. When I had taken the canoe five hours deep into the black water cypress, I unclipped the falconer's bell, slipped her jesses, removed the hood and, threw her from my wrist toward the bright blue sky. I had taken her as deep into the swamp as I could because she had lost her fear of man and at least here she would have some chance of survival. But given the number of fools with guns, I did not think that chance very good, even though she had been freed in the middle of a national preserve.

For a long time I heard her high trailing cry above me. But I never looked up. I felt bad enough as it was.

If you have finished doing the formative test, look the key answers at the end of the module. Evaluate your answers. When you get at least 80% right. You can go the other module, but if you do not, review the discussion and examples again. Then, do the formative test once more. The following is how to evaluate your test.

$$\text{Formula} = \frac{\text{The number of the right answer}}{\text{The number of the items}} \times 100\%$$

Level of mastery: 90 - 100% = very good

80 - 89% = good

70 - 79% = sufficient

< 70% = in sufficient

Answer to the Activities

Unit 1

Activity 1

- 1) They did not have enough money to afford the materials in which radium was hidden; they did not have laboratory; they did their research in a very manual way; and they did not get any help from anybody.
- 2) These hardships created suspense when they were almost desperate because of the paltry results followed by their fatigue, uncertainty and complicated tasks.
- 3) Marie was more patient than Pierre was; Pierre was very possessive.
- 4) Marie was not a kind of a rich woman, but her determination led her to continue working although the working conditions were not very supporting.
- 5) She was responsible for her family.

Activity 2

- 1) She was patient, responsible, and hard working.
- 2) "...but the more exuberant Marie could not contain her joy at the sight of the sacks that were being unloaded. It was pitchblende, her pitchblende!"
- 3) "I wonder what It will be like, what It will look like"
- 4) Knowledge about the crude material for radium and the process of how Marie discovered Radium.

The answers will vary

Unit 2

Activity 1

- 1) Trouble starting it.
- 2) The Get-Ready Man's car.
- 3) Victoria, telephone, and electricity.
- 4) Streetcar crushed it beyond repair.
- 5) He thought someone had died.

Activity 2

- 1) From his ignorance of cars to boys at school identifying all cars to his interest in Get-Ready Man's car.
- 2) Father knows difference between car and kitchen tools, but mother and grandmother do not.
- 3) When family weeps for car, grandfather thinks someone has died.

Activity 3

- 1) Kitchen equipment under car; streetcar connecting with car; and Zenas' catching chestnut tree blight.
- 2) Humorous portrayal of mother who does not know gasoline from water and is afraid of all mechanical things. Zenas is a sensitive, rather poetical boy. Thurber is concerned with peculiarity of human behavior that enables him to create humor.
- 3) His humor is affectionate and goo-natured.
- 4) Answers will vary. Advantages: We learn some funny things about the family as the car problem is resolved. We have knowledge that Thurber appreciates humor in life.

Unit 3**A.**

- 1) He wishes to teach a lesson he has learned from his own experience and from observing experiences from others.
- 2) The reappearance of this maxim in some forms throughout the narrative emphasizes Franklin's lesson and its broad applicability of life.
- 3) Franklin is dealing with wide experiences; from people interested only in physical pleasures to those interested in wealth and influence.
- 4) He has much practical sense and wisdom even as a child.
- 5) Franklin's purpose is to teach others lesson he has learned long ago.
- 6) We realize that Franklin's whistle has become a symbol for the insubstantial, elusive, or meaningless things people set their hearts on.
- 7) Possible summary: Franklin opens his narrative with an anecdote from childhood when he spent his money for a whistle then he realized that he had bought unnecessary thing. As he grew up, he found many people who had done the same thing as he did: giving too much for the whistle. Franklin established this maxim as a rule of conduct to guide him. Then he came to a conclusion that many people create unhappiness because they do not set true value. False estimates are wrong conclusions people made about value of things in their lives.
- 8) Don't pay too dearly or sacrifice too much for things that are of slight value.

B. Answers will vary

Key to Formative Test

Formative Test 1

- 1)
 - a. He began shaving beards of boyars, who submitted out of loyalty.
 - b. Clergy was exempted; others could pay tax to keep beards.
 - c. He thought dress unsuitable for active life.
 - d. Changed numbering of years to correspond to Western calendar and began New Year on January 1.
 - e. Copper coins made as change for kopeks, and silver and gold pieces coined.
- 2)
 - a. Power is shown through changes made in people's clothing, facial hair, calendar, and monetary system.
 - b. Peter initiated reforms without concern for hardships caused by them.
 - c. He is concerned about other countries' opinions of Russia and initiates reforms to make Russia more progressive.
- 3) Reforms that showed a good grasp of human nature were those he made pertaining to rewards for important services to Tsar, and improving monetary system to promote trade. Planned reforms that failed to take into account basic human characteristics were those pertaining to beards and clothing.
- 4) Answer will vary. Generally, Massie admires Peter for Practical reforms, but recognizes that Peter did not always consider rationale for existing tradition.
- 5) Peter's personality and characters included: autocratic, demanding, opinionated, inconsiderate, critical, tender, image-conscious, patriotic, curious, fair, unfair, clever, progressive, active, interested in, ship-building, sailing, military affairs, financial matters, Western culture and practices, and most of all, he had succeeded in bringing Russia in line with modern times.

Formative Test 2

- 1) He bought it at an auction for twenty-seven dollars.
- 2) The Mexican Plug bucked and threw his rider.
- 3) The rider did not ride him but walked back.
- 4) He tried to auction off, then trade the horse.

- 5) He gave the horse to Arkansas emigrant.
- 6) He learned from experience after the horse throws him.
- 7) The characters of the Mexican Plug which add humor are: his wild bucking, great speed, habits of experimenting and always succeeding, and his large appetite.
- 8) He portrays himself as innocent so that auctioneer's brother took advantage of his innocence: He loved the Western brand of humor with its practical jokes and extravagant tales.
- 9) The most important events are: when Twain bought the horse in auction, then tried to ride him. He lent the horse to people and tried to trade him. Finally he gave the horse to an emigrant.
- 10) Answer will vary. We learn a variety of people who sought a new life in the West; we learn how little Twain knows about horse.

Formative Test 3

A. Reading Check

- 1) She was shot
- 2) Whether he kills her, leaves her as it is, or takes her alive.
- 3) At first, to keep her still to heal; later, he feeds only if she steps into his glove to eat; it is necessary to strengthen hawk's wing.
- 4) Five weeks.
- 5) Deep in Okefenokee Swamp.

B. Analysis and Interpretation

- 1) He seems humane and sensitive. He has ambivalent feelings about hawks and training them, about making them as docile as a kitten. He also comes to love hawk.
- 2) He knows type of hawks, her age, how to capture her, how to hood her, how to use jesses and leashes, and how to feed her.
- 3) a) Because it is unnatural.
b) To keep her from beating herself to death while her wing heals
- 4) Getting entertained with story of a man who helps injured animal and knowing how to take care for injured animal.
- 5) He comes to love hawk and hates to part with her; fears she will be shot again.

- 6) He starts with an explanation of how he managed to get the hawk home, he treated the hawk at home, feeding her and training her flying to a lure, and finally he explains how he released the hawk.
- 7) Explaining the process of helping wounded hawk heal and return to her habitat.

1. How did you feel about the hawk's story? Did you learn anything new about the hawk's life? How do you think you can help the hawk's habitat?

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Poetry

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INTRODUCTION

Berbeda dari modul-modul sebelumnya yang membahas segala sesuatu mengenai karya sastra prosa, Modul 5 ini membahas aspek-aspek puisi, seperti berikut ini.

1. Apakah Puisi?
2. Versifikasi Puisi, yang meliputi *stanza*, *lines*, *rhyme*, *rhythm*, dan *meter*.
3. Elemen-Isi Puisi, yang meliputi *subject/theme* dan *tone*.

Versifikasi adalah analisis struktur atau bentuk puisi/syair. Struktur tersebut terdiri dari bait, baris, rima, ritme, dan meter. Unsur-unsur yang membentuk struktur puisi ini adalah yang mendasar dalam pembahasan kerangka dan konstruksi karya sastra puisi, sedangkan yang dimaksud dengan subjek, tema, dan nada puisi adalah aspek-aspek isi puisi yang terkait dengan inti puisi, yaitu pengalaman hidup manusia yang akan diekspresikan oleh penyairnya.

Setelah mempelajari modul ini Anda diharapkan dapat memahami apa itu puisi, struktur, dan tema yang terkandung dalam suatu puisi.

UNIT 1

The Forms of Poetry

Setelah mempelajari unit ini, Anda diharapkan dapat:

1. menjelaskan tentang puisi;
2. mengidentifikasi stanza dalam suatu puisi;
3. mengidentifikasi Baris-baris dalam suatu puisi;
4. menyimpulkan pola rima (*rhyme scheme*) dari suatu puisi;
5. mengidentifikasi matra (meter).

A. WHAT IS POETRY?

Puisi telah ada dan dinikmati sejak mulainya peradaban manusia di muka bumi ini. Kenapa? Sebab puisi dapat memberikan kesenangan dan pengalaman hidup kepada pembacanya. Pengalaman hidup inilah puisi menjadi sangat penting artinya bagi hidup manusia. Puisi memang “bertutur” kepada manusia secara lebih *intense* dan menarik daripada prosa.

Membaca dan menikmati puisi adalah lebih mudah daripada mencari definisinya. Jadi, bacalah dan nikmati puisi itu, jangan berpusing-diri mendefinisikannya. Yang paling penting bagi kita adalah berusaha mengerti apa yang ingin diungkapkan puisi itu kepada kita pembacanya. Begitu banyak pengalaman hidup yang tersembunyi di balik baris-baris puisi dan di dalam bait-baitnya.

Bahasa puisi tidak seperti bahasa prosa, bukanlah untuk berkomunikasi dengan orang lain semata atau untuk urusan bisnis dengan orang lain atau untuk bernegosiasi dengan orang lain. Namun, bahasa puisi adalah untuk menghadirkan makna kehidupan, mempererat dan mengakrabkan hubungan kita dengan eksistensi, dengan kehidupan kita agar mendapat pengalaman hidup lebih banyak lagi.

Kesusastraan bukanlah sekadar hiasan dalam kehidupan, tetapi ia adalah sarana untuk hidup, dan apabila kita membaca puisi kita akan menjadi ‘kaya’ dengan menikmati puisi. Membaca puisi adalah suatu jalan menuju tingkat penikmatan hidup lebih tinggi. Dengan membaca puisi kita membuat klarifikasi dan sintesis, bukannya sekadar menganalisis dan membuat penjelasan, seperti dalam membaca prosa.

Apakah inti puisi? Intinya adalah kehidupan manusia, pengalaman hidup manusia. Dan bagaimana pengalaman hidup manusia itu? Sangat luas dan bermacam ragam, sebagaimana tertera dalam suatu ungkapan, *Man is a many-spindoured thing*. Pengalaman itu bisa baik atau buruk. Pengalaman bisa menyenangkan, mengecewakan, menjijikkan, menghibur, aneh, tak bermoral, membanggakan, mengagetkan, mematikan atau membesarkan hati apa saja ada dan dimungkinkan karena hidup ini memberi segala kemungkinan tak terhingga. Jadi, jangan mengharap puisi yang indah-indah saja, yang penuh suka-cita dan pesta pora, tetapi hadapilah sisi lain pengalaman hidup itu.

Segala pengalaman hidup ini tadi, kemudian dituangkan dalam intensitas yang tinggi, tegangan tinggi sehingga menjadi lebih terang, lebih hangat, dan lebih menyentuh hati, perasaan, dan emosi manusia. Bukanlah aransemen kata-katanya saja ataupun jumlah kata-katanya yang membuat puisi menjadi lebih intens. Namun, karena pilihan dan pemilihannya yang membuat puisi menjadi padat berisi "Puisi dapat bicara banyak dengan sedikit kata-kata".

Hanyalah pembaca yang baik yang dapat menghargai dan menikmati puisi. Pembaca demikian, laksana radio penerima yang baik, dan puisi/penulisnya adalah pemancarnya.

Apabila bahasa prosa dimaksudkan semata untuk berkomunikasi dan menyampaikan informasi, yaitu berurusan dengan sisi intelektual manusia, bahasa puisi berkomunikasi dengan manusia secara utuh. Targetnya bukan saja sisi intelektual manusia, tetapi juga indranya, emosinya, perasaannya, dan imajinasinya. Semua dimensi tadi dijangkau melalui khazanah kebahasaan, yaitu konotasi, pencitraan, metafora, simbol, paradoks, ironi, ilusi, pengulangan bunyi, ritme, dan pola.

Puisi itu organisme, tumbuh bagaikan pohon. Dia tumbuh dan setiap bagiannya berfungsi dan bekerja sama mengungkapkan pengalaman hidup, inti yang ada dalam puisi.

