

**LANGUAGE FUNCTION ON DJENAR MAESA AYU'S
LITERARY WORK, ENTITLED "JANGAN MAIN-MAIN
(DENGAN KELAMINMU)"**

THESIS

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**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURAL STUDIES
UNIVERSITAS BRAWIJAYA
2013**

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WORK, ENTITLED "JANGAN MAIN-MAIN (DENGAN KELAMINMU)"**

THESIS

**Presented to
University of Brawijaya
in partial fulfillment of the requirements
for the degree of *Sarjana Sastra***

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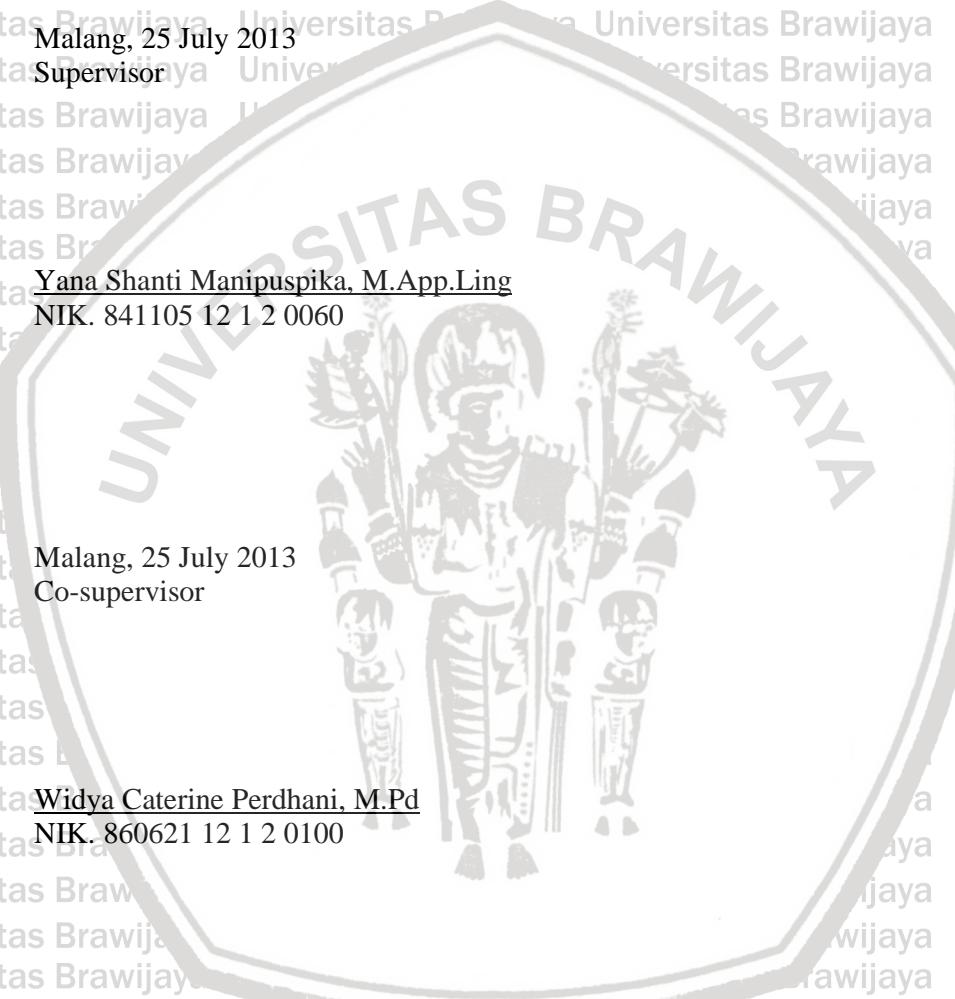
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The writer is aware of this thesis is still far from perfect. Therefore, suggestions and critics will be received by the writer. Hopefully this thesis can be useful for writer in particular and the reader in general.

Malang, 25 Juli 2013

The writer

ABSTRACT

Anastasia, Rebeka Rinda, 2013. **Language Function on Djenar Maesa Ayu's Literary Work, entitled "Jangan Main-Main (dengan Kelaminmu)".** Study Program of English, Department of Languages and Literature, Faculty of Cultural Studies, Universitas Brawijaya, Malang. Supervisor: Yana Shanti Manipuspika; Co-supervisor: Widya Caterine Perdhani

Keywords: discourse; language function; interpretation; short story.

Short story is one of many ways to distribute language and is used to tell something or convey the hidden message. When language is performed, there must be discourse. Discourse does not emphasize in grammar, but focus on the meaning and coherence. It means there is relationship between discourse and literary work. The purpose of this research is to find out the use of language function. The writer does not only focus on the analysis of each sentence in the short story, but also to find out the interpretation.

This research use a document analysis since it employs texts or document as the data to be analyzed. The researcher chosen Djenar Maesa Ayu's literary work, entitled "Jangan Main-Main (dengan Kelaminmu)", read the book thoroughly, and find language function and the interpretation itself.

The results of the research shows that there are many other functions of language. Each short stories contains different numbers of language function. "Jangan Main-Main (dengan Kelaminmu)" dominated by Emotive Function, "Mandi Sabun Mandi" dominated by Phatic Function, "Moral" dominated by Emotive Function, "Menyusu Ayah" dominated by Referential Function, and "Saya adalah Seorang Alkoholik" not dominated by any language function. Language Function facilitate the reader in understand the story, find a message that is implied, categorizes sentences according to its function and its interpretation.

For further researchers, who wants to conduct research in this area, the writer suggest to do a research before actually doing the analysis. It can be better if further researchers choose a unique data, and not only focus in the interpretation, but also try to associate the language function with other theories.

ABSTRAK

Anastasia, Rebeka Rinda. 2013. **Language Function on Djenar Maesa Ayu's Literary Work, entitled "Jangan Main-Main (dengan Kelaminmu)".** Program Studi Sastra Inggris. Jurusan Bahasa dan Sastra, Fakultas Ilmu Budaya, Universitas Brawijaya. Pembimbing: (I) Yana Shanti Manipuspika (II) Widya Caterine Perdhani

Kata Kunci: wacana ilmiah; fungsi bahasa; interpretasi; cerita pendek.

Cerita pendek adalah salah satu dari banyak cara untuk mendistribusikan bahasa dan digunakan untuk mengatakan sesuatu atau menyampaikan pesan tersembunyi. Ketika bahasa dilakukan, harus ada wacana. Wacana tidak menekankan pada tata bahasa yang benar, tapi fokus pada makna dan koherensi. Ini berarti ada hubungan antara wacana dan karya sastra. Tujuan dari penelitian ini adalah untuk menemukan penggunaan fungsi bahasa. Penulis tidak hanya fokus pada penganalisaan tiap kalimat dalam cerita pendek, tetapi juga menemukan interpretasinya.

Penelitian ini menggunakan analisa dokumen, karena menggunakan tulisan atau dokumen sebagai data untuk dianalisa. Penulis memilih Karya Sastra Djenar Maesa Ayu, berjudul "Jangan Main-Main (dengan Kelaminmu)", membacanya secara keseluruhan, lalu mencari fungsi bahasa yang terkandung dan interpretasinya.

Hasil penelitian menunjukkan bahwa ada banyak fungsi lain dari bahasa. Masing-masing cerita pendek mengandung jumlah fungsi bahasa yang berbeda. "Jangan Main-Main (dengan Kelaminmu)" didominasi oleh Emotive Function, "Mandi Sabun Mandi" didominasi oleh Phatic Function, "Moral" didominasi oleh Emotive Function, "Menyusu Ayah" didominasi oleh Referential Function, dan "Saya adalah Seorang Alkoholik" tidak didominasi oleh satupun fungsi bahasa. Fungsi bahasa membantu pembaca dalam memahami cerita, menemukan pesan yang terkandung, mengkategorikan kalimat sesuai dengan fungsinya dan interpretasinya.

Bagi para peneliti selanjutnya, yang ingin meneliti konsentrasi ini, penulis menyarankan untuk melakukan penelitian sebelum benar-benar melakukan analisa. Akan menjadi lebih baik apabila peneliti selanjutnya, memilih data yang unik, dan tidak hanya fokus pada interpretasi, namun juga mencoba menggabungkan fungsi bahasa dengan teori lainnya.

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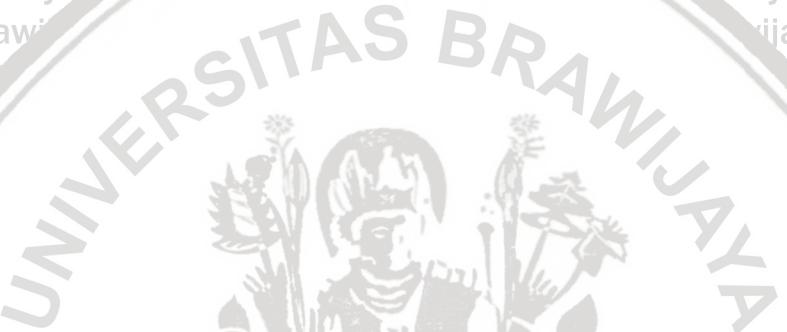
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CHAPTER I

INTRODUCTION

This study presents an exploration about the language function in discourse

analysis studies done in Djenar Maesa Ayu's literary work, entitled "*Jangan*

Main-Main (dengan Kelaminmu)". This chapter explains the background of the

study, problems of the study, objectives of the study, and the definition of key

terms.

1.1 Background of the Study

Human language is unique because it is a symbolic communication system

that is learned instead of biologically inherited. The importance of language is

essential to every aspect and interaction in our daily lives. We use language to

inform people around us of what we feel, what we desire, and question or

understand the world around us. The purpose of using language in

communicating with one another is to get the message across to the others

clearly, so that we can make sense out of the other's messages and understand

each other. Thus, to communicate, we translate the meaning we want to express

into language, so that the other person will respond to it by forming a meaning

similar to ours.

Literary work, especially short story, is a form of the way language is

distributed to others and is used to tell something or convey the extrinsic

message, so readers could understand the text, depends on reader's point of view

and understanding. Short story is a short essay in the form of prose. Short stories

distinguish life figure into several categories, as a figure by which full of trouble,

emotional even or fun, and contains the unforgettable moment (Kosasih, 2004).

Most commonly, the desired result of short story is to drive the reader to

find moral values, so that the reader can know the good morals and not either for

the reader's own self. In addition, readers are forced to imagine the story, as if it

happened in real life. When the reader begins to understand the content of the

story and find the meaning and interpretation expressed by the author, then

automatically the language expressed by the author, will be successfully

understood.

The characteristic of short story is narrative. It tells about an event or scene,

the characteristics: there is a scene, the actors, and the time of the incident

(Menrath, 2003). Short story helps a lot of messages and communication to be

carried easily, without the need for face-to-face meeting between author and

reader. The author should know who the target readers are and they have to

always update every subjects of being a lot of talk about or a theme that is never

boring, with the new packaging and the selection of language style that is more

comfortable to understand.

Language is performed, there must be a discourse. The term discourse is

used for all forms of oral and written communication. In a similar way, Cook

(1989) defines discourse as a language for communication, that is the one that has

the feeling of coherence and meaningfulness. On the basic of this concept,

something worth noting is that interconnectedness, meaningfulness, and coherence among sentences are the main point in discourse regardless the grammar accuracy. So the actual meaning of the discourse contains a very wide in scope of human life.

In this case, the study of discourse analysis emphasized in a social context, especially in the use of daily language, where the language can be accepted and understood by speakers, though the language is not a standard language. The scope of the daily language can be varied, such as slang, local language, or the literary language. The use of languages, in the context of discourse analysis, not emphasized in grammar but meaningfulness and coherence are the main concern in discourse analysis. It means there is relationship between literary work, which is short story, and discourse, because language style of short story does not concern the grammatical and formal words, instead focus on the understanding message.

For instance, language can be used to spread information, to give instructions or to instill a feeling of the quality of affording easy familiarity and sociability. Jakobson (1994) distinguishes six functions that can occur in combination. Jakobson's model of the functions of language distinguishes six elements, or factors of communication, that are necessary for communication to occur: (1). context, (2). addresser (sender), (3). addressee (receiver), (4). contact, (5). common code, and (6). message. Each factor is the focal point of a relation or a function that operates between the message and the factor. It means there is

relationship between written discourse and language function, because the language in the short story can have more than one message.

Djenar Maesa Ayu is female writer from Indonesia, who is quite prominent.

Her short story, which is always full of feminine nuances, making her action was

known in the literature area. Besides writing, she often plays a role in several films. A number of experts, who are her inspiration, make she dares to write and

have her own characteristics. Almost all of her literary work focuses on the sexuality and women's world theme. She is also dare to choose the theme of

sexuality as well as idioms and its phrase, such as unusual relationships in the

world of sex, and a number of themes about the rebellion of women that have never been talked about before. The first literary work by Djenar Maesa Ayu

entitled "*Mereka Bilang, Saya Monyet!*" have a reprint as many as eight times and nominated the top 10 best books of the Khatulistiwa Literary Award 2003. In

In addition, this book will also be published in English.

In the bundles short story in the book "*Jangan Main-Main (dengan*

Kelaminmu)", Djenar presents a world full with the people who were injured,

marginalised by the society, and treachery. All short stories in this book is a form of Djenar's resistance, of efforts to hegemony restraint of women's sexuality, as long as it is considered taboo to talk about. Almost all of Djenar's literary works

unveil the side of life, that is considered taboo by our society. The readers, who are first time read her literary work, would be disturbed or even feel teased by the

short stories, which are presented in the style of experimental and innovative pronunciation. Djenar Maesa Ayu also uses the mixing between language formal

conventional on some short stories and language popular light in her other several short stories.

This research is about discourse analysis that highlight language function

on Djenar Maesa Ayu's literary work, entitled "*Jangan Main-Main (dengan*

Kelaminmu)". The research does not only focus on the analysis of each sentence

in the short story, but also to find out the meaning and interpretation contained in

the short story by the theory of discourse.

Based on the explanation, the writer chooses Djenar Maesa Ayu's literary

work, entitled "*Jangan Main-Main (dengan Kelaminmu)*" to find out the use of

language function. It is because the choice of language which are used in the

short story does not really concern about the grammar, indeed use many harsh

and taboo words that actually difficult to understand. Similarity between language

function and short story is focus on the understanding not the grammar.

Moreover, the message delivery of the author of the short story to the reader is

not limited by the author's point of view. The reader can build their own

interpretation. These are the reasons why the writer conduct a study entitled

Language Function on Djenar Maesa Ayu's Literary Work, entitled "*Jangan*

***Main-Main (dengan Kelaminmu)*".**

This study is expected to be useful for the English learners and lecturers of

English Department as well as for further researchers. From this research, the

writer would like to explain more detail on the field of study discourse analysis,

which in this case is the language function, which is meticulous in a literary

work. Through this thesis, the writer emphasizes that commonly, each sentence

has the function and interpretation. Language function help the readers of literary

work (short story), to more easily categorize the sentence depends on its function

and capture the message conveyed by the author, especially literary work which

uses taboo and sarcastic words. Finally, the writer hopes this research could

provide a deeper understanding of the language function, and used as a reference

for the next researchers who want to conduct research in this area.

1.2 Problem of the Study

The problems of this study are formulated as follows:

1. What are the language function used in Djenar Maesa Ayu's literary work, entitled "*Jangan Main-Main (dengan Kelaminmu)?*"
2. What are the interpretation implied in Djenar Maesa Ayu's literary work, entitled "*Jangan Main-Main (dengan Kelaminmu)?*"

1.3 Objectives of the Study

1. To figure out the language function used by Djenar Maesa Ayu's literary work, entitled "*Jangan Main-Main (dengan Kelaminmu)?*"
2. To provide an interpretation that is implied in Djenar Maesa Ayu's literary work, entitled "*Jangan Main-Main (dengan Kelaminmu)?*"

1.4 Definition of Key Terms

To make the topic in this study clearer, the researcher defines the most

important terms used in this study.

1. Discourse

: As a opposed text, is a stretch of language in use

in which it is taking on meaning in the context for
the users of language, and it is perceived by them
as purposeful, meaningful and connected, which
become the most important point of a discourse.

Cook (1994, p. 25).

2. Discourse Analysis

: Committed to an investigation of what and how
that language is used for. It means that discourse
analysis deals with language used for
communication and how the addressee interpret
the message (Brown and Yule, 1983, p.1).

3. Language Function

: As the functions which the sender of a message
intends to achieve with it. Thus, we can simply
determine language functions as a way in which
we can use language to achieve communication
process.

4. Short Story

: A short essay in the form of prose. Short stories
distinguish life figure into several categories, as a
figure by which full of trouble, emotional even or
fun, and contains the unforgettable moment
(Kosasih, 2004, p. 431).

5. Jangan Main-Main : Djenar Maesa Ayu's literary work, which is all of

(dengan Kelaminmu) the short story in this book is a form of Djenar's

resistance, of efforts to hegemony restraint of

women's sexuality, as long as it is considered

taboo to talk about.

6. Djenar Maesa Ayu : One of the Indonesian women writers, who has

considerable prominence. Her short story features

feminine make her name known and reckoned

with. A number of her short story considered

many literary critic as the work that elaborating

on the theme of sexuality and the world women.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses some theories related theories with this research. The

theories cover: Discourse, Discourse Analysis, Text and Discourse, Language

Function, Djenar Maesa Ayu's literary work, and Previous Studies.

2.1 Discourse

2.1.1 Definition of Discourse

There is no agreement among linguists as to the use of the term "discourse"

in that some use it in reference to texts, while others claim it denotes speech

which is for instance illustrated by the following definition. "Discourse: a

continuous stretch of (especially spoken) language larger than a sentence, often

constituting a coherent unit such as a sermon, argument, joke, or narrative"

(Crystal, 1992, p. 25). Viewed from linguistics, discourse could be understood as

written or spoken language which has the quality of unity. In a similar way, Cook

(1989) defines discourse as language for communication, that is the one that has

the feeling of coherence and meaningfulness. On the basis of this concept,

something worth noting is that interconnectedness, meaningfulness, and

coherence among sentences are the main points in discourse, regardless the

grammar accuracy.

The quality of being meaningful and unified, is known as coherence. It is a

quality which is clearly necessary for communication, but which cannot be

explained by concentrating on the internal grammar of sentences. As such, a

sentence could not be interpreted in isolation, but rather it should be viewed from

a context. In addition, the notion of discourse could also be defined as language

used for institutional and specific purposes. Discourse is a stretch of language in

use, in which it is taking on meaning in the context for the users of language, and

it is perceived by them as purposeful, meaningful, and connected, which become the

most important point of a discourse (Cook, 1994, p. 25).

The term “discourse” can be interpreted in several different ways. Raphael

(1995, p. ix) defines discourse as a stretch of language that may be longer than

one sentence. It is supported by Murcia and Olshtain (2000, p. 4), who

characterize discourse as “a unit of coherent language consisting of more than one

sentence.” Hence, the use of language has to be coherent. When a speaker or a

writer uses jumbled sentences which are not coherent, the hearer or the reader, as

the receivers will not be able to catch the intended meaning of the senders. In

Layman’s terms, a discourse is (1) A set of connected meaningful sentences or

utterances (the form) by which a sender, and (2) Communication a message to a

receiver (the function). Therefore, it is important to understand elements of

communications. Jakobson (1994) distinguishes six elements of communication,

which are necessary for communication to occur:

1. **Addresser**: The person who sends the message.

2. **Addressee**: The person who receives the message.

3. **Context**: The information or referent.

4. Message : The particular grammatical and lexical choices of the message.

5. Contact : The medium or channel.

6. Code : The language or dialect.

The general communication model has often been applied to discourse. The

speaker or writer, then is the information source. What a speaker or writer has in

mind can of course be based on other sources of information. The message is

coded into words. This is then transported through a communication channel,

voice, paper or screen, to the receiver. The receiver decodes the message, after

which the message arrives at the final destination, the reader's mind.

In addition, Cook (1987, p. 7) states that discourse may be composed of one

or more well-formed grammatical sentences and indeed it often is, but it does not

have to be. It can have grammatical mistakes in it, and often does. Discourse treat

the rules of grammar as a resource, conforming to them when it needs to, but

departing from them when it does not. In other words, we can say that the most

important point of a discourse is its meaning. In this case, people should realize

that there must be a meaning within a discourse since the most important

characteristic of it, is the coherence of the language in use. Otherwise, the reader

will not receive the writer's intended message.

2.1.2 Types of Discourse

In terms of how discourse is produced, there are two kinds of discourse,

namely spoken and written discourse, based on Halliday and Hasan (1976, p. 1).

Spoken discourse is the discourse presented orally, it is usually diluted with back

channel and repetition such as in casual conversation. By contrast, written

discourse is the one expressed in written form and it is denser since it will never

find any repetition words or back channel words as notes or advertisements in

printed media.

Written language has two main functions: the first is the storage function

which permits communication over time and space, and the second is that which

shifts language from the oral to the visual domain and permits words and

sentences to be examined out of their original context, where they appear in a very

different and highly abstract context (Goody as quoted by Brown and Yule, 1983,

p. 13).

A type of discourse might be characterized as a class of either written or

spoken text, which is frequently casually specified, recognition of which aids its

perception, and consequently production of potential response (Cook, 1990, p.

156).

Hasan (2005, p. 13) argues that written language differs from spoken

language in terms of form, grammatical structure and discourse organization.

Written language is typically produced slowly, with the author planning, drafting,

and rewriting in order to be less redundant and to have high lexical density.

Whereas spoken language is primarily listener oriented and it is used to promote

social interaction, in which establishing and maintaining personal relationship,

written language is primarily transaction or message oriented (Brown and Yule,

1983, p. 14). All the information is in the form of language, written language

conveys information accurately, effectively, and appropriately. Therefore, written

language has to be more explicit than spoken language.

2.2 Discourse Analysis

Discourse can be in the form of one word, one sentence, one paragraph, or

up to thousand of pages. Then, discourse is treated as then linguistic unit larger

sentence and it must be coherent. Cook (1989) points out that discourse analysis is

the search of what makes a discourse coherent. In addition, he also says that the

study of language used for communication that explains the quality of being

coherent is called discourse analysis.

Meanwhile, Brown and Yule (1996) state that discourse analysis is the study

of how forms of language are used in communication. Stubbs (1983) describes

discourse analysis is something that (1) Concerns with the language used beyond

the boundaries of sentences or utterances, (2) Concerns with the relationship

between language and society, and (3) Concerns with the dialogue properties of

everyday communication. Thus, it can be stated that the analysis of discourse is

necessarily the analysis of language in use.

According to Murcia and Olshtain (2000, p. 4), discourse analysis is

minimally the study of language in use that extends beyond sentence boundaries.

These experts state that at least two terms came to be used in parallel fashion,

these are text linguistics, which focused written text from a variety of fields and

genres, and discourse analysis, which entailed a more cognitive and social

perspective on language use and communication exchanges and which included spoken as well as written discourse.

