

ANU AND OTHERS: ELEMENTS IN PUTU WIJAYA'S ANU THAT KEEP THE READER GUESSING

Bambang Priyanto

Abstract

Written language is supposed to make it possible for the reader to know what the writer wants to communicate to him. That is to say, its function is to inform him of what the writer intends to communicate to him. When reading the script of Anu, a certain play written by Putu Wijaya, however, the reader would normally find it somehow impossible to get a complete message, however capable he might be. Bits of information concerning the content, through no linguistic fault of the writer's, would somehow keep escaping the reader. This reveals that various elements in the writing enable it at same time to inform and not to inform.

Introduction

Granted that language is "an arbitrary symbol system by which members of communities *exchange* information" (Bell, 1976: 61, italics mine), there are cases in which communication, i.e., "information transmission" (ibid.) is not such a reciprocal activity. The kind that occurs between most writers and their readers, for instance, does not usually go in two directions. Unless it is between those writing one another missives, i.e., notes, memos, wires, and the like, causing a back-and-forth flow of information, it is commonly a strictly one-way transmission of information from the writer to the reader via the pages of written language.

In the case of that between a playwright and a reader of his play, however, it is generally more than that: in addition to being one-directional, it tends also to be more indirect in nature, since the writer's personality and identity practically disappear behind all the written dialogue, stage directions, and so on, so to speak. A play script is comparable at most to a plan for a make-believe world to be brought to life and to be peopled with the play's characters at the moment of its performance, the plan undoubtedly coming before the performance, so that the planner-playwright's concern is most urgently with what that world should later be like on stage, what the characters should later say there, what they should later do there, and so forth. Anything the playwright wishes to communicate to the reader

should conventionally be through what would later be heard and seen on stage.

Therefore, limited more by this less-direct communication that characterizes and uniquely distinguishes the play script from nearly all other written media, it

would not be unusual for the play reader to depend almost solely on what language there is in the script, i.e., that "to be read as if heard" or "overheard" (ibid.: 77; Fig. 38) and the rest, or, the other, namely, that obviously to be read as if seen, to inform him of whatever is deemed necessary to know for passable comprehension in his part. Provided that to get at least the basic content of the reading, he reads capably for what, who, where, when, why, and how, for him the writing in the script would be considered practically the single direct source of information expected to lead to the answers he seeks.

When the play is the particular one titled *Anu* (Wijaya, 1974: 230-250), however, the reader would normally discover, most probably to his discomfiture, bewilderment, exasperation, chagrin, or whatever, that his eventual comprehension does not come up to his expectations. However perfect the reader's mastery of *Bahasa Indonesia*, the language used as the medium, as a native speaker or not, might be, he would often find likely difficulties in fully understanding the language there. It is not that the language is used improperly; the fact that the script of the aforesaid play is a prize-winning one (ibid.: 230) may remove any doubts concerning its worth, including that of its language. The language is acceptably colloquial, if you like, but, still, in spite of that, and despite the possible understanding that the function of all the written language therein is to inform him and thus facilitate him in his comprehending task, he would nevertheless tend to find it somehow impossible to get a relatively complete message. Certain pieces of information he expects would tend to keep escaping him. Something or other is not communicated to the reader somehow.

It appears initially to belie the assumed informative function of the language at certain points in the script. Careful examination, however, reveals that at those points particular elements in the language, in one way or another, make it uninformative as well. One of those elements is the one also used as the title of the play: *anu*. Some of the others are *sesuatu*, *begini*, *beginu*, *ini*, and *itu*, and *berbisik*, *bertanya*, and *menjawab*, and *yak*. Another is the phrase *melukiskan dengan gerak*. Still some others are incomplete phrases or sentences. Such are the elements that will soon be put under discussion here, though not necessarily in exactly that order. (This listing is possibly by no means comprehensive. Anyway, the discussion will heretofore be more or less focussed on the language. Should the reader wish to pursue the customary literary examination or criticism to the full, he is requested to do so on his own. The writer of this article also apologizes for not supplying translations of excerpts taken from the original script: any reader in dire need of the translations are urgently requested to seek help elsewhere.)

Anu

On subjecting the script to more or less careful examination, the very first thing that strikes the eye, since this largely concerns reading, is the title, *Anu*. It is in fact an Indonesian word which, according to a monolingual dictionary (Poerwadarminto, 1982: 52), refers to a person or thing, etc., whose name is not mentioned, such as, those in the sentence *Si Anu membeli anu di pasar anu.*, or an unknown mathematical element, such as, that in the sentence *Terdapatlah di sini persamaan dengan dua anu*. In other words, or, in short, the word *anu* appears to be a substitute for that representing something, be it known or otherwise; *anu* is mentioned instead of what verbally represents something more directly.

