

BAB II

ANALISIS NOVEL MELALUI TEORI SUDUT PANDANG “DIAAN” MAHATAHU

A. Mengenal Sudut Pandang “Diaan” Mahatahu

Sebelum penulis memulai menganalisis novel ada baiknya jika penulis membahas terlebih dahulu tentang sudut pandang itu sendiri dan juga apa yang dimaksud dengan sudut pandang dengan menggunakan teknik pencerita “Diaan” mahatahu, sehingga akan memudahkan pemahaman tentang sudut pandang.

Istilah sudut pandang yang dalam bahasa Inggris *point of view* atau *viewpoint* mengandung arti: suatu posisi di mana si pencerita berdiri, dalam hubungan dengan ceritanya; yakni suatu sudut pandang di mana peristiwa diceriterakan:

Point of view is the position in which the narrator stands in relation to the story; the standpoint from which events are narrated (Hicks dan Hutching, 1989: 113)

Viewpoint, the position of the narrator in relation to his story; thus the outlook from which the events are related. There are many variations and combinations but three basic ones may be distinguished. Firstly, the omniscient – the author moves from character to his character, place to place, and episode to episode with complete freedom, giving himself access to his characters' thoughts and feelings whenever he chooses and providing information whenever he wishes. This is probably the commonest point of view and one which has been established for a long time. ...Such point of view does not require the author to stay outside his narrative. He may interpolate his own commentaries. Secondly, the third person – the author chooses a character and the story is related in terms of that character in such a way that the field of vision is confined to him or her alone. Thirdly, first person narrative – here the story is told in the first person by one of the characters (Cuddon, 1979: 745).

Kutipan di atas menjelaskan bahwa dalam sudut pandang terdapat beragam variasi dan kombinasi, namun ada tiga varian mendasar yang berbeda – sudut pandang: *impersonal*, *orang ketiga*, *orang pertama* dan sudut pandang *dramatik*. Yang dimaksud dengan sudut pandang *impersonal* adalah bila si pencerita berdiri di luar cerita dan bergerak secara bebas dari satu tokoh ke tokoh lainnya, suatu tempat ke tempat lainnya, satu episode ke episode lainnya yang dapat memberikan akses terhadap pikiran dan perasaan tokoh dengan bebasnya. Sudut pandang *orang ketiga*, si pengarang memilih seorang tokoh dan ceritera, dengan demikian si tokoh menyampaikan visinya sendiri. Sedangkan sudut pandang dengan penceritera *orang pertama*, ceritera disampaikan oleh orang pertama sebagai salah satu tokoh dalam ceritera. Sudut pandang *dramatik* adalah bila cerita tidak disampaikan oleh siapapun melainkan melalui dialog dan lakuan. Ketidakhadiran si pencerita digantikan oleh percakapan, ucapan dan tingkah laku para tokoh (Pickering dan Hoeper, 1981:56).

Penentuan terhadap sudut pandang adalah penentuan siapa yang berkisah di dalam cerita (pencerita). Si pencerita bisa berada di luar cerita – *omniscient point of view* – atau si pencerita berada di dalam cerita, menyampaikan kisahnya melalui sudut pandang orang pertama – *limited omniscient* – atau sama sekali tidak ada yang bercerita. Yang terakhir ini berarti menggunakan metode dramatik – *dramatic point of view* – (Pickering dan Hoeper, 1981:45).

Dijelaskan di atas bahwa sudut pandang bersifat multifungsional yakni mampu mengungkapkan berbagai aspek atau unsur di dalam telaah karya sastra. Apabila pembaca pandai mendayagunakan sudut pandang secara mendalam, maka akan terungkap tidak saja hal-hal yang ada di permukaan melainkan dapat pula digali sesuatu yang bersifat psikologis, sosiologis dan filosofis yang ingin disampaikan pengarang melalui teknik pencerita. Pada umumnya suatu telaah sastra bertujuan memahami tema yang disampaikan si pengarang (Minderop, 1999:7).

Sudut pandang “diaan” mahatahu (*third-person omniscient*) yaitu pencerita yang berada di luar cerita dan melaporkan peristiwa-peristiwa yang menyangkut para tokoh dari sudut pandang “ia” atau “dia”. Pencerita mengetahui berbagai hal tentang

tokoh, peristiwa, dan tindakan termasuk motivasi yang melatarbelakanginya. Ia bebas bergerak dan menceritakan apa saja dalam lingkup waktu dan tempat cerita, berpindah-pindah dari satu tokoh ke tokoh lainnya, menceriterakan atau menyembunyikan ucapan, tindakan tokoh, bahkan yang hanya berupa pikiran, perasaan, pandangan, dan motivasi secara jelas seperti halnya ucapan dan tindakan nyata.

Dalam teknik pencerita “diaan mahatahu” si pencerita disebut *an all-knowing presence* karena ia dapat berkisah dengan bebas – mendramatisasi, menginterpretasi, merangkum, berspekulasi, berfilosofi, menilai secara moral atau menghakimi apa yang disampaikannya (Pickering dan Hoepfer, 1981:45). Ia dapat secara langsung mengisahkan kepada pembaca bagaimana sikap para tokoh, mengapa mereka melakukan suatu tindakan, merekam ucapan dan percakapan para tokoh dan mendramatisasi tindakan mereka atau menyelinap ke dalam benak para tokoh untuk menggali secara langsung pikiran dan perasaan yang paling mendalam. Si pencerita dapat berpindah dari satu tokoh ke tokoh lainnya sesuka hati, ia juga dapat berpindah dari satu saat ke saat lainnya, mendramatisasi dan merangkum sesuai keinginannya (Pickering dan Hoepfer, 1981:45). Pada dasarnya keyakinan dan nilai-nilai yang ingin disampaikan si pengarang dapat disampaikannya melalui teknik pencerita semacam ini (Minderop, 1999:8-9).

