



**ANALYSIS OF CODE SWITCHING IN
“*TETANGGA MASA GITU?*”**

A FINAL PROJECT

In Partial Fulfillment of the Requirement
For S-1 Degree in Linguistics
In English Department, Faculty of Humanities
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PRONOUNCEMENT

The writer honestly confirms that he compiled this final project entitled Analysis of Code Switching in “*TetanggaMasaGitu?*” by himself and without taking any results from other researcher in S-1, S-2, S-3 and in diploma degree of any university. The writer also ascertains that he did not quote any material from publications or someone’s paper other than from the references mentioned.

Semarang, Mei 8th 2017

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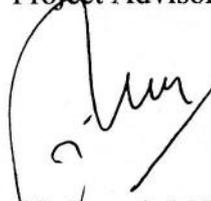
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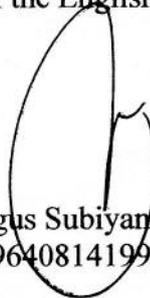
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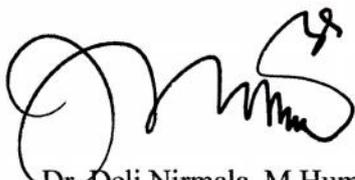


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MOTTO AND DEDICATION

Sakit itu biasa. Tidak sakit, luar biasa

I proudly dedicate this project to my beloved family and friends

To everyone who helped me accomplished this paper

Thank for all of you

Love you

ACKNOWLEDGEMENT

Praise to God Almighty who has given strength and spirit to me, so this project entitled Analysis of Code Switching in Tetangga Masa Gitu came to a completion. On this occasion, the writer would like to thank all those people who have contributed to the completion of this research report.

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I realize that this project is still far from being perfect. Therefore, I will be glad to receive any constructive criticisms and suggestions to make this better.

Finally, the writer expect that this thesis will be useful to the reader who wishes to learn something about motivation and how it can drive person to achieve what he/she wants.

Semarang, Mei8th 2017

Prajadhipo Samjaya

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ABSTRACT

Tujuan dari penulisan tugas akhir ini ialah untuk mengidentifikasi dan mengklasifikasi fenomena alih kode yang terjadi dalam komedi situasi “Tetangga Masa Gitu” pada episode “Demi Bola.” Penelitian ini menggunakan ancangan kuantitatif yang digabungkan dengan metode deskriptif. Data diperoleh dengan cara mengunduh video dari YouTube. Video kemudian ditonton dan disimak dengan seksama untuk menyeleksi kejadian alih kode antara bahasa Indonesia dan Inggris. Setelah melakukan pengamatan dengan menggunakan teori jenis-jenis alih kode dan faktor sosial yang mendasari terjadinya alih kode, didapatkan hasil bahwa terdapat dua jenis alih kode yaitu *inter-sentential* dan *intra-sentential switching* dalam episode ini. *Inter-sentential switching* terjadi sebanyak empat belas kejadian, sedangkan *intra-sentential switching* terjadi sebanyak 57 kejadian. Dari 57 kejadian, *intra-sentential switching* terbagi atas delapan frasa dan 49 kata. Faktor sosial yang mendasari terjadinya peristiwa alih kode yang terdapat pada episode ini ialah adanya pembicaraan dengan topik tertentu dan juga fungsi afektif yang dipengaruhi oleh gaya bahasa atau perasaan penutur. Secara verbal, unsur komedi pada episode “Demi Bola” tidak terdapat dalam penggunaan alih kode.

Kata kunci: Tetangga Masa Gitu, *Inter-sentential switching*, *Intra-sentential switching*

1. Introduction

When people choose one code rather than other, there must be one or more factors which motivate people to use the language. For that factor, the writer want to analyze code switching phenomena used by characters in one of the best program in television which is *Tetangga Masa Gitu*. Two characters of the television program, Angel Schweinsteiger (Sophia Latjuba) and Bintang Howard (Chelsea Islan), have a bilingual competence (English and Indonesian) both in their real and television lives. We are able to see the bilingual fact from their last name, Schweinsteiger and Howard. Another character, Adi Putranto (Dwi Sasono), also bilingual, but he is competent in Indonesian and Javanese and not in English in his television lives. Bastian Irawan came from Bogor and has only one language competence, Indonesian, in this television program. However, in his real lives, the writer frequently watches Bastian Irawan (Deva Mahendra) switches his code from Indonesian into English in television.

Tetangga Masa Gitu is a situation comedy program, which shows daily activities of two couples who live in the same neighborhood. This program tells audiences about simple problems of their households and neighborhood in their daily lives.

