

Short Story and Novel

Refnaldi



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 diemban 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 Liliana 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 ala 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 *Eleven* 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 (narator). 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. “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.

“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. “Garçon! 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 damned 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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The fourth place we went to was Italian. “*Buon giorno*,” my father said. “*Per favore, possiamo avere 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 damned well you do. *Vogliono 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. *Voda 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 pelajariilah 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 allemande 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 come 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 stop. 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.

"*Sì, sì, 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?"

"Sì, 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 kejujuran?
- 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.

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

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 curtsying.

"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 curtsy.

"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.
- a. Aturan yang tidak mempertimbangkan kebiasaan dan kepercayaan masyarakat akan berakibat tidak baik pada si pembuat aturan.
 - b. Jangan menjadi pemimpin yang hanya memikirkan kepentingan pribadi dan golongan, tanpa memikirkan kepentingan masyarakat luas.
 - c. Jangan menjelek-jelekkkan kepercayaan orang lain yang berbeda dengan kepercayaan kita. Akibatnya bisa fatal.

Unit 2

- 1) Berdasarkan cuplikan cerita di atas, pelaku utama adalah Mr. Gradgrind, orang yang selalu mengagung-agungkan ‘facts’
- 2) 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’
- 3) 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 Blitzter, yang belum diceritakan oleh pengarang.
- 4) 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 kejujuran, 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 kejujuran, 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 kejujuran, 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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