Dalam novel *Little Women* karya Louisa May Alcott terlihat bahwa Alcott menggunakan sudut pandang. Di novel ini ia menggunakan sudut pandang pribadi impersonal atau *author omniscient* atau pencerita “diaan” mahatahu karena si pencerita maha tahu, maha mendengar, serba melihat hingga mampu menembus rahasia batin yang paling dalam dari tokoh yang disoroti:

No stockings hung at the fireplace, and for a moment she felt as much disappointed as she did long ago, when her little sock fell down because it was so crammed with goodies. (Alcott, 1868:15)

... for she had thought that no one saw and appreciated her efforts to be good, and this assurance was doubly precious, doubly encouraging, because unexpected and from the person whose commendation she most valued. (Alcott, 1868:141)

She blushed with pleasure, but somehow the compliment did not satisfy her like the blunt praises he used to give her at home, when he promenaded round her on festival occasions, and told her she was "altogether jolly," with a hearty smile and an approving pat on the head. She didn't like the new tone, for though not blasé, it sounded indifferent in spite of the look. (Alcott, 1868:446)

Dalam pengisahan cerita terlihat bahwa Alcott menggunakan gaya "dia". Penceriteranya menampilkan para tokoh dengan menyebut nama atau kata gantinya: "ia", "dia", dan "mereka". Nama-nama tokoh ceritera – khususnya tokoh utama – kerap kali disebut dan sebagai variasi digunakan pula kata ganti, sebagai contohnya:

Beth blushed like a rose under the friendly look he wore; but she was not frightened now, and gave the big hand a grateful squeeze because she had no words to thank him for the precious gift he had given her. (Alcott, 1868:71)

How still the room was as they listened breathlessly, how strangely the day darkened outside, and how suddenly the whole world seemed to change, as the girls gathered about their mother, feeling as if all the happiness and support of the lives was about to be taken from them. (Alcott, 1868:186)

Jo did not cry, though she was very near it once... Beth kept her face hidden on her mother's shoulder, but Amy stood like a graceful statue, with a most becoming ray of sunshine touching her white forehead and the flower in her hair. (Alcott, 1868:296)

Sebagai pencerita, Alcott mengetahui berbagai hal tentang tokoh-tokoh dalam *Little Women* seperti tindakan, peristiwa, motivasi, pikiran, dan perasaan mereka:

She put on her hat and jacket as noiselessly as possible, and going to the back entry window, got out upon the roof of a low porch, swung herself down to the grassy bank, and took a roundabout way to the road. (Alcott, 1868:174)

The girls gave their hearts into their mother's keeping, their souls into their father's; and to both parents, who lived and labored so faithfully for them, they gave a love that grew with their growth and bound them

tenderly together by the sweetest tie which blesses life and outlives death. (Alcott, 1868:280)

She wondered still more if her sister really guessed the hard truth, and what thoughts were passing through her mind during the long hours when she lay on the warm rocks with her head in Jo's lap, while the winds blew healthfully over her and the sea made music at her feet. (Alcott, 1868:437)

B. Analisis Perwatakan Tokoh

Dalam analisis perwatakan tokoh ini, penulis akan menganalisis tokoh-tokoh dalam novel *Little Women* karya Louisa May Alcott yaitu Marmee, Meg, Jo, Beth, dan Amy. Sebagai media untuk menganalisis tokoh dan perwatakan di atas, penulis menggunakan teknik pencerita "diaan" mahatahu.

Perwatakan merupakan watak tokoh-tokoh yang hadir dalam cerita. Watak tokoh cerita dapat berubah sesuai dengan bentuk perjuangan yang dilakukannya.

Dengan menggunakan teknik pencerita "diaan" mahatahu dapat dilihat bahwa keluarga March merupakan suatu keluarga sederhana dengan empat orang anak perempuan. Walaupun mereka hidup sederhana tetapi mereka hidup harmonis dan bahagia, mereka merasa kaya dengan saling memiliki satu sama lain.

"You said the other day you thought we were a deal happier than the King children, for they were fighting and fretting all the time, in spite of their money." (Alcott, 1868:5)

"We can't give up our girls for a dozen of fortunes. Rich or poor, we will keep together and be happy in one another." (Alcott, 1868:44)

"Money is a good and useful thing, Jo, and I hope my girls will never feel the need of it too bitterly nor be tempted by too much... If rank and money come with love and virtue, also, I should accept them gratefully, and enjoy your good fortune; but I know, by experience, how much genuine happiness can be had in a plain little house,..." (Alcott, 1868:238)

1. Tokoh Marmee

Marmee adalah nama panggilan Mrs. March, ibu dari empat orang anak perempuan, ia sangat keibuan.

"Glad to find you so merry, my girls," said a cheery voice at the door, and actors and audience turned to welcome a tall, motherly lady with a "can-I-help-you" look about her which was truly delightful. She was not elegantly dressed, but a noble-looking woman, and the girls thought the gray cloak and unfashionable bonnet covered the most splendid mother in the world. (Alcott, 1868:10)

a. Penyayang

Sebagai seorang ibu Marmee sangat menyayangi anak-anaknya, ia juga memberi rasa aman dan nyaman bagi anak-anaknya. Walaupun sebenarnya ia merasa khawatir, tapi ia berusaha untuk menutupi hal itu dan tetap menenangkan anaknya.

Mrs. March did not say much but looked disturbed, and comforted her afflicted little daughter in her tenderest manner. (Alcott, 1868:82)

Kasih sayang Marmee tidak hanya dirasakan oleh anak-anaknya melalui kata-katanya saja tetapi juga melalui tindakan-tindakannya, seperti dari caranya membelai anaknya.