Anu, in its original form and also in other forms derived in a variety of ways from it, is used in much of the dialogue (it is found in about sixteen of the approximate twenty pages the whole script possesses). A sample of data taken from the script as below (here presented between quotation marks to signify them as parts of the original dialogue; such data will be treated the same way throughout the rest of the following discussion)

"Wah, wah, wah jadi anu sekarang!"

"Jadi kita sendiri menganggap anu itu klenik!"

"(Berpikir) Entin tahu (berpikir lama), nggak ah, masak, saya bukan Si Anu! Tidak sama."

". . . Kapan mau anu. Kapan . . ."

". . . ini merupakan kejahatan yang anu sekali . . ."

(Wijaya, *op. cit.*: 231, 233, 239, 234, 244)

shows a variety of its use. Here it is confirmed that its function is indeed to substitute for something not mentioned. Noticable also is its ability to do so for two different things at different instances in the script, and even at relatively very close instances, as obvious in

"Tidak. Kita bukan anu. Kita anu!"

"Anu tidak bisa kalau kita tidak anu."

". . . sejak anu kita anu . . ."

"Dia bilang anu, anu, anu, tapi kenyataannya anu, anu, anu!"

(*ibid.*: 231, 233, 246).

There are instances when the use of *anu* is more or less euphemistic, to substitute for something not so proper to utter, commonly known and understood as taboo, etc., as in

"Oom sering diberi anu."

"Dan anunya (melukiskan dengan gerak) begini!" (ibid.: 238, 241)

The off-colour association is not strange; it is also used in another piece of writing in

"Anunya gede banget, lho." (Suryadi, 1981: 39)

though it may just mean avoidance of a rough word, such as, that meaning "crazy" in

"Saya takut Oom! Kenapa dia? Apa dia anu?" (Wijaya, op. cit.: 245)

At times, whatever *anu* substitutes for is afterwards said. There is a note of hesitation before it is finally said, albeit delicately, for possible reasons of propriety or manners, as evident in

"Anu ya, kepingin?" (ibid.: 239)

At other times, the delicacy is not that much felt and the hesitation is less obvious. But it is there, nevertheless, the hesitation, that is, as that in

"Anu, kawan kita yang sudah berhasil pernah berkata."

"Aduh, anu sulit!" (ibid.: 235, 242)

The fact that real thing is not said right away and substituted for or preceded by *anu* in the instances above implies or suggests this hesitant tone. It is delayed, possibly, because it is not known, as in

"Anu, apa ya dik Titik?" (ibid.: 242)

while in the previous cases it is not known at the moment, still not known, or not known yet. The speaker is still thinking, he does not know yet or he does not understand yet, but he has to say something to fill the gap, for the person he is addressing is still waiting for what he has to say.

Sometimes it is not the real thing but how to say it is what is not known. The word *anu* is uttered to gain time while the speaker thinks for the proper expression or while he tries to say it bit by bit properly, not always succeeding or fully succeeding. Observe

"Tidak juga, saya kira tidak, anu (berpikir) tunggu."

"Saya tidak berbeda dengan Azwar, hanya anu apa?!"

"Mas G juga sering mengeritik itu, tapi, anu, anu, itu sudah sifat saya, tidak bisa dirubah lagi."

"Tapi, ya, ini, sayangnya sedikit, sayang sekali, sayang sedikit saja, tetapi kalau dibiarkan, tidak benar-benar diperhatikan bisa, wah, waduh, bisa anu, sekarang ini buktinya, Azwar ini agak, agak, anu, anu, apa ya, rendah, kurang, lemah ah bukan, mungkin agak kurang stabil, ya tetapi, tidak bukan, yaaah, latar belakang agaknya, atau mungkin sifat-sifat jasmani, faktor-faktor lahiriah bisa juga, semacam kompleks jiwa, mungkin karena tekanan anu, yaahhhh, pendeknya, anu, wah susah mengatakannya."

". . . memang Mas G sebenarnya sengaja berbuat begitu untuk anu (berpikir keras) Apa? Bagaimana mengatakannya!"

"Yah! Bagaimana harus menerangkannya. Anu, ini semacam apa ya, sudah menjadi sifat Mas G." (ibid.: 240)

or

"Pendeknya anu bagaimana menerangkannya."

"Orang-orang seperti dia, anu, mudah begini, begitu."

". . . nah itulah akibatnya, itulah upahnya, itulah akhirnya, ini kan tidak anu, saya tidak, saya bukannya, Mas Moortri paham yang saya maksud?"