Carthy (1991, p. 5) says that discourse analysis is concerned with the study

of the relationship between language and the context which it is used. So,

discourse analysis studies language in use, all kinds of written texts, and spoken

data, from conversation to highly institutionalized forms of speech. The data in

discourse analysis are always in the form of text, either written text or spoken text.

In conclusion, it can be said that discourse analysis may be treated as the

study of language in use in which why it is coherent either in the form of written

or spoken discourse. This conclusion leads to the function of language which

come under the discussion of discourse analysis.

2.3 Text and Discourse

When we think of the text, we typically think of a stretch of language

complete in itself and of some considerable extent, like: a business letter, a leaflet,

a news report, a recipe, poem, prose, and so on. From the text, there appears to be

a problem when we have to define units of language which consist of a single

sentence, or even a single word, which are all the same experienced as texts

because they fulfil the basic requirement of forming a meaningful whole in their

own right. Examples of such small-scale texts are public notices like: "Slow",

"Exit", "Danger". These minimal texts are meaningful in themselves, and

therefore do not need a particular structural patterning with other language units.

In the other words, they are complete in terms of communicative meaning.

The meaning of a text does not come into being until it is actively employed

in a context of use. Process of activation of text by relating it to a context of use

is, called as a discourse. To put it differently, this contextualization of a text is

actually the reader's reconstruction of the writer's intended message. In these

terms, the text is the observable product of the writer's discourse, which in turn

must be seen as the process that has created it. Whatever form it comes, a reader

will search the text for cues or signals that may help the reconstruct the writer's

discourse. The inference of discourse meaning is largely a matter of negotiation

between writer and reader in a contextualized social interaction. It can be said that

a text can be realized by any piece of language as long as it is found to record

meaningful discourse when it is related to a suitable context of use.

2.4 Language Function

People are interpreting other people's language and expecting other people

to interpret their own. In order to discover how such inferences are made, first

thing to do is to examine the range of possible functions of language, and second

to try to understand how people correctly interpret them. The term utterance is

used for a unit of language used by somebody in context to do something, to

communicate and reserve sentence for grammatically complete units regarded

purely formally, in isolation from their context and their function.

Cook (1989, p. 24) says that people are interpreting other's people language

and expecting other people to interpret their own, in this way all the time,

apparently with a surprising degree of accuracy. When someone is trying to

interpret a message, his/her interpretation will be different from others. There will

be some inferences which exist. In order to discover how such inferences are

made, we need to examine the range of possible functions of language and try to

understand how people correctly interpret them. Understanding the connection

between the form and the functions of language will be helpful to explain how

stretches of language can be coherent without being cohesive.

Cook (1989, p. 24) defines language functions as the functions which the

sender of a message intends to achieve with it. Thus, we can simply determine

language functions as a way in which we can use language to achieve

communication process. The scheme proceed by first identifying the elements of

communication, as follows:

1. Addresser : The person who originates the message. This is usually the same as the person who is sending the message, but not always as in the case of messengers, spokespeople, and town cries.

2. Addressee : The person to whom the message is addressed. This is usually the person who receives the message, but not necessarily so, as in the case of intercepted letters and bugged telephone calls.

3. Channel : The medium through which the message travels: sound waves, marks on paper, telephone wires.

4. Message form : The particular grammatical and lexical choices of the message.

5. Contact : The medium or channel.

6. Code : The language or dialect.

7. Setting : The social or physical context.

Corresponding to each element is a particular function of language by Cook

(1989), respectively:

1. The Emotive Function

This language function communicates the inner states and emotions of the addresser. For example, "Oh no!", "Fantastic!", "Ugh!", and swear words used as exclamations.

2. The Directive Function

This language function seeking to affect the behaviour of the addressee. For example: "Please help me!", "Shut Up!", "I'm warning you!".

3. The Phatic Function

This language function opens the channel or checking that it is working, either for social reasons. For example: "Hello", "Lovely weather", or for practical ones, like "Can you hear me?", "Are you still there?".

4. The Poetic Function

In which the particular form chosen is the essence of the message itself. For example: The advertising slogan Beanz Meanz Heinz, would lose its point if it were paraphrased as "If you are buying beans, you will naturally buy Heinz".

5. The Referential Function

This language function carried the information. This function is dominant in

news or similar types of texts. For example: "In 1900, Oscar Larix died in German at the age of thirty-eight".

6. The Metalinguistic Function

This language function focuses attention upon the code itself, to clarify it or renegotiate it. For example: "What does this word here mean?".

7. The Contextual Function

This language function creates a particular kind of communication. For example: "Right, let's start the lecture" and "It's just a game".

According to Cook (1994), it is interesting to speculate, if one accepts this

classification, on the evolution of functions in each human individual. For example: the crying baby is being expressive, although her cries are not really language at all, but instinctive reactions to the environment. When she realizes by controlling these cries, and producing them at will rather than automatically,

she influences the behaviour of her parents, she has progressed to the directive function. Phatic communication also begins very early. The poetic function is also

apparent at an early stage: when young children latch on to a phrase and repeat it endlessly, without conveying any information. The referential function gains its

prominence only at a later stage, and the metalinguistic function also comes later. Surprisingly, considering this course of development, a good deal of foreign

language teaching begins with metalinguistic function and directive function, by explicitly stating the rules of grammar.

From the analysis that has been done by Cook, regarding the separation of function based on the evolution of the function itself, which occurs in human

growth, especially the process of language learning in young children, which are

then divided into macro-functions and micro-functions functions, Cook points out

that his theory is more suitable to use as a base of functional language courses.

One of the most influential scholars in linguistics and literary sciences,

Roman Jakobson, distinguished in a famous “closing statement” at a conference

on “Style in Language” (1960) six functions that can also occur in combination.

Jakobson argues that every oral written verbal message or “speech act”, has the

following elements in common:

1. The message itself
2. An addressee
3. An addressee
4. A context
5. A contact
6. A code

A message is sent from the addresser to the addressee. This message refers

to something in the world, the context, and is transported using a code, symbols,

via a channel, between the participants in the communication. The channel

consists of a physical and a psychological connection, hence, the two words

channel and contact. In other words, although any or all of these functions may be

present in any sentence, they vary in their importance as a result of which one

function is dominant over the rest. Where a particular function dominates, the

message is oriented towards the corresponding factor.

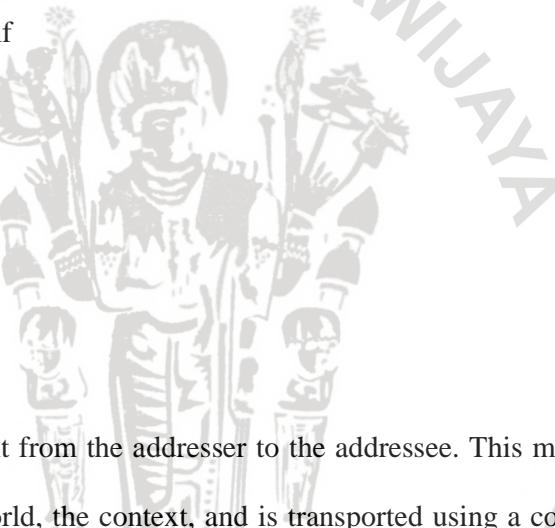


Table 2.1 Factors of communication and function of language

Target factor and Function no.	Target factor	Source Factor	Function
1	Context	Message	Referential
2	Addresser	Message	Emotive
3	Addressee	Message	Conative
4	Contact	Message	Phatic
5	Code	Message	Metalinguistic
6	Message	Message	Poetic

According to Jakobson (1960), each of those six factors determines different

functions of language:

1. The Referential Function

The stress is on the message's denotative or cognitive purpose (what the message is about). This function can usually be used to inform something such as report, description, statement, or confirm and explaining something.

The function of language involving reference can consist of both definite descriptions and deictic words to entities, events, states of affairs. For example: "The autumn leaves have all fallen now". From the example the information or idea is being significant and the focus is the meaning of the sentence.

2. The Emotive Function

This language function designed to stress the addressers response to a given situation arising in the context. "Yuck!", "Wow, what a view!", "Fantastic" and "Oh yes!". Interjections, onomatopoeia, swear words and exclamations also belong to the example of emotive function.

3. The Conative Function

The stress is on the message's impact upon the addressee. The aim of this function is seeking to affect others, whether the behaviour, emotion, or even the feeling of the addressee, such as in the following sentence: "Tom! Come inside and eat!".

4. The Phatic Function

The emphasis is on establishing that given channels of communication are open and unimpeded. The phatic function, the function of language in maintaining or developing relations between speaker, was defined by Jakobson (1960) in terms of orientation towards the physical and psychological contact between speaker and addressee, as opposed to orientation towards either individually, or towards the state of the world, which focused on the contact, means opening the channel or checking that something is working, either for practical reasons or social ones to establish and maintain the channel of communication. "Hello, can you hear me?", and "I See", are examples.

5. The Metalingual Function

The stress is on the code itself shared by addresser and addressee, that is, the medium in which communication occurs, as a result which one metalanguage is used to comment on and explain another language. It is sequence which is used to build an equivalence relation and it contains information about the lexical code. For instance "What does this word here mean?".

6. The Poetic Function

The stress is on the form of the message itself as a result of which the

aesthetic purpose is predominant. Its orientation is the message for its own

sake and the sound must seem an echo to the sense. It can also be used to

express something in different way using poetic words which plays with

form of the text like rhyme, repetition, alliteration (repeated consonants),

assonance (repeated vowels), and so on. Focuses on "the message for its

own sake" and is the operative function in poetry as well as slogans. For

instance: in coordination, one will tend to put shorter phrases first: "I

remember especially the wine and the view from the terrace," rather than,

although in terms of other functions they are equivalent, "the view from the

terrace and the wine".

Based on the previous description, it can be seen that the functions of

language proposed by Jakobson (1960), are more significant to analyze the written

discourse, because Cook pointed out that his theory is more suitable to use as a

base of functional language courses. This kind of elements are not used by

Jakobson, because somehow in written discourse and literary work, the addressee

can not find the real physical or social content. The addressee just can imagine the

situation from the scene, not the real one. Therefore, the writer will use this theory

in analyzing the language function since Jakobson's theory contains the complete

elements of non-verbal communication in which each element is covered in the

six functions of language.

2.5 Djenar Maesa Ayu's literary work, entitled "*Jangan Main-Main dengan Kelaminmu*"

"Jangan Main-Main (dengan Kelaminmu)" was published by Gramedia

Pustaka Utama on 14 January 2004. Almost all of the short stories by Djenar

Maesa Ayu get an award and fit on a variety of popular mass media Indonesia.

One of the short stories in this book, which is entitled "*Menyusu Ayah*", being the

best short story of 2003 by Women's Journal magazine. This book shows one

world crowded with human un-injured, marginally and betrayed. All of the shorter

stories in this book are a form of Djenar's resistance of efforts to hegemony

restraint of women's sexuality, as long as it is considered taboo to talk about.

Personal principles and the integrity of individualism, is a personal code of ethics

or full rights of each character without any compromise. The author prefers

playing with metaphors and phrases of creative expression. Exploration style

telling that open and additional detail by detail, open the new to of prose writing

and also prove that the power of narrative not only located at conversance

language, but more importantly mastery of expression in style pronunciation. The

selection of themes that are interesting and very focused on the empowerment of

women, in particular the cases of sex, as well as a selection of word, which is very

frontal, making the book more interesting for this analysis. The author makes this

book become questionable because the message conveyed is very insightful. A

fundamental understanding of the thoroughness is needed to understand what the

actual message that the author wish to convey.

CHAPTER III

RESEARCH METHODS

This chapter tried to exhibit the methodology in this study. The detailed

activities are elaborated in the following sections.

3.1 Research Design

This study described the functions of language found in the collection of short stories by Djenar Maesa Ayu, entitled "*Jangan Main-Main (dengan Kelaminmu)*". The uniqueness of this book is the using of taboo language, frontal words, and the existence of daily conversation which is very simple, but still loaded a message and interpretation. The selection of this unique language, is directly proportional with the theory of language function that tries to understand how the reader can interpret the message from the author.

Therefore, this study is a descriptive qualitative study. Qualitative research is characterised by its aims, which related to understanding of some aspect in social life, and its methods which (in general) generate words, rather than numbers, as data for analysis (Patton, 2002). The writer uses qualitative research, because the writer trying to understand the interpretation, which the author wants to tell to the reader.

This study uses a document analysis since it employs texts or document as the data to be analyzed. According to Ary et. Al (2002, p. 442), content or

document analysis research method applied to written or visual materials for the purpose identifying specified characteristic of the materials. In descriptive research, the writer can usually choose the problem to be studied, and select also the types of information, which the writer want to collect and analyze. Documentary work involves reading lots of written material.

3.2 Data Source

The main data source in qualitative research is words, actions, and the rest is additional data such as documents and so on. The data of this study is in the form of sentences, that contain the language function and the interpretation, which are then categorized according to language function.

The collection of short stories by Djenar Maesa Ayu, entitled "Jangan Main-Main (dengan Kelaminmu)" published by Gramedia Pustaka Utama on 14 January 2004, is the most important data source, in addition to supporting the theory that has been selected as a limitation of the discussion.

3.3 Data Collection

In the implementation of data collection, the writer did it by herself, because the writer must be careful and thorough in reading and understanding every sentence in the short stories. The activity of collecting data and analysis of data held simultaneously.

The writer chosen Djenar Maesa Ayu's literary work, entitled "*Jangan*

Main-Main (dengan Kelaminmu)", because this book is a collection of 11 short

stories, with the theme of feminism published by Gramedia Pustaka Utama, 2004,

which is very phenomenal and has a high literary value.

After that, the writer read the book thoroughly to get in detail to find

language function and the message between the lines. Because to analyze the

language function the writer should focus on each of the sentences on each of the

short stories in this book, the writer restricted to analyze only 5 short stories,

which are *Jangan Main-Main (dengan Kelaminmu)*, *Mandi Sabun Mandi*, *Moral*,

Menyusu Ayah, and *Saya adalah seorang Alkoholik*. The writer considered 5 short

stories has been sufficient to give a clear description and characteristic of

language function as well as the interpretation on this book.

3.4 Data Analysis

Data analysis is the process of arranging the sequence of data, organise into

a pattern, categories and units of the basic outline. The stages of data analysis are:

1. The stage of a prelude or data processing (completeness the data, the

limitation of writings, clarity of meaning, and conformity data).

2. The stage of organizing data that are the core of analysis of data, and

3. The stage of the discovery of the result.

The data analysis phase starts from the data, obtained by the writer. This is

the steps for analysis data:

1. Choosing the short story

"Jangan Main-Main (dengan Kelaminmu)" contains 117 pages, where there

are 11 short stories having a different story. The writer restricts to analyze 5 short

stories, entitled: *Jangan Main-Main (dengan Kelaminmu)*, *Mandi Sabun Mandi*,

Moral, *Menyusu Ayah*, and *Saya adalah seorang Alkoholik*.

Those five stories are chosen for, because they have clear plot, climax – anti

climax, and solution. The existence of several conversations presented in each of

the stories, as well as variety of characters, the addressee, addresser, and clarify

the message, which want to be delivered.

2. Categorizing the sentence

The writer read the whole book, and analyzed each of the sentences that can

be categorized into 6 different types of language functions. To simplify this

sentence, the writer translated each sentence into English, which further separated

into following table:

Table 3.1 Language Function by Jakobson

Sentences	Language Function				
	EF	CF	RF	PoF	PhF

*EF: Emotive Function

CF: Conative Function

RF: Referential Function

PoF: Poetic Function

PhF: Phatic Function

MF: Metalingual Function

3. Analysing the data

After categorizing in table form, the writer has been analyzed the sentences

in more detail and find the extrinsic message by the writer's point of view.

4. Drawing conclusion

After the data analysis has been done, the writer drew the conclusion.



CHAPTER IV

FINDING AND DISCUSSION

4.1 Finding

In this research, the writer found 62 sentences containing language function.

Here, the writer only presented a few explanation relating the language function found in the stories.

4.1.1 Analysis of *Jangan Main-Main (dengan Kelaminmu)*

This short story contains 9 Referential Functions, 14 Emotive Functions, 3

Conative Functions, 2 Metalingual Functions, 2 Poetic Functions and no Phatic

Function.

1. Referential Function

In this story, there are 9 Referential Functions. 2 Referential Functions and

its interpretation are explained in the following:

1. Awalnya memang urusan kelamin. Pada suatu hari, ia terbangun dan terperanjat di sisi seonggok daging yang tak lagi segar. Ah.. saya takersitas sampai hati menyampaikan apa yang diutarakannya pada saya. Tak pantas menyamakan seorang istri dengan seonggok daging, apalagi daging yang tak segar. Bahkan ia mengatakan senam kebugaran tak akan menyelamatkan istrinya dari serbuan lemak. Hanya sedot lemak yang dapat menyelamatkan, katanya. Dan kerut-merut yang menggelayut di wajah istrinya, hanya dapat diselamatkan dengan cara bedah plastik. Akupunktur hanyalah sia-sia belaka. Sebenarnya kalimat sia-sia belaka pun sudah saya perhalus. Yang ia katakan adalah, diperlukan berjuta-juta jarum untuk mengembalikan kulit istrinya ke kenyamanan semula. Lebih gilanya lagi, ia menanyakan apakah ada teknologi yang dapat mengubah pita suara manusia. Suara istrinya bagi kaleng rombeng, bagi robot. Ia lebih

memilih terjebak kemacetan, bertemu klien yang menyebalkan, ketimbang berlama-lama di rumah. Dan dengan santai dengan muatan gurau ia berkata, “Kalau saya saja sudah jengah bertemu, apalagi kelamin saya?”

This paragraph contains Referential Function. From this context, it can be implied that Referential Function helps the character to describe how they felt something that is viewed through the character's point of view. This is done through the point of view from the husband's best friend, who retells what his

friend told to him, regarding his wife. A similar explanation like what husband described. He did not even have the heart, when he heard his friend tells about his wife. He tried to replace many harsh sentences are focused on his wife, with language that is more appropriate, but still sounds rude. The explanation is done by a third party, rather not the main characters, with the addition of a personal response from the third party.

2. *Awalnya memang urusan kelamin. Ketika ia terbangun dan terperanjat di sisi seonggok daging yang tak lagi segar, begitu ucapannya yang saya dengar dalam bisik-bisik perbincangan telepon dengan entah teman, atau daging segarnya yang baru. Saya sudah sering dinasehati teman-teman, untuk senantiasa menjaga berat badan. Tapi ketika saya sudah mulai mengikuti senam kebugaran, saya mendengar ia mengatakan – masih dalam perbincangan telepon yang sama – bahwa lemak saya tak mungkin terselamatkan dengan senam setiap hari sekali pun! Bahkan ia juga menyebut-nyebut tentang terapi akupuntur yang sedang saya ikuti untuk memperkencang kulit muka saya yang mulai melorot. Saya hanya sempat mendengar ia menyebut jutaan jarum, tidak jelas apa maksudnya. Mungkin saja maksudnya, jutaan jarum pun tak sanggup menyelamatkan kerut-kerut di wajah saya. Dan ada lagi, ia mengatakan kalau suara saya bagai kaleng rombeng! Saya sadar, saya memang cerebet. Tapi sudah menjadi kewajiban saya untuk cerebet. Tanpa saya cerebeti, pembantu-pembantu pasti kerjaannya hanya ongkang-ongkang kaki. Saya ingin rumah selalu terjaga rapi, bersih, supaya ia senantiasa betah di rumah. Supaya perasaannya tenang sebelum dan sesudah meninggalkan rumah. Saya juga sudah bosan cerebet. Cerebet itu lelah. Mengatur dan mengurus pekerjaan rumah tidaklah mudah. Bahkan untuk urusan rumah inilah kulit saya keriput, tubuh saya gembrot, karena saya sudah tak punya waktu lagi selain mengurus rumah, rumah, dan rumah. Tapi ternyata yang saya lakukan*

bukan membuatnya bertambah menghargai jerih payah saya, melainkan menjauhkan dirinya dari saya. Bukan hanya saya melebih-lebihkan. Tapi saya benar-benar dengan jelas mendengar ia mengatakan, "Kalau saya saja jengah bertemu, apalagi kelamin saya?"

This paragraph contains Referential Function. From this context, it can be implied that Referential Function shaped as an explanation of what she heard and felt. This woman tried to defend herself. Several times she had heard her husband's conversation with someone, which contents are the insults about her.

Actually a lot of best friends who have often advised her to keep attention to the appearance and lose weight. But she felt useless, if all her efforts so far to look beautiful, still got boos from her husband. Whatever she was doing was always wrong. She also tired when she has to always be fussy, but actually she was fussy because she was too much attention to her house. She did not want her house looks dirty and her husband did not feel well in the house. Because of her hard work, her skin becomes wrinkled and her body is getting fat. She is actually heard when her husband said, "*Kalau saya saja jengah bertemu, apalagi kelamin saya?*". Those words make her feel unappreciated and increasingly desperate.

2. Emotive Function

In this story, there are 14 Emotive Functions. 2 Emotive Functions and its interpretation are explained in the following:

1. Ini tidak main-main!
This sentence contains Emotive Function. From this context, it can be implied that it is a form of seriousness and the frustration said by all four characters.

- Husband's point of view: he insisted that his relationship with the woman

was a serious relationship, although he has not yet dared to marry her or taking big decision.

- Friend of the husband's point of view: he realized that his friend's deeds

will gain a huge impact. Because his friend had been lying and hurting the feelings of his wife for five years.

- Girlfriend of husband's point of view: she realized that her actions had

been courageously dealing with someone else's husband, was a relationship that is not just a joke. And she must be willing to bear all the consequences.

- Wife's point of view: for her, the way her husband treat her, was

extremely hurt her. This would be fatal for her household and she should dare to take decisions.

2. *Saya heran. Kehamilan ini tidak juga membuat hati saya bahagia. Kehamilan ini membuat saya bingung. Apakah memang saya ditakdirkan untuk selamanya terperangkap dengan onggokan daging yang tak segar, gelayut lemak, dan bunyi kaleng rombeng, hanya karena saya terlanjur dikaruniai anak? Sahabat saya bilang, seharusnya saya bersyukur. Sebentar lagi saya akan diberi karunia dan diberi jalan untuk menata kembali rumah tangga saya. Apakah saya tidak berhak menentukan dan memilih kebahagiaan saya sendiri?*

This paragraph contains Emotive Function. From this context, it can be implied that the character hardly did not know himself. Generally, a wife's

pregnancy is a happy news for the family, but not for him. As the husband, he was confused and felt this pregnancy is a trap which will be make him longer life with

a piece of rotten meat, with a women who are not attracted for him. His best friend had advised him, that he should be grateful for their newborn child, because

through this condition he can re-organize the household. But again he felt trapped

and deceived by fate. He felt unfairly treated and could not determine his own

happiness.