B. THE VERSIFICATION OF POETRY

1. Stanza (Bait)

Puisi atau syair pada umumnya dibagi secara reguler dan konsisten menjadi bagian-bagian yang disebut stanza atau bait. Stanza, dengan kata lain adalah sekelompok baris dan merupakan unit dalam puisi yang sangat mudah dikenali bentuknya. Biasanya stanza mempunyai pola rima (*rhyme scheme*)

tertentu. Stanza, sesuai dengan jumlah baris yang ada di dalamnya, diberi nama tertentu. Nama-nama stanza yang umum dipakai adalah *couplet*, *triplet*, *quatrain*, *sestet*, *octave*, dan *sonnet*. Berikut ini adalah penjelasan masing-masing bentuk/nama stanza tersebut.

a. *Couplet*

Couplet adalah stanza yang terdiri dari dua baris yang biasanya berima atau mempunyai persamaan bunyi dengan baris lain. Pada dasarnya *couplet* adalah suatu baris puisi yang dipasangkan dengan baris lain.

Contoh:

A man so various, that he seem'd to be
 Not one, but all mankind's epitome:
 Stiff in opinions, always in the wrong;
 Was everything by starts, and nothing long.

Dua *couplet* di atas dicuplik dari salah satu puisi karya Dryden, dan merupakan stanza yang disebut *heroic couplet*, yaitu *couplet* yang mempunyai ritme *iambic Pentameter*. Mengenai ritme ini akan dibahas lebih jauh pada halaman-halaman selanjutnya.

b. *Triplet (Tercet)*

Triplet adalah stanza yang terdiri dari tiga baris, yang biasanya mempunyai satu bunyi untuk rimanya, misalnya berpola rima aaa.

Berikut ini contoh *triplet* dari Herrick.

Whenas in silks my Julia goes
 Then, then (methinks) how sweetly flows
 That liquefaction of her clothes.

c. *Quatrain*

Quatrain adalah stanza yang terdiri dari empat baris, bisa berima atau tidak. Berikut ini contoh *quatrain* dari puisi karya Marvell.

My love is of a birth as rare
 As 'tis for object strange and high:
 It was begotten by despair
 Upon impossibility.

d. *Sestet*

Sestet adalah *stanza* yang terdiri dari enam baris. Secara khusus, sestet ini biasanya merupakan bagian kedua dari sebuah *sonnet*. *Sonnet* mempunyai empat belas baris dan dibagi menjadi satu *octave* dan satu sestet. Pola rima yang pada umumnya dipakai dalam sebuah *sestet* adalah *abcabc*. Berikut ini contoh sestet yang diambil dari bagian kedua puisi *sonnet* karya Milton dengan judul *When I Consider How My Light Is Spent*.

That murmur, soon replies; God doth not need
 Either man's work or his own gifts, who best
 Bear his mild yoke, they serve him best; his state
 Is kingly. Thousands at his bidding speed
 And post o'er land and ocean without rest:
 They also serve who only stand and wait.

e. *Octave*

Octave adalah suatu *stanza* yang terdiri dari delapan baris dan biasanya *octave* adalah bagian pertama atau delapan baris pertama dan suatu *sonnet* yang bagian keduanya disebut *sestet*. Lihat contoh pada *Sonnet* berikut ini.

Sonnet

Ada dua macam *sonnet*, yaitu *Italian (Petrarchan)* *sonnet* dan *English (Shakespearean)* *sonnet*. Keduanya terdiri dari empat belas baris, tetapi masing-masing juga mempunyai beberapa ciri yang berbeda.

Soneta Italia lazimnya mempunyai *octave* dengan rima *abba, abba* dan sestet dengan rima *cde, cde* atau *cd, cd, cd, cd*, sedangkan soneta Inggris biasanya dibagi menjadi 3 *quatrain* dan satu *couplet* dengan rima *abab, cdcd, efef, gg*.

Soneta adalah contoh yang baik mengenai hubungan atau saling keterkaitan antara bentuk dan isi. Umumnya isi atau gagasan dalam suatu soneta dibentuk sesuai dengan pola rimanya. Soneta Italia biasanya menaruh pokok permasalahannya dalam *octave*-nya, sementara *sestet*-nya berisi contoh, dan pola rima yang ada mendukung perkembangan permasalahan itu, sedangkan soneta Inggris biasanya menampilkan tiga argumen dalam tiga *quatrain*-nya, lalu diakhiri dengan simpulan pada *couplet*-nya.

Perhatikan contoh *sonnet* berikut ini.

Shakespeare's Sonnet 18

Shall I compare thee to a summer's day?
 Thou art more lovely and more temperate:
 Rough winds do shake the darling buds of May,
 And summer's lease hath all too short a date:
 Sometime too hot the eye of heaven shines,
 And often is his gold complexion dimm'd;
 And every fair from fair sometime declines,
 By chance, or nature's changing course untrimm'd:
 But thy eternal summer shall not fade,
 Nor lose possession of that fair thou ow'st
 Nor shall Death brag thou wand'rest in his shade,
 When in eternal lines to time thou grow'st:
 So long as men can breathe or eyes can see,
 So long lives this, and this gives life to thee:

2. Rhythm (Ritme)

Ritme/irama dalam puisi terdapat dalam pola pengulangan bunyi dan gagasan/ide dalam puisi itu. Ritme dapat diketahui dari kata-kata atau suku kata yang mendapat tekanan suara/accet dengan pola dan variasi tertentu. Pada suatu baris dalam puisi tidak semua kata atau suku katanya mendapat penekanan, tetapi penekanan itu sendiri mempunyai keteraturan. Dengan kata lain, ritme tercipta dari penggunaan kata-kata, bunyi, dan *accet* dengan pola tertentu sehingga terjadi asosiasi antara bunyi dan makna dalam benak pembacanya. Kita akan merasakan respon emosional yang kuat terhadap puisi itu dengan adanya aliran ritme yang menyerupai irama lagu. Dalam puisi hal tersebut dibentuk dengan pengulangan baris yang mempunyai jumlah suku kata sama dan pemberian *accet* yang teratur. Berikut ini adalah contoh untuk melihat (*me-scan*) ritme suatu baris puisi. Tanda garis miring (/) di atas suatu suku kata menunjukkan adanya *accet* (tekanan suara) pada suku kata tersebut, sedangkan yang tidak ditekan diberi tanda (-)

How vainly men themselves amaze

The sword, the banner, and the field.

3. Meter (Matra)

Pada baris yang menunjukkan contoh ritme di atas kita lihat bahwa baris tersebut dibagi menjadi unit-unit yang terdiri dari suku kata yang mendapat accent dan tidak. Unit tersebut dinamakan *poetic foot* (kaki matra). Apabila pola kaki matra ini diulang atau divariasi dalam kaki berikutnya maka terciptalah pola untuk satu baris utuh dan untuk seluruh puisi yang bersangkutan. Kaki matra dengan jumlah suku kata yang berbeda, baik ditekan maupun tidak, dan diberi nama berbeda pula. Berikut ini adalah jenis-jenis kaki matra yang lazim dipakai.

- a. *Iambic*, yaitu kaki matra yang terdiri dari *satu suku kata tidak bertekanan diikuti satu suku kata bertekanan*. Contoh berikut ini adalah satu baris puisi yang dibagi menjadi empat kaki iambic.

How vain ! ly men ! them selves ! a maze

- b. *Trochaic*, yaitu kaki matra yang merupakan kebalikan dari kaki matra iambic, yaitu *satu suku kata bertekanan diikuti satu suku kata tidak bertekanan*. Berikut ini adalah satu baris dengan empat kaki trochaic.

Cast him ! Out u ! pon the ! wa ters.

- c. *Dactylic*. Tidak semua kaki matra terdiri dari dua suku kata. Kaki dactylic terdiri dari *satu suku kata bertekanan diikuti dua suku kata tidak bertekanan*. Berikut ini adalah baris dengan dua kaki dactylic.

Car ry her ! care ful ly.

- d. *Anapestic*. Kaki matra ini merupakan kebalikan kaki dactylic yang terdiri dari *dua suku kata tidak bertekanan diikuti satu suku kata bertekanan*. Contoh berikut ini adalah baris dengan tiga *anapest*.

There is no ! thing as Big ! as a Man.

- e. *Spondaic* adalah kaki matra yang terdiri dari hanya *dua suku kata yang keduanya bertekanan*. Lihatlah contoh berikut ini.

/ / / /
Jump, run, ! hide, shout.

Kaki matra *spondaic* lebih sering terjadi dalam satu baris yang dikombinasi dengan jenis kaki yang lain. Contoh pada baris berikut mulai dengan satu *spondee* dan diikuti oleh empat *iamb*:

/ / - / - / - / - /
Milton ! ! thou shouldst ! be liv ! ing at ! this hour.

Supaya lebih mudah menghafal nama-nama kaki matra yang sudah dibahas di atas, berikut ini diberikan ringkasannya.

Jenis Kaki Matra	Suku Kata
Iambic	1 unaccented diikuti 1 accented
Trochaic	1 accented diikuti 1 unaccented
Dactylic	1 accented diikuti 2 unaccented
Anapestic	2 unaccented diikuti 1 accented
Spondaic	1 accented

4. Rhyme (Rima)

Setelah membahas ritme dan matra dalam puisi maka kita harus juga membahas *rhyme* (rima). Rima adalah pola pengulangan bunyi/pengucapan kata atau suku kata pada akhir tiap-tiap baris dalam puisi. Ada dua macam rima puisi, yaitu *perfect rhyme* dan *half rhyme*. Contoh *perfect rhyme* adalah pada kata *slow* dan *grow*, keduanya mempunyai persamaan bunyi huruf hidupnya (bunyi vowel). Jadi yang menentukan suatu rima adalah bunyinya, bukan ejaannya. Contoh *half-rhyme*, misalnya pada kata *quietness* dan *express*, dua kata yang hampir sama bunyinya dan diperlakukan, seperti *perfect rhyme*.

Apabila kita ingin menggambarkan pola rima suatu stanza atau puisi, bunyi kata pertama kita beri label "a" bunyi kedua yang berbeda "b" lalu berikutnya "c", "d", dan seterusnya. Apabila ada pengulangan bunyi maka bunyi itu kita beri label yang sama dengan yang diulang. Lihat contoh dari puisi William Blake berikut ini.

To See a World in a Grain of Sand
by William Blake

To see a world in a grain of sand,
And a heaven in a wild flower,
Hold infinity in the palm of Your hand
And eternity in an hour.

Kata **sand** (baris 1) berima dengan **hand** (baris 3) maka bunyi yang muncul pertama kita beri label 'a', sedangkan **flower** (baris 2) berima dengan **hour** (baris 4) dan bunyi kedua ini kita beri label 'b'. Jadi kita dapatkan pola rima (*rhyme scheme*) puisi tersebut adalah *abab*.

Sekarang Anda perhatikan sajak berikut ini.

Snow Dust
by Robert Frost

The way a crow
Shook down on me
The dust of snow
From a hemlock tree
Has given my heart
A change of mood
And saved some part
Of a day I had rued.

Bagaimana *rhyme scheme* puisi "Snow Dust" ini? Tentu Anda sudah bisa menentukannya. Seperti yang kita lakukan pada contoh puisi Blake di atas tadi, pada stanza pertama kata **crow** berima dengan **snow**. Jadi, kita beri label 'a', lalu kata **me** berima dengan **tree** dan kita label 'b'. Demikian kita lakukan hal yang sama pada stanza kedua sehingga kita dapatkan *rhyme scheme* puisi ini adalah *abab cdcd*.

Rhyme atau rima dapat menimbulkan bermacam-macam efek, antara lain dapat memberi penekanan pada kata-kata penting, dia juga dapat menciptakan ikatan atau hubungan dalam satu puisi. Rima juga dapat memperkuat kesatuan puisi (*unity*). Rima dapat menunjukkan akhir suatu baris, stanza, dan puisi. Begitu juga dengan rima dapat memberikan keindahan seperti halnya musik.



ACTIVITY

Untuk memperdalam pemahaman Anda mengenai materi di atas, Anda kerjakanlah latihan berikut!

Activity 1

- 1) What is the focus of poetry?
- 2) What advantages can we get from reading Poetry?
- 3) How is the language of Poetry?

Activity 2

- 1) How many stanzas does the poem *The Man He Killed* below have?
- 2) How many lines are there in each stanza? Name the stanzas!
- 3) Scan the rhythm of the poem!

The Man He Killed by Thomas Hardy (1840-1928)

"Had he and I but met
By some old ancient inn,
We should have sat us down to wet
Right many a nipperkin!

But ranged as infantry,
And staring face to face,
I shot at him as he at me,
And killed him in his place.

I shot him dead because --
Because he was my foe,
Just so: my foe of course he was;
That's clear enough; although

He thought he'd list, perhaps,
Off-hand like -- just as I --
Was out of work -- had sold his traps --
No other reason why.

"Yes, quaint and curious war is!
You shoot a fellow down
You'd treat if met where any bar is,
Or help to half-a-crown."

Activity 3

Below is Alfred, Lord Tennyson's poem "Lady of Shalott". Try to scan the meter under these procedures:

- a. Determine the kind of poetic feet.
- b. Determine the number of poetic feet in each line.
- c. Label each stressed/accented syllable with a slash (/) above it, and the unstressed with a horizontal dash (-)

The Lady of Shalott
by Alfred, Lord Tennyson

On either side the river lie
 Long fields of barley and of rye,
 That clothe the world and meet the sky;
 And through the field the road runs by
 To many-towered Camelot;
 And up and down the people go,
 Gazing where the lilies blow
 Round an island there below,
 The island of Shalott.

Activity 4

- 1) What's the rhyme-scheme of the following poem?
- 2) Are there hall-rhymes? If yes, which words?