". . . ditaruh sebentar saja sudah marah, jadi anu Mas Moortri kacau jadinya, . . ." (ibid.: 241, 243. 244)

Note that there is another device used in some of the cases above, i.e., repetition to gain time. Note also, by the way, that the sole use of *anu* to gain time is apparently most clear in

"Anu Ya, sudah! Terus!" (ibid.: 231)

Among the various ways *anu* is used in the script as shown by examples above, admittedly some, particularly the ones more or less euphemistic in nature and the ones with *anu*, or any form derived from it, being followed directly by whatever is substituted for, audibly (to the hearer), would still lead to the reader's comprehen-

sion, but most would likely keep him guessing as what is what, who is what, who is who, and the like. Take the lengthy part of the dialogue uttered by Azwar the first time he appears (insertions between parentheses mine):

"Jadi Anu (who?) telah anu (what?how?), anu sudah anu (what has what/how?), bahkan anu (what?) benar-benar anu (how?), tidak bisa anu (cannot be what?) lagi, di mana-mana anu (what?everywhere what?), setiap orang sudah anu (has become what?how?), padahal belum lama berselang anu kita (our/their what?) masih anu (still what?), Si Anu (who?), Si Anu (who? who?), belum anu (has not what?how?) dan anu (what?), anu (what?), anu (what?what?) masih sempat dianukan (be what? made what/how?) oleh Anu (who?)" (ibid.)

and so on, at times rising to the point of absurdity, as evident in

". . . Akibatnya anu-anu-anu-anu-anu dan anu-anu-anu, bahkan mungkin akan anu-anu-anu-anu-anuanuanuanuanu, akhirnya anu kita akan anu, berat! Sekali lagi berat! Karena itu jalan satu-satunya, semua anu kita harus dianukan, supaya tidak ada lagi anu yang anu! Jadi anu-anu-anu-anu, anu-anu-anu-anu harus ANU! dan anu-anu-anu bahkan anupun harus ANU! sebab A-N-U tidak boleh kurang dari anu atau lebih dari anu! Dia harus A, sekali lagi A! dan N, sekali lagi N! dan U, sekali lagi U! A-N-U! Anu kita adalah Anu! tidak ada anu lain, barangsiapa anu pasti tidak boleh tidak otomatis akan anu! atau akan dianukan! Paling banter akan ter-anu! Sebab anu-anu-anu, anu-anu-anu akan berakibat ANU tidak lagi ANU tetapi (berbisik) atau (berbisik) atau (berbisik) dan (berbisik). Apa boleh buat!" (ibid.)

That is just one of the extremes. Rest assured that there are others which do not seem that extreme, but ever hindering comprehension, nevertheless, in the part of the reader. In some cases what *anu* really refers to admittedly does not really matter, but in most, it is feared, it would leave the reader puzzled in following the flow of thoughts, events, etc. in the play.

Sesuatu, Begini, Begitu, Ini, Itu, etc.

In addition to *anu*, and any form derived in one way or another from it, there are other, shall we say, indefinite, unspecific, or inconcrete words used in the script. One is the word *sesuatu*. Many times it is used completely outside the dialogue, or, in other words, in the writing representing the stage directions proper.

KEMUDIAN SESUATU MENARIK PERHATIAN MEREKA SEHINGGA MEREKA MEMUSATKAN KESIBUKANNYA KEARAH ITU.

BEBERAPA ORANG MEMPERHATIKAN MEREKA, SEHINGGA MEREKA TERPAKSA BERPURA-PURA SESUATU . . .

ORANG-ORANG ITU ASYIK KEMBALI MEMUSATKAN PERHATIANNYA PADA SESUATU.

MOORTRI SIBUK LAGI Mencari SESUATU YANG HILANG.

SABAR MASUK LAGI DENGAN DRAMATIS SEKALI. TAMPAK TIDAK SUKSES, TIDAK PUAS, PENUH CITA-CITA YANG LAIN, TETAPI TAK DAPAT BERBUAT YANG LAIN SESUATU YANG TAK BISA DIATASINYA.

IA BERSIAP-SIAP MENGHADAPI SESUATU.

IA Mencari LAGI SESUATU YANG DIRASANYA HILANG DARI TUBUHNYA.

IA KEMUDIAN KEMBALI MERASA ADA SESUATU YANG TAK BERES DALAM DIRINYA. LALU IA KEBINGUNGAN Mencari SESUATU YANG HILANG.

AKHIRNYA TINGGAL SABAR YANG BERKOBAR TERUS MENERANGKAN SESUATU.

SIBUK LAGI Mencari SESUATU YANG HILANG DALAM DIRINYA.
(ibid.: 231, 232, 236, 238, 244, 245, 246, 248, 252)

and integrated in the dialogue, between parentheses,

MOORTRI : *(berpikir) Sebentar! (sibuk mencari sesuatu) (Azwar menunggu)*

MOORTRI : *Lho, kita bukannya anu, tapi mbok anu sedikit (menggambarkan sesuatu yang pelik), kita kan tenang-tenang, ya kan?*

AZWAR : *Tidak bisa! Anu harus anu!*

MOORTRI : *Ya memang, ya, ya, ya itu! Tapi anu, anu, kita harus ingat, ingat, ingat anu itu! (melirik orang banyak lalu*

memperlihatkan sesuatu dan cepat menyembunyikan lagi)
AZWAR : Tidak mungkin.