... her mother came to comfort her, not with words only, but the patient tenderness that soothes by a touch, tears that were mute reminders of a greater grief than Jo's... (Alcott, 1868:508)

b. Penolong

Marmee selalu siap untuk menolong orang lain, walaupun keadaan ekonominya sendiri tidak berlebih ia tidak merasa khawatir bahwa dirinya akan kekurangan. Ia merasa kaya dengan keluarga yang dimilikinya.

"...I felt so rich, so happy, thinking of my blessings, that I made him a nice bundle, gave him some money, and thanked him heartily for the lesson he had taught me." (Alcott, 1868:52)

Pada suatu natal Marmee menolong satu keluarga miskin yang memiliki beberapa orang anak yang kelaparan, kemudian ia juga mengajak anak-anaknya untuk berbagi makanan Natal yang mereka miliki dengan keluarga tersebut.

"Goodness only knows. Some poor creeter come a-beggin', and your ma went straight off to see what was needed. There never was such a woman for givin' away vittles and drink, clothes and frin'," replied Hannah, who had lived with the family since Meg was born, and was considered by them all more as a friend than a servant. (Alcott, 1868:16-17)

c. Sabar

Marmee merupakan seorang ibu yang selalu berusaha untuk sabar dalam menghadapi berbagai hal dalam hidupnya, juga dalam menghadapi dan mendidik anak-anaknya.

Pada saat Amy dihukum di sekolahnya karena memamerkan buah limau yang dimilikinya, ia tidak memarahi Amy dan hanya menasihati bahwa walaupun ia memiliki sesuatu yang bagus, cara yang paling baik untuk memanfaatkannya adalah dengan tetap sederhana dan tidak berusaha memamerkannya kepada orang lain.

I should not have chosen that way of mending a fault," replied her mother, "but I'm not sure that it won't do you more good than a milder method. You are getting to be rather conceited, my dear, and it is quite time you set about correcting it. You have a good many little gifts and virtues, but there is no need of parading them, for conceit spoils the finest genius. There is not much danger that real talent or goodness will be overlooked long; even if it is, the consciousness of possessing and using it well should satisfy one, and the great charm of all power is modesty." (Alcott, 1868:83)

"Not half so good as yours, Mother. Here it is, and we never can thank you enough for the patient sowing and reaping you have done," cried Jo with the loving impetuosity which she never could outgrow. (Alcott, 1868:577)

d. Bijaksana

Marmee tenang dalam menghadapi masalah hidupnya sehingga ia juga bisa memberikan dukungan yang baik bagi anak-anaknya, ia membiarkan anak-anaknya memperoleh sendiri pelajaran dalam hidup melalui pengalaman mereka.

Mrs. March knew that experience was an excellent teacher, and when it was possible she left her children to learn alone the lessons which she

would gladly have made easier, if they had not objected to taking advice as much as they did salts and senna. (Alcott, 1868:305)

Ketika anak-anaknya melakukan percobaan dengan bermalas-malasan sepanjang minggu karena mereka merasa lelah dengan pekerjaan mereka, Marmee membiarkan mereka mengambil pelajaran dari pengalaman tersebut dan tetap melakukan tugas-tugasnya.

She smiled, said nothing, and with Hannah's help did their neglected work, keeping home pleasant and the domestic machinery running smoothly. (Alcott, 1868:129)

Ketika Meg yang sudah berumahtangga datang kepada Marmee dengan persoalannya, Marmee tidak mencampuri masalah Meg tersebut dan hanya memberi nasihat kepada Meg. Ia membiarkan Meg menyelesaikan sendiri masalahnya.

"... You begin at the other end, Meg, dear, but the lessons you learn now will be of use to you by-and-by when John is a richer man, for the mistress of a house, however splendid, should know how work ought to be done, if she wishes to be well and honestly served." (Alcott, 1868:286)

2. Tokoh Meg

Meg merupakan anak pertama keluarga March yang berparas cantik.

Margaret, the eldest of the four, was sixteen, and very pretty, being plump and fair, with large eyes, plenty of soft, brown hair, a sweet mouth, and white hands, of which she was rather vain. (Alcott, 1868:6)

*"It's my sister Margaret, and you knew it was! Do you think she's pretty?"
"Yes, she makes me think of the German girls, she looks so fresh and quiet, and dances like a lady." (Alcott, 1868:35)*

Sebagai anak tertua, ia bekerja untuk membantu perekonomian keluarganya. Ia mengajar anak-anak keluarga King.

"I know I do - teaching those tiresome children nearly all day, when I'm longing to enjoy myself at home," began Meg. (Alcott, 1868:4)

Walaupun penghasilannya tidak besar Meg tetap merasa senang.

Margaret found a place as nursery governess and felt rich with her small salary. (Alcott, 1868:43)

a. Jujur

Meg berusaha untuk selalu jujur walaupun ia kadang merasa malu untuk mengatakan hal yang sebenarnya. Seperti pada waktu menjelang pesta di rumah keluarga Moffatt dan ia tidak memiliki gaun lain lagi yang cukup bagus untuk dikenakan pada pesta malam itu.

"What shall you wear?" asked Sallie.

"My old white one again, if I can mend it fit to be seen; it got sadly torn last night," said Meg, trying to speak quite easily, but feeling very uncomfortable.

"Why don't you send home for another." said Sallie, who was not an observing young lady.

"I haven't got any other." (Alcott, 1868:105)

Ia mengatakan kepada suaminya bahwa ia salah karena tidak dapat menahan diri untuk membeli pakaian yang terlalu mahal dan menggunakan terlalu banyak dari uang belanja mereka untuk membeli pakaian itu.

"John, dear, I'm ashamed to show you my book, for I've really been dreadfully extravagant lately. I go about so much I must have things, you know, and Sallie advised my getting it, so I did; and my New Year's money will partly pay for it; but I was sorry after I'd done it, for I knew you'd think it wrong in me." (Alcott, 1868:333)

b. Bijaksana

Meg sebagai anak tertua merupakan gadis yang cukup bijaksana dan kata-katanya selalu didengarkan oleh adik-adiknya. Pada waktu Marmee memberi mereka buku sebagai hadiah Natal, ia mengajak adik-adiknya agar memanfaatkan buku-buku itu dengan baik dan membacanya setiap hari.