On the Beach at Fontana
by James Joyce

Wind whines and whines the single,
 The crazy pierstakes groan;
 A senile sea numbers each single
 Slimesilvered stone.

From whining wind and colder
 Grey sea 1 wrap him warm
 And touch his trembling fineboned shoulder
 And boyish arm.

Around us fear, descending
 Darkness of fear above
 And in my heart how deep unending
 Ache of love!



S U M M A R Y

Aspek-aspek puisi dalam kesusastraan Inggris terdiri dari bentuk, isi, dan bahasa. Aspek bentuk mencakup stanza dan baris, rhyme, rhythm, dan meter, sedangkan aspek isi mencakup *subject*, *theme* dan *tone*. Pembahasan mengenai aspek bahasa puisi ada di modul berikutnya yang meliputi *diction*, *imagery*, dan gaya bahasa/majas/bahasa kias.

Stanza atau bait adalah pengelompokan baris-baris puisi secara teratur yang membentuk bagian puisi. Jumlah baris dalam suatu stanza menentukan nama stanza itu, misalnya *couplet*, *triplet*, *quatrain*, *sestet*, *octave*.

Rhyme atau rima adalah persamaan atau pengulangan bunyi pada baris-baris puisi. Rima yang dibahas dalam modul ini terbatas pada rima akhir (*end-rhyme*), yaitu persamaan bunyi pada akhir baris. Persamaan bunyi tersebut membentuk pola yang disebut *rhyme-scheme*. Cara menentukan *rhyme-scheme* adalah dengan label huruf-huruf abjad, yaitu a, b, c, d, dan seterusnya. Contohnya, puisi *Robert Frost*, "Snow Dust" berpolanya: abab cdcd.

Rhythm atau ritme adalah naik turunnya bunyi sesuai dengan tekanan (*accent*) yang terjadi pada kata-kata dalam baris-baris puisi. Ritme yang diulang dengan interval yang teratur membentuk meter (matra). Meter ditentukan oleh beberapa suku kata yang mendapat dan tidak mendapat tekanan dalam suatu baris, sedangkan kaki matra (*poetic foot*) terdiri dari satu suku kata bertekanan dan satu atau lebih suku kata tak bertekanan yang diberi nama sesuai pola keteraturannya, misalnya *iambic*, *trochaic*, *dactylic*, *anapestic*, dan *spandaic*.



FORMATIVE TEST 1

Pilihlah satu jawaban yang paling tepat!

A. Answer these questions briefly.

- 1) Explain why poetry has existed since the beginning of human civilization.
- 2) What is the role of the language of poetry?
- 3) It is said that poetry is like a tree (organism). Why?
- 4) What is the target of the language of poetry?

B. Fill in the blanks

- 1) Sonnet consists of ... lines.
- 2) Triplet is also named
- 3) Italian sonnet is usually rhymed as
- 4) The divisions of English sonnet are ... and
- 5) We apply accented and unaccented marks on top of certain syllables to scan ... of a line.
- 6) Repeated sounds at the ends of consecutive poetry lines are called
- 7) The words *wall* and *tall* would be labeled as
- 8) The words *come* and *dome* are called ... rhyme.
- 9) The pattern of repeated sounds of line-ends in a poem is called
- 10) Units consisting of a certain number of accented and unaccented syllables are referred to as

If you have finished doing the formative test, look the key answers at the end of the module. Evaluate your answers. When you get at least 80% right. You can go the other unit, but if you do not, review the discussion and examples again. Then, do the formative test once more. The following is how to evaluate your test.

$$\text{Formula} = \frac{\text{The number of the right answer}}{\text{The number of the items}} \times 100\%$$

Level of mastery: 90 - 100% = very good

80 - 89% = good

70 - 79% = sufficient

< 70% = in sufficient

UNIT 2

Elements of Poetry

Setelah mempelajari unit ini Anda diharapkan dapat:

1. menemukan subjek dari suatu puisi;
2. menganalisis tema dari suatu puisi;
3. menganalisis tone dari suatu puisi;
4. menyimpulkan pesan yang terkandung dalam suatu puisi.

A. SUBJECT DAN THEME

Dalam puisi tema merupakan gagasan pokok yang dituangkan/ditulisikan seorang penyair dalam puisinya itu. Tema mengaktualisasikan pemahaman penyair tentang diri dan dunianya, dan merupakan suatu pengamatan terhadap aspek kehidupan atau pengalaman manusia. Dengan kata lain, tema adalah subjek puisi, dan subjek apa saja dapat diangkat menjadi suatu tema puisi, yaitu perang, kebahagiaan manusia, bencana alam, keindahan alam, cinta, bahkan pengetahuan baru bagi pembaca tentang suatu subjek.

Sebuah tema dalam kesusastraan merupakan gagasan atau pandangan pokok yang menyatukan dan mengendalikan keseluruhan karya sastra. Tema adalah pusat perhatian yang ingin dikemukakan penulis tentang suatu permasalahan atau subjek.

Dengan demikian, mengidentifikasi tema sebuah puisi melibatkan dua langkah, yaitu menemukan subjek atau gagasan utama puisi dan memformulasikan atau merumuskan pernyataan utama penyair tentang subjek tersebut.

Agaknya cukup mudah untuk menentukan subjek puisi pada umumnya. Sering kali judul sebuah puisi sudah mencerminkan atau menggambarkan subjek sebuah puisi, dan tentu saja sebagai fokus keseluruhan puisi. Mari kita simak dengan saksama puisi berikut ini.

Leisure
by W.H. Davies

What is this life, if, full of care,
We have no time to stand and stare,

No time to stand beneath the boughs
And stare as long as sheep or cows.

No time to see, when woods we pass,
Where squirrels hide their nuts in grass.

No time to see, in broad daylight,
Streams full of stars, like skies at night.

No time to turn at Beauty's glance,
And watch her feet, how they can dance.

No time to wait till her mouth can
Enrich that smile her eyes began.

A poor life this if, full of care,
We have no time to stand and stare.

Pembahasan kita mengenai tema puisi dengan judul "Leisure" ini akan terfokus pada makna judul itu sendiri. Penyair memulai dengan falsafahnya sejak baris pertama, yang mempertanyakan arti hidup ini bila tanpa waktu luang, yaitu waktu untuk "berdiri dan memandang." Inilah yang menjadi subjek atau pusat permasalahan dan diulang di baris terakhir puisi ini. Lima bait couplet di tengahnya berisi hal-hal yang akan hilang dari hidup ini apabila kita tidak punya waktu untuk itu, yaitu aspek-aspek kehidupan sehari-hari, adanya binatang ternak kambing dan sapi, damainya hutan dengan tupainya yang bebas mencari makan, anggunnya langit di kala siang maupun malam hari dengan bintang gemintang yang gemerlapan, juga pesona dan kecantikan penari yang lincih menggerakkan kakinya serta senyumnya yang menawan di bibir dan matanya. Semua itu adalah kekayaan hidup yang penuh makna walaupun sederhana, yang sungguh menyesal bila diabaikan begitu saja hanya karena kita tidak punya waktu luang untuk itu, untuk "berdiri dan memandangnya."

Bentuk/struktur puisi ini sederhana, begitu juga makna dan judulnya. Judul itu singkat, "Leisure". Namun, mampu menopang makna dan komposisi puisi itu sendiri. Dan itulah tema yang dikemukakan oleh sang penyair, sesuatu yang sederhana namun juga filosofis yang barangkali tidak terlintas di benak kita manakala kita terlarut dalam kesibukan sehari-hari. Jadi, subjek sekecil itu pun bisa menjadi menarik untuk diangkat sebagai tema puisi.

B. TONE (NADA)

Kita semua tahu atau sudah sering mendengar *tone* atau nada terutama yang digunakan dalam musik atau lagu. Nada lagu adalah naik turunnya irama lagu itu sendiri, yang mengalun tinggi dan rendah secara bergantian. Nada orang bicara adalah naik turunnya suara pembicara yang juga bisa tinggi atau rendah, keras atau lemah sesuai emosinya sehingga biasanya kita dapat menilai apakah orang tersebut sedang marah, sinis, optimistis, sendu, sedih, riang, dan sebagainya.

Dalam kesusastraan *tone* adalah sikap penulis/penutur terhadap pokok pembicara-an/permasalahannya, pembaca/pendengarnya atau dirinya sendiri. *Tone* merupakan elemen puisi yang sangat penting. Kita tidak akan dapat memahami sebuah puisi apabila kita tidak dapat menangkap atau mengerti dengan tepat nada atau sikap penyairnya, apakah sedih, gembira, bersemangat, sinis, optimistik, bimbang, marah, dan sebagainya.

Memahami nada dalam puisi tidak semudah memahami nada yang diucapkan dalam bahasa sehari-hari karena dalam puisi kita tidak mendengar suara atau melihat ekspresi wajah sang penyair. Dalam sebuah puisi, seperti halnya waktu kita berbicara, nada dapat berubah-ubah, dari gembira ke sedih, lalu optimistis. Kita dapat mengenali *tone* dalam puisi melalui elemen-elemen yang membentuknya, yaitu *connotation*, *denotation*, *imagery*, *metaphor*, *irony*, *understatement*, *rhythm*, *sentence construction*, *formal patterns*. *Tone* adalah produk akhir dari penggabungan semua unsur tadi. Jadi, *tone* itu seperti rasa dari sepotong kue. Cara terbaik mengetahui rasanya adalah dengan memakannya. Marilah kita perhatikan puisi berikut ini.

The Villain

by W. H. Davies (1871-1940)

While joy gave clouds the light of stars,
 That beamed where're they looked;
 And calves and lambs had tottering knees,
 Excited, while they sucked;
 While every bird enjoyed his song,
 Without one thought of harm or wrong -
 I turned my head and saw the wind,
 Not far from where I stood,
 Dragging the corn by her golden hair,
 Into a dark and lonely wood.

Kita dapat merasakan bahwa *tone* puisi di atas terasa ringan dan ceria. Enam baris pertama memberikan citra bahwa suasananya riang dan lucu, tetapi 4 baris berikutnya menunjukkan sinisme. Pada saat sang penyair memalingkan kepalanya dia melihat si penyamun menarik tubuh wanita cantik ke dalam hutan yang gelap itu dan mungkin melakukan sesuatu yang tidak diceritakan secara eksplisit. Namun, respons kita bukanlah berupa ketakutan atau horor melainkan keceriaan karena kita menyadari bahwa sang penyair tidak menghendaki bahwa metaforanya itu serius. Dia hanyalah melihat ingin memainkan, menarik-narik, batang jagung yang ujung kepalanya berwarna pirang di antara tanaman itu di suatu senja. Indahnnya pemandangan ini membuat sang penyair merasa terhibur, utamanya oleh metafora yang dia pakai dengan imajinasinya untuk mengungkapkan kejadian itu. Lantas, kita pembacanya merasakan hal yang sama, yaitu keceriaan, baik karena pemandangan yang diceritakan maupun dari metaforanya.

Nada sebuah puisi diciptakan oleh keseluruhan sikap sang penyair terhadap subjek ataupun pembacanya. Nada dapat membantu menentukan pilihan kata dan ungkapan retorika lainnya. Dengan demikian, kalau kita hendak mengevaluasi nada sebuah puisi maka kita harus meneliti dengan seksama dampak emosional dari kata, citra, gaya bahasa (khususnya *irony*, *paradox*, *ambiguity*, *overstatement*, *understatement*) yang ada dalam puisi itu. Di antara beberapa puisi yang kita baca biasanya kita dapat menemukan puisi yang memiliki nada yang jelas, ada yang kompleks atau yang berubah-ubah karena sang penyair mengembangkan pikiran dan gagasannya.

Dalam banyak hal *tone* sebuah puisi dapat dengan mudah dikenali, misalnya dalam puisi berikut ini.

Crossing The Bar
by Alfred, Lord Tennyson (1809-1892).

Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar,
When I put out to sea,
But such a tide as moving seems asleep,
Too full for sound and foam,
When that which drew from out the boundless deep
Turns again home.

Twilight and evening bell,
 And after that the dark!
 And may there be no sadness of farewell,
 When I embark;

For tho' from out our hornet of Time and Place
 The flood may bear me far,
 I hope to see my Pilot face to face
 When I have crost the bar.

Sikap penutur dalam puisi karya Tennyson di atas ditunjukkan dengan pemilihan kata-kata yang banyak kaitannya dengan kesedihan (perpisahan, ratapan, gelap malam walaupun ia sangat berharap bahwa tidak akan ada orang yang bersedih atas kepergian (kematian)-nya. Nada penutur inilah yang membawa pembaca masuk ke dalam kesedihan menjelang keberangkatannya. Namun, sikap optimistis juga tampak pada nada bicara penutur bahwa dia ingin bertemu secara langsung dengan "sang Pencipta setelah dia berhasil "menyeberang" batas (antara 2 dunia).

Analisis kita mengenai nada bisa menjadi sulit bilamana seorang penyair menggunakan gaya bahasa, seperti ironi, paradoks atau *ambiguity*. Di sini ada berbagai makna yang bertentangan, dan oleh karena itu timbullah sikap yang bertentangan dengan subjek yang terungkap melalui gaya bahasa tersebut. Coba kita simak cuplikan puisi Lord Byron berikut ini.