3. Conative Function

In this story, there are 3 Conative Functions. 1 Conative Function and its

interpretation are explained in the following:

1. *"Saya hanya main-main, Ma... saya cinta kamu. Beri kesempatan saya untuk memperbaiki kesalahan saya."*

This sentence contains Conative Function, which are feeling guilty and to be

given the opportunity to get a second chance. In this sentence, Conative Function

is in the form of a request or persuasion. From this context, it can be implied that

each person has a different time to realize their mistakes that were made and

repent. The husband finally admitted his guilt and tried to make his wife believes

that his relationship with the mistress is just fool around. He was aware, his

actions have hurt many people. He persuaded his wife to give him a second

chance.

4. Metalingual Function

In this story, there are 2 Metalingual Functions. 1 Metalingual Function and

its interpretation are explained in the following:

1. *"Saya tidak main-main. I'm leaving you." "Saya tidak main-main. I'm leaving you." Ini tidak main-main!*

This sentence contains Metalingual Function. Code or implicit message in

this sentence, is located on a phrase "*I'm leaving you*". His wife deliberately mix

English with Indonesian on one sentence. This is done to soften the meaning to be

conveyed. She actually wanted to say "*I will never come back*" or "*I want to*

divorce". From this context, it can be implied that the wife had no intend at all to

retaliate or hurt her husband, she just wanted to be happy with her own choice by

leaving her husband. Not by harsh words or insults like what her husband gave to

her.

5. Poetic Function

In this story, there are 2 Poetic Functions. 1 Poetic Function and its

interpretation are explained in the following:

1. "*Saya sering katakan, jangan main api nanti terbakar*".

This sentence contains Poetic Function. "*Jangan main api nanti terbakar*" is

a figure of speech that every action must has a risk. Same thing as, if from the

beginning the husband was brave cheated for five years, insulting his wife, has

never been a good husband, so the husband must also dare to bear the

consequences of what he was doing. From this context, it can be implied that his

wife frequently reminded and be patient, but in fact her husband has always been

dismissively and more selfish. When her husband realized, it turns out he was

burned by his own act. Regrets always come late.

6. Mixed Function (sentence contains more than 1 language function)

1. *Awalnya memang urusan kelamin. Ketika pada suatu hari saya terbangun dan terperanjat di sisi seonggok daging tak segar dipenuhi gajih yang tak*

akan mudah hilang dengan latihan senam maupun fitness setiap hari sekalipun. Hanya sedot lemak yang dapat menyelamatkan onggokan daging itu dari lemak-lemaknya. Setelah itu pun harus pandai-pandai merawatnya. Dan kerut-merut di sekitar mata, kening, dan lehernya, hanya dapat tertolong oleh bedah plastik. Kalau hanya akupuntur, entah berapa juta jarum yang harus ditusukkan supaya dapat mengembalikan ke kencangan semula. Lantas apakah ada teknologi pengubah pita suara? Ketika onggokan daging itu bernyawa, ia benar-benar bagai robot dengan rekaman suara. Celakanya, rekaman suaranya cempreng seperti kaleng rombeng. Astaga.. pusing saya mendengarnya. Pagi-pagi sebelum berangkat kerja saya mau tenang. Sebentar kemudian saya akan terjebak kemacetan, bertemu klien yang menyebalkan, dan karyawan yang tak berhenti minta tanda tangan, rutinitas yang membosankan. Anehnya, sejak hari itu, saya lebih memilih lekas-lekas berada di tengah-tengah kemacetan dan segudang rutinitas yang membosankan itu, ketimbang lebih lama di rumah melihat seoonggok daging yang tak sedap dipandang dan suara yang tak sedap didengar. Kalau saya saja sudah jengah bertemu, apalagi kelamin saya?

This paragraph contains Referential, Emotive, and Metalingual Function.

From this context, it can be implied, started from husband's explanation, who are describe the figure of his wife, which automatically allowed as a reason for him having affair for five years, this is called Referential Function. According to him, his wife has no sex appeal at all. He was shocked, when one morning he saw a fat body and shrill voice. In fact, his wife's posture like that, is not a sudden and also not premeditation. He even bear equalize her wife with heaps of meat. Meat that is something lifeless.

From the previous explanation, it can be implied that it was also express his

frustration as a Emotive Function. As a husband who worked from the morning until night, he wants to be greeted by the figure of beautiful and calm wife when he come home. He wants to have the perfect wife. But either the reality. He did not feel comfortable in his own home. He prefers to face longer the traffic jam, meet annoying clients, and going through the bunch of routine than meet his wife.

The use of the words '*daging*' and '*kaleng rombeng*' is the parable or code

given by the husband to describe a manner of his wife. This is called as

Metalinguial Function. Meat is something lifeless and callous. While the trash can

is a goods that has been unused anymore like garbage, and only cause a shrill

sound. Both those things about containing a negative matter and inappropriate

when used as a benchmark the depiction of human beings. End of sentence

explanation, the husband gives the analogy or implicit code of his feeling. He

says: "*Kalau saya saja sudah jengah bertemu, apalagi kelamin saya.*" In Bahasa

Indonesia, '*jengah*' means feeling tired and bored. His routine that meet at

someone who is not attractive to him and make it just irritated, making him feel

uncomfortable at home. To look at it, his eyes are fed up, especially if it should be

making love like married couple. From this context, it can be implied that when

interest and enjoyment between the two lovers is not there, they may not be able

to do things that are privacy, unless it is done reluctantly.

4.1.2 Analysis of "*Mandi Sabun Mandi*"

This short story contains 5 Referential Functions, 3 Emotive Functions, 5

Conative Functions, 7 Phatic Functions, 6 Metalinguial Functions and 1 Poetic

Function.

1. Referential Function

In this story, there are 5 Referential Functions. 2 Referential Functions and

its interpretation are explained in the following:

1. *Moncong sebuah mobil mewah berkaca super gelap membelok perlahan ke arah jalan setapak dengan papan penunjuk bertuliskan IN. Jalan setapak itu sedikit menanjak dan berkelok dengan barisan rapi cemara dan akasia di kiri kanannya.*

This sentence contains Referential Function. From this context, it can be implied that this sentence is the opening at the beginning of the story, with the setting, a simple hotel in a mountainous area, with fir and acacias trees that surrounds it. A luxury car was driven into the area. From this description, it is described that this hotel is highly appropriate to rest or a family holiday.

2. *Cermin di ruangan itu basah berembun, sama seperti pantulan sepasang manusia yang erat basah di atas tempat tidur nan porak poranda. Menampakkan sang perempuan yang berpeluh melenguh, "fuck me!..."*

This sentence contains Referential Function. From this context, it can be implied that Referential Function described the background of the scene, there is a dewy mirror in a room, which is become a witness on the indecent scene that happened in the room. In that room was found a pair of human, who are having sex in a messy bed, while the woman keep screaming "fuck me!" If the objects in the room having a mouth to speak, for sure there will be many testimony that could tell.

2. Emotive Function

In this story, there are 3 Referential Functions. 3 Emotive Functions and its interpretation are explained in the following:

1. *"Masya Allah, dia orgasme di dalam!"*

This sentence contains Emotive Function. From this context, it can be implied that this is an expression of feeling surprised and amazed, that expressed

by Table, after seeing the scene if it turns out the man orgasm inside. This kind of feeling is the one of how the Emotive Function attached with the character.

Whether in female genital organs or in another. It turns out, inanimate objects can be seen more absurd incident that cannot be witnessed by humans.

2. *"Mas pengecut! Benar kan, Mas masih takut istri, Mas gombal! Katanya sudah pisah ranjang, sedang proses cerai, buktinya."*

This sentence contains Emotive Function. Emotive Function in this utterance, is a form of her anger and emotions, because her willingness was not done and felt be lied. He does not want to prove that he is really allergic. From this context, it can be implied that the man was afraid of his wife, whereas the men confessed that they had been split up and are in the process of divorce.

3. *"Wah.. wah.. jaman modern sekarang ini tak ada yang luar biasa lagi ya, Cermin. Semuanya jadi super biasa."*

This sentence contains Emotive Function. This utterance is a form of Table's disbelief feeling after seeing Sophia came with a different man. From this context, it can be implied that the affair took no longer extraneous matter in society. The affair is considered as a disease or a new trend going on. So it has been very difficult to get rid of.

3. Conative Function

In this story, there are 5 Conative Functions. 2 Conative Functions and its interpretation are explained in the following:

1. *"Kau ini, sudah tau mobil semewah itu masih juga kau beri kamar standar!"* seru rekan lelaki berseragam sesaat setelah ia keluar dari pintu kamar sambil memasukkan tip puluhan ribu ke dalam saku.

This sentence contains Conative Function. Conative Function, seeking to

affect others, whether the behaviour, emotion, or even the feeling. From this

context, it can be implied that this is a form of anger from fellow uniformed man,

because his friend has been wrong give room to an honorable guest. Conative

Function is often found on the sentence or unformal conversation, usually in the

form of command or satire.

2. *"Pasti mereka bukan suami istri. Hei Meja, aku tak sok tahu. Aku memang tahu. Aku adalah benda tertua di kamar ini. Tanpa aku, motel ini tak akan laku. Kau tahu meja, motel yang tak ada cerminnya itu kuno! Apa? Variasi? Bisa saja. Tapi variasi seperti ini bukan variasinya suami istri, Meja. Kau tak percaya? Lihat saja bukitnya nanti, taruhan pria tua itu orgasme di luar. Aduh... masak tak ngerti, sih..? Orgasme di luar karena takut perempuannya hamil. Kondom? Gila, kamu memang ketinggalan jaman, kamu memang barang antik. Jaman sekarang laki-laki lebih takut bikin bunting perempuan ketimbang kena penyakit!"*

This paragraph contains Conative Function. From this context, it can be

implied that this sentence is a form of expression that forces the person to trust the

information that was given. In this story, the mirror is a household furniture, made

as if alive and able to talk. Mirror told what he saw to the Table. Table, in this

story, is described as someone who is innocent and does not know anything.

Mirror tells that the human couples he sees, is not a married couple. As the old

stuff who had been years live in that room, he had memorized with any scene

what he saw. He bet with the Table, if the man would orgasm outside because he

is afraid if a mistress pregnant. Today, men are more afraid to impregnate the

female, rather than exposed to venereal disease or hiv/aids.

4. Phatic Function

In this story, there are 7 Phatic Functions. 2 Phatic Functions and its interpretation are explained in the following:

1. *"Apa? Kamu tak salah liat? Kalau begitu kali ini aku kalah taruhan, meja. Ternyata ia takut menghamili perempuannya. Mungkin benar, mereka suami istri yang sedang mencari variasi."*

This sentence contains Phatic Function. From this context, it can be implied

that the sentence "*Apa? Kamu tak salah liat?*" is a form of response and expression of disbelief, over the information received. The mirror never thought if it turns out his alleged is wrong. He thinks if the man dare to orgasm inside. If he dares to orgasm inside, meaning they are a pair of husband and wife who are looking for variation in sex. Phatic Function focused on the contact, means opening the channel or checking that something is working, either for practical reasons or social ones to establish and maintain the channel of communication.

2. *"Kenapa Mas, takut ketahuan istri kalau bau sabunnya beda?"*

This sentence contains Phatic Function. From this context, it can be implied that Phatic Function emphasis is on establishing that given channels of communication are open and unimpeded, which focused on the contact, means opening the channel or checking that something is working, either for practical reasons or social ones to establish and maintain the channel of communication.

Phatic Function can be found in informal conversations. When finished having sex, the man take a bath in the shower under warm water spray. Then, Sophia opened the soap wrapper and handed it to the man, who immediately rebuffed. Because the strange treatment of the man, then Sophia felt unappreciated and

contended, that the man fear being discovered by his wife that he recently have sex and using a different soap that he usually wears at home.

5. Metalingual Function

In this story, there are 6 Metalingual Functions. 2 Metalingual Functions and its interpretation are explained in the following:

1. *Sophie beranjak ke kamar mandi. Di bawah kucuran air hangat shower, Sophie tersenyum geli membayangkan ekspresi Si Mas yang sedang gundah saat ini. Lalu ia menyelesaikan bilasan terakhirnya, tanpa memakai sabun mandi.*

This sentence contains Metalingual Function. From this context, it can be implied in a sentence "*Lalu ia menyelesaikan bilasan terakhirnya, tanpa memakai sabun mandi.*", reveals the code. Sophia took a bath without using soap, because Sophia also wanted to eliminate the traces from the man, if she had been having an affair with another man and just having sex at the hotel that their usual attended. Sophia betrayed her own words. She forced Mas to use soap and admitted on his wife about their relationship, but in the end Sophia also did the same. She did not use soap, to cover her mistake.

2. *"Benar juga kamu, mungkin bintang pilem. Kalau anak sini ada yang secantik itu, aku rela gaji sebulan amblas untuk nyicipi."*

This sentence contains Metalingual Function implied in the sentence "*aku rela gaji sebulan amblas untuk nyicipi*" From this context, it can be implied that this man willingly use all of his monthly salary just for pay the mistress the and enjoy her body. This was typical of the attitude of today's society, which would wasting money on something unimportant, even lead to sin.

6. Poetic Function

In this story, there are 1 Poetic Function. 1 Poetic Function and its interpretation are explained in the following:

1. *"Cinta memang tak masuk akal, Mas. Tak pakai rasio. Ayo buktikan atas nama cinta!"*

This sentence contains Poetic Function. Poetic Function implied in the

sentence "*Cinta memang tak masuk akal, Mas. Tak pakai rasio.*" This is an idiom

stating that love talk about feelings not logic, moreover, the ratio in mathematics.

From this context, it can be implied that there was no logic in love. Everything

will look like magic. When the woman wants to spend the rest of his life as a

mistress and surrender when the guy doing an orgasm in her mouth, it also done

because she had compassion. If use logic, it is not possible. Because logic always

makes sense and has a theory that can be proven.

7. Mixed Function (sentence contains more than 1 language function)

1. *"Mana aku tahu. Tak semua mobil mewah mau kamar VIP. Apalagi kalau ambil perempuan dari sini, biasanya mereka sewa kamar standar."*

This sentence contains Phatic and Metalingual Function. Phatic Function

emphasis on establishing that given channels of communication are open and

unimpeded. From this context, it can be implied that the sentence "*Mana aku*

tahu." is the response of the conversation "*Kamu sudah tahu itu mobil mewah,*

kamu malah memberi kamar standar". This is revealed his ignorance, about the

status and position of the man who rented the room. He accidentally made a

mistake. If he knows, it is not likely to happen. Because according to him, all

owners of luxury cars are coming, definitely only rent standard room to be used with the mistress.

There is also find Metalingual Function. From this context, it can be implied

that the phrase “*ambil perempuan dari sini*” is the code that some luxury cars that come to the hotel was only renting a standard room when bringing the mistress to

spend time. But this time is different. A man uses a VIP room with a very pretty

girl. Maybe this man have a high position, so he want his illicit relationship, was also carried out using luxurious facilities.

2. “*Sedari tadi aku meeting, baru saja selesai, sekarang sudah di jalan.*” Si *Mas pura-pura membunyikan klakson. Sekonyong-konyong rolling door dibuka dari luar. Si Mas melotot ke arah laki-laki berseragam yang membuka rolling door dan mengisyaratkannya agar menutup kembali.*

This sentence contains Referential and Phatic Function. This utterance is an answer or response to the question “*Kenapa telfon kamu daritadi mati?*” that asked by his wife through conversations on the phone. The answer is clearly a form of lying. From this context, it can be implied that this lie is supported by the situation. The man pretending honked, so impressed like he was trapped in the traffic jam. While continuing to talk to his wife over the phone, the man glared at the uniformed men, who opened the door and signalled to close again.

3. “*Tidak usah pakai baju dulu, Pa.. kelihatannya kamu lelah betul, aku pijit sebentar, ya.*”

This sentence contains Conative and Metalingual Function. In the sentence of Conative Function that sounds like a command, “*Tidak usah pakai baju dulu, Pa.*” From this context, it can be implied that there is a hidden meaning. There is an explanation, that on that night his wife deliberately wears lingerie to seduce her

husband, so they would have a sex. But in fact the husband refused and say “*Aku*

mau dikerok saja, tidak usah dipijit. Aku lagi gak enak badan”. The husband lied

again. Because what he wants just Sophia, a mistress who willingly offered to do

things disgusting with him, and can make the man feels young again and

passionate.

4.1.3 Analysis of “Moral”

This short story contains 3 Referential Functions, 4 Emotive Functions, 2

Conative Functionss, 2 Metalingual Functions, 1 Poetic Function, and no Phatic

Function.

1. Referential Function

In this story, there are 3 Referential Functions. 3 Referential Functions and

its interpretation are explained in the following:

1. *Pokoknya saya tidak merugikan siapapun. Yang saya lakukan berdasarkan senang sama senang. Saya tidak ingin memiliki dan tidak pernah terpikir untuk merebutnya dari sang istri.*

This sentence contains Referential Function. From this context, it can be

implied that the statement is defending herself. This woman felt that she did not

hurt anyone, whether the wife of the man or her parents' heart. She and the man

doing this affair because they love each other. There was no coercion from

anyone. She was realized, if she just needs money and facilities are given the man,

then she did not expect a marriage. She just wants her life be guaranteed.

2. *Semerbak wangi berbagai parfum merk ternama campur baur menyeruak keersitas dalam lubang hidung kami yang kembang kempis akibat hati yang berbunga-bunga. Kemilau cahaya lampu-lampu kamera. Suara derai tawa*

mengguncang telinga. Ini pesta! Ini belantara manusia! Ini masa depan kami, masa depan kita semua! Teman hidup hingga hari tua!

This paragraph contains Referential Function. From this context, it can be implied that Referential Function help the character in drew how they felt

something that is viewed through the character's point of view. This woman told a

situation that she experienced when she attended the party. Perfume fragrance was

mixed up, the camera lights highlight the sparkling eyes, noise music and

laughter. The party has become part of the life of the figure. In this night club, she

feels being accepted although she was not smart, mistress of a someone else's

husband and immoral. The party is the only place for her to find her life's

companion.

3. *Semua tamu di ruangan itu memakai moral. Ada yang dipasang sebagai hiasan kepala. Ada yang memakai sebagai penghias dada. Ada yang memakai sebagai manset. Bahkan ada yang menghiasi seluruh bajunya.*

This sentence contains Referential Function. Without even realizing it, it

turned out that everyone she met at the party wore a moral. There was a moral as

to decorate the chest, cuffs, even gleeful her dress. Only she was the only one,

who did not wear a moral. From this context, it can be implied that her prediction

was wrong. Turns out, people who had been only concerned with appearances,

they also have morals. She felt ashamed. She was ashamed of her ego, and more

concerned with looking at things only from one side only.

2. Emotive Function

In this story, there are 4 Emotive Functions. 3 Emotive Functions and its

interpretation are explained in the following:

1. *Tapi wah.. alangkah kecewanya saya karena harga moral sudah naik menjadi tiga ribu rupiah! Jelas saja saya protes.*

This sentence contains Emotive Function. The figure is disappointed

because moral's price has gone up to three thousand rupiah. She was very upset.

She felt unusual when moral sold with price of three thousand rupiah. The figure

was not realize that the real moral is the value of living is in herself, moreover if

she was protest about the price. From this context, it can be implied that moral no

need to be sold moreover has a price tag. Moral is more than all the expensive

stuff. The achievement of the moral is the value of a person's life, not the cheap

stuff.

2. *Sungguh kelewatan! Tentunya saya lagi-lagi berpikir seribu kali sebelum membeli moral walaupun harganya relatif jauh lebih murah dari harga rok mini.*

This sentence contains Emotive Function. She was mad and crazy on

moral's price increases. She would has thought many times to have moral, though

moral's price is cheaper than the price of the mini skirt that she had just bought.

Mini skirt that she bought for almost two million rupiah, while moral is only sold

for three thousand rupiah. Two things that are inappropriate for comparison. From

this comparison, we can conclude that at this time, many people more willingly

waste their money until ten million rupiah only for secural things, which they says

could give the highest position in the society. Otherwise, moral on this story on an

analogy as the cheap stuff, still not sold. From this context, it can be implied that

they did not realize that moral is the most important value of living that should

keep possessed of all men, because moral would make humans could be accepted

in the community. Secural things and glamour, has been damage the value of life.

3. Bayangkan, jumlah perempuan jauh lebih banyak daripada laki-laki. Kalau saya tidak mengupayakan diri secara optimal, bagaimana nasib saya diersitas Brawijaya kemudian hari?

This sentence contains Emotive Function. From this context, it can be

implied that the character wants the reader to understand her feeling, through the

explanations which had been elaborated. In Indonesia, the number of women is

more many than men. This situation makes some women choose to be a second

wife, mistress of someone else's husband, or even single for lifetime. It is also

suffered by the figure. At the age of twenty five years, this woman has not been

have a real partner. This condition that makes she doubted her fate would be, so

she is willing to spend money to millions rupiah just to take care herself. Due to

her, beauty and physical appearance will make man attracted to her. Again, she

forget moral value, she is thinking of the outward appearance, not the behavior.

3. Conative Function

In this story, there are 2 Conative Functions. 1 Conative Function and its

interpretation are explained in the following:

1. Kalau pacar saya yang suami orang sekarang ini, bisa memberi fasilitas yang kelak mempermudah saya mencari jodoh sesuai kemauan orangtua, bukankah itu sebuah pahala?

This sentence contains Conative Function. From this context, it can be

implied that this woman seems to blame the condition, as a means of defending

herself from society point of view and parents. Becoming the mistress of a

married man is wrong. But in this case, become a mistress serveant as a

reasonable thing. With the reality of women more than men, moreover, this

woman had already aged twenty five years, not degree, not intelligent, could not

cook and only have physical beauty. What can she get, besides continuing life

with defrayed by someone else's husband. There is nothing wrong for being a

mistress of someone else's husband, as long as the man able to fund them all. So

that later, through the facilities given by the man, this woman could further fix

herself until she meets the real soul mate, and she can finance her parents despite

in a wrong way. Due to the condition that is hard and difficult, ultimately the only

available option, is just justify the unlawful. And now, many exceptions, against

the wrong thing just because pity. This situation is what ultimately makes people

being reasonable cannot bear and assume things that are wrong.

4. Metalingual Function

In this story, there are 2 Metalingual Functions. 1 Metalingual Function and

its interpretation are explained in the following:

1. *Kemarin saya melihat moral di etalase sebuah toko. Harganya seribu rupiah.*

This sentence contains Metalingual Function. An unusual sight, being a

description of the beginning of this short story. At a day, the figure saw a moral in

the shop window. The price is only a thousand rupiah. From this context, it can be

implied that morals is a rules deriving from conscience to guide the behaviors and

ways of thinking. It could be said, is the attitude and moral teaches the rules of life

that grows naturally in each person. But this time, the author presents the moral as

an object that can be bought and traded, even with a very cheap price. This is an

implicit code stating that these days, the moral values prevailing in a spiritual

tendency to do a set of standards and norms that govern the behavior of someone and society, is rarely owned by almost all the people.