"Girls," said Meg seriously, looking from the tumbled head beside her to the two little nightcapped ones in the room beyond, "Mother wants us to read and love and mind these books, and we must begin at once. We used to be faithful about it, but since Father went away and all this war trouble unsettles us, we have neglected many things. You can do as you please, but I shall keep my book on the table here and read a little every morning as soon as I wake, for I know it will do me good and help me through the day." (Alcott, 1868:16)

Ketika Amy tidak diijinkan ikut pergi dengannya dan Jo ia berusaha menenangkan Amy dan menyelesaikan masalahnya.

"Just listen to me a minute, and be a good child," said Meg soothingly. "Mother doesn't wish you to go this week, because your eyes are not well enough yet to bear the light of this fairy piece. Next week you can go with Beth and Hannah, and have a nice time." (Alcott, 1868:85)

c. Anggun

Dengan adanya keterbatasan ekonomi, Meg tetap memperhatikan kehidupan sosialnya. Ia mengerti tata krama karena perempuan yang baik terlihat dari cara mereka berpakaian.

"It's one of her aristocratic tastes, and quite proper, for a real lady is always known by neat boots, gloves, and handkerchief," replied Meg, who had a good many little "aristocratic tastes" of her own." (Alcott, 1868:32)

Ketika menghadiri suatu pesta dengan Jo, Meg memberitahu Jo bagaimana menjaga tingkah lakunya.

"No, winking isn't ladylike. I'll lift my eyebrows if anything is wrong, and nod if you are all right. Now hold your shoulders straight, and take short steps, and don't shake hands if you are introduced to anyone: it isn't the thing." (Alcott, 1868:32)

d. Menyukai hal-hal mewah

Salah satu kelemahan Meg adalah ia menyukai hal-hal mahal dan gaya hidup mewah yang sulit dimilikinya. Ia menyukai sutra dan bahan-bahan mahal lainnya,

tapi ia menyadari bahwa ia tidak bisa memilikinya dan mencoba menghibur diri dengan apa yang dimilikinya

"A pair of silk stockings, that pretty carved fan, and a lovely blue sash. I wanted the violet silk, but there isn't time to make it over, so I must be contented with my old tarlatan." (Alcott, 1868:98)

Meg memiliki impian bahwa suatu hari nanti ia akan memiliki rumah yang bagus lengkap dengan berbagai hal mewah di dalamnya.

...she said slowly, "I should like a lovely house, full of all sorts of luxurious things – nice food, pretty clothes, handsome furniture, pleasant people, and heaps of money. I'm to be mistress of it, and manage it as I like, with plenty of servants, so I never need to work a bit. How I should enjoy it! For I wouldn't be idle, but do good, and make everyone love me dearly." (Alcott, 1868:167)

Tetapi kemudian ia menikah dengan guru pembimbing Laurie, Mr. Brooke yang sederhana, dan ia menyadari bahwa ia bahagia walaupun hidup sederhana.

Then it was that Margaret, sitting alone with tears dropping often on her work, felt how rich she had been in things more precious than any luxuries money could buy – in love, protection, peace, and health, the real blessings of life. (Alcott, 1868:213)

3. Tokoh Jo

Jo adalah anak kedua keluarga March, ia bertubuh tinggi dan tomboy.

Fifteen-year-old Jo was very tall, thin, and brown, and reminded one of a colt, for she never seemed to know what to do with her long limbs, which were very much in her way. She had a decided mouth, a comical nose, and sharp, gray eyes, which appeared to see everything, and were by turns fierce, funny, or thoughtful. Her long thick hair was her one beauty, but it was usually bundled into a net, to be out of her way. Round shoulders had Jo, big hands and feet, a flyaway look to her clothes, and the uncomfortable appearance of a girl who was rapidly shooting up into a woman and didn't like it. (Alcott, 1868:7)

Jo menjaga saudara mereka dari Mr. March yang sudah tua dan tidak berkeluarga, Aunt March.

Jo happened to suit Aunt March, who was lame and needed an active person to wait upon her. (Alcott, 1868:44)

“Don’t go to school; I’m a businessman – girl, I mean. I go to wait on my great-aunt, and a dear, cross old soul she is, too,” answered Jo. (Alcott, 1868:60)

a. Tomboy

Tubuhnya yang tinggi mendukung Jo untuk lebih lagi melakukan hal-hal yang biasa dilakukan laki-laki. Ia juga tidak suka dengan nama lengkapnya yang terdengar sangat perempuan, dan lebih suka dipanggil Jo karena terdengar lebih gagah. Ia merasa harus melindungi ibu dan saudara-saudara perempuannya saat ayahnya pergi perang.

“Poor Jo! It’s too bad, but it can’t be helped. So you must try to be contented with making your name boyish, and playing brother to us girls,” said Beth. (Alcott, 1868:6)

“I hate my names, too – so sentimental! I wish everyone would say Jo instead of Josephine.” (Alcott, 1868:34)

Tapi ia berusaha memperbaiki dirinya, Mr. March melihat hasilnya saat ia kembali dari perang. Penampilan Jo terlihat lebih rapi, dan ia juga sudah dapat menjaga tingkah lakunya.

“In spite of the curly crop, I don’t see the ‘son Jo’ whom I left a year ago,” said Mr. March. “I see a young lady who pins her collar straight, laces her boots neatly, and neither whistles, talks slang, nor lies on the rug as she used to do. Her face is rather thin and pale just now, with watching and anxiety, but I like to look at it as, for it has grown gentler, and her voice is lower; she doesn’t bounce, but moves quietly, and takes care of a certain little person in a motherly way which delights me. I rather miss my wild girl, but if I get a strong, helpful, tenderhearted woman in her place, I shall feel quite satisfied.” (Alcott, 1868:260)

b. Kutu buku

Jo sangat menyukai buku karena ia mendapat banyak pengetahuan dari buku-buku itu, ia juga bercita-cita menjadi seorang penulis buku terkenal.