The first attack at once proved the Divinity
 (But that I never doubted, nor the Devil);
 The next, the Virgin mystical virginity
 The third, the usual Origin of Evil;
 The fourth at once established the whole Trinity
 On so uncontrovertibly a level
 That I devoutly wished the three were four,
 On purpose to believe so much the more.

From *Don Juan*, Lord Byron (1823)

Misalnya, pada waktu Lord Byron menulis bahwa sakit yang serius menjadikannya bersikap lebih religius sehingga dia berandai-andai, yaitu "That I devoutly wished the three were four, on purpose to believe so much the more", kita akan secara keseluruhan keliru memahami nada dan maknanya jika kita tidak tahu bahwa penutur ini sedang menunjukkan sikap ironis. Makna literal kata-kata Byron menjadi terasa aneh dengan maksud

yang sebenarnya, dan nada puisi itu tampak skeptis bukan menunjukkan sikap dan hormat yang setinggi-tingginya kepada Tuhan dan agama, dan tampak seperti bergurau, bukan serius.



ACTIVITY

Untuk memperdalam pemahaman Anda mengenai materi di atas, silakan Anda kerjakan latihan berikut!

Try to answer the following questions based on the following poem!

- 1) What's the subject being discussed in this poem?
- 2) In your own words, explain the theme of the poem.
- 3) What's the speaker's attitude/ tone in this poem?
- 4) Why do you think he wants the wild swans to come again in the last two lines?

Wild Swans
by Edna St. Vincent Millay (1892-1950)

I looked in my heart while the wild swans went over,
And what did I see I had not seen before?
Only a question less or a question more;
Nothing to match the flight of wild birds flying.
Tiresome heart, forever living and dying,
House without air, I leave you and lock your door.
Wild swans, come over the town, come over
The town again, trailing your legs and crying!



SUMMARY

Dalam unit ini Anda telah mempelajari *subject/theme* dan *tone*. Ada baiknya sekarang Anda memperhatikan dengan baik pokok-pokok dari unit ini.

1. *Theme* (tema) merupakan gagasan pokok yang dituangkan penyair dalam puisinya. Tema mengaktualisasikan pemahaman penyair tentang diri dan dunianya, dan merupakan pengamatannya terhadap aspek kehidupan atau pengalaman manusia. Oleh karena tema

merupakan gagasan pokok yang menyatukan dan mengendalikan keseluruhan karya sastra maka tema menjadi pusat perhatian yang dikemukakan penulis tentang suatu subjek.

2. *Tone* (nada) dalam kesusastraan adalah sikap penulis/penutur terhadap pokok pembicaraan, pembaca atau dirinya. Sikap itu bisa sedih, gembira, bersemangat, sinis, optimistik, bimbang, marah, dan sebagainya. Nada atau sikap penyair/penutur adalah unsur yang sangat penting dalam puisi. Kita tidak akan dapat memahami puisi dengan baik apabila kita tidak dapat mengetahui dengan tepat sikap penyair yang diekspresikan melalui berbagai macam nada itu.



FORMATIVE TEST 2

Read the following poems and answer the questions that follow!

The Eagle and the Mole by Eleanor Wylie

Avoid the reeking herd,
Shun the polluted flock,
Live like that stole bird,
The eagle of the rock.

The huddled warmth of crowds
Begets and fosters hate;
He keeps, above the clouds,
His cliff inviolate.

When flocks are folded warm;
And herds to shelter run,
He sails above the storm.
He stares into the sun.

If in the eagle's track
Your sinews cannot leap,
Avoid the lathered pack,
Turn from the steaming sheep.

If you would keep your soul
From spotted sight or sound,
Live like the velvet mole,
Go burrow underground.
And there hold intercourse
With roots of trees and stones,

With rivers at their source,
And disembodied bones.

- 1) The theme of the poem is
- the eagle and the mole have different ways of living
 - the eagle is superior to the mole
 - the necessity of personal freedom, exemplified by the eagle and the mole
 - animals in general can have happy lives as long as humans don't interfere
- 2) The tone in the poem ...
- fosters independence and self-reliance
 - pessimistic and gloomy
 - light and fanciful
 - indifferent, avoiding the public

The Road Not Taken
by Robert Frost (1874-1963)

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear,
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I -
I took the one less traveled by,
And that has made all the difference.

- 3) The theme of the poem is
- the potential of two roads in a wood to confuse people
 - a person that gets lost in a wood one autumn
 - two ways in a yellow wood that the speaker has to travel
 - choices between two or more spiritual directions that are very influential on the rest of one's life
- 4) The tone in the poem is
- gloomy
 - sad
 - determined
 - frustrating

All Day I Hear

by Janise Joyce (1882-1941)

All day I bear the noise of waters
 Making moan,
 Sad as the sea-bird is, when going
 Forth alone,
 He hears the winds cry to the waters'
 Monotone.

The grey winds, the cold winds are blowing
 Where I go.
 I hear the noise of many waters
 Far below.
 All day, all night, I hear them flowing
 To and fro.

- 5) The subject of the poem is
- mother nature communicating with humans
 - noise of a day
 - an exercise for the speaker's sense of hearing.
 - the speaker's experience with nature and how he perceives it
- 6) The tone in the poem is
- angry
 - neutral
 - frustrated
 - disappointed

If you have finished doing the formative test, look the key answers at the end of the module. Evaluate your answers. When you get at least 80% right. You can go the other module, but if you do not, review the discussion and examples again. Then, do the formative test once more. The following is how to evaluate your test.

$$\text{Formula} = \frac{\text{The number of the right answer}}{\text{The number of the items}} \times 100\%$$

Level of mastery: 90 - 100% = very good

80 - 89% = good

70 - 79% = sufficient

< 70% = in sufficient

Answer to the Activities

Unit 1

Activity 1

- 1) Human life, human experience.
- 2) We shall become enriched in our life through reading for pleasure; we can get more life experience.
- 3) It is multi-dimensional, directed to the whole man in communicating experience. The targets are not only man's intelligence, but also his senses, emotions, feelings, and imagination.

Activity 2

- 1) Five.
- 2) Four, Quatrains.
- 3) (Iambic).

Activity 3

- / - / - / - /

On ei ther side the ri ver lie

- / - / - / - /

Long fields of bar ley and of rye,

- / - / - / - /

That clothe the world and meet the sky;

- / - / - / - /

And through the field the road runs by

- / - / - / -

To ma ny-to wered Camelot;

- / - / - / - /

And up and down the peo pie go,

Gazing where the lilies blow

/ - / - / - /

Round an island there be low,

The is land of Shalott.

Note:

The rhythm is mostly ***Iambic tetrameter***

Activity 4

- 1) abab cdcd
- 2) Yes, warm - arm

Unit 2

- 1) Tired heart/frustration/boredom.
- 2) Somebody is contemplating on his own life. He is tired in his heart, frustrated, complaining that his house has no air to breathe. He is living and at the same time dying. In such a circumstance he longs to see wild swans to fly over his house and cry, the way he wants to cry out his frustration.
- 3) He is desperate, frustrated.
- 4) To relieve his pain/suffering that has burdened him; the swans that cry can represent his crying heart.

Key to Formative Test

Formative Test 1

A.

- 1) Because it gives pleasure and life experience to its readers.
- 2) To present the meaning of life, to communicate life experience.
- 3) Because it grows and each part serves as a useful purpose and cooperates to express
- 4) The life, the essence in the poem.
- 5) Human intelligence as well as their senses, emotions, feelings, and imagination.

B.

- 1) Fourteen
- 2) Tercet
- 3) abba abba cde cde or abba abba cd cd cd
- 4) Three quatrains and a couplet
- 5) The rhythm
- 6) Rhyme
- 7) a and a
- 8) Half-rhyme
- 9) Rhyme-scheme
- 10) Poetic feet

Test Formative 2

- 1) C
- 2) A
- 3) D
- 4) C
- 5) D
- 6) B

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The Language of Poetry

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INTRODUCTION

Modul 6 ini merupakan kelanjutan modul sebelumnya yang telah membahas aspek-aspek yang terkait dengan bentuk puisi? Dalam modul ini Anda akan mempelajari beberapa hal yang terkait dengan bahasa puisi, antara lain berikut ini.

1. *Diction.*
2. *Imagery and Symbolism.*
3. *Figurative Language.*

Setelah mempelajari modul ini Anda diharapkan dapat memahami penggunaan *diction* dalam puisi, mengenali *imagery* dan *symbol* yang ada dalam puisi, dan juga mampu menemukan gaya bahasa apa saja yang terdapat dalam puisi.

UNIT 1

Diction, Imagery, and Symbolism

Setelah mempelajari unit ini Anda diharapkan dapat:

1. menjelaskan penggunaan *diction* dalam puisi;
2. menyimpulkan *image* yang terkandung dalam suatu puisi;
3. menghubungkan kata-kata/frasa yang terdapat dalam puisi dengan jenis-jenis *image*;
4. menjelaskan simbol yang digunakan dalam suatu puisi.

Sebagai satu bentuk karya sastra, puisi mudah sekali dikenali karena bentuknya yang khas yang berbeda dari jenis/genre sastra yang lain seperti cerpen, novel, dan drama. Puisi dikenali dari susunannya yang terdiri dari baris-baris atau bait-bait dan ukurannya lebih pendek/ringkas. Oleh karena ukurannya yang relatif sangat kecil inilah, puisi itu menjadi ringkas sehingga puisi menyampaikan aspek-aspek kehidupan yang dalam dan luas itu hanya dengan jumlah kata-kata yang relatif sangat sedikit pula.

Dengan jumlah kata yang terbatas penyair harus dapat menyampaikan isi dan pesan dengan baik. Puisinya juga harus dapat mencapai efek emosional yang maksimal. Untuk itu semua penyair banyak menggunakan alat-alat puisi seperti penggunaan *diction* (pemilihan kata), *imagery* (pencitraan), *symbol*, dan *figurative language* (majas) yang baik dan efektif. Berikut ini akan kita bahas unsur-unsur tersebut dalam beberapa puisi Inggris.

A. *DICTION* (PEMILIHAN KATA)

Kata-kata yang dipilih penyair untuk puisinya bukan saja kata-kata yang indah. Namun, lebih dari itu adalah kata-kata yang penuh makna dan tepat sesuai konteksnya. Untuk dapat menghasilkan sebuah puisi yang baik, pemilihan kata-katanya harus sangat hati-hati dan betul-betul disaring.

Banyak tingkatan dan variasi kata yang dapat dipakai penyair untuk merangkai puisinya, misalnya kata-kata yang bersahaja atau yang agung, yang romantis atau realistik, kuno, modern, *monosyllabic*, *polysyllabic*, dan seterusnya. Sedangkan yang pasti seorang penyair akan memilih kata-kata yang ideal dan kontekstual.

Sebuah kata dapat mempunyai makna denotasi maupun konotasi. Denotasi (*denotation*) adalah definisi kata itu menurut kamus atau disebut juga arti harfiah, yang sudah jelas atau pasti artinya, walaupun kadang-kadang bisa berubah karena pergeseran zaman atau budaya. Jadi, lebih mudah bagi kita untuk memahami puisi yang berasal dari lingkungan budaya atau zaman kita sendiri. Konotasi adalah arti sekunder, arti yang timbul karena adanya asosiasi, situasi unik dan sejarah pemakaian suatu kata. Namun, asosiasi atau perasaan yang ditimbulkan oleh suatu kata sebagian juga bergantung pada latar belakang dan pengalaman hidup pembaca. Marilah kita telaah puisi berikut ini dengan memfokuskan pada pemilihan kata tertentu oleh penulisnya

There is No Frigate Like A Book
by Emily Dickinson (1830-1886)

There is no Frigate like a Book
To take us Lands away
Nor any Coursers like a Page
Of prancing Poetry--
This Traverse may the poorest take
Without oppress of Toll -
How frugal is the Chariot
That bears the Human soul.

Kata *courser* mempunyai arti denotasi yang sama dengan kata *horse*. Namun, tidak lazim untuk mengatakan "We are going to the track to watch coursers race", tetapi yang tepat adalah dengan ungkapan "horse race". Jadi, dalam menggunakan atau memilih kata, pertimbangan arti denotasi dan juga konotasi harus diperhatikan dengan cermat. Dalam puisi di atas, Dickinson memilih kata *courser* dengan tujuan untuk menciptakan suasana romantis dan juga kuno. Selain itu, kata *courser* yang bersinonim dengan *horse* ini mempunyai konotasi sebagai kendaraan yang dalam puisi tersebut menjadi metafor untuk kata *Poetry*, sedangkan *frigate* yang berarti kapal perang juga berarti kendaraan sebagai metafor kata *book*.

Kebanyakan penyair bermain dengan kata-kata. Mereka mencari kata-kata yang tepat dengan arti, bunyi, perasaan, dan konteks yang tepat pula, kemudian menyerahkan kepada pembacanya untuk dapat menimbang makna denotasi dan konotasinya secara cermat. Sekarang perhatikan makna kata-kata dalam puisi berikut ini.

The Bean Eaters
by Gwendolyn Brooks (b. 1917)

They eat beans mostly, this old yellow pair.
Dinner is a casual affair.
Plain chip ware on a plain and creaking wood,
Tin flatware.

Two who are Mostly Good.
Two who have lived their day,
But keep on putting on their clothes
and putting things away.