5. Poetic Function

In this story, there are 1 Poetic Function. 1 Poetic Function and its interpretation are explained in the following:

1. *"Tak usah kamu sekolah tinggi-tinggi. Yang penting buat perempuan cuma pintar-pintar rawat diri dan pintar-pintar rawat suami. Lebih baik kamu belajar masak. Cinta dimulai dari mata turun ke perut dan dari perut turun ke hati."*

This sentence contains Poetic Function. From this context, it can be implied that metaphor "*Cinta dimulai dari mata turun ke perut dan dari perut turun ke hati.*" is the old trope about love. Of interest in the first sight and go down to the stomach. If the logic is right, this metaphor is absurd. How is it possible from the eyes go down to the stomach, and then from the stomach down to the heart. But we all know that the heart is above the stomach. The parents want to affirm to the daughter, that when women are able to make men comfortable and love on her own cuisine, it would make the men attracted to her and fall in love. Many people who misrepresent the facts just for defense theirself and forced others to believe it.

6. Mixed Function (1 sentence contains more than 1 language function)

1. *Betapa kecewanya saya yang tidak jadi membeli moral kemarin hingga pagi tadi. Apalagi ketika pasangan saya berbisik, "Moral diobral lima ribu tiga di gedung DPR hari ini."*

This sentence contains Emotive and Metalingual Function. From this context, it can be implied that Emotive function is stated her disappointment to

herself. While moral on sale at a price a thousand rupiah instead, she prefers bought a skirt at two million rupiah. When the next day, moral prices rises became three thousand rupiah, she instead of anger and protest. Just like people today, are more worried about the position, wealth, luxuries, rather than keep trying to improve self and become a better person. In fact be better people has no need a lot of money or hard work, the important thing is patience.

Metalanguage Function implied in the sentence, “*Moral diobral lima ribu tiga*

di gedung DPR hari ini.” A member of the house of representatives just bought three pieces moral for five thousand rupiah, even though they are members of the government, which certainly has a lot of money. From this context, it can be implied if the leader course not having moral, do not expect the society can have it. This is a real reflection of that position and wealth of a person, not a guarantee that people have equal moral too. It should have been, the people who are the representatives of the people could give a good example to their subjects. Starts with having a good moral.

4.1.4 Analysis of “Menyusu Ayah”

This short story contains 6 Referential Functions, 2 Emotive Functions, 1

Conative Function, 1 Metalanguage Function, 1 Poetic Function and no Phatic Function.

1. Referential Function

In this story, there are 6 Referential Functions. 5 Referential Functions and

its interpretation are explained in the following:

1. *Nama saya Nayla. Saya perempuan, tapi saya tidak lebih lemah dari laki-laki. Karena, saya tidak mengisap puting payudara Ibu. Saya mengisap penis Ayah. Dan saya tidak menyedot air susu Ibu. Saya menyedot air mani Ayah.*

This paragraph contains Referential Function. She introduced herself, accompanied by testimonies of life she was experienced. Since her mother died while giving birth to her, and she never felt her mother breast milk. Since she was a toddler, she always suck the semen from her father's dick. That is a very sad and terrible situation. From this context, it can be implied that she affirmed that although she never felt the breast milk, does not mean she is weak. She even stronger and braver than men. The evidence is for years she dare suck the semen of her father and feel it like a fresh milk.

2. *Saya mengenakan celana pendek atau celana panjang. Saya bermain kelereng dan mobil-mobilan. Saya memanjat pohon dan berkelahi. Saya kencing berdiri. Saya melakukan segala hal yang dilakukan anak laki-laki. Potongan rambut saya pendek. Kulit saya hitam. Wajah saya tidak cantik. Tubuh saya kurus kering tak menarik. Payudara saya rata. Namun saya tidak terlalu peduli dengan payudara. Tidak ada pentingnya bagi saya.*

This paragraph contains Referential Function. Nayla introduced herself as more detail. From this context, it can be implied that Nayla describes her body shape compared with a boy. Because of her habit of sucking father's semen, and never got the attention of a mother, then Nayla growth as a girl who has the same habits as a boy. Nayla is not like the other girls look beautiful and feminine. Her skin was black, her hair short like a boy. Her breasts are flattened and are not wearing a bra. She did not know what she had to do as a woman.

3. *Payudara tidak untuk menyusui tapi hanya untuk dinikmati lelaki, begitu kata Ayah. Saya tidak ingin dinikmati lelaki. Saya ingin menikmati lelaki, seperti ketika menyusu penis Ayah waktu bayi.*

This sentence contains Referential Function. From this context, it can be

implied that in addition to explaining something, Referential Function can also in

the form of statement or clarification. Nayla's father confirms to Nayla, if the

breast of a woman not to suckle a child, but to be enjoyed the man. Because Nayla

has not understood about what her father say, then Nayla said that she did not

want to be enjoyed by the man. Nayla wants to enjoy a man, because so far she

was enjoyed every drop of her father's semen when she is thirsty.

4. *Saya ingat kemaluan Ibu. Saya ingat bagaimana tubuh saya meluncur di lorong kemaluannya. Saya juga masih ingat jari-jemari Ibu mendekati dan mengelus-elus kepala saya. Tidak pernah sekalipun jari laki-laki mengunjungi saya ketika saya masih berada dalam rahim. Tidak juga jemari Ayah. Hanya ada jemari Ibu. Maka, bagi saya kemaluan hanyalah milik Ibu dan bayinya.*

This paragraph contains Referential Function. From this context, it can be

implied that Referential Function help the character in drew how they felt

something that is viewed through the character's past memories. After the rape

incident that happened, Nayla recall her mother. She remember when she was still

in the womb, just mother's finger that came over and stroked her head. Nayla felt

so stained with the rape she had experienced. She felt very guilty.

5. *Kini saya adalah calon ibu dari janin yang kelak akan berubah menjadi seorang anak yang kuat, dengan atau tanpa figur Ayah.*

This sentence contains Referential Function. From this context, it can be

implied that Referential Function help the character in drew how they felt

something that is viewed through the character's point of view. Nayla has become

mature woman. Woman who had a child, with or without a father figure. Her son

has the same fate, as she used to be, a child who has a single parent. She knows if

she will definitely be a strong woman even until today she is going to be a mother.

She will try to be a good mother.

2. Emotive Function

In this story, there are 2 Emotive Functions. 1 Emotive Function and its

interpretation are explained in the following:

- Apakah ini yang dirasakan Ibu ketika melahirkan saya? Apakah rasa sakit ini yang membuat Ibu kehilangan napasnya satu demi satu? Apakah kebencian ini yang membuat Ibu pergi meninggalkan saya untuk selamanya?*

This paragraph contains Emotive Function. From this context, it can be

implied that in her sorrow, she suddenly recalled her memories when she was still in the mother's abdomen and became the witness of her mother's death. Nayla did not know who her father really is. Especially when her father said that, her mother

was a prostitute. She felt agony when he was raped. She began to figure out.

Maybe her mother died because of pain and hate, just as she felt on all men.

3. Conative Function

In this story, there are 1 Conative Function. 1 Conative Function and its

interpretation are explained in the following:

- "Ibumu itu pelacur! Untung ia lekas pergi. Kalau tidak. Aura mesum ibumu bisa mempengaruhimu."*

This sentence contains Conative Function. One day, Nayla missed suckle

father's semen. Since she was a teenager, her father never suckle her again. While Nayla asked to suckle, her father angry and deny. Nayla has a negative thought, as

her mother had. From this context, it can be implied that because of the father's

emotion, he was angry and insulting his wife as a whore. Nayla wants to defend

her mother, but she was scared. She wants to say that she was more ready to lose a

father instead of losing her mother.

4. Mixed Function (1 sentence contains more than 1 language function)

1. *Tapi tidak ada pesta yang tidak usai. Kebahagiaan adalah saudara kembar*

kepahitan. Ternyata orang dewasa lebih mampu berkhianat. Ternyata tidak

semua orang dewasa hanya mau menyusui.

This sentence contains Metalingual and Poetic Function. From this context,

it can be implied this sentence is a metaphor about life. Life is moving, either

forward or backward. Either quit or keep going. Same thing with the party. A

party is synonymous with the luxurious, celebration, and happiness, must have

time to over, and re-live a life that is full of irony. Nayla used this metaphor as

well as to pour a feeling of her disappointment.

Nayla did not think that a friend of his father who had been able to appease

and suckle Nayla, turned out to be the man who ruined her future. Initially the

man was just squeezing the breast, fingering until kissing Nayla's sex. Until one

day, the man lay down Nayla's body on the bed and raped her until the sex was

bleeding. She was in pain and fear. But she knew he had to act. It should be

finished off. She took a statue of a horse on the table, then hit it toward the head

the man until bleeding and killed. Nayla is not weaker than man.

4.1.5 Analysis of “*Saya adalah Seorang Alkoholik*”

This short story contains 2 Referential Functions, 3 Emotive Functions, 1

Malingual Function, 1 Poetic Function, no Phatic Function and Conative Function.

1. Referential Function

In this story, there are 2 Referential Functions. 2 Referential Functions and

its interpretation are explained in the following:

1. *Saya terus berlari tanpa arah tujuan. Hujan melebat dan angin semakin kurang ajar. Sementara, suara beberapa orang yang berujar lantang bergantian, “Saya adalah seorang alkoholik!” dan langsung ditimpali gemuruh tepuk tangan, terus terngiang-ngiang. Juga pemandangan puluhan bangku melingkar berisikan orang-orang yang saling bergenggaman tangan tidak kunjung hilang.*

This paragraph contains Referential Function. From this context, it can be

implied that in the beginning of the story, the character tried to retell the events

that she had just experienced. She just came out of a room, which contains people

who are all an alcoholic. In that meeting, the alcoholic are invited to tell the

reasons they became an alcoholic. After testifying, they have to shout “I was an

alcoholic” as a statement. Faced up to admit mistakes, courageously face the

problem and out of the bad habits.

2. *Bagi saya, waktu, air, dan komunikasi adalah sarana pokok mencari nafkah, untuk bertahan hidup.*

This sentence contains Referential Function. This Referential Function is the form of statement from the figure that asserts for her, time, water, and

communication is the most important thing for her to survive. She had to meet the

client on time. Before meeting, she must cleaned up to look perfect. Moreover,

communication. Communication could make her more understanding if it turns

out someone else has a more difficult trouble from her. From this context, it can be implied that with communication, she could receive a lot of reinforcement from people around her.

2. Emotive Function

In this story, there are 3 Emotive Functions. 3 Emotive Functions and its interpretation are explained in the following:

1. Br Saya butuh minuman, saya butuh alkohol untuk menghangatkan badan dan menjernihkan pikiran. Atau lari..?

This sentence contains Emotive Function. From this context, it can be implied that the guilt and problems that keep coming up, making her as an alcoholic. She was not aware that alcohol can only make her forget about the problem in time for a moment, not to solve the problem. She was thought to run from problems. A run that she mean is finished his life. Whether with suicide or continuous consuming alcohol until overdose. Many people when in despair over the problem, can not think clearly. Instead fled in things that increased the problems.

2. Tanpa terasa, tangan saya mengelus-elus kulit perut saya. Perut yang masih rata tapi sebentar lagi akan membuncit mengikuti pertumbuhan di dalamnya. Akankah ia menjadi seorang laki-laki atau perempuan? Akankah ia terlahir normal atau cacat?

This paragraph contains Emotive Function. Emotive Function is an idiom of the feelings of panic and wondered what will happen to the fetus in her stomach.

From this context, it can be implied that the character was afraid that the mistake she was made in the past, could become a karma to her son. Because surely,

everything must be turned corresponding in what had previously been in doing.

She was afraid later on, she could not bear the burden alone.

3. *Lagi-lagi, begitu banyak kemungkinan. Namun bagi saya, hanya ada satu hal yang pasti. Ia tak akan bahagia. Karena ia akan terlahir tanpa pernah mengenal ayahnya, terlahir sebagai anak haram, terlahir dari seorang pelacur.*

This paragraph contains Emotive Function. From this context, it can be

implied that this is an expression of her feelings that was desperate, but she have

to stay strong to continue living and bear the consequences of what she has done

over the years. Afterwards she will shame, because many questions will arise

about who the father of a child she will shortly born. She must be honest to her

son about her past. And what's more, keeping him well so as not to suffer the

same fate. Because there is a proverbial saying, “The fruit is not far falling from

the trees.”

3. Metalingual Function

In this story, there are 1 Metalingual Function. 1 Metalingual Function and

its interpretation are explained in the following:

1. *Dalam tawa anak-anak itu, saya melihat tawa Banyuwangi, Bumiadji, Asmorodadi, Adjeng, dan nama-nama lain dari janin yang tidak pernah sempat dilahirkan untuk menyaksikan hujan, merasakan basah, bermain bola, mendengarkan musik, menari, mencicipi hidangan lezat, menjadi manusia, menjadi bagian kehidupan.*

This paragraph contains Metalingual Function. From this context, it can be

implied that the phrase “tidak pernah sempat dilahirkan” is a form of code of

figures to conceal the truth. There is a sense of shame and feeling guilty of the

figure to declare directly that all these years have been much of a fetus that have

been deliberately she abort. It was not clear what the reason she always abort her unborn child, each time she became pregnant. Surely, she was not happy to do it.

Every time she saw the kids, she has always thought of the fetus that she abort. If at that time, she dared to take responsibility and give birth to all of them, certainly the fetus was a decent life with meaningful names that she prepare. But in fact, the sense of fear was greater than the wish to have it.

4.3 Poetic Function

In this story, there are 1 Poetic Function. 1 Poetic Function and its interpretation are explained in the following:

1. *Begitu banyak nama-nama yang saya kenal, tetapi sesungguhnya tak saya kenal. Begitu banyak nama-nama yang saya temui, namun sesungguhnya tak ingin saya temui. Tapi, banyak pula nama-nama yang kerap singgah dalam angan, idaman, dan harapan, namun tak pernah hadir di dalam kenyataan.*

This paragraph contains Poetic Function, as appropriate sense, Poetic Function is express something in different way using poetic words which plays with form of the text like rhyme, repetition, alliteration (repeated consonants), assonance (repeated vowels). From this context, it can be implied that the suffix-an in the words “angan”, “idaman”, “harapan” and “kenyataan” are examples. This sentence conveys if too many problems that had avoided by the figure.

The sentence “*Begitu banyak nama-nama yang saya kenal, tetapi sesungguhnya tak saya kenal. Begitu banyak nama-nama yang saya temui, namun sesungguhnya tak ingin saya temui.*” means a lot of people and a good chance that she missed, because she was too focused on her joy yourself so do not have time

to get to know and explore more things positive for her. Those people who she met, is just making her trauma. She would prefer to avoid, if she have to meet again. Because actually they, who makes her so many times take the decision to abort the fetus repeatedly. And now, she often miss the babies and wish the time could turned back.

4.2 Discussion

After having the analysis above, the writer would like to discuss it deeper.

Based on the data analysis, there are eighty three language functions in five short stories on Djenar Maesa Ayu's literary work, entitled "Jangan Main-Main (dengan Kelaminmu).

According to Jakobson (1960), the function of language is not as simple as to send or deliver information or to tell other people about our thought. There are many other functions of language. It can be in the form of opening the conversation, asking someone to do something, expressing one's feeling or inner state and delivering the message using particular form or term. The use of figure of speech, idioms and parable is also evidence that language function has evolved over time.

In this context, the writer would like to discuss the difference between language function in the movie and talk shows and the language function in literary work, especially short story. Dialogue between some of the characters in a scene in the film, should be fully presented in order to find the language function.

Because the dialogs must be interconnected and can not be separated, unless

researchers only examine a few certain characters. But in literary works, not all

sentences have to be analyzed one by one, with no clear limitation. Especially if

some of the sentences are easy to understand. Language function will look in vain

if it is used to understand simple sentence. So in this case, the writer need to

choose any sentence that cannot be easily understood, because language functions

has the function to reveal the true meaning of a sentence. Language function is

more useful for the sentences that have hidden messages, taboo words, or contain

idioms and poetic figures. Through the language function, literature language

which is considered complicated and tough, can be more easily understood.

Short story, entitled "*Jangan Main-Main (dengan Kelaminmu)*" dominated

by fourteen Emotive Function. This story is designed in a complicated narrative

structures, cross-relations between the husband, the husband's best friend,

girlfriend, and wife, through recognition of the feelings of each character. The

story relied on the repetition of one fact from paragraph to paragraph.

Saya heran, selama lima tahun kami menjalin hubungan, tidak sekali pun

terlintas di kepala saya tentang pernikahan. Tapi jika dikatakan hubungan

kami ini hanya main-main, apalagi hanya sebatas hasrat seksual, dengan

tegas saya akan menolak. Saya sangat tahu aturan main. Bagi pria semapan

saya, hanya dibutuhkan beberapa jam untuk main-main, mulai main mata

hingga main kelamin. Bayangkan! Berapa banyak main-main yang bisa

saya lakukan dalam lima tahun?

Saya heran, selama lima tahun mereka menjalin hubungan, tidak sekali pun

terlintas di kepala mereka tentang pernikahan. Tapi jika saya katakan

hubungan mereka itu hanya main-main, apalagi hanya sebatas hasrat

seksual, dengan tegas mereka akan menolak. Mereka sangat tahu aturan

main. Bagi mereka, hanya dibutuhkan beberapa jam untuk main-main,

mulai main mata hingga main kelamin. Bayangkan! Berapa banyak main-

main yang bisa mereka lakukan dalam lima tahun?

In writer's opinion, this story is dominated by Emotive Function, because the first paragraph above, was spoken from the perspective of the husband and the next paragraph was spoken by husband's best friend. Overall this short story compiled from paragraph to paragraph, which focused on repeated facts until the end of the short story, where the fourth character's identity was uncovered. Emotive Function become the most dominant function in this story because the characters not only competing to express feelings and their views regarding the relationship of this affair, but also playing with words and manipulating the statement so that it looks real and make the reader affected by acknowledgments and defensiveness of each character.

While in the short story entitled "*Mandi Sabun Mandi*", a Mirror and the Table in a hotel room, be a witness of the treason. Since there are many conversations between the Mirror and Table, husband and wife, the man and mistress, seven Phatic Function is dominant.

Table: "You will not lose the bet. You're right, Mirror"

Mirror: "What do you mean, Table?"

Table: "He does not orgasm inside the vagina. He orgasm in the mouth!"

A conversation between the Mirror and Table who became the witness over every scene that was happened in the room, which in this case was an affair and conversations between the man and a mistress, a conversation between the uniformed man at the beginning of the story, and conversation between the man with his wife.

The short story entitled "*Moral*" dominated by four Emotive Function. In this story, the author presented moral as a garage sale item. Emotive Function

could be found on the disclosure of feelings that are explicitly articulated by the figure. A feeling of disappointment and angry when she saw the price of moral

that for her very expensive, in fact, the price was only three thousand dollars. The character greatly underestimates the moral, and prefer buying things secularly.

Then at the end of the story, Emotive Function was found in a expression the feeling of shame because it turns out the moral, which underestimate the figure,

considered to be the most expensive and boasts by everyone around her.

The forth short story, entitled "*Menyusu Ayah*". As the writer has explained

before in chapter two about Language Function by Jakobson, Referential Function

stress on the message's denotative or cognitive purpose (what the message is about). This function can usually be used to inform something such as report,

description, statement, or confirm and explaining something. The main figure in this story, namely Nayla. Nayla reveals a lot of statements about her. She tried to

toughen up and shows itself as a strong and courageous woman, though she is not possess the mother since she was born. Through lots of experiences life miserable,

she showed that while she is not succeeding defend herself physically, because she raped by her father's friend, but she tried to maintain her psychic wholeness.

Every Referential Function that found in this story, mostly in the form of statement and description an event. As an example; at the beginning, Nayla

explained her stature as a boy, and then in the middle of the story she tells how the manner of her father's friends was suckled her and at the end of the story she tells

about the incident she was raped.

The last shory story which has been analyzed by the writer, entitled “*Saya*

adalah Seorang Alkoholik”. The Emotive Function in this story expressed feeling

disappointed and regret the past. Referential function is more described the past

and all its complexity.

Regarding the selected data is a literary work that raised a feminism and the

female as the the main character, and then the management of the language that

uses abusive language, hard to understand, hence writer assume that, in a work of

this language function help express identity and what the feeling in a figure in the

works. Language function can simplify code or an idiom of coarse impliedly in a

literary work. Short story has the element which are theme, setting, time, conflicts

and characters, strongly influenced the overall content of the story. This is what

causes the writer did not analyze whole sentences with language function. For

example, this sentence: “*Segerombolan anak-anak muda yang berteduh di bawah*

halte bus bersuit-suit sambil tertawa cekikan melihat puting payudara saya

tercetak jelas di balik kaos putih yang sudah sangat basah hingga tembus

pandang. Lama-kelamaan saya mulai merasa tidak nyaman. Lalu saya

memutuskan kembali ke arah gedung pertokoan dan masuk ke dalam salah satu

taksi yang antri parkir membentuk barisan panjang.” The sentence is a form of

background or setting a a situation that can support before or after the incident.

Thus, sentences like this do not need to be explained again using the language

function, but attach the explanation or analysis of the sentence is concerned.

The differences of two previous studies with this research is the researcher

found that not all the harsh and taboo words, has a rough meaning. Instead, such a

harsh words are able to convey meaning with more straight. The writer also found

a lot of words in a sentence that contains more than one meaning. In this case, the

language function very helpful in categorizing the words, according to the

signification meaning and the context.



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CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents some conclusions dealing with the results of the study discussed in the previous chapters. This part also contributes some suggestion that can be used to gain better insight, particularly for the further researchers and English Department students.

5.1 Conclusion

After analyzing the data, the writer drew a conclusion based on the research result. The writer concludes that there are 62 sentences which contains language function in the five short stories in Djenar Maesa Ayu's literary work, entitled "Jangan Main-Main(dengan Kelaminmu). Each short stories contains different numbers of language function. "*Jangan Main-Main (dengan Kelaminmu)*" dominated by Emotive Function, "*Mandi Sabun Mandi*" dominated by Phatic Function, "*Moral*" dominated by Emotive Function, "*Menyusu Ayah*" dominated by Referential Function, and "*Saya adalah Seorang Alkoholik*" not dominated by any language function. Conative and Phatic Function is rarely found in this book, because very little dialogue and more of a descriptive explanation, while the sentences that are responding to, open conversations, command and influence, usually found in a dialog conversation. Language Function facilitate the reader to understand the story, find a message that is implied, categorizes sentences

according to its function and its interpretation. According to the data analysis, all language function by Jacobson can be found, with various forms of sentences and different interpretations.