In this project, the writer has to limit the discussion by focusing only on the Indonesian and English code switching. The writer tries to elaborate what kind of code switching appeared in *Demi Bola* episode according to inter-sentential and intra-sentential switching and how many time did the speakers use code switching

in the episode and what factors motivate speakers to use code switching in this episode.

The purposes of this final project are to identify and classify types of code switching occurring in the episode, to calculate the frequency of code switching in this episode and to analyze factors that influence speakers use code switching in this episode.

Other writers wrote some writings which are relevant to this topic. Mulyani (2011) was conducting her writing on the factors affecting the host and the judges use the form of code switching and code mixing in five episodes of Indonesian Idol in sixth season. She concludes that the reasons of using the form are pernicious homonymy, oversight, low frequency of words, social value, and introduction and development of new culture.

While Khasanah *et al.*, (2013) accomplish their research to the hosts of “Gaul Bareng Bule” conversation. They conclude that there are six reasons of code switching and code mixing in the television show, which are setting, solidarity expression, topic, quoting, emphasizing, and feeling expression. The reason of the code switching and code mixing in the television show is an intimacy among the hosts, the foreigners, and the audiences.

According to research conducted by Patmawati in “Campur Kode dan Alih Kode pada Acara *Show Imah* di Trans TV” in 2013, she assumes that the linguistic elements of code mixing are words, phrases, basters, idioms, and the elements of code mixing include languages mixing and variations (dialect and style) mixing. She assumes that the factors of code mixing are social intercourse,

intellectualism, joke with the purpose of obtaining attention, regionalism, and language context adaptation. The factors of code-switching are speakers, audiences or speech partners, situation changing caused by third person presence, and formal to informal shifting or the contrary.

Nurhayati and Gintings (2014) try to find the major type of code mixing and code switching used by the hosts of “Break Out” TV show on NET.TV and they conclude that the major type of code mixing found in the TV show is alternation, according to three types of Muysken’s code mixing which are alternation, insertion, and congruent lexicalization.

Another study was conducted by Yuliasari (2015) which the purpose of her writing is to describe the use of code switching and code mixing in “Kick Andy”. She said that intern and extern-code switching are used in “Kick Andy” talk show. The mix and switch happens in Indonesian to Javanese and in Indonesian to English.

There are some different between previous study and the writing that we can see below.

- Previous study and this writing are used different theories.
- Previous studies use talk show as the object of the study while this final project use situation comedy as the object for the data source.
- Previous studies use qualitative as the approach of the research and this project uses quantitative as the approach.

Code switching is the effect of possessing more than one language. Poplack (1980:583) explains the term of code switching as the change

between two languages in a single discourse, sentence or constituent. Bullock and Toribio (2009:1) assume code switching the competency on the part of bilinguals to replace effortlessly between two languages. Code switching also happens when there is a switch between varieties of language such as register, style, and dialect. To sum up, code switching is a competence of bilinguals or multi-linguals in changing the languages they are able to speak in one conversation and they change between languages effortlessly.

There are number types of code switching introduced by linguists. Myers-Scotton (2005:239) classify code switching into two general terms such mentioned below.

a. Inter-Sentential Switching

In this switch, one clause or sentence will be spoken completely from the native language while the next clause will be spoken in a different language from the first language in single speech event.

b. Intra-sentential switching

The definition of this term is that when people use two or more languages in a clause or sentence in single speech event. The intra-sentential switching happens in the form of words.

When people use language, the language they choose is determined by social factors at the time the speech event takes place. According to Holmes (2013:34-40), social factors of language choice are divided into three general factors which are addressee (participant, solidarity, and status), topic, and function.

a. Addressee (participant, solidarity, and status)

In this part, who is speaking and who is the speech partner will determine the language choice when the speech event occurs. Holmes (2013:35) states due to the arrival of the third person, two person will change the language they used to the language the third person able to speak. Holmes also uses formal relationship as a pattern of solidarity factor of code choice, such in H and L language.

b. Topic

What is being talked about triggers people to use an appropriate code for the topic of the conversation. In expressing their thoughts, people feel free and comfortable by using one specific code to extend their thought. Holmes (2013:37) said that quotation and proverb could be the example for this factor.

c. Function

The reason of speech event is categorized as a social factor of code choice. Holmes (2013:38-39) illustrates this function when people want to give an amusement and dramatic effect of a story, they switch the code in order to get the effect. When expressing a disagreement, people sometimes change the code they used. The switch occurs not only does in H and L language, but also in style. Intimate, friendly, and formal style of language choice indicates the function factor of code switching.

The design of this study is a quantitative descriptive method because this writing presents numerical data. Sarwono (2006:81) explains that the purpose of descriptive research is to illustrate a characteristic, indication, or function of a population. One principle of quantitative research is to construct sciences in

explicit, exact, and formal procedure in defining concepts and measuring concepts and variables (Poerwandari, 1998:98). The writer chooses a quantitative method due to the writer want to reveal statistical value in code switching from the TV program. The data in this final project will be statistical value and dialogue transcription. In this writing, the writer describes the data without any purpose of to summarize the general conclusion of the phenomena.