MOORTRI : Lho, kita kan harus hati-hati, ya kan?! (mengoper sesuatu

ke tangan Azwar. Azwar melihat lalu cepat mengembalikannya)

AZWAR : Nggak! Nggak bisa, kita harus, anu, anu, anu! Sekarang juga!

MOORTRI : Ya, itu memang, memang, harus, pasti, pasti, tidak boleh tidak, tapi. Lho, ya kan? Harus ingat: (berbisik-bisik dan melukiskan sesuatu). Ah? (ketawa)

"Kita sudah tertinggal, kita harus meloncat sekarang juga dengan langkah besar! (Memberikan contoh yang salah terhadap sesuatu) Jangan! Itu kuno! (Memberikan contoh yang dianggapnya betul). Begitu harusnya sekarang!"

AZWAR: (membanting sesuatu sehingga ribut) Preeeeekkkkk!!!

"Yahhhh, sulit, sulit, ini lain. Lain (Mencoba menerangkan sesuatu yang tidak bisa diterangkan)"

"Syukur, jangan! Mas G itu anu, (menerangkan sesuatu dengan berbisik)"

"Pukul berapa ya? Ah? (ia mencari-cari lagi sesuatu yang hilang)"

"Mentang-mentang dibiarkan, tambah kurang ajar! (bersiap hendak melakukan sesuatu)"

"Jadi sudah? (Sabar mengganggu)(Azwar melukiskan sesuatu. Sabar mengganggu) Yakin betul?"

AZWAR: (marah besar dan membanting sesuatu ke tanah) Sekali lagi kau sebut nama mereka, persahabatan kita putus!
(ibid.: 231, 232, 234, 235, 239, 242, 248, 252)

and as parts of the dialogue proper

"Segala sesuatu yang pernah benar-benar terjadi adalah pengalaman kita kan?"

"Segala sesuatu yang mungkin terjadi!"

MOORTRI: (berpikir) *Sesuatu yang tidak diinginkan?*

"... terpaksa meneruskan dengan sesuatu yang sudah, sudah maaf (berbisik) ternoda"

"Abang punya sesuatu!"

"... dia mempunyai sesuatu!"

"Lho ya, tapi kan ada, ada sesuatu yang, yang bagaimana ya mengatakannya, dik Entin misalnya tidak akan bisa kita ajak melihat kemungkinan ini, karena, ada sesuatu yang hanya, yang hanya, lho ini, dapat di, dianukan kalau kita benar-benar sudah" (ibid.: 232, 233, 241, 242, 243, 244)

In some cases, what is referred to as *sesuatu* is afterwards somewhat specified, or it remains unspecified, the speaker, or character, not knowing it, either, or it remains unspecified, but it does not matter; in other cases, however, it remains a disturbing unspecific element to the reader. The reader is kept wondering what it is Moortri keeps looking for now and then, or what it is a character describing, or whispering, for instance.

Worth considering also are the words *begini*, *begini*, *ini*, and *itu* in the script. They obviously does not much matter when used in

"Ini-itu, ini-itu, di sini-di situ, begini-begitu, kurang ini-kurang itu, belum ini-belum itu, ahhhhhhh! Prek."

"Ini itu, ini itu, ini itu, ini itu, ini itu kapan mau anu, kapan."

"Orang-orang seperti dia, anu, mudah, begini, begitu."

"Abang selalu dianggap oleh orang lain, kurang ini, kurang itu,"

"Kurang begini, kurang begitu, harus begini, harus begitu, beginikan, begitukan, terlalu!"

"Kurang ini, kurang itu, harus begini, harus begitu, bajingan."

" . . . kurang ini dan kurang ituku " (ibid.: 234, 243, 246, 250)

but those in

"Karena ini-ini-ini-ini-ini-ini? Bukan karena begini, begini begini?"

"Mas G selalu bicara lain-lain. Kepada saya dia begini, kepada Azwar begini, kepada orang lain begini, kepada mas begini (berpikir lama) Dan kepada orang lain begini, begini, begini (berpikir lama) Begini, begini, begini sekali atau begitu sekali! (berpikir dan mulai sedih). Itunya begitu (berpikir dan bertambah sedih) Tapi kepada orang lain dia bicara lain! (menangis tertahan)."

"Guru bilang, itu sebenarnya tidak begitu tapi begini ... Lalu Guru juga bilang Oom Moortri begini, begini dan begini jadi sebenarnya bukan begini ini."