And remembering
Remembering, with twinkling and twinges,
As they lean over the beans in their rented backroom that
is full of beads and receipts and dolls and cloths,
tobacco crumbs, vases and fringes.

Arti denotasi kata-kata dalam puisi di atas pada umumnya sangat jelas bagi Anda, kecuali mungkin kata *flatware*, yaitu alat-alat makan atau dapur seperti pisau, garpu, dan sendok. *Chipware* mungkin tidak terdapat di kamus karena diciptakan oleh penyair ini yang maksudnya adalah serpihan-serpihan atau pecahan-pecahan keramik. Namun, yang lebih penting dalam puisi ini adalah makna konotasinya. Makna denotasi kata *beans* tampaknya biasa saja, tetapi makna konotasinya sangat penting. Asosiasi dan perasaan kita terhadap kata *beans* ini sangat bergantung pada latar belakang dan pengalaman hidup kita, dan sebenarnya sangat menentukan pemahaman kita terhadap puisi ini. Brooks sangat mungkin mengharapkan kita, pembacanya untuk memahami bahwa *beans* itu adalah makanan sederhana yang harganya tidak mahal. Jadi, kita akan berasumsi bahwa sepasang suami-istri yang memakannya itu adalah keluarga miskin. Hal ini juga didukung oleh konteks puisi ini bahwa mereka tinggal di ruang kamar karena mereka tidak mampu menyewa rumah, dan karena yang mereka sewa itu pun hanya ada di bagian belakang, yang konon (konotasinya) lebih murah dari yang di depan. Kata *chipware* dan *flatware* juga tidak sekadar memberi makna denotasi dengan apa adanya. Namun, barang-barang itu mengajak pembaca untuk merasakan sesuatu yang murah dan sederhana. Mungkin masih ada lagi kata-kata dari puisi tersebut yang dapat membawa pembaca kepada konotasi yang lain.

B. *IMAGERY* (PENCITRAAN)

Segala pengetahuan kita mengenai dunia ini kita dapat melalui indra, yaitu indra penglihatan, pendengaran, pembau, peraba, dan perasa. Untuk itu, tidak mengherankan apabila kata-kata yang dipilih seorang penyair adalah untuk memberikan efek agar pembacanya ikut mengalami representasi impresi indrawi tersebut. Sebagian besar pengalaman hidup dan pengetahuan manusia itu indrawi maka tidak salah pula apabila puisi sangat mengandalkan penggunaan *images* (citra). Imajinasi kita menggunakan citra/gambar-gambar pengalaman indrawi untuk mengenang, menyusun kembali, memperbarui, dan mengubahnya menjadi impian dan khayalan atau angan-angan. Akibatnya ketika sebuah puisi dibaca, gambaran-gambaran tentang keadaan dan peristiwa yang disampaikan akan menyentuh indra pembaca sehingga pikiran dan perasaannya ikut merasakan pengalaman-pengalaman yang diungkapkan oleh puisi tersebut. Otak atau pikiran kita akan memproses data indrawi tersebut serta menghubungkannya dengan gagasan dan perasaan. Pengalaman indrawi yang dicitrakan dapat berupa sesuatu yang dilihat, didengar, dibau/dicium, disentuh, dirasakan, dan seterusnya.

Untuk melihat seberapa besar pencitraan dapat membangkitkan imajinasi pembaca, marilah kita telaah puisi berikut.

The Red Wheelbarrow

by William Carlos Williams (1883-1963)

so much depends
upon

a red wheel
barrow

glazed with rain
water

beside the white
chickens.

Puisi ini bercerita tentang sebuah gerobak dorong berwarna merah yang berkilau karena siraman air hujan, dan dikontraskan dengan ayam berwarna putih. Begitu singkatnya puisi ini, tetapi sangat mengesankan. Dalam kehidupan kita sehari-hari tentu kita sudah mengenal gerobak beroda satu

yang biasa dipakai mengangkut pasir atau semen oleh kuli bangunan. Begitu pula dengan ayam, sangat akrab dengan kita. Pencitraan yang dipakai penyair ini membangkitkan imajinasi kita untuk mengenang kembali bentuk dan warna gerobak itu, tetapi barangkali tidak hanya gambaran gerobak dan ayam saja yang timbul di benak kita, bahkan segala asosiasi dan pengalaman yang terkait dengannya sehingga kita pembaca akan merasakan indahnya suasana yang unik. Dengan demikian, penggunaan kata-kata yang mampu menimbulkan gambaran-gambaran atau citra dalam benak pembaca menjadikan puisi itu sangat ekspresif dan indah untuk dinikmati.

Pembentukan citra atau gambar dalam benak kita adalah paling mudah apabila puisi itu mengambil *setting* yang sudah kita kenal, yaitu dari lingkungan atau kultur kita sendiri. Puisi akan menjadi tantangan yang besar apabila berasal dari tempat atau kultur yang berbeda walau puisi demikian tetap akan dapat memberikan kesempatan yang menarik dan bermanfaat untuk mengembangkan khazanah pengetahuan dan pengalaman imajinasi kita. Marilah sekarang kita telaah sebuah puisi lagi sambil memperhatikan sensasi/indra, penglihatan, suara, bau, rasa, dan sentuhan baik yang telah akrab maupun yang masih asing dengan kita.

Yellow Light

by Garrett Kaoru Hongo (b. 1951)

One arm hooked around the frayed strap
of a tar-black, patent-leather purse,
the other cradling something for dinner:
fresh bunches of spinach from a J-Town *yaoya*,
sides of split Spanish mackerel from Atviso's,
maybe a loaf of Langendorf; she steps
off the hissing bus at Olympic and Fig,
begins the three block climb up the hill,
passing gangs of schoolboys playing war,
Japs against Japs, Chicanas chalking sidewalks
with the holy double-yoked crosses of hopscotch,
and the Korean grocer's wife out for a stroll
around this neighborhood of Hawaiian apartments
just starting to steam with cooking
and the anger of young couples coming home
from work, yelling at kids, flicking on
TV sets for the Wednesday Night Fights.

If it were May, hydrangeas and jacaranda
 flowers in the street side trees would be
 blooming through the smog of late spring.
 Wisteria in Masuda's front yard would be
 shaking out the long tresses of its purple hair.
 Maybe mosquitoes, moths, a few orange butterflies
 settling on the lattice of monkey flowers,
 tangled in chain-link fences by the trash.

But this is October, and Los Angeles
 seethes like a billboard under twilight.
 Front used-car lots and the movie houses uptown,
 long silver sticks of light probe the sky.
 From the Miracle Mile, whole freeways away,
 a brilliant fluorescence breaks out
 and makes war with the dim squares
 of yellow kitchen light winking on
 in all the side streets of the Barrio.
 She climbs up the two flights of flagstone
 stairs to 201-B, the spikes of her high heels
 clicking like kitchen knives on a cutting board,
 props the groceries against the door,
 fishes through memo pads, a compact,
 empty packs of chewing gum, and finds her keys.

The moon then, cruising from behind
 a screen of eucalyptus across the street,
 covers everything, everything in sight,
 in a heavy light like yellow onions.

Puisi Hongo ini sangat sarat dengan gambaran/citra yang khas yang secara bersama-sama memberikan gambaran tentang lingkungan kota Los Angeles, dengan pemandangan, suara, dan baunya di suatu sore awal musim gugur waktu rembulan sedang muncul di ufuk, yang menorehkan warna kuning kemilau di seantero kota itu. Detail-detail yang diungkapkan dapat merangsang gambar/citra yang tajam dalam benak pembaca apabila kita telah lebih dulu mengenal jenis-jenis makanannya, warungnya, permainannya, tanamannya, dan arsitektur yang ada dalam puisi itu. Namun, jika kita tidak tahu apa itu *Langendorf*, *jacaranda* atau *Miracle Mile*, kita akan kesulitan membayangkan atau menemukan citra itu walaupun secara keseluruhan puisi itu masih mampu membangkitkan imajinasi. Citra sering kali menunjukkan pada pembaca apa yang hadir dalam sebuah puisi. Namun, juga bisa dipakai untuk membangkitkan penggambaran hipotetis, misalnya bagaimana

deskripsi sebuah tempat pada bulan Mei (musim semi) atau apabila bulannya Oktober (musim gugur) atau juga apa yang ada di benak penutur puisi itu.

Dalam puisi citra adalah citra. Bahkan simbol munculnya dari citra ini. Sebuah gambaran/citra bisa saja memberi arti lain, tetapi dia tidak bisa menjadi sesuatu yang lain. Citra haruslah tetap citra. Dengan demikian, dalam membaca dan menikmati puisi sebaiknya kita melihat dan meyakini makna *literal*-nya untuk menghargai dan menikmati apa dan bagaimana citra itu.

Sekali lagi marilah menelaah sebuah puisi dan membuktikan betapa pencitraan itu sangat penting dalam puisi.

Meeting At Night
by Robert Browning (1812-1889)

The gray sea and the long black land;
And the yellow half-moon large and low;
And the startled little waves that leap
In fiery ringlets from their sleep,
As I gain the cove with pushing prow,
And quench its speed in the slushy sand.

Then a mile of warm sea-scented beach;
Three fields to cross till a farm appears,
A tap at the pane, the quick sharp scratch
And bluespurt of a lighted match,
And a voice less loud, through its joys and fears,
Than the two hearts beating each to each!

"Meeting at Night" sesungguhnya adalah puisi tentang cinta. Namun, dalam menyampaikan ide cinta, penulisnya sama sekali tidak menggunakan kata "love". Pertama-tama ia mengetengahkan situasi yang unik, yaitu seseorang yang sedang jatuh cinta pergi mengunjungi kekasihnya pada suatu malam hari, kemudian ia menceritakan perjalanan sang tokoh secara mengesankan sehingga pembaca tidak hanya ikut melihat dan mendengar apa yang ia lihat dan dengar, tetapi juga ikut merasakan harapan dan getar-getar cinta sang tokoh.

Ungkapan-ungkapan 'the gray sea,' 'the long black land,' 'the yellow half moon,' 'the startled little waves with their fiery ringlets,' 'the blue spurt of a lighted match' ... semua mengundang pembaca untuk ikut melihat bentuk, warna, dan gerakan. 'The warm sea-scented beach' mengajak pembaca untuk

ikut membayangkan pantai yang hangat dengan aroma lautnya dan ungkapan-ungkapan 'with pushing prow', 'speed' in the slushy sand', 'a tap at the pane', 'quick sharp scratch', 'spurt' of a lighted match', 'a voice less loud', 'the two hearts beating each to each' mengajak pembaca untuk ikut mendengar suara gesekan perahu dan pasir, ketukan di jendela, bunyi korek api yang dinyalakan, bisikan sepasang kekasih, dan debaran jantung mereka. Di sini penyair tidak ingin menyampaikan informasi bahwa cinta itu indah, dan seterusnya, tetapi dia sebenarnya hanya ingin mengomunikasikan suatu pengalaman cinta.

Jadi penggunaan citra (*imagery*) dalam puisi menjadikan penyampaian ide cerita, pengalaman hidup, atau tema/subjek puisi efektif, dan menyenangkan untuk dinikmati. Imagery juga memudahkan pembaca menemukan konteks permasalahan dalam puisi. Dan keunggulan penggunaan citra dalam puisi bahwa pembaca seolah-olah ikut mengalami dan menjadi bagian puisi itu.

C. SYMBOLISM

Simbol dalam kesusastraan adalah gambaran atau tindakan yang ada dalam sebuah puisi (cerita atau drama) yang dapat dilihat, disentuh, dibau, didengar, dirasakan atau dialami melalui imajinasi, dan yang juga menyampaikan makna abstrak di luar gambaran atau tindakan itu sendiri.

Supaya efektif, sebuah simbol perlu respons atau partisipasi dari pembaca terhadap tindakan itu. Apabila orang yang menerima 'rose', misalnya tidak mengerti/tanggap bahwa objek bunga mawar itu punya arti lebih dari sekadar bunga itu sendiri maka fungsi 'rose' sebagai sebuah simbol belum lengkap. Begitu pula apabila kita sebagai pembaca tidak mengerti atau tidak dapat menangkap simbol-simbol semacam itu dalam karya sastra yang kita baca maka yang dimaksudkan tidak akan mencapai fungsi simbolisnya.

Bagaimana kita dapat mengetahui adanya simbol-simbol dalam puisi? Disarankan bahwa pembaca selalu waspada terhadap adanya tanda-tanda yang sangat mungkin simbolis. Kuncinya adalah segala yang menonjol, misalnya objek atau tindakan yang disebut berulang-ulang atau yang digambarkan secara detail atau yang muncul di tempat yang strategis atau mudah dilihat (di awal, di akhir, pada judul, di saat genting, dalam baris-baris klimaks) biasanya mengarah pada makna di luarnya (simbolis).

Marilah kita coba menelaah puisi berikut ini. Sambil memperhatikan simbol apa yang mungkin terdapat di dalamnya.