5.2 Suggestion

The writer realized that this thesis is far from perfect, since there are still many items that are not taken into account in the finding of this short story. For further researchers, who wants to conduct research in this area, the writer suggest to do a research before actually doing the analysis. It can be better if further researchers choose a unique data, not monotonous and not only focus in the interpretation, but also try to associate the language function with other theories, such as sociolinguistics, psycholinguistics, drama or other theory that contains on the data are chosen.

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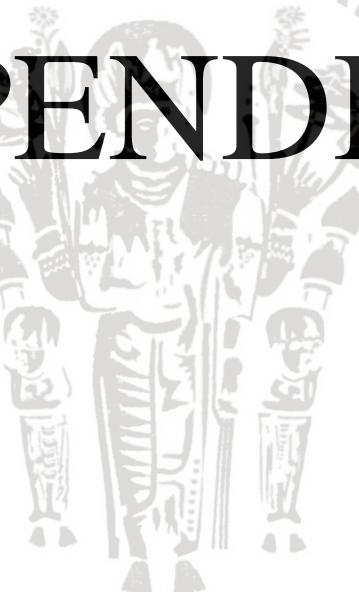
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APPENDICES



APPENDIX 1. Table of Language Function on 5 Short Stories

NO	Sentences from "Jangan Main-Main (dengan Kelaminmu)"	Language Function				
		RF	EF	CF	PhF	MF
1	<p>Awalnya memang urusan kelamin. Pada suatu hari, ia terbangun dan terperanjat di sisi seonggok daging yang tak lagi segar. Ah, saya tak sampai hati menyampaikan apa yang diutarakannya pada saya. Tak pantas menyamakan seorang istri dengan seonggok daging, apalagi daging yang tak segar. Bahkan ia mengatakan senam kebugaran tak akan menyelamatkan istrinya dari serbuan lemak. Hanya sedot lemak yang dapat menyelamatkan, katanya. Dan kerut-merut yang menggelayut di wajah istrinya, hanya dapat diselamatkan dengan cara bedah plastik. Akupunktur hanyalah sia-sia belaka. Sebenarnya kalimat sia-sia belaka pun sudah saya perhalus. Yang ia katakan adalah, diperlukan berjuta-juta jarum untuk mengembalikan kulit istrinya ke kenyamanan semula. Lebih gilanya lagi, ia menanyakan apakah ada teknologi yang dapat mengubah pita suara manusia. Suara istrinya bagai kaleng rombeng, bagai robot. Ia lebih memilih terjebak kemacetan, bertemu klien yang menyebalkan, ketimbang berlama-lama di rumah. Dan dengan santai dengan muatan gurau ia berkata, "Kalau saya saja sudah jengah bertemu, apalagi kelamin saya?"</p> <p><i>(It was indeed a sex affair to begin with. When one day, he woke up and shocked to find himself beside a rotten meat. I did not bear to convey what he said to me. Not deserve, equating a wife with a heaps of meat, especially a rotten meat. He even said that a gymnastic exercise can not help his wife from a fat invasion. Only liposuction that can saved, he said. And the wrinkles in his wife's face, can only be helped by plastic surgery. Acupuncture is just a vain. Actually the sentence 'vain' have already refine. What he said is required a million needles to restore her elasticity.</i></p>	✓				

Continuation of Table

NO	Sentences from "Jangan Main-Main (dengan Kelaminmu)"	Language Function				
		RF	EF	CF	PhF	MFa
2	<p><i>Amazingly, he asked is there any technology that can modify human being's vocal cords. His wife's voice like trash can, like a robot. He prefer to be stuck on traffic jam, meet annoying clients, rather than stay longer at home. And with easy-breezy charge of joking he said, "I, myself so fed up to meet her, not to mention my sex."</i></p> <p>Awalnya memang urusan kelamin. Ketika ia terbangun dan terperanjat di sisi seonggok daging yang tak lagi segar, begitu ucapannya yang saya dengar dalam bisik-bisik perbincangan telepon dengan entah teman, atau daging segarnya yang baru. Saya sudah sering dinasehati teman-teman, untuk senantiasa menjaga berat badan. Tapi ketika saya sudah mulai mengikuti senam kebugaran, saya mendengar ia mengatakan – masih dalam perbincangan telepon yang sama – bahwa lemak saya tak mungkin terselamatkan dengan senam setiap hari sekali pun! Bahkan ia juga menyebutnyebut tentang terapi akupunktur yang sedang saya ikuti untuk memperkencang kulit muka saya yang mulai melorot. Saya hanya sempat mendengar ia menyebut jutaan jarum, tidak jelas apa maksudnya. Mungkin saja maksudnya, jutaan jarum pun tak sanggup menyelamatkan kerut-kerut di wajah saya. Dan ada lagi, ia mengatakan kalau suara saya bagi kaleng rombeng! Saya sadar, saya memang cerebet. Tapi sudah menjadi kewajiban saya untuk cerebet. Tanpa saya cerebet, pembantu-pembantu pasti kerjannya hanya ongkang-ongkang kaki. Saya ingin rumah selalu terjaga rapi, bersih, supaya ia senantiasa betah di rumah. Supaya perasaannya tenang sebelum dan sesudah meninggalkan rumah. Saya juga sudah bosan cerebet. Cerebet itu lelah. Mengatur dan mengurus pekerjaan rumah tidaklah mudah. Bahkan untuk urusan rumah inilah kulit saya keriput,</p>	√				

Continuation of Table

NO	Sentences from "Jangan Main-Main (dengan Kelaminmu)"	Language Function				
		RF	EF	CF	PhF	MF
	tubuh saya gembrot, karena saya sudah tak punya waktu lagi selain mengurus rumah, rumah, dan rumah. Tapi ternyata yang saya lakukan bukan membuatnya bertambah menghargai jerih payah saya, melainkan menjauhkan dirinya dari saya. Bukananya saya melebih-lebihkan. Tapi saya benar-benar dengan jelas mendengar ia mengatakan, "Kalau saya saja jengah bertemu, apalagi kelamin saya?" <i>(It was indeed a sex affair to begin with. When one day, he woke up and shocked to find himself beside a rotten meat, that is he said that i heard in the whispers telephone conversation, with either a friend or a new fresh meat. I have often advised by friends, to always keep the weight. But when i have started to follow work out gymnastic, i heard he said - still in the same telephone conversation - that my fat, could not possibly rid of by daily gymnastic! He also mentions about acupuncture therapy that i had follow to tighten the skin on my face, which began to slack. I just heard he mentioned millions of a needles, it was not clear what he meant. Maybe he meant that millions of needles are, unable to get rid of my wrinkle. And he also said if my voice like trash can. I realized i really fussy. But it has been my job to be fussy. If i am not fussy, surely the maid just relax. I want a house is always neat, clean, so he was always pleasant at home. So he feels calm, before and after leaving home. I have also was tired of fussy. Fussy was tired. Organized and managed the house was not easy. For this house matters, my skin wrinkly, my body obese, because i have had no more time, beside always manage home. But it turns out that i did not make him more appreciate my hard work, but distanced himself from me. Instead of my exaggerated. But i really clearly heard</i>					

Continuation of Table

NO	Sentences from "Jangan Main-Main (dengan Kelaminmu)"	Language Function					
		RF	EF	CF	PhF	MF	PoF
	<i>he said, "I, myself so fed up to meet her, not to mention my sex."</i>						
3	Ini tidak main-main! (This is not just a fool around!)		✓				
4	Saya heran. Kehamilan ini tidak juga membuat hati saya bahagia. Kehamilan ini membuat saya bingung. Apakah memang saya ditakdirkan untuk selamanya terperangkap dengan ongokan daging yang tak segar, gelayut lemak, dan bunyi kaleng rombeng, hanya karena saya terlanjur dikaruniai anak? Sahabat saya bilang, seharusnya saya bersyukur. Sebentar lagi saya akan diberi karunia dan diberi jalan untuk menata kembali rumah tangga saya. Apakah saya tidak berhak menentukan dan memilih kebahagiaan saya sendiri? <i>(I had been wondering. Pregnancy is not really make me happy. This pregnancy make me confused. Is it really i was destined forever be trapped with a heaps of meat that was rotten, fat, and a trash can just because i already have children? My best friend told me, i should be grateful. Soon i would be given a gift and given a way to re-arrange my household. Am i not entitled to determine and choose my own happiness?)</i>		✓				
5	"Saya hanya main-main, Ma.. saya cinta kamu. Beri kesempatan saya untuk memperbaiki kesalahan saya." <i>(I was just fool around, darl. I love you. Give me a chance to fix my fault.)</i>			✓			
6	"Saya tidak main-main. I'm leaving you." "Saya tidak main-main. I'm leaving you." Ini tidak main-main! <i>("Im not joke. Im leaving you." "Im not joke. Im leaving you.")</i>				✓		
7	"Saya sering katakan, jangan main api nanti terbakar". <i>(I often say, do not play with the fire, it could be burned.)</i>					✓	

Continuation of Table

NO	Sentences from "Jangan Main-Main (dengan Kelaminmu)"	Language Function				
		RF	EF	CF	PhF	MF
8	<p>Awalnya memang urusan kelamin. Ketika pada suatu hari saya terbangun dan terperanjat di sisi seonggok daging tak segar dipenuhi gajih yang tak akan mudah hilang dengan latihan senam maupun fitness setiap hari sekalipun. Hanya sedot lemak yang dapat menyelamatkan onggokan daging itu dari lemak-lemaknya. Setelah itu pun harus pandai-pandai merawatnya. Dan kerut-merut di sekitar mata, kening, dan lehernya, hanya dapat tertolong oleh bedah plastik. Kalau hanya akupunktur, entah berapa juta jarum yang harus ditusukkan supaya dapat mengembalikan ke kencangan semula. Lantas apakah ada teknologi pengubah pita suara? Ketika onggokan daging itu bernyawa, ia benar-benar bagai robot dengan rekaman suara. Celakanya, rekaman suaranya cempreng seperti kaleng rombeng. Astaga.. pusing saya mendengarnya. Pagi-pagi sebelum berangkat kerja saya mau tenang. Sebentar kemudian saya akan terjebak kemacetan, bertemu klien yang menyebalkan, dan karyawan yang tak berhenti minta tanda tangan, rutinitas yang membosankan. Anehnya, sejak hari itu, saya lebih memilih lekas-lekas berada di tengah-tengah kemacetan dan segudang rutinitas yang membosankan itu, ketimbang lebih lama di rumah melihat seoonggok daging yang tak sedap dipandang dan suara yang tak sedap didengar. Kalau saya saja sudah jengah bertemu, apalagi kelamin saya?" (<i>It was indeed a sex affair to begin with. Until one day, i woke up and shocked to find myself beside a rotten meat, full of fats that would not be easy to get rid of, even with daily gymnastic exercise or workout. Liposuction is the only thing that can save those heaps of meat from the fats. Even in the afterwards, it should be taken care of painstakingly. Wrinkles around on the eyes frown, feet, and neck,</i>)</p>	✓	✓			✓

Continuation of Table

NO	Sentences from "Jangan Main-Main (dengan Kelaminmu)"	Language Function					Universitas Brawijaya
		RF	EF	CF	PhF	MF	
	<i>can only be helped by plastic surgery. If only acupuncture, i wonder how many million needles must be pinned, in order to restore the elasticity. Thus, is there any technology to modify vocal cords? When a large heaps of meat is alive, she perfectly resembled a robot with voice recording. Unfortunately, her voice recording as a shrill as a trash can. Gosh, i felt dizzy to heard it. Early morning before going to work, i want to calm down. Minutes later, i would be stuck in a traffic jam, met annoying clients, and employees who could not stop asking for an autograph, a boring routine. Strangely, from that day on, i prefer to be in the middle of a traffic jam immidiately and a bunch of boring routine, rather than stay longer at home, see the eyeshore meat and unpleasant voice to be heard. I, myself so fed up to meet her, not to mention my sex.)</i>						Universitas Brawijaya

NO	Sentences from "Mandi Sabun Mandi"	Language Function					Universitas Brawijaya
		RF	EF	CF	PhF	MF	
1	Moncong sebuah mobil mewah berkaca super gelap membelok perlahan ke arah jalan setapak dengan papan penunjuk bertuliskan IN. Jalan setapak itu sedikit menanjak dan berkelok dengan barisan rapi cemara dan akasia di kiri kanannya. (<i>The muzzle of a luxury car with a super dark glass, turn slowly toward the footpath with a boards pointer badgesaying IN. That path was a bit uphill and winding with a line of neat evergreen and akasia trees in the right and left side.</i>)	✓					Universitas Brawijaya
2	Cermin di ruangan itu basah berembun, sama seperti pantulan sepasang manusia yang erat basah di atas tempat tidur nan porak poranda. Menampakkan sang perempuan yang berpeluh melenguh, "fuck me!"	✓					Universitas Brawijaya

Continuation of Table

NO	Sentences from "Mandi Sabun Mandi"	Language Function					Universitas Brawijaya
		RF	EF	CF	PhF	MF	
	(The mirror in the room was moist dewy, same as the reflection of a couple who closely wet upon a bed that shattered. Revealed a woman who perspires, lowed "fuck me!..")						
3	"Masya Allah, dia orgasme di dalam! (Oh my God, he is orgasm inside of.)		✓				
4	"Mas pengecut! Benar kan, Mas masih takut istri, Mas gombal! Katanya sudah pisah ranjang, sedang proses cerai, buktinya.." ("You are coward! Its true that you were still frightened by your wife, you are crap, Mas! You said, you already sleep apart, are process of divorce, where is the proof.")		✓				
5	"Wah.. wah.. jaman modern sekarang ini tak ada yang luar biasa lagi ya, Cermin. Semuanya jadi super biasa." ("Wow. In this modern era there is nothing extraordinary, Mirror. Everything is super ordinary.")		✓				
6	"Kau ini, sudah tau mobil semewah itu masih juga kau beri kamar standar!" seru rekan lelaki berseragam sesaat setelah ia keluar dari pintu kamar sambil memasukkan tip puluhan ribu ke dalam saku. ("You already know it is a luxury car, but you instead give a standard room!", said the partner from uniformed man, shortly after he came out of the room while putting the money about tens of thousands into the pocket.)			✓			
7	"Pasti mereka bukan suami istri. Hei Meja, aku tak sok tahu. Aku memang tahu. Aku adalah benda tertua di kamar ini. Tanpa aku, motel ini tak akan laku. Kau tahu meja, motel yang tak ada cerminnya itu kuno! Apa? Variasi? Bisa saja. Tapi variasi seperti ini bukan variasinya suami istri, Meja. Kau tak percaya? Lihat saja buktinya nanti, kita		✓				

Continuation of Table

NO	Sentences from "Mandi Sabun Mandi"	Language Function					
		RF	EF	CF	PhF	MF	PoF
	taruhan pria tua itu orgasme di luar. Aduh... masak tak ngerti, sih..? Orgasme di luar karena takut perempuannya hamil. Kondom? Gila, kamu memang ketinggalan jaman, kamu memang barang antik. Jaman sekarang laki-laki lebih takut bikin bunting perempuan ketimbang kena penyakit!.						
	(<i>"Surely they are not a husband and wife. Hey table, im not smartass. I did know. I am the oldest object in this room. Without me, this motel will not be successful. You know, motel without the mirror is old-fashioned! What? Variation? It could be. But variations such as this, is not a property of husband and wife, Table. Do not you believe me? Just look at it later, we bet that the old man will orgasm outside. You not understand? Orgasms outside because he feared the woman pregnant. Condoms? You are crazy outdated, you are really antique. Nowadays men more afraid to impregnate the woman, than affected by disease."</i>)						
8	“Apa? Kamu tak salah liat? Kalau begitu kali ini aku kalah taruhan, meja. Ternyata ia tak takut menghamili perempuannya. Mungkin benar, mereka suami istri yang sedang mencari variasi.” (<i>“What? Are you sure? Well this time i lost the bet, Table. It turns out he was not afraid to impregnate her. It may be true that they are husband and wife who are looking for variation.”</i>)				✓		
9	“Kenapa Mas, takut ketahuan istri kalau bau sabunnya beda?” (<i>“Are you fear of getting caught by your wife, if the soap scents is different?”</i>)				✓		
10	Sophie beranjak ke kamar mandi. Di bawah kucuran air hangat shower, Sophie tersenyum geli membayangkan ekspresi Si Mas yang sedang gundah saat ini. Lalu ia menyelesaikan bilasan terakhirnya, tanpa memakai sabun mandi. (<i>Sophie went to the bathroom. Under the warm water shower, Sophie chuckled</i>				✓		

Continuation of Table

NO	Sentences from "Mandi Sabun Mandi"	Language Function					
		RF	EF	CF	PhF	MF	PoF
11	" <i>imagine that Mas's expression was upset today. Then she finished her final rinses, without using soap.</i>)						
12	" <i>Benar juga kamu, mungkin bintang pilem. Kalau anak sini ada yang secantik itu, aku rela gaji sebulan ambles untuk nyicipi.</i> ("You are right. If any woman here are as beautiful as her, i'm willingly give my monthly salary run out for tasted her.")						
13	" <i>Cinta memang tak masuk akal, Mas. Tak pakai rasio. Ayo buktikan atas nama cinta!</i> ("Love does not make sense, Mas, do not use ratio. Let's prove it in the name of love. ")						
14	" <i>Manakah aku tahu. Tak semua mobil mewah mau kamar VIP. Apalagi kalau ambil perempuan dari sini, biasanya mereka sewa kamar standar.</i> ("Damned if i know. Not all luxury cars like the VIP room. Especially if they take a women from here, they usually rent a standard room.")						
15	" <i>Sedari tadi aku meeting, baru saja selesai, sekarang sudah di jalan.</i> " Si Mas pura-pura membunyikan klakson. Sekonyong-konyong rolling door dibuka dari luar. Si Mas melotot ke arah laki-laki berseragam yang membuka rolling door dan mengisyaratkannya agar menutup kembali. ("I have been out of the meeting and had just finished. Now it is on the way." Mas pretend honking. Suddenly rolling door opened from the outside. Mas glared at the uniformed men, who opened the door and signalled to close again.)						
	" <i>Tidak usah pakai baju dulu, Pa.. kelihatannya kamu lelah betul, aku pijit sebentar, ya.</i> "						

Continuation of Table

NO	Sentences from "Mandi Sabun Mandi"	Language Function				
		RF	EF	CF	PhF	MF
	(<i>No need to wear clothes on once, Pa. You seem really tired, I will massage you for a while.</i>)					PoF

NO	Sentence from "Moral"	Language Function					
		RF	EF	CF	PhF	MF	PoF
1	Pokoknya saya tidak merugikan siapapun. Yang saya lakukan berdasarkan senang sama senang. Saya tidak ingin memiliki dan tidak pernah terpikir untuk merebutnya dari sang istri. <i>(Anyway, I did not hurt anyone. I did based on mutual love. I don't want to take him from his wife.)</i>	✓					
2	Semerbak wangi berbagai parfum merk ternama campur baur menyeruak ke dalam lubang hidung kami yang kembang kempis akibat hati yang berbunga-bunga. Kemilau cahaya lampu-lampu kamera. Suara derai tawa mengguncang telinga. Ini pesta! Ini belantara manusia! Ini masa depan kami, masa depan kita semua! Teman hidup hingga hari tua! <i>(Fragrance of the perfume brands, muddle burst into our nostrils, which swell deflated due to flowery heart. Sheen lights of the camera. Sound of laughter rocked the ear. This is party! This wilderness man! This is our future, the future of us! Friends lived to old age!)</i>	✓					
3	Semua tamu di ruangan itu memakai moral. Ada yang dipasang sebagai hiasan kepala. Ada yang memakai sebagai penghias dada. Ada yang memakai sebagai manset. Bahkan ada yang menghiasi seluruh bajunya. <i>(All the guests in the room wearing moral. There are mounted as headdresses. Some wear as ornaments to the chest. Some wear as cufflinks. There is even a feature throughout her dress.)</i>	✓					

Continuation of Table

NO	Sentence from "Moral"	Language Function				
		RF	EF	CF	PhF	MF
4	Tapi wah.. alangkah kecewanya saya karena harga moral sudah naik menjadi tiga ribu rupiah! Jelas saja saya protes. <i>(But, how disappointed I am, because moral's price has gone up to three thousand rupiah! Obviously, I am protest.)</i>	✓				
5	Sungguh kelewatannya! Tentunya saya lagi-lagi berpikir seribu kali sebelum membeli moral walaupun harganya relatif jauh lebih murah dari harga rok mini. <i>(It's outrageous. Obviously, I think many times before buying moral, although the price is relatively much cheaper than the mini skirt.)</i>	✓				
6	Bayangkan, jumlah perempuan jauh lebih banyak daripada laki-laki. Kalau saya tidak mengupayakan diri secara optimal, bagaimana nasib saya di kemudian hari? <i>(Imagine, the number of women are much more than men. If i do not seek myself optimally, how's my fate in the future?)</i>	✓				
7	Kalau pacar saya yang suami orang sekarang ini, bisa memberi fasilitas yang kelak mempermudah saya mencari jodoh sesuai kemauan orangtua, bukankah itu sebuah pahala? <i>(When my boyfriend, who is the husband of someone else, could give the facility, that would be make me easier for looking a soulmate according to the whises of parents, is not that a reward?)</i>			✓		
8	Kemarin saya melihat moral di etalase sebuah toko. Harganya seribu rupiah. <i>(Yesterday i saw a moral in the shop window. The price is one thousand rupiah.)</i>				✓	
9	"Tak usah kamu sekolah tinggi-tinggi. Yang penting buat perempuan cuma pintar-pintar rawat diri dan pintar-pintar rawat suami. Lebih baik kamu belajar masak. Cinta dimulai dari mata turun ke perut dan dari perut turun ke hati." <i>("You do not need to being a bachelor.</i>					✓

Continuation of Table

NO	Sentence from "Moral"	Language Function				
		RF	EF	CF	PhF	MF
	<i>That are important to women, only smart taking care of themselves, and clever caring for husband. You had better learn cooking. Love begins from the eye go down to the stomach and from the stomach go down to the heart."</i>					
10	Betapa kecewanya saya yang tidak jadi membeli moral kemarin hingga pagi tadi. Apalagi ketika pasangan saya berbisik, "Moral diobral lima ribu tiga di gedung DPR hari ini." <i>(How disappointed I am, who did not buy a moral yesterday until this morning. Moreover, when my partner whispered, "Moral on sale five thousand for three in Parliament Building today."</i>)	✓			✓	