"Kita sekarang harus begini, begini, begini, dan baru . . ." (ibid.: 234, 240, 253)

as obviously need to be specified to help the reader comprehend what the characters are actually talking about.

Then there is the whispered dialogue. Such lower-voiced dialogue as in

MOORTRI: (berbisik) bahwa Guru sudah berjasa kepada kita!

". . . terpaksa meneruskan dengan sesuatu yang sudah, sudah maaf (berbisik) ternoda." (ibid.: 232, 242)

are obviously stage whispers; they are supposed to be exclusively for the ears of the characters talked to but the theater audience are supposed to hear them anyway. The reader is not deprived of any information delivered thus, either, because what is whispered is written. But the low-voiced utterances in

". . . tetapi (berbisik) atau (berbisik) atau (berbisik) dan (berbisik) jadi (berbisik). Apa boleh buat!"

". . . tetapi menjadi (berbisik-bisik) . . ."

"... (berbisik-bisik) atau, atau, atau ... (berbisik dan melukiskan dengan gerak tangan) pokoknya ANU kita tidak lagi (berbisik lama)."

"Kita ini (berbisik) anu kita!"

"Begini (mendekat dan berbisik)"

"Tapi (berbisik lagi disertai gerak-gerak) ya!"

"Harus ingat: (berbisik-bisik dan melukiskan sesuatu) Ah? (ketawa)"

"Belum lagi (berbisik) dan yang lain, kan?"

"Anu juga? (berbisik)"

"Soalnya begini (mendekat dan berbisik-bisik kepada Titik supaya jangan didengar Entin) Lho ya kan? ... Coba perhatikan misalnya, (berbisik lagi) Bukan? Lho memang kita mengerti bahwa orang lain, dia misalnya, (berbisik lagi) Ya? (berbisik lagi) Sebab, sebab (berbisik lagi). Nah jadi kita tidak bisa tidak, karena (berbisik lagi)" (ibid.: 231, 236, 241, 242, 244)

leave the reader feeling deprived of information. While the theater audience could still rely on the actors' expressions, gestures, etc., there is nothing written down to tell the reader what is whispered, since here these are not stage whispers.

The extreme of low-voicing is no-voicing, that is, no voice at all, as seen in

MOORTRI: (berbicara tetapi tak mengeluarkan suara)

ENTIN : Ah! Masak!

MOORTRI : (berbicara tak mengeluarkan suara lagi)

ENTIN : (menjerit) Masak!

MOORTRI : Sttttttttt! (melihat ke sekitarnya lalu berbicara lagi tanpa mengeluarkan suara)

ENTIN : Wah! Wah! Masak! (ibid.: 237)

which implies lip-reading in the part of the character addressed. Some of the theater audience may still be able to do that. The reader, however, is completely helpless; to him there are no characters' lips visible enough to read.

Incomplete utterances may be a relatively common characteristics of colloquialism. Those in

MOORTRI : *O memang, memang, tapi ada orang yang suka, ada yang tidak suka.*

SABAR : *Kita orang yang suka akan*

MOORTRI : *(merendah dengan maksud menghina) Syukurlah, saya orang yang ragu-ragu selalu kalau*

SABAR : *Kita tidak ragu-ragu dalam*

MOORTRI : *Wah itu jempol sekali tapi*

SABAR : *Tapi kita tidak suka orang yang menjilat dengan*

MOORTRI : *Maaf. Tapi saya tidak memuji karena*

SABAR : *Saya tidak suka orang yang merendahkan diri dengan*

MOORTRI : *Maaf tapi (ibid.: 235)*

however, may just be too much so for the reader. These utterances are obviously to be completed in the mind of the person addressed. That may be beyond the reader, him not being the one addressed. That above may be an extreme example, but there are others less so scattered here and there in the script. It is somewhat like not providing enough context or background information of the subject matter, not enough for the reader, that is. The characters seem to use every trick under the sun to prevent the reader from complete and exact comprehension of the whole thing.