The Ball Poem

by John Berryman (1914-1972)

What is the boy now, who has lost his ball,
 What, what is he to do? I saw it go
 Merrily bouncing, down the street, and then
 Merrily over -- there it is in the water!
 No use to say "O there are other balls":
 An ultimate shaking grief fixes the boy
 As he stands rigid, trembling, staring down
 All his young days into the harbor where
 His ball went. I would not intrude on him,
 A dime, another ball, is worthless. Now
 He senses first responsibility
 In a world of possessions. People will take balls,
 Balls will be lost always, little boy,
 And no one buys a ball back. Money is external.
 He is learning, well behind his desperate eyes,
 The epistemology of loss, how to stand up
 Knowing what every man must one day know
 And most know many days, how to stand up
 And gradually light returns to the street,
 A whistle blows, the ball is out of sight,
 Soon part of me will explore the deep and dark
 Floor of the harbor I am everywhere,
 I suffer and move my mind and my heart move
 With all that move me. under the water
 Or whistling, I am not a little boy.

"Ball" pada mulanya hanya gambaran/citra. Puisi ini mulai dengan cerita seorang anak yang kehilangan bolanya, lalu berlanjut dan bola itu menjadi semakin menonjol, yaitu dia disebut berkali-kali dan menjadi pusat perenungan filosofis. Bola itu akhirnya memberikan makna yang lebih dari sekadar objek berupa bola. Kalau pada awalnya dia adalah mainan yang sangat berharga bagi si anak, berikutnya dia menyimbolkan segala harta kekayaan yang kita punyai yang bagi anak itu maupun bagi kita semua akhirnya akan hilang atau rusak. Jadi, *ball* itu ternyata tidaklah sekadar simbol satu benda tertentu saja, tetapi bisa bermakna luas. Dari satu simbol biasanya memancar banyak makna, Jadi, kita tidak sebaiknya beranggapan

bahwa satu simbol itu setara dengan satu makna saja. Apabila begitu yang terjadi maka kita telah mempersempit/memiskinkan simbol itu sendiri. Kesedihan yang dirasakan dan dialami anak yang kehilangan ibunya itu, dan pelajaran moral yang seharusnya didapatnya adalah topik yang akan diulang dan diulang lagi dalam skala yang lebih luas bagi kita semua manusia karena segala milik kita apa pun itu namanya suatu saat akan hilang juga, musnah, rusak, habis, mati, dan seterusnya.

Simbol, *image*, dan metafor adalah 3 hal yang saling bersentuhan yang kadang-kadang sulit untuk dibedakan. Pada umumnya *image/citra* mempunyai arti apa adanya/hal yang bersangkutan, sedangkan metafor mempunyai arti di luar hal atau benda yang bersangkutan, dan simbol berarti hal yang bersangkutan dan sekaligus arti di luar harfiahnya. Penyair sering kali mengisyaratkan adanya simbol dengan jelas, walau sering juga dia menyembunyikannya.



ACTIVITY

Untuk memperdalam pemahaman Anda mengenai materi di atas, Anda kerjakanlah latihan berikut!

Activity 1

Cross

by Langston Hughes (1902-1967)

My old man's a white old man
 And my mother's black.
 If ever I cursed my white old man
 I take my curses back.

If ever I cursed my black old mother
 And wished she were in hell,
 I'm sorry for that evil wish
 And now I wish her well.

My old man died in a fine big house.
 My ma died in a shack.
 I wonder where I'm gonna die,
 Being neither white nor black?

Questions:

- 1) What different denotations does the title have? Explain.
- 2) The language in this poem, such as old man (in line 1,3,9), ma (in line 10), and goanna (in line 11), is plain, and even colloquial. Is it appropriate to the subject? Why?

Activity 2**This Is Lust To Say**

By: William Carlos Williams (1883-1963)

I have eaten
the plums
that were in
the ice box

and which
you were probably
saving
for breakfast

Forgive me
they were delicious
so sweet
and so cold

- 1) How many kinds of imagery do you find in the poem? Give examples of each.
- 2) How would you picture out the poem?

Activity 3**A White Rose**

By John Boyle O'Reilly (1844-1890)

The red rose whispers of passion,
And the white rose breathes of love;
Oh, the red rose is a falcon,
And the white rose is a dove.

But I send you a cream-white rosebud,
With a flush on its petal tips,
For the love that is purest and sweetest
Has a kiss of desire on the lips.

Questions:

- 1) What does the red rose in the poem symbolize? And the white rose?
- 2) In the second stanza, why does the speaker send a rosebud instead of a rose?



S U M M A R Y

Kata-kata yang dipilih penyair untuk puisinya bukan saja kata-kata yang indah, tetapi juga kata-kata yang penuh makna dan sesuai konteksnya. Kata-kata dalam baris-baris puisi itu dipilih dengan sangat hati-hati oleh penyairnya. Kata dapat mempunyai arti denotasi dan konotasi. Denotasi adalah arti atau definisi kata itu sesuai kamus dan disebut juga arti harfiah, sedangkan konotasi adalah arti yang timbul karena adanya asosiasi, situasi unik atau sejarah pemakaian kata, misalnya denotasi kata *beans* adalah kacang merah, dan konotasinya adalah kemiskinan atau makanan murah.

Imagery adalah representasi impresi indrawi dalam puisi. Impresi ini merupakan citra dalam otak yang didapat melalui indra penglihatan, pendengaran, pembau, peraba, dan peraba. Penggunaan *image/citra* dalam puisi ini adalah untuk memberikan efek agar pembaca ikut mengalami apa yang diungkapkan dalam puisi, untuk menyentuh indra pembaca sehingga pikiran dan perasaannya ikut berpartisipasi. *Imagery* dalam puisi juga menjadikan penyampaian ide, pengalaman atau tema efektif, dan menarik.

Simbol dalam puisi bisa berarti hal yang diungkapkan dan yang ada di luarnya, yaitu makna abstrak di balik suatu gambaran atau konsep atau tindakan. Simbol dipakai penyair untuk mengungkapkan suatu perenungan filosofis, pelajaran moral atau tema tertentu kepada pembacanya.



FORMATIVE TEST 1

Read the poem carefully then answer the questions that follow.

Poem I:

The Road Not Taken
By Robert Frost (1874-1963)

Two roads diverged in a yellow wood,
And sorry I could not travel both
And he one traveler, long I stood

And looked down one as far as I could
To where it bent in the undergrowth,

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I -
I took the one less traveled by,
And that has made all the difference.

Questions:

- 1) The word "roads" (st.1) can have denotations and connotations. What are they?
- 2) What does "yellow wood" connote?
- 3) "Roads" symbolizes something. What is it?
- 4) What kind of "traveler" do you think is the speaker?
- 5) What imagery is used in the poem?

Poem 2:

All Day I Hear

By James Joyce (1882-1941)

All day I hear the noise of waters
Making moan,

Sad as the sea-bird is, when going
Forth alone,

He hears the winds cry to the waters'
Monotone.

The grey winds, the cold winds are blowing
Where I go.

I hear the noise of many waters
Far below.

All day, all night, I hear them flowing
To and for.

Questions:

- 1) What kinds of imagery does the poem contain? Quote the words/phrases of imagery from the poem.
- 2) The poem "All Day I Hear" contains some figures of speech; what are they? which lines?

Poem 3:

Virtue
By George Herbert (1593-1633)

Sweet day, so cool, so calm, so bright!
The bridal of the earth and sky -
The dew shall weep thy fall tonight:
For thou must die.

Sweet rose, whose hue angry and brave
Bids the rash gazer wipe his eye,
Thy root is ever in its grave,
And thou musty die.

Sweet spring, full of sweet days and roses,
A box where sweets compacted lie,
My music shows ye have your closes,
And all must die.

Only a sweet and virtuous soul,
Like season'd timber, never gives;
But though the whole world turn to coal,
Then chiefly lives.

Questions:

- 1) What do "day, rose, spring" (st. 1, 2, 3) all symbolize? Explain.
- 2) What is the theme of the poem?
- 3) What figures of speech do you see in the poem?

Poem 4:

To The Virgins, to Make Much of Time
by Robert Herrick (1591-1674)

Gather ye rosebuds while ye may,
Old time is still a-flying,
And this same flower that smiles today
Tomorrow will be dying.

The glorious lamp of heaven, the Sun,
The higher he's a-getting,
The sooner will his race be run,
And nearer he's to setting.

That age is best which is the first,
When youth and blood are warmer;
But being spent, the worse, and worst
Times still succeed the former.
Then be not coy, but use your time;
And while ye may, go marry,
For having lost but once your prime.
You may forever tarry.

Questions:

- 1) What do the "rosebuds" (st. 1) symbolize?
- 2) What does the 'course of the day' (derived from stanza 2) symbolize?
- 3) How does the title help us interpret the meaning of the symbol?
- 4) What theme do you see in the poem?

If you have finished doing the formative test, look the key answers at the end of the module. Evaluate your answers. When you get at least 80% right. You can go the other unit, but if you do not, review the discussion and examples again. Then, do the formative test once more. The following is how to evaluate your test.

$$\text{Formula} = \frac{\text{The number of the right answer}}{\text{The number of the items}} \times 100\%$$

Level of mastery: 90 - 100% = very good
80 - 89% = good
70 - 79% = sufficient
< 70% = in sufficient

UNIT 2

Figurative Language

Setelah mempelajari unit ini, Anda diharapkan dapat:

1. membedakan *figure of speech* yang meliputi *metaphor*, *simile*, *personification*, *hyperbole*, *irony*, dan *paradox*;
2. menjelaskan pemilihan *figure of speech* dalam puisi.

Alat lain untuk menimbulkan kesan yang tajam dan hidup pada gambaran-gambaran yang diciptakan dalam puisi adalah *figurative language*, yaitu bahasa yang memakai *figure of speech*/gaya bahasa/bahasa kias yang tidak dapat diartikan secara harfiah. Dalam kehidupan sehari-hari kita kadang-kadang juga menggunakan bahasa jenis ini, misalnya kita memuji seorang penulis dengan mengatakan, "Hebat sekali penulis ini, tulisannya lebih tajam daripada pedang." Secara harfiah, tulisan tidak bisa tajam, apalagi lebih tajam daripada pedang. Ungkapan "lebih tajam daripada pedang" digunakan untuk menimbulkan kesan bahwa tulisan tersebut efektif dan mengena. Contoh lain adalah pada saat seseorang mengatakan "dia itu memang buaya." Tentu yang dia maksudkan bahwa orang tersebut sangat ganas, tidak berperiasaan, dan rakus.

Contoh-contoh tersebut menunjukkan bahwa *figurative language* dapat menambah dimensi ekstra pada bahasa. Pada pokok bahasan ini, kita akan membahas dan menelaah penggunaan *figures of speech* dalam puisi Inggris.

A. METAPHOR DAN SIMILE

Baik *metaphor* maupun *simile* keduanya adalah gaya bahasa yang membandingkan dua hal atau benda yang sama sekali berbeda. Namun, ada perbedaan di antara keduanya, yaitu dalam cara membandingkannya. *Simile* membandingkan secara eksplisit dengan menggunakan kata-kata pembanding, seperti "as", "as ... as", "like", "more... than", misalnya penyair menulis "she is as lovely as the ocean at dawn" atau "she is like the ocean at dawn" atau "she is lovelier than the ocean at dawn". Dalam ketiga kalimat ini penyair menampilkan *simile* untuk membandingkan "she" dan "ocean at dawn" supaya pembaca dapat lebih mudah menangkap gambaran atau terkesan dengan kecantikan wanita itu melalui gambaran indahnya lautan di

waktu fajar. **Metafor** membandingkan dua hal secara langsung, biasanya dengan menggunakan kata kerja "be", misalnya kalau kita mengatakan "life is a hungry animal" maka "hungry animal" merupakan metafor untuk "life". Apabila penyair menggunakan metafor maka dia mentransfer ciri-ciri dan asosiasi suatu objek ke objek yang dibandingkan supaya yang dibandingkan menjadi lebih tajam dan jelas di benak pembaca. Puisi berikut ini menunjukkan contoh pemakaian simile dan metafor, marilah kita menelaahnya.

Friends Are Like Angels

by Lisa A. Marlowe

A true friend will guide you like a shining star
 A true friend will care and watch you go far in life
 A true friend won't criticize you or tell you what's right or wrong
 A true friend helps you to make the right decision
 A true friend is one who knows all about you
 And loves you just as you are.
 We all have a true friend who has so much to give
 They show us with love and teach us to live a better life
 That's what a true friend is, an Angel without wings.

Pada baris pertama dikatakan bahwa kawan sejati membimbing kita layaknya bintang di langit. Jadi, di sini ada penggunaan perbandingan antara kawan dan bintang yang sama-sama mempunyai sifat dapat membimbing atau menunjukkan jalan di saat seseorang berada dalam kegelapan, dalam kesulitan. Perbandingan dengan *simile* ini membuat pembaca menjadi lebih jelas tentang bagaimana teman sejati itu dan selanjutnya hal ini digambarkan dengan lebih terperinci pada baris-baris berikutnya. Untuk menutup puisi ini, Marlowe menggunakan metafor pada baris terakhir dengan mengatakan bahwa kawan sejati adalah Dewi/Peri yang tidak bersayap. Hasilnya, pembaca pun menerima gambaran mengenai kawan sejati ini dengan jelas dan pasti

B. PERSONIFICATION

Personifikasi adalah proses penerapan ciri/karakteristik manusia pada objek yang bukan manusia, yaitu binatang, benda, ide, konsep, dan lain-lain. Jadi objek-objek tersebut dipersonifikasikan sehingga mempunyai bentuk,

sifat, gerakan, kekuatan, dan sebagainya seperti manusia. Sebagai contoh lihatlah kembali puisi *Meeting at Night*, pada baris ke 34: 'the startled little waves that leap from their sleep' riak gelombang di laut terkejut dan melompat dari tidurnya. Pada baris tersebut objek riak gelombang (little waves) dipersonifikasikan sehingga mempunyai sifat dan kemampuan seperti manusia yang dapat terkejut dan melompat. Contoh lain penggunaan personifikasi dalam puisi adalah 'red rose' yang membisikkan (*whispers*) perasaan cintanya terhadap 'white rose' yang menghirup (*breathes*) cinta itu, dalam puisi *A White Rose* di atas. Selanjutnya marilah kita kaji unsur personifikasi pada puisi berikut ini.