NO	Sentences from "Menyusu Ayah"	Language Function				
		RF	EF	CF	PhF	MF
1	Nama saya Nayla. Saya perempuan, tapi saya tidak lebih lemah dari laki-laki. Karena, saya tidak mengisap payudara Ibu. Saya mengisap penis Ayah. Dan saya tidak menyedot air susu Ibu. Saya menyedot air mani Ayah. <i>(My name is Nayla. I'm female, but i'm not weaker than men. Because, i do not suck the nipples of mother's breast. I suck father's dick. And i do not suck up mother's breast milk. I suck father's semen.)</i>	✓				
2	Saya mengenakan celana pendek atau celana panjang. Saya bermain kelereng dan mobil-mobilan. Saya memanjat pohon dan berkelahi. Saya kencing berdiri. Saya melakukan segala hal yang dilakukan anak laki-laki. Potongan rambut saya pendek. Kulit saya hitam. Wajah saya tidak cantik. Tubuh saya kurus kering tak menarik. Payudara saya rata. Namun saya tidak terlalu peduli dengan payudara. Tidak ada pentingnya bagi saya. <i>(I wear short pants or long pants. I play</i>	✓				

Continuation of Table

NO	Sentences from "Menyusu Ayah"	Language Function					
		RF	EF	CF	PhF	MF	PoF
	<i>marbles and toy cars. I climb a tree and fight. I piddle standing up. I do all the things that boys do. My hair cut short. My skin is black. My face is not pretty. My body skinny, not attractive. My breasts are flattened. However I am not too concerned with the breast. There is no importance to me.</i>						
3	<p>Payudara tidak untuk menyusui tapi hanya untuk dinikmati lelaki, begitu kata Ayah. Saya tidak ingin dinikmati lelaki. Saya ingin menikmati lelaki, seperti ketika menyusu penis Ayah waktu bayi. <i>(Breast is not to breastfeed, but to be enjoyed, said father. I do not want to be enjoyed by the man. I want to enjoy a man, as when i suck father's dick when i'm still a baby.)</i></p>	✓					
4	<p>Saya ingat kemaluan Ibu. Saya ingat bagaimana tubuh saya meluncur di lorong kemaluannya. Saya juga masih ingat jari-jemari Ibu mendekati dan mengelus-elus kepala saya. Tidak pernah sekalipun jari laki-laki mengunjungi saya ketika saya masih berada dalam rahim. Tidak juga jemari Ayah. Hanya ada jemari Ibu. Maka, bagi saya kemaluan hanyalah milik Ibu dan bayinya. <i>(I remember mother's sex. I remember how my body glide, in the hallway of her cunt. I also still remember mother's finger came over and stroked my head. Never though the fingers male visit me, when i was still in the womb. Not also fingers father. There is only the fingers of a mother. So for me, sex is owned by mother and her baby.)</i></p>	✓					
5	<p>Kini saya adalah calon ibu dari janin yang kelak akan berubah menjadi seorang anak yang kuat, dengan atau tanpa figur Ayah. <i>(Now i were a prospective mother from the fetus that will be turned into a strong child, with or without a father figure.)</i></p>	✓					
6	<p>Apakah ini yang dirasakan Ibu ketika melahirkan saya? Apakah rasa sakit ini</p>	✓					

Continuation of Table

No	Sentences from "Saya Adalah Seorang Alkoholik"	Language Function					
		RF	EF	CF	PhF	MF	PoF
	yang membuat Ibu kehilangan napasnya satu demi satu? Apakah kebencian ini yang membuat Ibu pergi meninggalkan saya untuk selamanya? <i>(Is this what my mother felt when she giving a birth? Whether the pain, that makes her lose her lives? Whether this hatred, which makes mother leave me forever?)</i>						
7	"Ibumu itu pelacur! Untung ia lekas pergi. Kalau tidak. Aura mesum ibumu bisa mempengaruhimu." <i>(Your mother is a whore! Luckily she is gone. If it does not. Your mother's nasty aura can affect you.)</i>			√			
8	Tapi tidak ada pesta yang tidak usai. Kebahagiaan adalah saudara kembar kebahitan. Ternyata orang dewasa lebih mampu berkhianat. Ternyata tidak semua orang dewasa hanya mau menyusui. <i>(But there is no party, which is not over. Happiness is the twin brother of bitterness.)</i>					√	√

No	Sentences from "Saya Adalah Seorang Alkoholik"	Language Function					
		RF	EF	CF	PhF	MF	PoF
1	Saya terus berlari tanpa arah tujuan. Hujan melebat dan angin semakin kurang ajar. Sementara, suara beberapa orang yang berujar lantang bergantian, "Saya adalah seorang alkoholik!" dan langsung ditimpali gemuruh tepuk tangan, terus terngiang-ngiang. Juga pemandangan puluhan bangku melingkar berisikan orang-orang yang saling bergenggaman tangan tidak kunjung hilang. <i>(I kept running without direction. Rain</i>	√					

Continuation of Table

No	Sentences from "Saya Adalah Seorang Alkoholik"	Language Function						Universitas Brawijaya
		RF	EF	CF	PhF	MF	PoF	
	harder and the wind increasingly brazen. Meanwhile, the sound of a few people who said out loud by turns, "I was an alcoholic" and directly over thunderous applause, keep looming. Also the view of dozens of circular bench, consisting of people who were holding hands, would not go away.)							
	Bagi saya, waktu, air, dan komunikasi adalah sarana pokok mencari nafkah, untuk bertahan hidup. (For me, time, water, and communication, is a means of earning a living to survive.)	✓						
3	Saya butuh minuman, saya butuh alkohol untuk menghangatkan badan dan menjernihkan pikiran. Atau lari? (I need a drink, i need alcohol to warm the body and clear up the mind. Or run away?)		✓					
4	Tanpa terasa, tangan saya mengelus-elus kulit perut saya. Perut yang masih rata tapi sebentar lagi akan membuncit mengikuti pertumbuhan di dalamnya. Akankah ia menjadi seorang laki-laki atau perempuan? Akankah ia terlahir normal atau cacat? (Without realizing that, my hands groped my stomach skin. The stomach is still flat but soon will be bulge following the growth in it. Will it be a boy or a girl? Will it was normal or disabled?)		✓					
5	Lagi-lagi, begitu banyak kemungkinan. Namun bagi saya, hanya ada satu hal yang pasti. Ia tak akan bahagia. Karena ia akan terlahir tanpa pernah mengenal ayahnya, terlahir sebagai anak haram, terlahir dari seorang pelacur. (Again, so many possibilities. But for me, there is only one thing for sure. He will not be happy. Because he will be born without knowing his father, as an illegitimate son, being born of a prostitute.)		✓					

Continuation of Table

No	Sentences from "Saya Adalah Seorang Alkoholik"	Language Function					
		RF	EF	CF	PhF	MF	PoF
6	Dalam tawa anak-anak itu, saya melihat tawa Banyuwangi, Bumiadji, Asmorodadi, Adjeng, dan nama-nama lain dari janin yang tidak pernah sempat dilahirkan untuk menyaksikan hujan, merasakan basah, bermain bola, mendengarkan musik, menari, mencicipi hidangan lezat, menjadi manusia, menjadi bagian kehidupan. <i>(In the laughter of children, I see laughter of Banyuwangi, Bumiadji, Asmorodadi, Adjeng, and other names of fetuses that never had been born to witness rain, feeling the wet, play ball, listen to music, dancing, tasting delicious dishes, being human, being part of life.)</i>					✓	
7	Begitu banyak nama-nama yang saya kenal, tetapi sesungguhnya tak saya kenal. Begitu banyak nama-nama yang saya temui, namun sesungguhnya tak ingin saya temui. Tapi, banyak pula nama-nama yang kerap singgah dalam angan, idaman, dan harapan, namun tak pernah hadir di dalam kenyataan. <i>(So many names that I know of, but not really I know. So many names that I have come across, but I do not want to actually meet. But, many names are often layover in wishful, an ideal, and expectation, but never present in reality.)</i>						✓

APPENDIX 2. 5 Short Stories of Jangan Main-Main (dengan Kelaminmu)

1. Jangan Main-Main (dengan Kelaminmu)

Saya heran, selama lima tahun kami menjalin hubungan, tidak sekali pun terlintas di kepala saya tentang pernikahan. Tapi jika dikatakan hubungan kami ini hanya main-main, apalagi hanya sebatas hasrat seksual, dengan tegas saya akan menolak. Saya sangat tahu aturan main. Bagi pria semapam saya, hanya dibutuhkan beberapa jam untuk main-main, mulai main mata hingga main kelamin. Bayangkan! Berapa banyak main-main yang bisa saya lakukan dalam lima tahun?

Saya heran, selama lima tahun mereka menjalin hubungan, tidak sekali pun terlintas di kepala mereka tentang pernikahan. Tapi jika saya katakan hubungan mereka itu hanya main-main, apalagi hanya sebatas hasrat seksual, dengan tegas mereka akan menolak. Mereka sangat tahu aturan main. Bagi mereka, hanya dibutuhkan beberapa jam untuk main-main, mulai main mata hingga main kelamin. Bayangkan! Berapa banyak main-main yang bisa mereka lakukan dalam lima tahun?

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Saya heran, selama lima tahun mereka menjalin hubungan, tidak sekali pun terlintas di kepala mereka tentang pernikahan. Tapi jika saya katakan hubungan mereka itu hanya main-main, apalagi hanya sebatas hasrat seksual, dengan tegas nurani hati saya akan menolak. Mereka sangat tahu aturan main. Bagi pria semapam dan wanita secantik mereka berdua, hanya dibutuhkan beberapa jam untuk main-main, mulai main mata hingga main kelamin. Bayangkan! Berapa banyak main-main yang bisa mereka lakukan dalam lima tahun?

Ini tidak main-main!

Awalnya memang urusan kelamin. Ketika pada suatu hari saya terbangun dan terperanjat di sisi seonggok daging tak segar dipenuhi gajih yang tak akan mudah hilang dengan latihan senam maupun fitness setiap hari sekalipun. Hanya sedot lemak yang dapat menyelamatkan onggokan daging itu dari lemak-lemaknya. Setelah itu pun harus pandai-pandai merawatnya. Dan kerut-merut di sekitar mata, kening, dan lehernya, hanya dapat tertolong oleh bedah plastik. Kalau hanya akupunktur, entah berapa juta jarum yang harus ditusukkan supaya dapat mengembalikan ke kencangan semula. Lantas apakah ada teknologi pengubah pita suara? Ketika onggokan daging itu bernaung, ia benar-benar bagi robot dengan rekaman suara, Celakanya, rekaman suaranya cempreng seperti kaleng rombeng. Astaga.. pusing saya mendengarnya. Pagi-pagi sebelum berangkat kerja saya mau tenang. Sebentar kemudian saya akan terjebak kemacetan, bertemu klien yang menyebalkan, dan karyawan yang tak berhenti minta tanda tangan, rutinitas yang membosankan. Anehnya, sejak hari itu, saya lebih memilih lekas-lekas berada di tengah-tengah kemacetan dan segudang rutinitas yang membosankan itu, ketimbang lebih lama di rumah melihat seoonggok daging yang tak sedap dipandang dan suara yang tak sedap didengar, Kalau saya saya sudah jengah bertemu, apalagi kelamin saya?"

Awalnya memang urusan kelamin. Pada suatu hari, ia terbangun dan terperanjat di sisi seonggok daging yang tak lagi segar. Ah.. saya tak sampai hati menyampaikan apa yang diutarakan pada saya. Tak pantas menyamakan seorang istri dengan seonggok daging, apalagi daging yang tak segar. Bahkan ia mengatakan senam kebugaran tak akan menyelamatkan istrinya dari serbuan lemak. Hanya sedot lemak yang dapat menyelamatkan, katanya. Dan kerut-merut yang menggelayut di wajah istrinya, hanya dapat diselamatkan dengan cara bedah plastik. Akupunktur hanyalah sia-sia belaka. Sebenarnya kalimat sia-sia belaka pun sudah saya perhalus. Yang ia katakan adalah, diperlukan berjuta-juta jarum untuk mengembalikan kulit istrinya ke kenyamanan

semula. Lebih gilanya lagi, ia menanyakan apakah ada teknologi yang dapat mengubah pita suara manusia. Suara istrinya bagai kaleng rombeng, bagai robot. Ia lebih memilih terjebak kemacetan, bertemu klien yang menyebalkan, ketimbang berlama-lama di rumah. Dan dengan santai dengan muatan gurau ia berkata, "Kalau saya saja sudah jengah bertemu, apalagi kelamin saya?" Awalnya memang urusan kelamin. Ketika pada suatu hari ia terbangun dan terperanjat di sisi seonggok daging, sebongkol lemak, gulungan kerut-merut hingga suara kaleng rombeng. Saya sudah terbiasa mendengar keluhan suami-suami tentang istri-istri mereka. Saya juga tahu, mereka senang, sayang sampai cinta pada saya, awal mulanya pasti urusan fisik, urusan mata, urusan syahwat. Mana mungkin bertemu langsung sayang, pasti senang dulu, dan senang itu bukan urusan perasaan tapi pemandangan, bukan? Sebenarnya saya tidak terlalu nyaman mendengar keluhannya itu. Saya toh seorang perempuan yang suatu saat akan menjadi istri, yang berlemak, berkerut-kerut dan cerewet seperti kaleng rombeng yang pada suatu saya nanti mungkin akan dicampakkan dan dilupakan seperti istrinya sekarang. Tapi sekarang ya sekarang, nanti ya nanti. Saya cantik, ia mapan. Saya butuh uang, ia butuh kesenangan. Serasi, bukan? Namun begitu, saya sering menasehatinya supaya tak terlalu kejam begitu pada istri. Sekali-sekali, tak ada salahnya memberi istri sentuhan dan kepuasan. Bukannya saya sok pahlawan. Bukannya saya sok bermoral. Bukannya saya sok membela perempuan. Tapi saya memang tak ada beban. Target saya hanya kawin urat, bukan kawin surat. Tapi ia kerap menjawab, "Kalau saya saja jengah bertemu, apalagi kelamin saya?"

Awalnya memang urusan kelamin. Ketika ia terbangun dan terperanjat di sisi seonggok daging yang tak lagi segar, begitu ucapannya yang saya dengar dalam bisik-bisik perbincangan telepon dengan entah teman, atau daging segarnya yang baru. Saya sudah sering dinasehati teman-teman, untuk senantiasa menjaga berat badan. Tapi ketika saya sudah mulai mengikuti senam kebugaran, saya mendengar ia mengatakan – masih dalam perbincangan telepon yang sama – bahwa lemak saya tak mungkin terselamatkan dengan senam setiap hari sekali pun! Bahkan ia juga menyebut nyebut tentang terapi akupuntur yang sedang saya ikuti untuk memperkencang kulit muka saya yang mulai melorot. Saya hanya sempat mendengar ia menyebut jutaan jarum, tidak jelas apa maksudnya. Mungkin saja maksudnya, jutaan jarum pun tak sanggup menyelamatkan kerut-kerut di wajah saya. Dan ada lagi, ia mengatakan kalau suara saya bagai kaleng rombeng! Saya sadar, saya memang cerewet. Tapi sudah menjadi kewajiban saya untuk cerewet. Tanpa saya cereweti, pembantu-pembantu pasti kerjanya hanya ongkang-ongkang kaki. Saya ingin rumah selalu terjaga rapi, bersih, supaya ia senantiasa betah di rumah. Supaya perasaannya tenang sebelum dan sesudah meninggalkan rumah. Saya juga sudah bosan cerewet. Cerewet itu lelah. Mengatur dan mengurus pekerjaan ruang tidaklah mudah. Bahkan untuk urusan rumah inilah kulit saya keriput, tubuh saya gembrot, karena saya sudah tak punya waktu lagi selain mengurus rumah, rumah, dan rumah. Tapi ternyata yang saya lakukan bukan membuatnya bertambah menghargai jerih payah saya, malainkan menjauhkan dirinya dari saya. Bukannya saya melebih-lebihkan. Tapi saya benar-benar dengan jelas mendengar ia mengatakan, "Kalau saya saja jengah bertemu, apalagi kelamin saya?"

Saya heran. Bisa juga seonggok daging itu hamil. Padahal saya hanya menyentuhnya sekali dalam tiga sampai lima bulan. Itu pun karena kasihan. Juga dengan ritual, terlebih dahulu minum ginseng supaya ereksi. Juga dengan catatan, lampu harus mati dan mata terpejam. Karena saya sudah terbiasa melihat dan menikmati keindahan. Tubuh tinggi semampai. Kaki belalang. Rambut panjang. Leher jenjang. Pinggang bak gitar. Dan buah dada besar. Ah.. seperti apakah bentuknya nanti setelah melahirkan?

Saya heran. Ternyata istrinya hamil Padahal ia mengaku hanya menyentuhnya sekali dalam tiga sampai lima bulan. Itu pun ia harus terlebih dulu minum ginseng supaya bisa ereksi. Dan ia melakukannya harus dengan kondisi lampu mati dan mata terpejam supaya memudahkannya untuk membayangkan tubuh tinggi semampai, kaki belalang, rambut panjang, leher jenjang, pinggang bak gitar dan buah dada besar. Ah.. saya tidak bisa bayangkan, apa yang akan terjadi setelah istrinya melahirkan?

Saya heran. Ternyata istrinya hamil. Padahal ia mengaku hanya menyentuhnya sekali dalam tiga sampai lima bulan. Itu pun harus terlebih dulu minum ginseng untuk ereksi dan memadamkan lampu supaya ia bisa dengan leluasa membayangkan saya. Mungkin selama ini ia hanya berbohong untuk menyenangkan saya. Sesungguhnya hubungan dengan istrinya baik-baik saja dan jika mereka punya anak, pastilah hubungan mereka tambah membaik. Ah.. saya tidak bisa bayangkan, apa yang akan terjadi setelah istrinya melahirkan?

Saya heran. Ternyata saya hamil. Padahal jarang sekali ia menyentuh saya. Benar-benar hanya sekali dalam tiga bulan, bahkan tidak jarang sampai lima bulan. Itu pun dengan lampu yang dipadamkan dan matanya pun selalu terpejam. Seolah-olah ia sedang tidak bersama saya. Ia sedang berada di dunia lain dan tidak mau berbagi dengan saya. Tapi saya hamil. Saya akan memberikannya seorang anak. Mungkin perkawinan kami bisa terselamatkan dengan kelahiran anak kami kelak. Ah.. saya tidak bisa bayangkan, apa yang akan terjadi setelah saya melahirkan?

Saya heran. Kehamilan ini tidak juga membuat hati saya bahagia. Kehamilan ini membuat saya bingung. Apakah memang saya ditakdirkan untuk selamanya terperangkap dengan onggokan daging yang tak segar, gelayut lemak, dan bunyi kaleng rombeng, hanya karena saya terlanjur dikaruniai anak? Sahabat saya bilang, seharusnya saya bersyukur. Sebentar lagi saya akan diberi karunia dan diberi jalan untuk menata kembali rumah tangga saya. Apakah saya tidak berhak menentukan dan memilih kebahagiaan saya sendiri?

Saya heran. Kehamilan istrinya tidak juga membuat hatinya bahagia. Ia malah bingung. Ia merasa kehamilan ini adalah upaya alam yang hendak memerangkapnya seumur hidup bersama seonggok daging yang tak segar, gelayut lemak, dan bunyi kaleng rombeng. Padahal, saya melihatnya sebagai karunia, sebuah jawaban dan upaya dari alam supaya ia bisa mulai menata kembali rumah tangganya. Tapi ia malah melontarkan pertanyaan pada saya dengan nada keras, "Apakah saya tidak berhak menentukan dan memilih kebahagiaan saya sendiri?!"

Saya heran. Kehamilan istrinya tidak juga membuat hatinya bahagia. Ia malah bingung. Padahal seharusnya saya yang bingung. Apakah pernyataannya yang seolah-olah seperti ngeri terperangkap dengan istrinya seumur hidup, itu benar? Jangan-jangan hanya di mulut belaka. Dulu, ia katakan jarang menyentuh istrinya. Tapi ternyata istrinya hamil. Lantas apakah yang sedang dilakukannya sekarang di depan saya lagi-lagi hanya sebuah lelucon? Matanya menerawang dan kerap mengulang-ulang gumaman, "Apakah saya tidak berhak menentukan dan memilih kebahagiaan saya sendiri?" Saya rasa saya sudah melangkah terlalu dalam. Sudah begitu banyak waktu terbuang hanya untuk urusan gombal-gombalan. Sudah saatnya saya bertindak tegas. Tidak seperti dirinya yang hanya dapat bergumam, saya akan menentukan dan memilih kebahagiaan saya sendiri.

Saya heran. Kehamilan saya sepertinya tidak juga membuatnya bahagia. Ia lebih kelihatan bingung. Saya merasa kehamilan ini bukanlah karunia baginya melainkan derita yang kelak akan memerangkapnya untuk tetap bertahan dalam mahligai rumah tangga. Saya tidak berlebihan, ia lebih jarang ada di rumah sekarang. Mungkin saya sudah terlalu lama merendahkan diri saya sendiri dengan membiarkannya menginjak-injak harga diri saya selama pernikahan kami. Tapi jangan harap ia bisa melakukan hal yang sama kepada anak saya. Sudah saatnya saya bertindak tegas. Saya berhak menentukan dan memilih kebahagiaan saya sendiri.

"Saya hanya main-main, Ma.. saya cinta kamu. Beri kesempatan saya untuk memperbaiki kesalahan saya."

"Saya sering katakan, jangan main api nanti terbakar." "Saya tidak main-main. I'm leaving you." "Saya tidak main-main. I'm leaving you." Ini tidak main-main!

2. Mandi Sabun Mandi

Moncong sebuah mobil mewah berkaca super gelap membelok perlahan ke arah jalan setapak dengan papan penunjuk bertuliskan IN. Jalan setapak itu sedikit menanjak dan berkelok dengan barisan rapi cemara dan akasia di kiri kanannya. Mobil mewah berhenti sejenak di depan kantor resepsionis. Tidak ada tanda-tanda si empunya mobil mewah turun dari mobil. Laki-laki berseragam tergopoh-gopoh keluar dari dalam kantor dengan menggenggam rangkaian kunci di tangannya sambil memberi isyarat kepada pengemudi mobil mewah agar mengikuti. Seperti sifut, mobil mewah bergerak mengikuti laki-laki itu menuju garasi sebuah kamar yang terbuka. Cekatan lelaki berseragam itu menutup rolling door, sesaat setelah mobil mewah tenggelam kedalam garasi. Namun kurang dari semenit, rolling door terbuka sedikit. Tubuh lelaki berseragam keluar dengan cara merunduk dalam-dalam dan segera menutupnya kembali. Ia berlari menuju kantor resepsionis, menukar kunci, kembali menuju kamar, membuka rolling door, menunggu mobil mewah keluar dari garasi, dan bergegas menuju kamar lain yang lebih besar. Ia berhenti di sebuah kamar bertingkat dua. Sama dengan tadi, dengan cekatan ia menutup rolling door garasi yang dengan sekejap menelan mobil mewah beserta bayangannya.

"Kau ini, sudah tau mobil semewah itu masih juga kau beri kamar standar!" seru rekan lelaki berseragam sesaat setelah ia keluar dari pintu kamar sambil memasukkan tip puluhan ribu ke dalam saku. "Mana aku tahu. Tak semua mobil mewah mau kamar VIP. Apalagi kalau ambil perempuan dari sini, biasanya mereka sewa kamar standar."