2. Discussion

Tetangga Masa Gitu is a situation comedy program. Berger (2012) stated that there are four basic aspects of humor which are language (*bombast, exaggeration, facetiousness, etc.*), logic (*absurdity, accident, analogy, etc.*), identity (*before/after, burlesque, caricature, etc.*), and action (*chase, slapstick, speed, and time*). According to that aspect, there are two types of comedy which are high and low comedy. High comedy comes from language and wordplay, while low comedy relies on physical action and visual gags. The humorous aspect of language is not found in characters' code switching although still there is humor in their dialogues. The humorous aspect is not in form of code switching but it occurs only in one language, Indonesian. All characters in this episode have no basic competence as comedian. They are purely actors and actresses. Humorous aspect in this episode in this episode is dominantly coming from characters' action as they are purely actors and actresses. The use of code switching in this episode is dominantly occurring when there is a serious conversation among characters. Based on action aspect, the author choose Adi Putranto for the funniest actor in

this episode. He is funny because of his childish action. For example, we can see Adi's childish action from a scene below.

Bastian: *Dari sini mana? Deketan lagi tu.*
 Adi : *Ih aku gak suka digituin. Aku gak suka digituin.*

In this scene, there is absolutely no code switching in their conversation but the scene is funny. The scene is funny not for the reason of their sentences but it is funny because of Adi's action. In that scene, Adi screams at Bastian and acts like a child in his action.

Inter-sentential switching

All characters in this episode use inter-sentential switching in their conversations. We can see the frequency of inter-sentential switching from following table.

Table.4.1. Inter-sentential switching

No	Speaker	Sentence	%	Inter-sentential switching	%
1	Bintang	88	19%	7	1.51%
2	Adi	144	31%	1	0.20%
3	Bastian	200	43%	5	1.10%
4	Angel	33	7%	2	0.45%
Total		465	100%	15	3.24%

From 465 sentences or sentences like uttered by all characters in this episode, inter-sentential switching has only 14 frequencies (3.01%). We can see that Bintang's competence on bilingualism is reflected from the table above. She is bilingual and the most frequent user of inter-sentential switching because she is able to speak both Indonesian and English equally well.. Meanwhile, Angel's

switching has a low frequency although she is also bilingual. However, if we compare the value of Angel's code switching with her sentences, we will be able to show the reason of the low frequency. She has a low frequency in inter-sentential switching because she has the most minimum dialogue in this episode.

From those 15 frequencies, 10 sentences are imperative clause. "*Tackling!*, *block!*, and *tapout!*" are imperative clause which are pronounced repeatedly in this episode. The terms "*tackling*" (*slidingtackle*) and "*block*" are two activities found in a football match. As the most famous type of sports in the world, especially in Indonesia, Indonesian tend to use football terms in English rather than Indonesian. For the word *tackling*, when English native uses it in imperative, it must be spoken "*tackle!*" Bastian does not use a correct English grammar in this imperative clause because he is influenced by Indonesian grammar in this clause. In Indonesian, there is no difference in tense, imperative, declaratif, and interrogative verb form.

"*Tapout*" refers to an activity when a fighter must surrender to his rival by tapping his rival body or mattress out. The function of this switching is not only for one specific topic of conversation but also to strengthen an order in this episode. Bastian uses the term when he is asking Adi to surrender in a fight while watching the football match by using this clause. Another imperative clause is "*stop!*" which is used by Bintang. She tends to give a strong order to Adi and Bastian when they are having a fight while watching the football match at the third video part.

As a stress in Bintang's sentences, she says "*I'm serious*" and "*trust me!*" in this episode. In the second scene of the second video part, Bintang wants to give an emphasize on her utterance by saying "*I'm serious*". In that scene, Bintang did not want her husband and Adi to have a fight due to watching the football match. "*Trust me!*" is spoken by Bintang when she want Angel as her speech partner to believe in her opinion.

In the fourth scene of the second video part Bintang says "*Okey, okey let's see!*" and in the second scene of the third video part Bintang says "*Bas, I get to go. Now.*" In those scenes, Bintang wants to make a clarification in her speeches by using English. The use of English can make the clarification stronger in her speeches.

The next sentence in English is "*I'm home*" which is spoken by Bintang in the third scene of the third video part. She says the sentence as a greeting when coming back come.

The last sentence "*shush!*" is pronounced by Angel in first scene of the second video part. There is a superiority in Angel's sentence when she is having a conversation with Adi by using the imperative clause. Adi can not defence himself andhe canonly follow Angel's strong order in the scene.