And the reader is possibly hit the hardest with

SABAR : *Bertanya.*

AZWAR : *Menjawab.*

SABAR : *Bertanya.*

AZWAR : *Menjawab.*

SABAR : *Bertanya. Bertanya. Bertanya.*

AZWAR : *Menjawab singkat.*

SABAR : *Menyangsikan. Menerangkan sesuatu. Menyerang. Lalu bertanya.*

AZWAR : *Menjawab singkat.*

SABAR : *Tidak terima.*

AZWAR : *Menerangkan.*

SABAR : *Memotong dengan pertanyaan.*

AZWAR : *Menjawab dengan pertanyaan.*

SABAR : *Tetap bertanya.*

AZWAR : *Menjawab singkat.*

SABAR : *Tidak percaya.*

AZWAR : *Menceriterakan sesuatu dengan singkat.*

SABAR : *Memotong dengan pertanyaan.*

AZWAR : *Menjawab singkat, terus menceriterakan sesuatu.*

SABAR : *Memotong dengan marah minta perhatian.*

AZWAR : *Menyabarkan, lalu mulai membentangkan sesuatu.*

SABAR : *Memotong (cepat)*

AZWAR : *Menjawab cepat.*

SABAR : *Menjawab cepat.*

AZWAR : *Menjawab cepat.*

SABAR : *Menjawab cepat.*

AZWAR : *Menjawab cepat.*

SABAR : *Menjawab dan bertanya.*

AZWAR : *Ikut bertanya.*

SABAR : *Bertanya kembali.*

AZWAR : *Ikut bertanya. Bertanya. Bertanya. Menjawab sendiri, menceriterakan sesuatu yang diakhiri dengan pertanyaan.*

SABAR : *Mengalihkan soal.*

AZWAR : *Memperingatkan.*

SABAR : *Memperingatkan kembali dan mengancam.*

AZWAR : *Mulai marah.*

SABAR : *Marah juga.*

AZWAR : *Tidak berusaha menahan lagi emosinya.*

SABAR : *Memperlihatkan ketidak perdulian dan terlanjur memaki.*

AZWAR : *Marah. Berpidato dan akhirnya terlanjur memaki pula.*

SABAR : *Membalas memaki.*

AZWAR : *Memaki. (ibid.: 248)*

for, obviously, the dialogue above is meant to be informative to the theater audience only. The reader is kept legitimately wondering about what is asked, what the answer is like, how one of the characters involved attacks the other verbally, etc.

More frequent is the way some of the characters complete their utterances with some verbal elements that smack of onomatopoeia. Observe

"mengadakan kritik-kritik membangun, anu, anu, anu baru yaaaaaaaak!!"

"Kita harus Ehhhhhhhhhhhh! (menggeram)."

". . . kita harus yaaaaaaaak! Sekarang."

"Kita sendiri yang pertama-tama harus diyaaaaaaah!"

". . . semua jiwa sekarang harus Mmmmmmm!"

"Karena anu dan karena Yaaakk!"

"Guru bilang: kita harus Hmmmmmmmm (menggeram lalu mengepal-kan tangan) . . . Kita harus Yyyyak! Kita harus lebih Yaaaak! Kita harus Yak, Yak, Yak sehingga kita benar-benar bisa yyyyyyyyyyyaaaaaaaakkkkkk! . . . Karena itu Oom segera harus yak, yak, yak, sekarang juga"

"Jadi kata Guru kita semua sekarang sudah ck, ck, ck! . . . Kita tidak boleh ck-ck-ck lagi sekarang ini. Sebab kita akan wah. Karena itu harus yak, yak, yakk."

"Kita sekarang harus begini, begini, begini, dan baru yaaak, yaaak!"

"Kita harus bangkit dan Mmmmmmmmm! Mmm Mmmm! Bila perlu kita harus yaaaaaaa!" (ibid.: 232, 233, 234, 253; underlining mine)

among others. Somehow some force or intensity of emotion is felt, but less so is the meaning. They are not mere exclamations and they do complete utterances. The reader will likely not get it, the meaning, that is, satisfactorily enough.

An element which is, to the theater audience, non-verbal in nature, is the gesturing and signalling evident in

"(berbisik-bisik) atau, atau, atau, atau . . . (berbisik dan melukiskan dengan gerak tangan) pokoknya ANU kita tidak lagi (berbisik lama)"

"Apa semuanya itu nantinya tidak mungkin akan anu! (melukiskan dengan gerak) Ya kan!"

"*Mana, di mana, kapan dan bagaimana dan apa, harus jelas (Memberi contoh yang kabur)*"

MOORTRI : *Tapi anak dan istrinya bagaimana?*

SABAR : *(memberi isyarat dengan tangan agar tak diganggu dengan pertanyaan itu)*

MOORTRI : *Kalau mereka mati?*

SABAR : *(memberi isyarat lagi supaya pertanyaan itu dibuang)*

"*Bohong! (Memberi isyarat pada Sabar. Mereka berdua bersiap membrangus Moortri)*"

"*Tapi akan kita buktikan bahwa kita, kita, (Suara gadis itu dekat sekali. Azwar melambaikan tangan, memukul udara kosong untuk menggambarkan kepada Moortri apa yang dimaksudkan)*"

"*Ininya (melukiskan dengan gerak) begitu!*" (ibid.: 231, 232, 235, 236, 241)

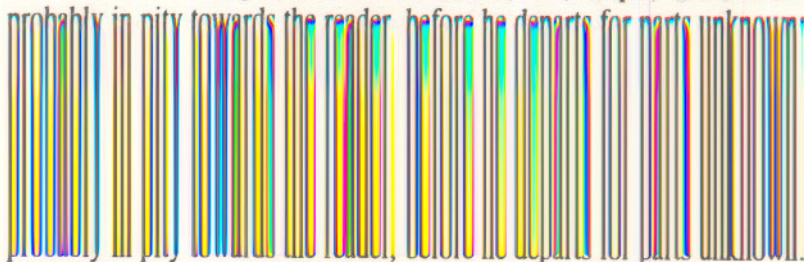
among others. This element which is, to the reader, phrasal in nature, is not consistently helpful. In some of the cases when it appears, the reader is kept ignorant of exactly or precisely what signal or gesture is made or seen on stage.