The Two* Corbies By Anonymous Two

As I was walking all alone*, alone
 I heard twa corbies* making a mane*, ravens; moan
 The tane* unto the tither did say, one
 "Where sail we gang* and dine the day?" shall we go

"In behint yon would fall dyke*, old turf wall
 I wot*, there lies a new-slain knight; know
 And naeboddy kens* that he lies there, knows.
 But his hawk, his hound, and his lady fair.

"His hound is to the hunting gane,
 His hawk to fetch the wild-fowl hame,
 His lady's ta'en another mate,
 So we may make our dinner sweet.

"Ye'll sit on his white hause bane*, neck-bone
 And I'll pike* out his bony blue een* pic; eyes
 Wi' ae* lock o' his gowden* hair With one;
 golden

We'll theek* our nest when it grows bare: thatch

Mony a one for him maks mane,
 But nane sall ken whar he is gane;
 O'er his white banes, when they are bare,
 The wind sall blaw for evermair."

Puisi ini adalah cerita tentang cinta palsu, pembunuhan, dan ketidaksetiaan. Dua burung gagak (*corbies/ravens*), dalam puisi ini di personifikasikan; mereka mampu berbicara, berpikir, dan berkeinginan

seperti manusia. Keduanya sibuk membicarakan tentang rencana mereka untuk menyantap jasad seorang ksatria yang baru saja mati terbunuh (*a new-slain knight*) dan tergeletak di balik tembok tanpa ada yang mengetahuinya, kecuali istrinya dan binatang piaraannya, yaitu elang dan anjing. Kedua gagak ini sangat gembira karena santap malam mereka kali ini tidak akan terganggu oleh siapa pun, sebab ketiga makhluk terdekat sang ksatria sedang sibuk dengan urusan masing-masing. Anjingnya sedang ikut berburu, elangnya sedang menjemput burung hantu, dan istrinya telah berkencan dengan pria lain. Kedua gagak itu lalu bertutur dengan santainya tentang bagaimana mereka akan menyantap sang ksatria. Satu gagak akan mematak matanya dan mengambil beberapa lembar rambutnya yang keemasan untuk membuat sarang. Banyak orang akan menangihi hilangnya sang ksatria, tetapi tak seorang pun tahu ke mana dia pergi, dan ketika hanya tulang belulang yang tersisa maka angin pun akan menerbangkannya sehingga lenyap tanpa bekas

C. *HYPERBOLE*

Gaya hahasa ini berupa ungkapan yang dibesar-besarkan atau dilebih-lebihkan. Hiperbola banyak digunakan untuk tujuan jenaka, tetapi lebih sering serius/sungguh-sungguh dan dapat menghasilkan efek yang dramatis, misalnya dalam *sonnet*-nya, Shakespeare menulis 'In faith, I do not love thee with mine eyes / For they in thee a thousand errors note': Dengan mengatakan '*a thousand errors*' penutur telah melebih-lebihkan penglihatannya atas kekurangan yang ada pada kekasihnya. Selanjutnya marilah kita kaji puisi Robert Burns (1759-1796) berikut ini.

A Red, Red Rose by Robert Burns (1759-1796)

O my love is like a red, red rose,
That's newly sprung in June.
O my love is like the melodie
That's sweetly played in tune.
As fair art thou, my bonnie lass,
So deep in love am I,
And I will love thee still, my dear,
Till a' the seas gang dry.
Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun!

And I will love thee still, my dear,
 While the sands o' life shall run;
 And fare thee wel, my only love,
 And fare thee wet awhile!
 And I will come again, my love;
 Though it were ten thousand mile!

Dalam puisi ini penutur mengatakan (dalam stanza 2) pada kekasihnya yang cantik dan sangat dia cintai itu, bahwa dia akan terus mencintainya sehingga semua lautan menjadi kering. Ungkapan 'till a' (= all) the seas gang (= go) dry' adalah hiperbola yang dipakai untuk menimbulkan efek dramatis atas cinta sang penutur; dan dilanjutkan dalam stanza ke-3' dengan ungkapan 'and the rocks melt with the sun!' Dalam keadaan biasa adalah mustahil batu karang dapat meleleh karena sinar matahari. Akhirnya pada stanza terakhir penutur berjanji pada kekasihnya dengan ungkapan hiperbola bahwa dia akan mendatangnya walaupun harus menempuh jarak sepuluh ribu mil, yaitu jarak yang pada abad ke-18 merupakan jarak yang hampir mustahil untuk ditempuh.

Penjelasan di atas telah menunjukkan dengan jelas bahwa gaya bahasa hiperbola dapat merangsang imajinasi pembaca dan menimbulkan efek emosi secara maksimal. Kita akan menelaah lebih lanjut penggunaan majas ini pada bagian pertama yang diambil dari puisi karya Andrew Marvell *To His Coy Mistress*. Puisi ini bertema *carpe diem* (*seize the day*), yaitu suatu seruan untuk memanfaatkan waktu sebaik-baiknya selagi kita masih bisa, sebab maut datang menjemput kapan saja ia mau.

To His Coy Mistress
 by Andrew Marvell (1621-1678)

Had we but world enough, and time;
 This coyness, lady, were no crime.
 We would sit down, and think which way
 To walk, and pass our long love's day.
 Thou by the Indian Ganges' side
 Shouldst rubies find; I by the tide
 Of Humber would complain. I would
 Love you ten years before the Flood,
 And you should, if you please, refuse
 Till the conversion of the Jews.
 My vegetable love should grow
 Vaster than empires, and more slow;
 An hundred years should go to praise

Thine eyes, and on thy forehead gaze;
 Two hundred to adore each breast,
 But thirty thousand to the rest;
 An age at least to every part.
 And the last age should show your heart.
 For, lady, you deserve this state,
 Nor would I love at lower rate.
 But at my back I always hear
 Times winged chariot hurrying near,
 And yonder before us lie
 Deserts of vast eternity.

Penutur berkata kepada kekasihnya yang pemalu itu bahwa dia akan mencintainya sepuluh tahun sebelum terjadinya banjir (the Flood, banjir besar di zaman Nabi Nuh) dan sang kekasih hendaknya menolak cinta itu sehingga terjadinya pertobatan bangsa Yahudi (yang tak kunjung terjadi hingga kini). Cintanya akan berkembang sangat luas dan sangat lambat. Dan dia akan butuh waktu seratus tahun untuk memuji keindahan matanya dan memandangi dahinya, yaitu dia juga akan butuh duaratus tahun untuk memuja masing-masing buah dadanya, dan tiga puluh ribu tahun untuk mengagumi bagian-bagian lainnya; dan satu zaman akan habis untuk menikmati setiap bagian pada tubuh wanita kekasihnya itu.

Pada penggalan bait kedua tampak bahwa penutur menyadari keadaan yang sebenarnya bahwa kelonggaran waktu semacam itu hanyalah pengandaian semata. Mereka selalu dikejar waktu yang senantiasa mendekat bagaikan kereta kencana bersayap yang terbang begitu cepat. Dan di depan mereka menghadanglah alam kematian yang maha luas.

Dari pembahasan di atas dapat kita simak bahwa penggunaan serangkaian hiperbola pada stanza pertama yang merupakan kontras yang sangat mengesankan dengan kenyataan tentang waktu yang sesungguhnya. Waktu yang tidak pernah cukup bagi kita untuk menikmati dan mengagumi apa saja di dunia ini karena maut pun selalu menghadang di depan kita.

D. IRONY, SARCASM, DAN SATIRE

Irony adalah apabila seseorang mengatakan (atau menuliskan) sesuatu yang bertentangan dengan apa yang dimaksudkan. Jenis gaya bahasa ini sering diartikan atau ditafsirkan atau dianalogikan dengan sarcasm dan satire. Sarcasm dan satire keduanya menunjukkan cemoohan atau sindiran, bedanya

sarcasm menggunakan bahasa pada tingkat keseharian, sedangkan satire pada tingkat kesusastraan. Sarcasm adalah cemoohan yang pedas dan menyakitkan dan memang dimaksudkan untuk menyakiti hati atau perasaan orang, sedangkan satire lebih formal dan biasanya dipakai dalam karya sastra, tidak dalam perkataan. Satire mencemooh atau menyindir keburukan dan kejahatan manusia dengan tujuan untuk memperbaiki atau mengoreksi keburukan itu, setidaknya-tidaknya dapat mencegah orang lain ikut terperosok ke dalam perbuatan buruk atau jahat. Irony adalah gaya bahasa yang biasa dipakai dalam sarcasm dan satire, tetapi irony dapat dipakai tanpa maksud menyindir, seperti sarcasm atau satire. Begitu pula sarcasm dan satire dapat berdiri tanpa irony, misalnya seorang siswa mengatakan kepada gurunya bahwa dia tidak mengerti pelajaran yang baru selesai diberikan dan guru mengatakan, "Memang saya tidak mengharap kamu mengerti!" maka guru itu menggunakan sarcasm. Pada kesempatan lain bila guru itu mengatakan, "Para siswa semua, ada berita buruk bagi kalian karena nilai ujian kalian semua A" maka dia berkata dengan irony.

Irony mempunyai beberapa tingkatan. Pada tingkat yang paling sederhana adalah yang bermaksud kebalikan dari yang dikatakan, sedangkan pada tingkat yang lebih kompleks adalah maksudnya apa yang dikatakan dan sekaligus juga kebalikan dari apa yang dikatakan dengan cara dan penekanan yang berbeda. Bahayanya adalah apabila ada salah pengertian terhadap irony yang disampaikan karena hasilnya adalah kebalikannya. Jadi, orang yang menggunakan irony haruslah pintar dan bijaksana, misalnya menggunakan nada bicara yang tepat atau dengan kedipan mata, dan seterusnya. Dalam kesusastraan, pembaca harus selalu awas terhadap maksud irony yang mungkin sangat halus. Bila irony itu terlalu jelas biasanya dampaknya akan terasa kasar, tetapi apabila digunakan secara efektif, seperti gaya bahasa yang lain akan dapat memberikan dimensi makna yang lebih. Marilah kita perhatikan puisi berikut ini.

Of Alphus
Anonymus

No egg on Friday Alph will eat,
But drunken he will be
On Friday still. Oh, what a pure
Religious man is he!

Dengan jelas dikatakan dalam puisi ini bahwa Alphus tidak lain adalah orang yang sama sekali tidak religius. Kesimpulan yang menegaskan pernyataan pada baris ke-3 dan ke-4 yang demikian ini, dapat muncul secara otomatis dalam benak pembaca dari adanya irony. Sebaliknya, tentu akan berbeda apabila kalimat terakhirnya diubah dengan tidak menyertakan irony, yaitu *Oh, what an impure // Irreligious man is he!*

Marilah sekarang kita telaah puisi lain yang menggunakan irony of situation, yaitu *irony* yang menunjukkan perbedaan antara keadaan yang sesungguhnya dengan apa yang semestinya/sepantasnya terjadi atau antara apa yang diharapkan orang untuk terjadi dengan apa yang ternyata terjadi lain.

Richard Cory

By Edwin Arlington Robinson (1869-1935)

Whenever Richard Cory went down town,
We people on the pavement looked at him:
He was a gentleman from sole to crown,
Clean favored, and imperially slim.

And he was always quietly arrayed,
And he was always human when he talked,
But still he fluttered pulses when he said,
"Good-morning," and he glittered when he walked.

And he was rich -- yes, richer than a king -
And admirably schooled in every grace:
In fine, we thought that he was everything
To make us wish that we were in his place.

So on we worked, and waited for the light,
And went without the meat, and cursed the bread,
And Richard Cory, one calm summer night,
Went home and put a bullet through his head.

Richard Cory digambarkan sebagai orang yang sempurna. Dia tampan, sopan, kaya, berpendidikan tinggi, dan mempunyai segalanya sehingga masyarakat sekitarnya merasa iri terhadapnya. Setiap orang ingin menjadi seperti dia karena orang, seperti Richard Cory tentu hidupnya enak dan bahagia. Tetapi apa yang sesungguhnya terjadi ternyata sangat bertolak belakang. Pada suatu malam yang indah dan damai di musim Panas Richard

Cory mengakhiri hidupnya sendiri dengan peluru. Jadi, apa yang selama ini disangkakan khalayak ramai bahwa Richard Cory adalah orang yang sudah mapan dan merasa bahagia dengan kondisinya itu ternyata keliru. Inilah sebuah ironi, kenapa orang yang seharusnya merasa cukup dan bahagia telah berbuat kehancuran untuk dirinya sendiri?