The moment Aunt March took her nap, or was busy with the company, Jo hurried to the large library, and, curling herself up in the easy chair, devoured poetry, romance, history, travels, and pictures, like a regular bookworm. (Alcott, 1868:45)

"... , and I'd write out of a magic inkstand, so that my works should be as famous as Laurie's music... I think I shall write books, and get rich and famous; that would suit me, so that is my favourite dream." (Alcott, 1868:168)

Jo juga membantu keluarganya mendapatkan uang dari menulis cerita-cerita yang dikirimkannya ke surat-surat kabar.

"Well, I've left two stories with a newspaperman, and he's to give his answer next week," whispered Jo, in her confidant's ear. (Alcott, 1868:177-178)

Jo juga pernah menulis cerita-cerita penuh sensasi karena cerita-cerita semacam itulah yang disukai pembaca.

As long as The Spread Eagle paid her a dollar a column for her "rubbish," as she called it, Jo felt herself a woman of means, ... (Alcott, 1868:281)

She took to writing sensation stories, for in those dark ages, even all-perfect America read rubbish. She told no one, but concocted a "thrilling tale," and boldly carried it herself to Mr. Dashwood, editor of the Weekly Volcano. (Alcott, 1868:407)

c. Kurang hati-hati

Jo selalu tergesa-gesa dalam mengerjakan sesuatu sehingga sering hasilnya ia malah merusak. Walaupun ia sudah berusaha untuk tidak melakukannya. Ia menumpahkan minuman dan merusak sarung tangan untuk pestanya.

"You can't ask Mother for new ones, they are so expensive, and you are so careless. She said when you spoiled the others that she shouldn't get you any more this winter. Can't you make them do?" asked Meg anxiously. (Alcott, 1868:29)

Dalam persiapan Jo dan Meg untuk suatu pesta, Jo membiarkan alat pengeriting rambut terlalu lama di kepala Meg sehingga rambut Meg menjadi rusak.

"Just my luck! You shouldn't have asked me to do it. I always spoil everything. I'm sorry, but the tongs were too hot, and so I've made a mess," groaned poor Jo, regarding the black pancakes with tears of regret. (Alcott, 1868:31)

Making a dart at the table, she secured the coffee, which she immediately spilled, thereby making the front of her dress as bad as the back.

"Oh, dear, what a blunderbuss I am!" exclaimed Jo, finishing Meg's glove by scrubbing her gown with it. (Alcott, 1868:37-38)

d. Menyukai kebebasan

Jo tidak suka dibatasi oleh aturan-aturan yang terlalu berlebihan, ia ingin selalu memiliki kebebasan untuk melakukan hal-hal yang disukainya dan tidak perlu merasa bergantung pada orang lain

"You don't care to make people like you, to go in good society, and cultivate your manners and tastes. I do, and I mean to make the most of every chance that comes. You can go through the world with your elbows out and your nose in the air, and call it independence, if you like. That's not my way." returned Amy. (Alcott, 1868:306)

..., Jo carried her love of liberty and hate of conventionalities to such an unlimited extent that she naturally found herself worsted in an argument. (Alcott, 1868:306)

"Nothing more, except that I don't believe I shall ever marry. I'm happy as I am, and love my liberty too well to be in any hurry to give it up for any mortal man." (Alcott, 1868:430)

e. Emosional

Karena emosinya yang kadang-kadang sulit ia kontrol, Jo sering terlibat masalah dan bertengkar dengan Amy.

A quick temper, sharp tongue, and restless spirit were always getting her into scrapes, and her life was a series of ups and downs, which were both comic and pathetic. (Alcott, 1868:45)

Amy hampir celaka karena Jo membiarkannya bermain ski di atas permukaan es yang tipis setelah mereka bertengkar. Setelah kejadian itu Jo berusaha keras untuk mengontrol emosinya.

"It's my dreadful temper! I try to sure it; I think I have, and then it breaks out worse than ever. Oh, Mother, what shall I do? What shall I do?" cried poor Jo, in despair. (Alcott, 1868:93)

Ia berhasil mengontrolnya, walaupun ia merasa tidak ada yang memperhatikan hal itu. Karena itu ia merasa senang ketika Marmee menulis surat pendek kepadanya dan mengatakan bahwa Marmee memperhatikan usahanya itu.

I watch your efforts to control your temper. You say nothing about your trials, failures, or success, and think, perhaps, that no one sees them... I have seen them... Go on, dear, patiently and bravely... (Alcott, 1868:140)

f. Relia berkorban

Jo rela berkorban untuk orang lain, pada saat ibunya harus pergi ke Washington karena ayahnya terluka, ia menjual rambut panjangnya agar ibunya memiliki cukup uang saat pergi.

"That's my contribution toward making Father comfortable and bringing him home!"

"My dear, where did you get it? Twenty-five dollars! Jo, I hope you haven't done anything rash?"

"No, it's mine honestly. I didn't beg, borrow, or steal it. I earned it, and I don't think you'll blame me, for I only sold what was my own."

As she spoke, Jo took off her bonnet, and a general outcry arose, for all her abundant hair was cut short.

"Your hair! Your beautiful hair!" (Alcott, 1868:189-190)

Uang hasil menang lomba menulisnya Jo gunakan untuk mengirim ibunya & Beth pergi berlibur ke pantai.

"I think the money is the best part of it. What will you do with such a fortune?" asked Amy.

"Send Beth and Mother to the seaside for a month or two, answered Jo promptly.