Some of the aforementioned elements, the words and the phrases representing what is heard and what is seen on stage later on, occasionally work together in the script. It does not necessarily mean more help to the reader, however. More often than not, when they appear, what the characters say or do becomes vague to the reader. There indeed seems to be a conspiracy to keep much of the content of the characters' communication to one another, verbal or otherwise, incomprehensible to the reader.

Analysis

The deliberate use of the elements previously mentioned, the words *anu*, *sesuatu*, *begini*, *berbisik*, *bertanya*, *yaaaaaak*, etc. and the phrases *melukiskan dengan gerak* and *others*, complete or otherwise, in the script frequently, as previously stated, gives the impression of a seeming conspiracy to make it difficult for the reader to comprehend what is actually going on among the characters in the play. The reader would apt to blame the characters for it, for by now the playwright is beyond reach and out of sight; after all, this is, again, a preview of the characters' later speech and action on stage and not a narration of their past talks and deeds. The reader might in despair ask: why do the characters not communi-

cate more normally and refrain from using *anu* and the rest? The playwright might have sensed this desperate lot of the reader, but, despite the note he left, most



catatan pementasan:
bunyi "anu" dalam naskah ini
bila perlu, dapat diganti
dengan bunyi-bunyi yang lain (ibid.: 230)

it just does not offer enough help. The elements concerned here are just too many and too frequently used.

For his predicament, however, the reader cannot rightly or justly blame the characters. They are unaware of the reader or, in other words, to them the reader just does not exist. From whom then are they hiding the actual content of their communication? It is certainly not from who they are interacting with, for, despite everything, communication does take place among them, and even flowing very beautifully along sometimes. Take that using *anu* in

ENTIN : Kutunya habis. Kita harus cari lagi yuk!

MOORTRI : Bilang pada Titik, anu-anu-anu-anu-anu-anu itu, anu dan anu dan anu juga.

ENTIN : Kami sudah tahu.

MOORTRI : Anu-anu-anu anuanuanu, anu? Sebab kalau tidak payah.

ENTIN : Ya kami sudah tahu!

MOORTRI : Anu! Kan tidak mungkin tanpa itu.

ENTIN : Ya tahu! Hanya anu yang belum.

MOORTRI : Masak? (berpikir) Anu?

ENTIN : Ya. Dan anu-anu-anu-anu. Tapi sudah diusahakan.

MOORTRI : Anu juga?

ENTIN : Apalagi anu itu.

MOORTRI : Wah kalau begitu anu, ya! Bisa?

ENTIN : Memang, tapi tidak ainu!

MOORTRI : Lho kok tidak bisa?

ENTIN : Karena anunya kurang anu.

MOORTRI : Oooooo, anu?

ENTIN : Bukan, anu! Masak Oom tidak tahu!

MOORTRI : Anu?

ENTIN : Anu!

MOORTRI : Anu?

ENTIN : *Mmmm! Masak! (berteriak) Anu!*
MOORTRI : *Sssttt! Ohhh itu. Di sana? (ibid.: 236-237)*

They indeed have a need to communicate with one another; otherwise why do they waste breath and energy and not communicate normally to boot? *Lho, ya kan?, Ya kan?*, and the like are often said, indicating that they want to make sure of the addressed's comprehension of the message sent. So, it has to be the other party, the group of unidentified people who, according to what is stated before the actual beginning of the play, by way of prologue,

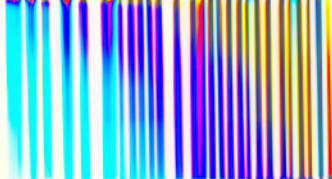
SEJUMLAH ORANG SELAIN TAMPAK DI MANA-MANA, MEMASANG KUPING PERASAAN DAN PIKIRANNYA, MENANGKAP BUNYI DAN GERAK DI SEKELILING DENGAN KEMERDEKAAN UNTUK MENGARTIKAN, MENGARAHKAN JUGA MEMANCING UNTUK KEPENTINGAN MEREKA, KEPENTINGAN PIHAK LAIN ATAU KARENA ISENG SEHINGGA ORANG TAK MUNGKIN LAGI BERBICARA DENGAN WAJAR. (ibid.: 230)

among other parts in the script, are always or continually there. The conversing and interacting characters, Azwar, etc., are hiding their real messages from them, the ever-present and ever-watchful bystanders, onlookers, eavesdroppers, the ever-curious, meddlers, busybodies, the nosy crowd. Unlike the reader, who is powerless to interfere or meddle in the principal characters' affairs, even if he wished to, they can and they do do so. Their presence and watchfulness anytime and anywhere make it difficult for Azwar and the rest to feel free in mutual communication, as obvious in