E. PARADOX

Paradox adalah kontradiksi yang jelas dan benar adanya, bisa berupa pernyataan atau situasi. Alexander Pope pernah menulis bahwa kritikus sastra pada zamannya biasa "menghujat dengan pujian kabur" ("damn with faint praise"). Kata-kata yang dipakai Pope tersebut menunjukkan contoh penggunaan *paradox* karena bagaimana mungkin seseorang menghujat orang lain dengan cara memujinya?

Apabila kita tahu dan memahami keadaan dan syarat-syarat digunakannya sebuah paradoks maka apa yang pada awalnya terasa/kelihatan tidak mungkin sesungguhnya adalah mungkin dan tidak ganjil. Paradox yang dipakai Pope tersebut tidak terasa aneh setelah kita menyadari bahwa kata *damn* itu digunakan secara kiasan, dan Pope bermaksud bahwa pujian para kritikus tersebut dapat merugikan penulis sastra karena lemahnya pujian itu.

Nilai sebuah paradox terletak pada potensinya yang mampu membuat pembaca terkejut atau terbelalak. Kemustahilan hal yang dikemukakan mengejutkan pembaca sehingga pembaca menjadi sadar dan memberikan perhatiannya. Dengan demikian, keganjilan dalam paradox yang digunakan berubah menjadi kebenaran dengan munculnya kesadaran pembaca. Untuk melihat penggunaan paradox ini marilah kita telaah puisi berikut ini.

To Lucasta, Going To The Wars
by Richard Lovelace (1618-1658)

Tell me not, Sweet, I am unkind,
That From the nunnery
Of thy chaste breast and quiet mind
To war and arms I fly.
True, a new mistress now I chase,
The first foe in the field;
And with a stronger faith embrace
A sword, a horse, a shield.
Yet this inconstancy is such

As you too shall adore
I could not love thee, Dear, so much,
Loved I not honor more.

Dalam puisi ini peperangan dikatakan sebagai *a new mistress* (stanza 2) yang merupakan musuh utama di medan tempur. Mengapa penutur mengatakan demikian, sedangkan *mistress* yang berarti kekasih adalah orang yang mestinya dicintai dan disayangi, tidak diperangi? Di sini kita lihat kontradiksi, yang membuat kita merasa janggal dan terusik. Kita lalu bertanya-tanya dan berusaha mencari kebenaran dari pernyataan itu. Dan di stanza 3 kita mendapat jawaban itu dengan logika bahwa penutur pergi berperang demi kehormatan (honor) dan kalau dia mencintai kehormatan maka berarti dia juga mencintai kekasihnya Lucasta. Hal ini sudah ditegaskan sejak stanza pertama bahwa dia berangkat ke peperangan dari kemurnian hati dan kesabaran kekasihnya (*from the nunnery of thy chaste breast ...*).



ACTIVITY

Untuk memperdalam pemahaman Anda mengenai materi di atas, silakan Anda mengerjakan latihan berikut ini!

Activity 1

From *Wedding IV*
by Julie Moulds (b. 1962).

When he held her
she became
white and armless
like a goddess
or a bowling pin.

Questions:

- 1) What are being compared in the poem?
- 2) What effect is created by the comparison?

Activity 2**Sleeping in the Forest**
by Mary Oliver (b.1935)

I Thought the earth
remembered me, she
took me back so tenderly, arranging
her dark skirts, her pockets
full of lichens and seeds. I slept
as never before. A stone
on the riverbed, nothing
between me and the white fire of the stars
but my thoughts, and they floated
light as moths among the branches
of the perfect trees. All night
I heard the small kingdoms breathing
around me, the insects, and the birds
who do their work in the darkness. All night
I rose and fell, as if in water, grappling
with a luminous doom. By morning
I had vanished at least a dozen times
into something better.

Questions:

- 1) What object is personified in the above poem?
- 2) Give little explanation about the personification.

Activity 3**from As I Walked Out One Evening**
by W.H. AUDEN

"I'll love you, dear, I'll love you
Till China and Africa meet,
And the river jumps over the mountain
And the salmon sing in the street."

Questions:

- 1) What is/are the hyperbole(s) in the poem? Explain.
- 2) Can you find other figures of speech? If yes, what are they?

Activity 4

Try detecting the irony that may exist in the following poem. Then discuss it.

Resume
by Dorothy Parker (1893-1967)

Razors pain you;
Rivers are damp;
Acids stain you;
And drugs cause cramp.
Guns aren't lawful;
Nooses give;
Gas smells awful;
You might as well live.

Activity 5

When My Love Swears That She Is Made of Truth
by William Shakespeare (1564-1616)

When my love swears that she is made of truth
I do believe her, though I know she lies,
That she might think me some untutored youth,
Unlearned in the world's false subtleties.
Thus vainly thinking that she thinks me young,
Although she knows my days are past the best,
Simply I credit her false-speaking tongue;
On both sides thus is simple truth suppressed.
But wherefore says she not she is unjust?
And wherefore say not I that I am old?
O, love's best habit is in seeming trust,
And age in love loves not to have years told.
Therefore I lie with her, and she with me,
And in our faults by lies we flattered be.

Questions:

- 1) Which statements do you see are contradictory?
- 2) Explain the **paradox** in your own words.



S U M M A R Y

Kita telah membahas macam-macam jenis Figurative Language, yaitu bahasa yang dipakai dalam puisi yang meliputi penggunaan bahasa kias atau gaya bahasa, antara lain metaphor, simile, personification, hyperbole, irony, dan paradox. Berikut ini adalah ringkasannya:

1. *Metaphor* adalah perbandingan 2 hal berbeda dengan menggunakan kata kerja "be".
2. *Simile*, yaitu perbandingan dua hal berbeda dengan menggunakan kata pembanding, seperti "as," "as ... as," "like," dan "more ... than."
3. *Personification* adalah perumpamaan yang menggunakan ciri atau karakter manusia pada objek non-manusia: binatang, benda, ide, konsep, dan lain-lain.
4. *Hyperbole*, yaitu ungkapan yang melebih-lebihkan untuk mencapai efek dramatis, baik dengan tujuan serius maupun jenaka.
5. *Irony*, yaitu ungkapan tentang sesuatu dengan maksud yang berbeda atau kebalikannya yang membuat penyampaian maksud tertentu menjadi efektif.
6. *Paradox*, yaitu ungkapan yang menggunakan kontradiksi antara 2 hal yang membuat pembaca tercengang atau terbelalak sehingga memberikan perhatiannya dan menjadi sadar akan kebenaran hal yang disampaikan.



FORMATIVE TEST 2

I. Answer the following questions!

- 1) What are the characteristics of Simile?
- 2) What is the purpose of Metaphor?
- 3) Define Personification briefly.
- 4) What is a Hyperbole?
- 5) Explain what is Irony!
- 6) How can you describe Paradox?

II. Answer the questions that follow the poem!

The Folly Of Being Comforted
by William Butler Yeats (1865-1939)

One that is ever kind said yesterday:
"Your well-beloved 's hair has threads of grey.
And little shadows come about her eyes:

Time can but make it easier to be wise
 Though now it seems impossible, and so
 All that you need is patience."

Heart cries, "No;
 I have not a crumb of comfort, not a grain.
 Time can but make her beauty over again:
 Because of that great nobleness of hers
 The fire that stirs about her, when she stirs,
 Burns but more clearly. O she had not these ways
 When all the wild summer was in her gaze."

O heart! O heart! If she'd but turn her head.
 You'd know the folly of being comforted.

Questions!

- 1) "Time can but make it easier to be wise" (line 4) contains a figure of speech, that is
 - A. metaphor
 - B. hyperbole
 - C. irony
 - D. personification
- 2) Heart cries, "No./I have not a crumb of comfort..." (line 7) contains
 - A. simile
 - B. personification
 - C. hyperbole
 - D. paradox
- 3) "The fire" (line 11) is a
 - A. metaphor
 - B. simile
 - C. hyperbole
 - D. personification
- 4) The word heart in "O heart! O heart!." (line 14) is a:-
 - A. personification
 - B. paradox
 - C. metaphor
 - D. hyperbole

If you have finished doing the formative test, look the key answers at the end of the module. Evaluate your answers. When you get at least 80% right. You can to last examination. **Good Luck!** but if you do not, review the discussion and examples again. Then, do the formative test once more. The following is how to evaluate your test.

$$\text{Formula} = \frac{\text{The number of the right answer}}{\text{The number of the items}} \times 100\%$$

Level of mastery: 90 - 100% = very good

80 - 89% = good

70 - 79% = sufficient

< 70% = in sufficient

Answer to the Activities

Unit 1

Activity 1

1) *Cross (denotative):*

- a. any wood/metal cross for ornament
- b. icon of Christianity

Cross (connotative):

- a. death - allusion to Jesus' death on the cross
- b. on the intersection of black and white races - the speaker being in confusion of where to belong due to the fact that he is a mulatto (mixture of the two different races)

- 2) Appropriate. It is the typical daily language or vocabulary spoken by the Blacks, so it suits the subject of the poem.

Activity 2

- 1) Three images/senses: of taste: delicious, sweet; of touch: cold; of sight: the plums in the icebox.
- 2) Somebody (the speaker) feeling satisfied with the food but apologetic to his/her friend (the second person).

Activity 3

- 1) 'Red rose' symbolizes physical desire; 'white rose' symbolizes spiritual attachment.
- 2) 'Rosebud' is the symbol of pure and sweet love.

Unit 2

Activity 1:

- 1) "She" (the woman) and "a goddess" and "a bowling pin."
- 2) We readers begin to wonder how she is being held. We assume that being compared to a goddess is a positive thing, but when the last line compares her to a bowling pin we become startled and see how she feels. It's fun that we find differences from the way we commonly think.

Activity 2

- 1) The earth.
- 2) The earth is being said as possessing the ability to take the speaker back so tenderly, the way a mother does to her child. This is actually to say that the speaker is sleeping on the ground. Furthermore, when the speaker finds *lichens* and *seeds* around his sleeping ground, he/she says that "her" pockets are full of those things.

Activity 3

- 1) The longevity of his love is a **hyperbole**. Loving someone "till China and Africa meet" or "till the river jumps over the mountain" is an exaggeration. Those two things will not happen till someone (the lover) dies.
- 2) There is also personification, in line 3 and 4: "the river jumps ... " and "the salmon sing ... " Both the river and the salmon are given the traits of human beings.

Activity 4

The irony is not that the poem advocates suicide but says the opposite. The irony lies in indirection, as it offers unexpected and ultimately despairing reasons for avoiding suicide and continuing to live, and in the ambiguity of the title: the word *resume*, without accents, means to "go on again, after an interruption; to continue," all of which is appropriate to the poem. *Resume*, with the accents, means a "summary," particularly "a brief account of personal qualifications and experience," as if the poem summarizes the speaker's experiences and qualifications in this area (the speaker has tried them all and knows!)

Activity 5

- 1) "She is made of truth" (line 1) is contradictory to "she lies" (line 2). They constitute a paradox.
- 2) On reading further and reflecting on the lines we find she is twisting truth, saying he is not really old and close to death, though he is, because he needs to hear that in order to face the future with hope and optimism. She expresses the truth of her love by the lies she tells in order to convince him that she still regards him as worthy of her love and loyalty.

Key to Formative Test

Formative Test I

Poem 1

- 1) Denotations: roadways, streets, connotations: ways of life, opportunities
- 2) Lifetime, age
- 3) Opportunity available to the speaker in his/her life.
- 4) A person that has to choose between two or more spirituals directions and travels in it in which he will probably not turn back. He sees that his choice is very influential on the rest of his life.
- 5) Sight sense: yellow wood, grassy, undergrowth, etc.

Poem 2

- 1) Auditory/hearing: noise of waters (st. 1, 1.1), moan of waters (st.1,1.2), wind's cry; feeling: cold winds (st.2,1.1)
- 2) Personification: waters that moan (st.1, 1.1), sea-bird that feels sad (st.1, 1.3), winds that cry (st.1, 1.5).

Poem 3

- 1) They all symbolize impenitence or mutability. Every day a day comes and soon it's gone; roses bloom and drop their petals after a while; spring comes each year and like days, it's gone within three months or so. They all show impermanence.
- 2) Those three things will literally pass away and the important point is that some things do pass away while virtue, in contradistinction, can be permanent.
- 3) Personification: the dew shall weep (st.1,1.3), sweet rose angry and brave (st.2,1.1).

Poem 4:

- 1) Young girls or the youth in general.
- 2) Time of the youth, life time in this world.
- 3) That the youth should make use of their lifetime in this world at maximum. They should do the best that they can do, or else they will regret later in their old-time, especially when they achieve no success.
- 4) Time is precious and everybody should spend it wisely.

*Formative Test 2***Part I**

- 1) a. It compares two different things explicitly.
b. It uses Such comparison words as: "like", "as", and "more...than".
- 2) To create a vivid picture of what is being compared and to give a more effective effect on the part of the reader.
- 3) The process of assigning human characteristics to nonhuman objects, abstractions, or ideas.
- 4) A figure of speech which employs exaggeration which is extreme or excessive.
- 5) It is a figure of speech that results from the contrast between the actual meaning of a word or statement and the suggestion of another meaning. The intended implications are often actually a mockery of what is literally being stated.
- 6) It results when a poet presents a pair of ideas, words, images, or attitudes which are, or appear to be, self contradictory. But paradox often underlines the possibility that both may be true. It is often employed as a device of emphasis.

Part II

- 1) D
- 2) B
- 3) A
- 4) C

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