"...Marmee needs the change, and she won't leave you, so you must go. Won't it be fun to see you come home plump and rosy again?" (Alcott, 1868:316-317)

4. Tokoh Beth

Beth adalah anak ketiga keluarga March, ia sangat pemalu dan berperasaan halus. Ia disukai banyak orang karena ketidakegoisannya. Tapi kondisi tubuhnya agak lemah.

Elizabeth – or Beth, as everyone called her – was a rosy, smooth-haired, bright-eyed girl of thirteen, with a shy manner, a timid voice, and a peaceful expression which was seldom disturbed. Her father called her "Little Tranquillity," and the name suited her excellently, for she seemed to live in a happy world of her own, only venturing out to meet the few whom she trusted and loved. (Alcott, 1868:7)

a. Pemalu

Beth seorang anak yang pemalu, juga dalam hal menemui orang lain yang belum dikenalnya, tapi ia merasa aman bila ada Jo didekatnya.

"You'll come, Betty?"

"If you won't let any of the boys talk to me."

"Not a boy!"

"I like to please Laurie, and I'm not afraid of Mr. Brooke, he is so kind; but I don't want to play, or sing, or say anything. I'll work hard and not trouble anyone, and you'll take care of me, Jo, so I'll go." (Alcott, 1868:142)

Hal ini membuat hubungannya dengan Jo lebih dekat karena Beth yang pemalu dan Jo yang senang menjadi seorang pelindung.

Beth was too shy to enjoy society, and Jo too wrapped up in her to care for anyone else; so they were all in all to each other, and came and went, quite unconscious of the interest they excited in those about them, who watched with sympathetic eyes the strong sister and the feeble one, always together,... (Alcott, 1868:437)

Karena itu pula Beth tidak pergi ke sekolah, ia belajar di rumah bersama Mr. March.

Beth was too bashful to go to school; it had been tried, but she suffered so much that it was given up, and she did her lessons at home with her father. (Alcott, 1868:46)

b. Penakut

Beth takut menghadapi dunia luar dan orang-orang yang belum dikenalnya. Walaupun Beth sangat ingin bermain piano di rumah Mr. Laurence, tapi ia merasa takut terhadap Mr. Laurence karena belum begitu mengenalnya.

But Beth, though yearning for the grand piano, could not pluck up courage to go to the "Mansion of Bills," as Meg called it. She went once with Jo, but the old gentleman, not being aware of her infirmity, stared at her so hard from under his heavy eyebrows, and said "Hey!" so loud, that he frightened her so much her "feet chattered on the floor," she told her mother; and she ran away, declaring she would never go there any more, not even for the dear piano. (Alcott, 1868:69)

c. Menyukai musik

Beth termasuk orang yang apa adanya tetapi ia sangat menyukai musik dan mengimpikan untuk memiliki sebuah piano yang cukup bagus.

... she often "wept a little weep," as Jo said, because she couldn't take music lessons and have a fine piano. She loved music so dearly, tried so hard to learn, and practiced away so patiently at the jingling old instrument, that it did seem as if someone (not to hint Aunt March) ought to help her. (Alcott, 1868:47)

Kecintaannya terhadap piano membuatnya tidak takut lagi pada Mr. Laurence. Ketika Mr. Laurence memberinya sebuah piano sebagai ungkapan terima kasih atas

sendal yang dibuat Beth untuknya, rasa takut Beth padanya hilang dan kemudain mereka bersahabat.

"You'll have to go and thank him," said Jo, by way of a joke, for the idea of the child's really going never entered her head.

"Yes, I mean to. I guess I'll go now, before I get frightened thinking about it." And, to the utter amazement of the assembled family, Beth walked deliberately down the garden, through the hedge, and in at the Laurences' door. (Alcott, 1868:75)

d. Tabah dan sabar

Kondisi tubuhnya yang lemah membuat Beth lebih tabah dan sabar dalam menghadapi sakitnya. Ia tidak ingin menyulitkan keluarganya.

Jo devoted herself to Beth day and night – not a hard task, for Beth was very patient, and bore her pain uncomplainingly as long as she could control herself. (Alcott, 1868:212)

Ia tidak ingin menyulitkan keluarganya, juga pada saat ia sakit keras.

"Jo, dear, don't hope anymore. It won't do any good, I'm sure of that. We won't be miserable, but enjoy being together while we wait. We'll have happy times, for I don't suffer much, and I think the tide will go out easily, if you help me." (Alcott, 1868:442)

Beth meninggal dunia pada usia dua puluh dua tahun dengan dikelilingi oleh orang-orang yang dicintainya.

..., and the birds came back in time to say good-by to Beth, who, like a tired but trustful child, clung to the hands that had led her all her life, as Father and Mother guided her tenderly through the Valley of the Shadow, and gave her up to God. (Alcott, 1868:492)

5. Tokoh Amy

Amy adalah anak bungsu keluarga March.

Amy, though the youngest, was a most important person – in her own opinion at least. A regular snow maiden, with blue eyes, and yellow hair curling on her shoulders, pale and slender, and always carrying herself like a young lady mindful of her manners. (Alcott, 1868:7)

Setelah remaja ia diminta Aunt March untuk menemani dirinya dan keluarga Carrol dalam perjalanan mereka ke Eropa, ia disana selama tiga tahun.

*"Aunt Carrol is going abroad next month, and wants—
"Me to go with her!" burst in Jo, flying out of her chair in an uncontrollable rapture.
"No, dear, not you: it's Amy." (Alcott, 1868:363)*

a. Manja

Biasanya Amy selalu berusaha bersikap dewasa tapi ada saat-saat dimana kemanjaannya muncul. Seperti ketika Jo menolak keinginannya untuk ikut pergi bersama Jo dan Meg, ia kemudian menangis agar diijinkan ikut.