"Memang betinanya tak seperti anak sini, ya? Kau sempat lihat? Bagaimana, aduhai?"

"Bukan aduhai lagi..seperti bidadari. Seperti bintang pilem!"

"Memang bintang pilem kali..."

"Benar juga kamu, mungkin bintang pilem. Kalau anak sini ada yang secantik itu, aku rela gaji sebulan amblas untuk nyicipi."

Mereka berderai tawa, lantas serta merta berlari ketika melihat dua mobil lain yang tengah antri di depan kantor.

Cermin di ruangan itu basah berembun, sama seperti pantulan sepasang manusia yang erat basah di atas tempat tidur nan porak poranda. Menampakkan sang perempuan yang berpeluh melenguh, "fuck me...!"

"Pasti mereka bukan suami istri. Hei Meja, aku tak sok tahu. Aku memang tahu. Aku adalah benda tertua di kamar ini. Tanpa aku, motel ini tak akan laku. Kau tahu meja, motel yang tak ada cerminnya itu kuno! Apa? Variasi? Bisa saja. Tapi variasi seperti ini bukan variasinya suami istri, Meja. Kau tak percaya? Lihat saja buktinya nanti, taruhan pria tua itu orgasme di luar. Aduh... masak tak ngerti, sih..? Orgasme di luar karena takut perempuannya hamil. Kondom? Gila, kamu memang ketinggalan jaman, kamu memang barang antik. Jaman sekarang laki-laki lebih takut bikin bunting perempuan ketimbang kena penyakit!"

Cermin itu terus memantulkan bayangan keduanya. Mata mereka setengah terbuka, kepala mereka tengadah dan mulut mereka desahkan gairah. Tubuh mereka bligsatan tak karuan.

"Masya Allah, dia orgasme di dalam!"

"Apa? Kamu tak salah liat? Kalau begitu kali ini aku kalah taruhan, meja. Ternyata ia tak takut menghamili perempuannya. Mungkin benar, mereka suami istri yang sedang mencari variasi."

"Kamu tak akan kalah taruhan. Kamu benar, Cermin."

"Hah, apa maksudmu, Meja?"

“Dia tidak orgasme di dalam vagina. Dia orgasme di dalam mulut!

Perempuan muda berparas Indo, berkulit putih dengan kaki belalang itu tengah berkaca di depan wastafel. Ia menyapu bibirnya tipis-tipis dengan pewarna. Laki-laki setengah baya, berperut tambun, sedang mencuci diri di bawah siraman air hangat shower. Perempuan Indo membuka pembungkus sabun, lalu menyerahkannya kepada lelaki itu yang langsung ditolak mentah-mentah.

"Kenapa Mas, takut ketahuan istri kalau bau sabunnya beda?" mimik muka perempuan Indonesia cemberut.

“Bukan begitu, aku alergi kalau sembarang pakai sabun.”

“Kamu memang paling pintar cari alasan, Mas.”

"Aku bukannya banyak alasan, memang alasannya cuma satu, aku alergi sabun murahan! tutkasnya sambil mematikan keran shower lantas mengeringkan badannya dengan handuk.

"Coba buktikan kalau berani. Aku mau lihat apa Mas benar-benar alergi."

“Kamu ini memang tak masuk akal. Aku sudah selesai kok disuruh mandi lagi?”

“Cinta memang tak masuk akal, Mas, tak pakai rasio. Ayo buktikan atas nama ciri

"Sudahlah sayang, jangan kekanak-kanakan begitu.." Si Mas buru-buru keluar k

menghindari pertengkaran dan resiko tertangkap basah oleh kekasih Indonya. Perempuan Indo mengikuti dari belakang dengan tubuh masih telanjang. Si Mas acuh tak acuh mengenakan pakaian.

"Kok buru-buru? Enggak mau nambah?" dengan manja perempuan Indo membuka kembalai retsleting celana Si Mas.

“Sophie..!”

Sophie segera tahu kalau Si Mas mulai serius dengan cara memanggil namanya tanpa sayang. Namun Sophie tak mau mengalah. Ia malah menghujani Mas dengan ciuman.

"Sophie hati-hati lisptick kamu nempel di bajuku dong!" Mas mulai marah dan menghindar

“Mas pengecut! Benar kan, Mas masih takut istri, Mas gombal! Katanya sudah pisah ranjang sedang proses cerai, buktinya..”

“Aku ada meeting, Sophie.. tak enak dan tak pantas dilihat relasi!”

“GOMBAL”! Sophie berteriak sambil menyambar pakaiannya yang berserakan di lantai, lantas keluar kamar mandi dan membanting pintu keras-keras. Si Mas menghela napas. Ia mengaktifkan kembali ponselnya. Serta merta ponsel berdering. Kalimat home calling berkedip-kedip. Mas lanjut ke garasi, menyalakan mesin mobil lalu menerima telepon.

“Kok, ponselmu dari tadi mati?”

"Sedari tadi aku meeting, baru saja selesai, sekarang sudah di jalan." Si Mas pura-pura membunyikan klakson. Sekonyong-konyong rolling door dibuka dari luar. Si Mas melotot ke arah laki-laki berseragam yang membuka rolling door dan mengisyaratkannya agar menutup kembali.

“Kata sekretarismu makan siang, mana yang benar?”

Laki-laki berseragam masih terlonggong-longgong di tempatnya. Si Mas tambah melotot, tanpa suara mulutnya mengucapkan kata T U T U P.

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"Hei.. meeting atau makan siang?"

"Habis meeting langsung makan siang. Sudah ya, Ma, jalanan macet ini.."

"Loh kamu nyetir sendiri? Di mana Pak Sopir?"

"Waktu keluar kantor tadi, aku panggil lewat car call tak datang-datang. Mungkin juga sedang makan siang. Dari pada terlambat, aku nyetir sendiri. Sudah ya..." Mas menghentikan pembicaraan,

lantas berteriak ke laki-laki berseragam, "Tutup pintunya, goblog!"

Sophie menyaksikan semuanya dari balik pintu kamar.

Dalam perjalanan pulang, Mas wanti-wanit ke Pak Sopir untuk mengatakan pada Nyonya di rumah kalau jam sebelas tadi Pak Sopir tak ada di tempat karena makan siang. Awan menggelut berlapis abu-abu merah. Nyala lampu-lampu menghiasi jalan raya. Mulut Mas mendendangkan lagu kesayangannya yang berkumandang dari CD, *I don't like to sleep alone, stay with me don't go.* lantas jatuh tertidur dengan senyum tersungging di bibirnya.

Mas baru terbangun ketika sampai di depan rumah. Ia longgarkan dasi dan memeriksa kembali apakah ada aroma mencurigakan yang masih tertinggal di tubuhnya. Setelah yakin keadaan aman, Mas melangkah dengan gagah masuk ke dalam rumah.

"Nyonya ada di mana, Sum?" Mas bertanya pada pembantu yang sedang membawakan tas kantornya.

"Di kamar, Pak" jawab Sumiatun sambil membungkuk beringsut perlahan ke dalam kamar kerja.

Mas segera menuju kamar utama. Istrinya sedang membaca di ranjang dengan baju tidur yang menggairahkan, namun tak cukup menggairahkan Si Mas yang mendadak merasa tua tak ubah umurnya. Tidak seperti di samping Sophie, ia selalu merasa jauh lebih muda, kuat dan bergairah. Si Mas tak acuh saja membuka pakaian kantor dan meminta piyama ke istrinya.

"Tidak usah pakai baju dulu, Pa.. kelihatannya kamu lelah betul, aku pijit sebentar, ya."

Si Mas menghempaskan tubuhnya di atas ranjang empuk mewah berukuran extra king dan menjawab, "Aku dikeroki saja tak usah dipijit, Ma. Rasanya aku tak enak badan."

Istrinya kesal sekali ditolak secara halus. Namun ia tetap patuh pada suaminya tercinta.

"Kamu punya uang recehan, Pa?"

"Coba lihat di kantong celanaku, Ma."

Mas memejamkan mata sambil memanjakan nostalgia dengan Sophie.

Sang istri merogoh kantong celana panjang suaminya yang terpuruk di lantai. Tangannya menyentuh sebuah benda kecil keras di dalam kantong. Ia menariknya keluar. Dahinya berkerut ketika menatap pembungkus benda di tangannya yang bertuliskan, Soap-Bukit Indah Inn, Bar and Restaurant.

"Cermin, bukankah itu perempuan yang datang kemarin?"

"Ya, Meja."

"Tapi ia tak bersama laki-laki yang kemarin"

"Wah.. wah.. jaman modern sekarang ini tak ada yang luar biasa lagi ya, Cermin. Semuanya jadi super biasa."

Pasangan itu terengah-engah di ranjang. Jari perempuan itu mencakar-cakar seprai hingga acak-acakan. Tangan prianya menggenggam erat rambut perempuannya. Setelah itu, mereka diam bersamaan. Hanya terdengar desah napas mereka yang berangsur-angsur mereda.

Tiba-tiba kesunyian pecah oleh suara dering ponsel. Tangan perempuan itu mencari-cari ponsel di atas meja sementara tubuhnya masih berada di bawah.

“Sophie! Kita harus bicara!”

“Tak bisa sekarang.”

“Jangan menghindar, ini penting! Kuhubungi kamu setengah jam lagi setelah aku dapat nomor kamar!”

Sophie tertawa geli dalam hati, lalu tersenyum mesra menatap sang pria.

“Aku harus segera pergi, ada pekerjaan yang tak bisa ditunda.”

Sang pria yang kelihatan lebih muda dari Sophie mengecup keningnya seolah-olah sudah mengerti maksud Sophie. *Sophie beranjak ke kamar mandi. Di bawah kucuran air hangat shower, Sophie tersenyum geli membayangkan ekspresi Si Mas yang sedang gundah saat ini. Lalu ia menyelesaikan bilasan terakhirnya, tanpa memakai sabun mandi.*

3. Moral

Kemarin saya melihat moral di etalase sebuah toko. Harganya seribu rupiah. Pakai kartu kredit, hutang sudah banyak. Sementara, uang di dompet saya pas dua juta rupiah. Kalau saya membeli moral berarti sisanya uang saya tinggal dua ratus rupiah. Bagaimana saya harus membayar parkir yang satu jamnya seribu rupiah plus pajak pemerintah dua puluh persen menjadi seribuan dua ratus rupiah? Alhasil setelah membayar rok mini kulit yang menurut saya akan terlihat sangat seksi di tubuh saya itu, saya langsung ambil langkah seribu ke lapangan parkir. Lebih satu detik saja, bisa celaka! Terpaksa saya harus kembali ke pertokoan mengambil kas di ATM khusus untuk bayar parkir ... *tak usyah ye.* Untuk urusan yang satu ini saya memang selalu kucing-kucingan alias tidak mau rugi, tepatnya tidak mau dirugikan.

Tetapi sesampainya saya di rumah, ternyata rok kulit yang saya beli ukurannya salah. Pasti tertukar dengan milik orang lain di kasir. Jadi saya kembali ke pertokoan itu. Dan saya cukup senang juga karena saya tidak punya alasan khusus untuk membeli moral. Kepentingan saya datang adalah menukar rok mini yang sudah terlanjur saya bayar mahal dan membuat saya mimpi bisa bergaya ala rock star. Jadi iseng-iseng berhadiah. *Tapi wah.. alangkah kecewanya saya karena harga moral sudah naik menjadi tiga ribu rupiah!* *Jelas saja saya protes.* Baru kemarin saya lihat dengan mata kepala sendiri harga moral seribu rupiah. Bagaimana mungkin dalam sehari, bahkan belum sampai dua puluh empat jam – kemarin saya datang ke pertokoan ini malam hari dan sekarang saya datang pagi hari- tapi harga sudah naik dua ratus persen? *Sungguh kelewatan!* *Tentunya saya lagi-lagi berpikir seribu kali sebelum membeli moral walaupun harganya relatif jauh lebih murah dari harga rok mini.* Siapa tahu di pertokoan ini moral tidak laku maka harganya dinaikkan. Atau jangan-jangan justru karena laku? Yang jelas, lebih baik saya check dulu ke toko-toko lain yang menjual moral. Saya ingin bersikap sebagai pembeli yang tidak merugi apalagi untuk sebuah barang yang tidak terlalu penting-penting amat.

Saya pergi ke spa. Banyak hal yang perlu saya lakukan untuk persiapan pesta nanti malam. Sudah beli baju mahal, tapi diri kita sendiri kacau balau, juga percuma. Antara baju dan pemakai harus saling menunjang. Seksi boleh, tapi jangan terkesan jorok. Kalau pakai rok mini tapi kakinya seperti pakai stocking bulu, tetap saja tidak enak dilihat. Salah-salah jadi bahan tertawaan. Jadi saya mutlak luluran supaya kulit berkilau dan tentunya cabut bulu kaki dan ketiak dong.. juga

rambut dan hias wajah. Tak apa pegal sedikit karena tidak leluasa bergerak menunggu malam. Yang penting penampilan nanti malam harus yahud. Harus menarik perhatian. Minimal tak kalah gaul.

Setelah mempersiapkan diri habis-habisan, rasanya tidak sabar menunggu hingga acara nanti malam. Mau tidur tapi tidak nyaman, akibat rambut yang sudah di-blow natural. Kompensasinya jadi ingin makan. Tapi itu pun tidak bisa saya lakukan karena takut perut kelihatan besar. Celakanya lagi, saya hari ini belum juga buang air besar. Akhirnya dengan hanya makan sekerat roti saya banyak mengkonsumsi kopi untuk merangsang hajat supaya cepat-cepat keluar, tentunya dengan alasan supaya perut tidak kelihatan buncit tadi. Pokoknya saya ingin kelihatan sempurna malam ini. *Bayangkan, jumlah perempuan jauh lebih banyak daripada laki-laki. Kalau saya tidak mengupayakan diri secara optimal, bagaimana nasib saya di kemudian hari?* Umur saya sudah dua puluh lima tahun. Belum punya pacar sungguhan. Lima tahun lagi saya akan dicap sebagai perawan tua. Lima tahun sesudahnya lagi, jatah saya cuma duda. Pasti sudah sulit bagi saya untuk hamil. Kalaupun sampai bisa hamil, risiko yang saja tanggung sangatlah besar. Urusannya sudah nama di batu nisan. Jadi, syukur-syukur saya dapat duda dengan anak maksimal dua orang. Ia pun sudah tidak terlalu peduli dengan masalah keturunan dan sudah barang tentu resiko diceraikan berkurang. Atau, mungkin jatah saya nanti jadi istri kedua? Naik peringkat sedikit dari posisi saya sekarang yang jadi pacar gelap suami orang. Habis.. mau bagaimana lagi? Saya tidak punya pekerjaan. Mau sekolah tinggi-tinggi, orangtua mlarang. Kata mereka, *"tak usah kamu sekolah tinggi-tinggi. Yang penting buat perempuan cuma pintar-pintar rawat diri dan pintar-pintar rawat suami. Lebih baik kamu belajar masak. Cinta dimulai dari mata turun ke perut dan dari perut turun ke hati."* Aneh, dari perut kok turun ke hati? Mungkin dari perut turun ke bawah perut tapi mereka tidak tega mengatakannya walaupun tega anaknya mempraktekkannya. Tapi kenyataannya, jangankan masak dan merawat suami. Akhirnya cuma dapat suami orang. Tapi saya ambil segi positifnya saja. Yang penting saya melakukannya demi masa depan yang berarti juga menyenangkan hati orangtua. *Kalau pacar saya yang suami orang sekarang ini bisa memberi fasilitas yang kelak mempermudah saya mencari jodoh sesuai kemauan orangtua, bukankah itu sebuah pahala? Pokoknya, saya tidak merugikan siapa pun. Yang saya lakukan berdasarkan senang sama senang. Saya tidak ingin merebutnya dari sang istri.* Mungkin saja keadaannya akan berubah jika saya sudah berumur tiga puluh lima tahun. Tapi ingat, saya masih dua puluh lima tahun. Saya masih punya kesempatan lima tahun lagi untuk bersaing mendapat jodoh yang lajang. Dan lima tahun selanjutnya lagi untuk bersaing mendapat duda, atau.. jadi istri kedua? Wah.. mudah-mudahan tidak. Bagaimana juga kami kan sesama perempuan, walaupun saya ingin menyenangkan hati ibu saya yang juga perempuan. Tapi.. kenapa pula saya jadi melantur sejauh ini? Wong saya masih punya lima tahun termasuk satu malam, nanti malam, untuk mempertaruhkan peruntungan jodoh dan masa depan saya.

Akhirnya saat yang saya tunggu-tunggu tiba juga. Dengan sangat berhati-hati, saya membasuh tubuh supaya jangan sampai rias wajah dan rambut yang sudah tertata, rusak dengan percuma. Memang serba salah. Penampilan sempurna tapi bau badan tidak sedap, akibatnya bisa fatal. Maka dengan khidmat, saya melakukan ritual demi ritual dengan penuh kerelaan dan perasaan bahagia.

Saya pun menghubungi teman untuk sama-sama datang ke pesta. Tentunya bukan perempuan. Ia laki-laki tapi benci. Kalau sama-sama perempuan, selain nanti saingan pasti akan kelihatan sekali tidak lakunya. Walaupun dengan benci bukan berarti bebas dari urusan persaingan loh.. sudah banyak laki-laki zaman sekarang yang lebih senang pada laki-laki. Tapi kesannya lebih enak saja dilihat dengan laki-laki daripada bergerombol dengan perempuan yang kelihatan sekali seperti sedang mencari mangsa. Apalagi dengan benci yang pura-pura laki-laki, sayang yang perempuan walaupun bukan benci, punya kebutuhan yang seimbang. Keseimbangan ini yang membuat perasaan jadi hangat dan nyaman. Keseimbangan ketika kami sama-sama merasa seperti pesakitan di tengah makhluk-makhluk sosial yang bersosialisasi, kan? Andaikan kami apes tidak bertemu pasangan yang sedang berstrategi seperti kami, paling tidak kami tidak terlalu kehilangan muka di depan publik. Tapi yang paling menyebalkan dari teman laki-laki yang indah ini adalah kecerewetannya jauh melebihi perempuan. Sesampainya ia di rumah saya, masih saja ia merasa kurang dengan penampilannya. Pilih-pilih minyak wangi, patut mematut di kaca supaya jangan

sampai benar-benar terlihat benci, dan walaupun saya memaklumi karena beban yang ditanggungnya jauh lebih berat ketimbang perempuan tak laku seperti saya, tetapi saja hal ini sering mengganggu. Tapi inilah harga sebuah persahabatan apalagi jika senasib dan seperjuangan. Maka dengan perasaan tidak sabar mau tidak mau saya lagi-lagi harus menyaksikan ritual-ritual seperti yang saya lakukan sepanjang hari ini.

Akhirnya kami benar-benar sampai di pesta! *Semerbak wangi berbagai parfum merek ternama campur baur menyeruak ke dalam lubang hidung kami yang kembang kempis akibat hati yang berbunga-bunga. Kemilau cahaya lampu-lampu kamera. Suara derai tawa mengguncang telinga. Ini pesta! Ini belantara manusia! Ini masa depan kami, masa depan kita semua! Teman hidup hingga hari tua!*

Dengan langkah pasti kami menjajakan kaki meniti anak tangga menuju segala harapan kami tertumpah di sana. Rok kulit mini yang saya kenakan dengan paduan tank top merah menyala membuat kepercayaan diri memuncak seketika. Namun setibanya kami di mulut tangga, begitu terhenyaknya kami melihat pemandangan yang ada. *Semua tamu di ruangan itu memakai moral. Ada yang dipasang sebagai hiasan kepala. Ada yang memakai sebagai penghias dada. Ada yang memakai sebagai manset. Bahkan ada yang menghiasi seluruh bajunya.* Kami saling berpandangan, tidak ada dari kami yang memakai moral. *Betapa kecewanya saya yang tidak jadi membeli moral kemarin hingga pagi tadi. Apalagi ketika pasangan saya berbisik, "Moral diobral lima ribu tiga di gedung DPR hari ini."*

4. Menyusu Ayah

Siapa yang dapat menjamin bahwa seorang bayi tidak memiliki daya ingat? Buktiunya saya masih mengingat dengan jelas proses persalinan saya. Bahkan saya juga mengingat suara Ibu mendendangkan lagu Nina Bobo ketika saya masih meringkuk di dalam perutnya. Saya juga masih ingat pertengkarannya antara Ibu dengan Ayah. Ayah menuduh bahwa janin dalam kandungan Ibu bukan miliknya. Ibu menangis sambil mengusap-usap kulit perutnya demi menenangkan perasaan saya. Ibu mengatakan agar saya memaafkan kekhilafan Ayah. Ibu kerap mengulang-ulang bahwa kelak saya akan menjadi seorang anak yang kuat, dengan atau tanpa figur Ayah.

Nama saya Nayla. Saya perempuan, tapi saya tidak lemah daripada laki-laki. Sayalah yang membantu Ibu melahirkan, bukan dokter kandungan. Ketika Ibu kehabisan napas dan sudah tidak dapat lagi mengejan, saya mengigit dinding vagina Ibu dengan gusi supaya jalan keluar bagi saya lebih mudah. Ketika detak jantung Ibu melemah dan desah napasnya tinggal satu-satu, saya menendang rahim Ibu dan mendorong badan saya keluar keras-keras. Dokter kandungan memegang kedua kaki saya dan mengangkat saya hingga jungkir balik. Saya menangis keras. Saya ingin memeluk ibu. Tapi dokter kandungan seperti tidak peduli. Ia malah mengguntung tali pusar saya lalu menaruh saya ke dalam gendongan suster yang selanjutnya memandikan saya. Saya berteriak memohon Ibu. Suster mengeringkan badan saya dengan handuk. Saya berteriak memohon Ibu. Suster membebati saya dengan selimut. Saya berteriak memohon Ibu. Dokter menutup tubuh Ibu dengan kain putih. Saya berteriak memohon Ibu. Suster membawa saya keluar dari kamar bersalin. Terpisah dari Ibu.

Nama saya Nayla. Saya perempuan, tapi saya tidak lebih lemah dari laki-laki. Karena, saya tidak mengisap puting payudara Ibu. Saya mengisap penis Ayah. Dan saya tidak menyedot air susu Ibu. Saya menyedot air mani Ayah.

Saya mengenakan celana pendek atau celana panjang. Saya bermain kelereng dan mobil-mobilan. Saya memanjat pohon dan berkelahi. Saya kencing berdiri. Saya melakukan segala hal yang dilakukan anak laki-laki.

Potongan rambut saya pendek. Kulit saya hitam. Wajah saya tidak cantik. Tubuh saya kurus kering tak menarik. Payudara saya rata. Namun saya tidak terlalu peduli dengan payudara.