SEJUMLAH ORANG ADA DI PINGGIR JALAN. MEREKA BERCAKAP SATU SAMA LAIN. KEMUDIAN SESUATU MENARIK PERHATIAN MEREKA SEHINGGA MEREKA MEMUSATKAN KESIBUKANNYA KEARAH ITU. WAKTU ITULAH AZWAR MULAI MENGHASUT MOORTRI SEMENTARA MOORTRI MENCOBA MENGINSAFKAN AZWAR . . .

SALAH SEORANG DI ANTARA ORANG BANYAK ITU MENOLEH DENGAN TERSENYUM DAN MEMBERI ISYARAT: SSSSTTT! AZWAR MERENDAHKAN SUARANYA.

BEBERAPA ORANG MEMPERHATIKAN MEREKA, SEHINGGA MEREKA TERPAKSA BERPURA-PURA SESUATU SAMPAI MEREKA LUPUT DARI PERHATIAN



MUNCUL ORANG BANYAK MEMPERHATIKAN MEREKA, MEREKA TERPAKSA MENYEMBUNYIKAN PERSOALAN SAMPAI ORANG-ORANG ITU ASYIK KEMBALI MEMUSATKAN PERHATIANNYA PADA SESUATU DAN TERUS PERGI LAGI.

SEJUMLAH ORANG ADA DALAM KAMAR. MEREKA DIAM-DIAM MEMPERHATIKAN APA YANG SEDANG TERJADI, SEBAGIAN DENGAN TIDAK PERDULI, SEBAGIAN DENGAN SIMPATI DAN SEBAGIAN LAGI MENCOBA MEMPENGARUHI. SISANYA PENONTON-PENONTON ISENG. TITIK, ISTERI AZWAR YANG BUNTING, MEMANGKU RONI YANG SAKIT KUNING, SEMENTARA ENTIN MENCARI KUTU DI KEPALANYA. MOORTRI TERTIDUR DENGAN MENUTUP MUKA DENGAN KORAN.

SEJUMLAH ORANG ADA DALAM PERTENGGARAN, PERSAHABATAN, RAHASIA PRIBADI DAN PEMBUNUHAN. MEREKA ADA DI MANA-MANA DAN AKHIRNYA MENGAMBIL PERANAN DI MANA-MANA. AZWAR DAN SABAR YANG SEDANG BERTENGGAR BERUSAHA MENYEMBUNYIKAN PERSOALANNYA.

TERJADI PERANG MULUT DENGAN SUARA BERSAHUT-SAHUTAN, SALING DAHULU-MENDAHULUI. ORANG BANYAK SEGERA DATANG MENONTON. KARENA DITONTON PERTENGGARAN ITU MULAI SURUT.

KEDENGARAN BATU ITU JATUH MENIMPA. SUARA ENTIN PUTUS. UNTUK BEBERAPA LAMA SEPI. ORANG BANYAK CEPAT MERUBUNG APA YANG TERJADI. (ibid.: 231, 232, 236, 238, 247, 248, 253)

Therefore, whenever the characters, Azwar and the rest, feel the need to express what is in their mind to each other, they deliberately disguise it in various ways, so that the real information being communicated is not perceived by parties they do not intend it for.

Conclusion

Seen from the point of language functions, then, while it is, on one hand, admittedly to inform, as it is in ordinary situations, it can also be, on the other hand, not to inform, as evident in the dialogue of the play discussed. What is more, the play shows that the language there functions in both ways simultaneously: it informs and it does not inform at the same time, though not to the same parties. It gives information to the persons addressed and hides it from those not addressed all at once, a simultaneously-dual function forced by the situation.

Such is how the language functions in Putu Wijaya's *Anu* and those able only to be the receiving end of the one-directional flow of information in the non-reciprocal communication are at the mercy of the source, whatever the channel is, oral, verbal, or otherwise. Between the two, the unidentified group of people in the play and the reader, the latter suffers more from the effect of the overuse of the word *anu* and the rest, because as a reader he is legitimately given more rights to be curious about what he reads, but, as a reader, too, there is nothing he can do to better his conditions in fulfilling his curiosity in the world of the characters he reads about else than read and read again.

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