"I don't like that half as well as going with you and Laurie. Please let me. I've been sick with this cold so long, and shut up, I'm dying for some fun. Do, Meg! I'll be ever so good," pleaded Amy, looking as pathetic as she could. (Alcott, 1868:85)

Sitting on the floor with one boot on, Amy began to cry and Meg to reason with her, when Laurie called from below, and the two girls hurried down, leaving their sister wailing; for now and then she forgot her grown-up ways and acted like a spoiled child. (Alcott, 1868:86)

b. Anggun

Amy selalu berusaha untuk menjadi perempuan yang anggun, yang mengerti tata krama dan kerapian.

"... You can dress for both, and be as elegant as you please: it pays for you to be fine; it doesn't for me, and furbelows only worry me." said Jo. (Alcott, 1868:339)

Amy menjadi perempuan yang anggun setelah dewasa, dan menikah dengan Laurie Laurence yang berasal dari keluarga yang lebih kaya.

...that young Mrs. Moffat would be entirely eclipsed by young Mrs. Laurence, and that "her ladyship" was altogether a most elegant and graceful woman. (Alcott, 1868:526)

c. Berjiwa seni

Amy memiliki jiwa seni dan menyukai keindahan, ia bercita-cita untuk pergi ke Roma dan menjadi seorang pelukis terkenal.

"I shall get a nice box of Faber's drawing pencils. I really need them," said Amy decidedly. (Alcott, 1868:4)

"I've ever so many wishes, but the pet one is to be an artist, and go to Rome, and do fine pictures, and be the best artist in the whole world" was Amy's modest desire. (Alcott, 1868:168)

...she devoted herself to the finest pen-and-ink drawing, in which she showed such taste and skill that her graceful handiwork proved both pleasant and profitable. (Alcott, 1868:300)

d. Emosional

Amy dan Jo sama-sama emosional karena itu mereka berdua lebih sering bertengkar bila dibandingkan dengan dua saudara mereka yang lain.

She and Amy had had many lively skirmishes in the course of their lives, for both had quick tempers and were apt to be violent when fairly roused. (Alcott, 1868:86)

Setelah bertengkar dengan Jo ia melampiaskan kemarahannya dengan membalikkan laci tempat Jo menyimpan barang-barangnya ke lantai sehingga isinya berserakan.

On going up to put away her best hat, Jo's first look was toward the bureau, for in their last quarrel Amy had soothed her feelings by turning Jo's top drawer upside down on the floor. (Alcott, 1868:87)

Ia marah saat Jo diam-diam pergi bermain ski tanpa memberitahunya.

Amy heard the clash of skates, and looked out with an impatient exclamation.

"There! She promised I should go next time, for this is the last ice we shall have. But it's no use to ask such a crosspatch to take me." (Alcott, 1868:90)

e. Menyukai hal-hal mewah

Seperti Meg, Amy juga menyukai hal-hal mahal dan gaya hidup mewah. Walaupun ia berasal dari keluarga yang sederhana, ia tetap menjaga sikap-sikapnya itu.

Money, position, fashionable accomplishments, and elegant manners were most desirable things in her eyes, and she liked to associate with those who possessed them, often mistaking the false for the true, and admiring what was not admirable. (Alcott, 1868:303)

Ia hampir menerima tawaran menikah lelaki kaya yang tidak dicintainya, namun akhirnya ia tolak.

"... but I've made up my mind, and, if Fred asks me, I shall accept him, though I'm not madly in love. I like him, and we get on comfortably together. He is handsome, young, clever enough, and very rich – ever so much richer than the Laurences... I may be mercenary, but I hate poverty, and don't mean to bear it a minute longer than I can help. One of us must marry well; Meg didn't, Jo won't, Beth can't yet, so I shall, and make everything cozy all round." (Alcott, 1868:376)

C. Analisis Latar

Pengertian atau batasan latar mengacu pada pengertian tempat, hubungan waktu dan lingkungan sosial tempat terjadinya berbagai peristiwa yang diceritakan (Abrams, 1981:175). Latar dikelompokkan menjadi tiga yaitu latar fisik, latar sosial dan latar spiritual atau ada pula yang mengelompokkannya menjadi latar tempat dan waktu.

Penulis menggunakan teknik pencerita "diaan" mahatahu untuk menganalisa ketiga unsur latar di atas.

1. Latar Fisik

Latar fisik dalam novel *Little Women* sebagian besar adalah rumah keluarga March di New England, Massachusetts. Tidak ada tulisan jelas di dalam novel yang

menyatakan hal tersebut, tetapi dari sumber lain penulis mendapat bukti bahwa keluarga March tinggal di New England.

Little Women depicts the March family with a strong sense of realism and represents New England manners and customs with documentary accuracy. (<http://www.empirezine.com/spotlight/alcott/alcott.htm>)

Rumah keluarga March terletak di pinggiran kota dan suasananya masih seperti di pedesaan dengan halaman yang luas.

Now, the garden separated the Marches' house from that of Mr. Laurence. Both stood in a suburb of the city, which was still countrylike, with groves and lawns, large gardens, and quiet streets. (Alcott, 1868:55)

Letak rumah keluarga March bersebelahan dengan rumah Mr. Laurence, tapi kondisi rumah keluarga March jauh lebih sederhana daripada rumah Mr. Laurence.

A low hedge parted the two estates. On one side was an old, brown house, looking rather bare and shabby, robbed of the vines that in summer covered its walls and the flowers which then surrounded it. On the other side was a stately stone mansion, plainly betokening every sort of comfort and luxury, from the big coach house and well-kept grounds to the conservatory and the glimpses of lovely things one caught between the rich curtains. (Alcott, 2868:55)

Latar fisik juga dapat memberikan keterangan tentang waktu terjadinya peristiwa dalam cerita. Dalam novel *Little Women* waktu terjadinya peristiwa-peristiwa sebagian adalah pada masa American Civil War (Perang Saudara) tahun 1861.