Tidak ada pentingnya bagi saya. Payudara tidak untuk menyusui tapi hanya untuk dinikmati lelaki, begitu kata Ayah. Saya tidak ingin dinikmati lelaki. Saya ingin menikmati lelaki, seperti ketika menyusu penis Ayah waktu bayi.

Saya heran, kenapa Ayah tidak pernah menyusui lagi. Padahal saya sudah haus. Padahal saya sudah rindu. Tapi Ayah malah menyangkal. Katanya saya hanya mengada-ada. Katanya, ia tidak pernah menyusui saya dengan penisnya. Bahkan ketika saya menjelaskan bahwa saya bisa mengingat kejadian demi kejadian waktu saya masih bayi, ia malah menghajar saya dengan sabuknya dan membenturkan kepala saya ke dinding supaya pikiran pikiran kotor saya hilang. Kata Ayah, saya mewarisi pikiran-pikiran kotor almarhumah Ibu, salah satu sifat yang sangat dibenci Ayah atas Ibu.

"Ibumu itu pelacur! Untung ia lekas pergi. Kalau tidak. Aura mesum ibumu bisa mempengaruhimu."

Saya ingin membela Ibu. Saya ingin mengatakan kalau Ayah yang sebenarnya mempunyai pikiran-pikiran kotor dengan menuduh Ibu tidur dengan laki-laki lain. Saya ingin memberitahu Ayah, kalau saya sudah lebih siap kehilangan figur Ayah ketimbang Ibu. Saya ingin menguak rahasia Ayah yang sempat menuduh bayi dalam kandungan Ibu hasil perselingkuhan. Padahal sekarang, saya mirip sekali dengan Ayah. Saya ingin menelanjangi Ayah dan membuktikan bahwa saya (bayi yang) bisa mengingat tidak seperti bayi-bayi pada umumnya. Tapi tangan Ayah masih menggenggam sabuk. Matanya masih berkilat-kilat seperti siap membenturkan kepala saya kapan saja. Niat saya urung. Dan saya hanya dapat berdiam diri di sudut ruangan menunggu Ayah tenang. Menunggu Ayah menyusui. Namun Ayah pergi meninggalkan saya sendiri dengan harapan yang memudar dan kelak, saya menamakannya birahi yang terlantar.

Sejak Ayah tidak lagi sudi menyusui, saya berpaling ke teman-teman Ayah. Saya tidak ingin mencicipi lagi susu teman-teman laki saya yang sebaya. Susu mereka belum berproduksi banyak. Mereka terlalu cepat kehabisan susu. Dan biasanya mereka tidak mau bergaul dengan saya lagi. Setiap kali saya mendekati mereka yang sedang asyik main kelereng, lantas satu persatu meninggalkan saya pergi. Bahkan ada yang jelas-jelas melarikan diri ketika baru melihat saya datang mendekat. Mereka tidak seperti teman-teman Ayah.

Saya senang jika teman-teman Ayah memangku dan mengelus-elus rambut saya, tidak seperti teman-teman sebaya yang harus saya rayu terlebih dahulu. Saya senang setiap kali bibir mereka membisiki telinga saya bahwa saya adalah anak gadis yang manis. Anak gadis yang baik. Tidak seperti teman-teman sebaya yang menjuluki saya gadis perkasa, gadis jahat, atau gadis sundal. *Saya senang cara mereka mengarahkan kepala saya perlahan ke bawah dan membiarkan saya berlama-lama menyusu di sana. Saya senang mendengar desahan napas mereka dan menikmati genggaman yang mengencang pada rambut saya. Saya merasa dimanjakan karena mereka mau menunggu sampai saya puas menyusu. Saya menyukai air susu mereka yang menderas ke dalam mulut saya. Karena saya sangat haus. Saya sangat rindu menyusu Ayah.*

Mereka tidak pernah pergi meninggalkan saya sendiri, seperti Ayah dan teman-teman. Mereka justru datang pada saat rumah sepi. Mereka datang pada saat-saat yang dibutuhkan. Hati saya tidak lagi gundah kehilangan teman-teman. Saya sudah tidak perlu lagi mengintip diam-diam dari kejauhan ketika mereka bermain kelereng atau memanjat pohon dengan hati hancur berantakan. Saya sudah tidak perlu lagi mendengar kalimat sundal dari mulut mereka seperti yang dikatakan Ayah tentang Ibu. Dan lebih dari semua itu, saya tidak perlu lagi memohon Ayah. Tidak perlu lagi kecewa dan ketakutan di bawah ancaman sabuk dalam genggaman tangan Ayah. Ya, Ibu benar. Saya adalah anak yang kuat, dengan atau tanpa figur Ayah.

Tapi tidak ada pesta yang tidak usai. Kebahagiaan adalah saudara kembar kepahitan. Ternyata orang dewasa lebih mampu berkhianat. Ternyata tidak semua orang dewasa hanya mau menyusui.

Pada suatu hari ketika sedang asyik menyusu salah satu teman Ayah, ia meraba payudara saya yang rata. Saya merasa tidak nyaman. Ucapan Ayah bahwa payudara bukan untuk menyusui namun hanya untuk dinikmati lelaki terginggi-tinggi di telinga saya. Saya tidak ingin dinikmati. Saya hanya ingin menikmati. Namun pada saat itu saya tidak kuasa berbuat apa-apa. Saya terhipnotis oleh kenikmatan yang memenuhi mulut saya. Akhirnya saya membiarkan peristiwa itu lewat begitu saja dan berjanji untuk melakukannya.

Namun hari demi hari ia semakin kurang ajar. Ia tidak saja hanya meraba payudara saya, tapi juga kemaluannya. **Saya ingat kemaluan Ibu. Saya ingat bagaimana tubuh saya meluncur di lorong kemaluannya. Saya juga masih ingat jari-jemari Ibu mendekati dan mengelus-elus kepala saya. Tidak pernah sekali pun jari laki-laki mengunjungi saya ketika saya masih berada dalam rahim. Tidak juga jemari Ayah. Hanya ada jemari Ibu. Maka, bagi saya kemaluan hanyalah milik Ibu dan bayinya.**

Rasanya saya ingin segera menyudahinya saja. Tapi ternyata ia hanya meraba bagian luar kemaluannya tanpa memasukkan jarinya. Kembali, saya memaafkannya. Dan saya berdoa memohon maaf pada Ibu.

Hingga suatu hari ia merebahkan tubuhnya. Saat itu, pancaran matanya tidak seperti teman-teman Ayah yang lain. Pancaran matanya begitu mirip Ayah. Saya memalingkan pandangan ke berbagai arah. Tapi ia memaksa saya menatap matanya. Ia mencium kening saya, turun ke bibir, turun ke dagu turun ke leher, turun ke payudara dan terus turun hingga kemaluannya. Apakah ini? Saya berusaha mengingat-ingat peristiwa ketika saya masih di dalam rahim Ibu. Seingat saya tidak pernah ada juga lidah yang mengunjungi saya, juga tidak lidah Ibu. Ia merentangkan kaki saya lalu menindih saya dengan tubuhnya yang penuh lemak. Saya diam saja. Saya tidak berani menolak, walaupun saya merasakan sakit yang luar biasa di kemaluannya. Saya mengigit bibir keras-keras menahan jerit. Kepala saya dipenuhi berbagai pertanyaan. **Apakah ini yang dirasakan Ibu ketika melahirkan saya? Apakah rasa sakit ini yang membuat Ibu kehilangan napasnya satu demi satu? Apakah kebencian ini yang membuat Ibu pergi meninggalkan saya untuk selamanya?**

Saya merasakan sesuatu yang sangat menyebur deras dalam kemaluannya. Tapi saya sudah kehilangan hasrat untuk mengisapnya. Mendadak perut saya mual. Saya mual membayangkan penis Ayah. Mual membayangkan penis teman-teman sebaya saya. Mual membayangkan penis teman-teman Ayah. Dan mual membayangkan penisnya yang tengah berada di dalam kemaluannya.

Tangan saya meraih patung kepala kuda di atas meja dan menghantamkan ke kepalamnya. Tubuhnya mengejeng sesaat sebelum ambruk ke tanah. Matanya masih membelalak ketika terakhir kali saya menatapnya sebelum dunia menggelap. Pancaran mata itu, tidak seperti pancaran mata teman-teman Ayah yang lain. Pancaran mata itu, sama seperti pancaran mata Ayah.

Nama saya Nayla. Saya perempuan, tapi saya tidak lebih lemah dari laki-laki. Karena, saya tidak mengisap puting payudara Ibu. Saya mengisap penis Ayah. Dan saya tidak menyedot air susu Ibu. Saaya menyedot air mani Ayah.

Kini saya adalah calon dari ibu dari janin yang kelak akan berubah menjadi seorang anak yang kuat, dengan atau tanpa figur Ayah.

5. Saya Adalah Seorang Alkoholik

Udara dingin menampar ketika saya berlari ke luar. Sebelumnya di dalam, saya sudah sangat sadar kalau cuaca sedang tidak peduli akan jeritan kulit-kulit telanjang. Tapi saya merasa lebih baik dikoyak dingin ketimbang harus lebih lama berdiam diri mendengarkan dan memandang tatapan penuh harap orang-orang di dalam, sekali pun, saya hanya mengenakan kaos tanpa lengan dan celana perdelapan.

Saya terus berlari tanpa arah tujuan. Hujan melebat dan angin semakin kurang ajar.

Sementara, suara beberapa orang yang berujar lantang bergantian, "Saya adalah seorang alkoholik!" dan langsung ditimpali gemuruh tepuk tangan, terus tergiang-ngiang. Juga pemandangan puluhan bangku melingkar berisikan orang-orang yang saling bergenggaman tangan tidak kunjung hilang.

Saya berhenti berlari ketika sampai di depan sebuah pertokoan. Sempat terlintas untuk berteduh di dalam. Tapi niat saya untuk masuk urung karena kondisi saya yang kadung basah kuyup tidaklah memungkinkan. Maka saya meneruskan langkah, melebur di antara orang-orang yang memakai payung besar bagi lautan cendawan.

Beberapa anak kecil mengerubungi saya dan menawarkan payung yang hendak mereka sewakan. Segerombolan anak-anak muda yang berteduh di bawah halte bus bersuit-suit sambil tertawa cekikikan melihat puting payudara saya tercetak jelas di balik kaos putih yang sudah sangat basah hingga tembus pandang. Lama-kelamaan saya mulai merasa tidak nyaman. Lalu saya memutuskan kembali ke arah gedung pertokoan dan masuk ke dalam salah satu taksi yang antri parkir membentuk barisan panjang.

Dingin makin mancabik-cabik ketika hembusan pendingin dalam taksi menghantam pori-pori. Tapi tak ada cara lain selain bertahan. Tak mungkin mengharap sopir taksi mematikan pendingin. Hujan makin deras di luar sehingga membuka kaca tidaklah mungkin dilakukan. Ya.. bertahan, bukankah hanya itu yang selama ini saya lakukan di separuh perjalanan hidup yang melelahkan?

Sopir taksi menanyakan kemana saya akan pergi. Saya menyuruh sopir taksi berputar-putar hingga baju saya kering. Setelah itu, saya akan mampir di sebuah kafe. **Saya butuh minuman, saya butuh alkohol untuk menghangatkan badan dan menjernihkan pikiran. Atau lari..?**

Di tepi jalan ada beberapa anak berlarian menuju kubangan-kubangan air. Yang sampai terlebih dulu melompat-lompat dan menendang air ke arah teman-temannya yang baru datang. **Dalam tawa anak-anak itu saya melihat tawa Banyuwangi, Bumiadji, Asmorodadi, Adjeng, dan nama-nama lain dari janin yang tidak pernah sempat dilahirkan untuk menyaksikan hujan, merasakan basah, bermain bola, mendengarkan musik, menari, mencicipi hidangan lezat, menjadi manusia, menjadi bagian kehidupan.**

Betapa pikiran yang mengusik itu membuat saya semakin rindu akan alkohol. Tapi baju dan rambut saya masih basah, walaupun kulit saya sudah kering. Suara radio panggil taksi terus menerus berbunyi. Bapak Sani, Apartemen Simpruk kamar 1401, tujuan Sheraton Bandara. Ibu Karin, JL. Sinabung No. 16, tujuan Grand Mahakam.. Begitu banyak hal yang bisa dilakukan orang lain. Bapak Sani dengan tujuan Sheraton Bandara, tentu ingin berkencan. Tak mungkin pergi ke hotel sejauh itu hanya untuk bermalam bagi seseorang yang tinggal di apartemen semewah Apartemen Simpruk, tak ubahnya hotel lima bintang. Tapi mengapa tak berkencan di apartemennya sendiri? Mengapa sekaya itu bepergian tanpa mobil pribadi? Mungkin sopirnya cuti dan ia malas menyentir sendiri. Mungkin ia sudah beristri dan ingin berkencan di tempat jauh, sepi, tersembunyi. Lantas Ibu Karin dengan tujuan Grand Mahakam? Hmm.. di sana ada lounge nyaman dengan sofa-sofa besar. Tapi bisa jadi ia hanya singgah di bank sebelah hotel untuk menukar dollar. Atau.. ia juga akan berkencan diam-diam seperti Bapak Sani? Mungkin tidak. Jalan dari Sinabung ke Mahakam terlalu dekat. Kecuali mereka sudah sangat nekat. Ya, begitu banyak alternatif, begitu banyak kemungkinan, sementara di kepala saya hanya ada alkohol dan mabuk.

Tapi apakah saya punya pilihan lain selain mabuk? Ah ya, tentunya saya punya pilihan lain yaitu kembali bergabung dengan kelompok yang sekarang saya yakini masih sedang menceritakan pengalaman pribadinya masing-masing sambil bergenggaman tangan. Saya masih ingat dengan jelas ekspresi seorang gadis yang baru saja kehilangan orangtuanya akibat kecelakaan. Gadis itu mengaku anak tunggal. Sejak kejadian yang merenggut nyawa kedua orangtuanya, ia kehilangan pegangan bagi layang-layang tak berbenang. Apalagi, ia juga berada

di tempat kejadian. Hanya campur tangan takdir yang membuatnya selamat dari kecelakaan. Ayahnya terhimpit di antara jok dan kemudi, sementara ibunya terpelanting ke luar. Gadis itu sering mengeluh mengapa ia dibikarkan hidup. Ia merasa lebih baik mati, dan memang itulah yang berusaha ia lakukan. Beberapa kali ia mencoba bunuh diri, mulai minum racun serangga hingga menyayat urat nadi. Namun segala upaya itu gagal. Dan ia merasa tak berdaya melawan kuasa Tuhan. Maka alkohol baginya merupakan solusi tunggal.

Ia masih tersedu berkepanjangan setelah pengakuannya usai. Tetap berpegangan tangan, kami diam dengan sabar menunggu satu kalimat keluar dari dalam mulutnya. Entah karena rasa lega, entah karena kesabaran kami, entah karena rasa kebersamaan, entah karena merasa diganggu, akhirnya sedu sedannya pun mereda. Perlahan namun pasti, ia mengangkat wajahnya yang masih basah oleh sisa lelehan air mata dan berujar mantap, "Saya adalah seorang alkoholik!" Lalu kaki bersitas Brawijaya pun memberi semangat dengan bertepuk tangan dan melayangkan puji-pujian.

Taksi yang membawa saya kini terjebak kemacetan. Biasanya, hujan membuat saya cemas. Jakarta yang diguyur hujan, adalah pertanda kemacetan, banjir, dan listrik mati yang berakibat pula terhentinya kucuran air PAM dan rusaknya saluran telekomunikasi. **Bagi saya, waktu, air, dan komunikasi adalah sarana pokok mencari nafkah, untuk bertahan hidup.** Saya harus bertemu klien tepat waktu. Dan sebelum bertemu, saya mutlak membersihkan badan terlebih dulu. Dalam keadaaan normal saya akan mengutuk hujan. Namun entah mengapa, saat ini saya merasa tidak normal. Saya merasa bersyukur dalam kemacetan. Mendadak saya tidak berselera pada alkohol. Saya ingin berpikir tenang, saya ingin bertindak tanpa pengaruh alkohol. Maka saya pun tersenyum geli ketika melihat ekspresi gelisah Pak Sopir dari balik kaca spion yang begitu bertolak belakang dengan apa yang saya rasakan. Kedaan kami bagaikan dua supoter bola yang menonton di pinggir lapangan. Supoter yang ingin tim kesayangannya mempertahankan nilai kemenangan, merasa betapa waktu berjalan begitu lambat. Dan supoter satunya yang ingin tim favoritnya mencetak gol, merasa betapa waktu berjalan begitu cepat.

Tiba-tiba saya teringat ponsel yang sejak tadi saya matikan. Tak lama setelah ponsel saya aktifkan, di layar terpampang beberapa pesan. Baru saja hendak membaca pesan, nada panggil berbunyi. Namun membaca nama yang tertera di layar, membuat saya enggan, lantas memutuskan untuk mematikannya kembali.

Begitu banyak nama-nama yang saya kenal tetapi sesungguhnya tak saya kenal. Begitu banyak nama-nama yang saya temui namun sesungguhnya tak ingin saya temui. Tapi, banyak pula nama-nama yang kerap singgah dalam angan, idaman, dan harapan, namun tak pernah hadir di dalam kenyataan. Nama-nama yang kini mungkin sudah berusia dua belas tahun, sepuluh tahun, tujuh tahun, lima tahun, tiga tahun, setahun, sebulan..? Tanpa terasa, tangan saya mengelus-elus kulit perut saya. Perut yang masih rata tapi sebentar lagi akan membuncit mengikuti pertumbuhan di dalamnya. Akankah ia menjadi seorang laki-laki atau perempuan? Akankah ia terlahir normal atau cacat?

Lagi-lagi, begitu banyak kemungkinan. Namun bagi saya, hanya ada satu hal yang pasti. Ia tak akan bahagia. Karena ia akan terlahir tanpa pernah mengenal ayahnya, terlahir sebagai anak haram, terlahir dari seorang pelacur.

Saya memberitahu Pak Sopir ke mana saya ingin menuju dengan nada pasti, walaupun ada seribu sayat terasa dalam hati.

APPENDIX 3. Berita Acara Bimbingan Skripsi



KEMENTERIAN PENDIDIKAN DAN KEBUDAYAAN

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BERITA ACARA BIMBINGAN SKRIPSI

1. Nama	:	Rebeka Rinda Anastasia
2. NIM	:	0911110242
3. Program Studi	:	Sastrawirata
4. Topik Skripsi	:	Discourse Analysis
5. Judul Skripsi	:	Language Function on Djenar Maesa Ayu's Literary Work, entitled "Jangan Main-Main (dengan Kelaminmu)"
6. Tanggal Mengajukan	:	15 Februari 2013
7. Tanggal Selesai Revisi	:	25 Juli 2013
8. Nama Pembimbing	:	I. Yana Shanti Manipuspika, M.App.Ling II. Widya Caterine Perdhani, M.Pd.
9. Keterangan Konsultasi	:	

No.	Tanggal	Materi	Pembimbing	Paraf
1.	15 Februari 2013	Pengajuan dan persetujuan judul skripsi	Pembimbing I	
2.	15 Februari 2013	Pengajuan dan persetujuan judul skripsi	Pembimbing II	
3.	20 Februari 2013	Outline proposal skripsi	Pembimbing I	
4.	28 Februari 2013	Pengajuan BAB I - III	Pembimbing I	
5.	04 Maret 2013	Revisi BAB I	Pembimbing I	
6.	07 Maret 2013	Revisi BAB I	Pembimbing I	
7.	11 Maret 2013	Revisi BAB II	Pembimbing I	
8.	14 Maret 2013	Revisi BAB II	Pembimbing I	
9.	18 Maret 2013	Revisi BAB II	Pembimbing I	
10.	19 Maret 2013	Revisi BAB III	Pembimbing I	
11.	22 Maret 2013	Revisi BAB III	Pembimbing I	

12.	25 Maret 2013	ACC BAB I – III ke Pembimbing II	Pembimbing I	
13.	28 Maret 2013	Revisi BAB I-III	Pembimbing II	
14.	1 April 2013	Revisi BAB I-III	Pembimbing II	
15.	4 April 2013	Revisi BAB I-III	Pembimbing II	
16.	8 April 2013	ACC Seminar Proposal	Pembimbing II	
17.	12 April 2013	ACC Seminar Proposal	Pembimbing I	
18.	24 April 2013	Seminar Proposal	Pembimbing I & II	
19.	26 April 2013	Revisi BAB I-III	Pembimbing I	
20.	29 April 2013	Revisi BAB I-III	Pembimbing I	
21.	2 Mei 2013	Revisi BAB I-III	Pembimbing I	
22.	15 Mei 2013	Revisi BAB I-III	Pembimbing I	
23.	20 Mei 2013	Pengajuan BAB IV-V	Pembimbing I	
24.	24 Mei 2013	Revisi BAB IV - V	Pembimbing I	
25.	31 Mei 2013	ACC BAB I – V ke Pembimbing II	Pembimbing I	
26.	4 Juni 2013	Revisi BAB I-V	Pembimbing II	
27.	10 Juni 2013	Revisi BAB I-V	Pembimbing II	
28.	14 Juni 2013	Revisi BAB I-V	Pembimbing II	
29.	18 Juni 2013	ACC Seminar Hasil	Pembimbing II	
30.	20 Juni 2013	ACC Seminar Hasil	Pembimbing I	
31.	24 Juni 2013	ACC Seminar Hasil	Penguji	
32.	2 Juli 2013	Seminar Hasil	Pembimbing I & II	
33.	4 Juli 2013	Revisi BAB I – V	Pembimbing I	
34.	8 Juli 2013	Revisi BAB I – V	Pembimbing I	
35.	15 Juli 2013	ACC Ujian Skripsi	Pembimbing I	
36.	15 Juli 2013	Revisi BAB I – V	Pembimbing II	
37.	17 Juli 2013	Revisi BAB I – V	Pembimbing II	
38.	18 Juli 2013	ACC Ujian Skripsi	Pembimbing II	
39.	19 Juli 2013	ACC Ujian Skripsi	Penguji	
40.	25 Juli 2013	Ujian Skripsi	Pembimbing I & II	
41.	26 Juli 2013	Revisi Ujian Skripsi	Pembimbing I	
42.	26 Juli 2013	Revisi Ujian Skripsi	Penguji	
43.	26 Juli 2013	Revisi Ujian Skripsi	Pembimbing II	
44.	29 Juli 2013	Revisi Ujian Skripsi	Pembimbing I	
45.	29 Juli 2013	Revisi Ujian Skripsi	Pembimbing II	

46.	31 Juli 2013	ACC Penjilidan	Pembimbing I
47.	31 Juli 2013	ACC Penjilidan	Penguji
48.	31 Juli 2013	ACC Penjilidan	Pembimbing II

Telah dievaluasi dan diuji dengan nilai



Malang, 31 Juli 2013

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