Mr. March juga harus pergi ke medan perang di Washington D.C. dan meninggalkan istri dan keempat anak perempuannya.

"...Father went away and all this war trouble unsettled us,..." (Alcott, 1868:16)

"Yes, it's high time he went, for he is ready; and as soon as he is off, I shall turn soldier. I am needed." Said Mr. Brooke

"I am glad of that!" exclaimed Meg. "I should think every young man would want to go, though it is hard for the mothers and sisters who stay at home," she added sorrowfully. (Alcott, 1868:158)

A sharp ring interrupted her, and a minute after Hannah came in with a letter.

MRS. MARCH:

Your husband is very ill. Come at once.

S.Hale,

Blank Hospital, Washington.

(Alcott, 1868:186)

Latar waktu lainnya adalah masa tiga tahun setelah Perang Saudara.

The three years that have passed have brought but few changes to the quiet family. The war is over, and Mr. March safely at home... (Alcott, 1868:279)

2. Latar Sosial

Melalui teknik pencerita "diaan" mahatahu terlihat bahwa latar sosial dalam novel *Little Women* adalah:

Kaum perempuan harus bekerja untuk mencukupi hidup mereka saat pria-pria pergi perang.

Mother was called to devote her skill and energy to Soldiers' Aid Societies. (Alcott, 1868:46)

Margaret found a place as nursery governess and felt rich with her small salary. (Alcott, 1868:43)

"Don't go to school; I'm a businessman – girl, I mean. I go to wait on my great-aunt, and a dear, cross old soul she is, too," answered Jo. (Alcott, 1868:60)

Perempuan saat itu juga merupakan perempuan-perempuan yang mandiri dan menyukai kebebasan. Hak-hak perempuan juga sedang menjadi hal yang sering dibicarakan dalam masyarakat.

Mr. Brooke looked up and said quickly, "Young ladies in America love independence as much as their ancestors did and are admired and respected for supporting themselves. (Alcott, 1868:156)

On her left were two matrons, with massive foreheads and bonnets to match, discussing Woman's Rights and making tatting. (Alcott, 1868:314)

In America, as everyone knows, girls early sign the declaration of independence, and enjoy their freedom with republican zest, ... (Alcott, 1868: 456)

3. Latar Spiritual

Latar spiritual merupakan pertautan antara latar fisik dan latar sosial. Melalui teknik pencerita “diaan” mahatahu dapat dilihat bahwa latar spiritual novel *Little Women* adalah:

Kaum perempuan harus bekerja untuk memenuhi kebutuhan hidup mereka walaupun mereka masih remaja, meskipun bukan pekerjaan yang berupa pekerjaan kasar & berat yang mereka lakukan, tapi mereka tetap berusaha mencari uang untuk membatu keluarga mereka masing-masing. Hal ini membuat mereka mandiri dan lebih memperhatikan hak-hak bagi kaum perempuan.

D. Rangkuman

Setelah menganalisis unsur-unsur intrinsik dalam novel *Little Women* maka penulis akan merangkum isi analisa tersebut. Unsur-unsur intrinsik yang ditelaah adalah sudut pandang, tokoh dan perwatakannya, dan latar. Dalam menganalisis unsur-unsur tersebut penulis menggunakan sudut pandang “diaan” mahatahu, sudut pandang atau *point of view* itu sendiri adalah posisi dimana si pencerita berdiri, dalam hubungan dengan ceritanya; yakni sudut pandang di mana peristiwa diceritakan. Sudut pandang “diaan” mahatahu digunakan dalam novel *Little Women* karena Louisa May Alcott sebagai pengarang berada di luar cerita, ia tidak berdiri sebagai tokoh dalam cerita dan melaporkan peristiwa-peristiwa yang menyangkut para tokoh dari sudut pandang “ia” atau “dia”. Alcott mengetahui berbagai hal tentang tokoh, peristiwa, dan tindakan termasuk motivasi yang melatarbelakanginya. Alcott juga bebas bergerak dan menceritakan apa saja dalam

lingkup waktu dan tempat cerita, berpindah dari tokoh “dia” yang satu ke tokoh “dia” yang lain, menceritakan atau sebaliknya menyembunyikan ucapan, tindakan tokoh bahkan juga yang hanya berupa pikiran, perasaan, pandangan, dan motivasi tokoh secara jelas seperti halnya ucapan dan tindakan nyata.

Tokoh-tokoh yang dianalisis dalam perwatakan tokoh adalah perempuan anggota keluarga March yang terdiri dari Marmee, Meg, Jo, Beth, dan Amy. Keluarga March hidup sederhana di satu pinggiran kota di New England. Melalui teknik pencerita “diaan” mahatahu terlihat perwatakan tokoh Marmee yang penyayang, penolong, sabar, dan bijaksana. Meg yang jujur, bijaksana, anggun dan menyukai kemewahan. Jo yang tomboy, kutu buku, kurang hati-hati, menyukai kebebasan, emosional, dan rela berkorban. Beth adalah seorang yang pemalu, penakut, tabah dan sabar, dan sangat menyukai musik. Amy, si bungsu dari empat bersaudara adalah seorang yang manja, anggun, berjiwa seni, emosional, dan menyukai hal-hal mewah.

Unsur intrinsik berikutnya yang dianalisa adalah latar, yang kemudian dibagi menjadi tiga yaitu fisik, sosial, dan spiritual. Latar fisik novel *Little Women* sebagian besar terjadi di rumah keluarga March di New England, MA. Latar fisik juga menunjukkan bahwa cerita berlangsung saat terjadinya American Civil War (Perang Saudara) di tahun 1861. Latar sosial dan spiritual menunjukkan bahwa perempuan pada saat itu harus bekerja untuk mencukupi kebutuhan mereka karena para pria pergi ke medan perang. Hal ini membuat mereka mandiri dan lebih memperhatikan hak-hak bagi kaum perempuan.