Intra-sentential switching

a. Intra-sentential switching in form of phrase

The term phrase refers to a group of words which has not a verb and/or subject. Intra-sentential switching in the phrase form is the smallest phenomena

occurring in this episode. We are able to see the frequency of the phrase and the single word from a table below.

Table.4.2. Intrasentential switching in form of phrase

No	Speakers	Intra-sentential switching	%	Phrase	%	Single Word	%
1	Bintang	20	37.7%	3	5.7%	17	32.1%
2	Adi	3	5.7%	0	0%	3	5.7%
3	Bastian	23	41.5%	1	2%	22	39.6%
4	Angel	8	15.1%	0	0%	8	15.1%
Total		54	100%	4	7,7%	50	92.5%

Intra-sentential switching in form of the phrase occurs in a small frequency in this situation comedy program. It occurs four times and it is used by only two characters of the television program, Bastian Irawan and Bintang Howard. As same as inter-sentential switching, Bintang's ability in bilingual is shown from the table above.

When Bastian says "ball position" in the first scene of the second part of video, he refers the term to a specific term in football. Football commentators in television usually interpret the phrase as *penguasaan bola*. [Http://prediksibolaprofesional.blogspot.co.id](http://prediksibolaprofesional.blogspot.co.id) also translates the phrase as *penguasaan bola*. Bastian Irawan should have used a spoken Indonesian translation for this phrase in his sentence since there is an Indonesian translation of the phrase, but he may feel more comfortable and free to express his speech in different code because the term is known commonly event in different language from Indonesian.

In the second scene of the third video part, Bintang pronounces “in denial” in order to give an intention to clarify her speech content. There is a stress in her sentence. A pause is found in the video as a sign of stress in Bintang’s sentence. The switch occurs in order to make a better explanation about her statement.

Other phrases by Bintang are interjections. The phrases are “oh my God” and the phrase is uttered in two difference scenes. In this episode, Bintang’s interjections are an expression for an exclamation. At the scenes, she feel angry and shocked because of Bastian and Adi’s debate while watching the football match.

b. Intra-sentential switching in form of single word

In this episode, all characters in the videos utter intra-sentential switching in the form of a single word and it is the dominant phenomenon of intra-sentential switching in form of both phrase and single word. From the table 4.2, Bastian dominates the switch in this episode, but the reason is not his bilingual competence. He is the dominant switcher because he has a lot of dialogue and also the switch in his intra-sentential switching happens because of imitation on one word or his speech partner’s word.

Based on types of word classes (or part of speech in traditional grammar), there are four types of word classes occurring as intra-sentential switching in the videos. They are noun, adjective, adverb, and interjection. The other types of word classes (verb, pronoun, preposition, and conjunction) are not uttered by any character in this episode in their intra-sentential switching in the form of single word.

According to social factors that cause or influence code switching, Bintang utters a noun in English when she talks about football topic with Bastian and Adi in a sentence below.

“Yang satu fans berat Arema Chronus”

According to the topic of football, the word *fan* is commonly replaced with *supporters*. *Supporter* is a synonym of *fan*. The reason why Bintang tends to choose *fans* rather than “supporter” is that that she is unfamiliar with football terms. When Bintang conducted the conversation, there is no a new person. There were only Adi and Bastian as her listeners. Adi is Javanese, so Bintang considers that Adi is a person who positions as a supporter the team of the East Java football club when saying the sentence above.

Another noun, *bro* (refers to *brother*), is pronounced by Bastian in three times in the second part of video. In the first scene, *bro* is pronounced as a language style. While in the fourth scene, the switch into this word is happening due to there is a situation change in the conversation. At first, Bastian is angry because of Adi’s accusation of him. When Adi tries to persuade Bastian, he pronounces “*peace*.” When they convince Bintang that they would not have a fight because of the football match, Bastian replies Adi’s sentence with English as a sign that he agrees with Adi.

In the second scene of the third video part, “*deal*” is used by Bintang in order to ask an agreement on Bastian when she asks him not to provoke Adi while watching the football match. Meanwhile, Bastian replies on Bintang’s sentence with imitating her sentence in English.

The other noun, which is uttered by Bastian, occurs due to their function from in this episode is *friend*. We can see the word from the following sentence below.

“*Ini kursi **friend** ni. Kan situ lawan. Situ, situ!*”

The word *friend* is uttered when Bastian wants to give a stress in his sentence in order to ask Adi to take a seat separated from Bastian’s seat.

The switch in form of adjective was produced by three speakers (Bintang, Adi, and Bastian). In this episode, one of adjectives occurs when Bastian and Bintang have a conversation in the second scene of the third video part.

Bintang : *Bas, please ya, jangan **childish**, please banget!*

 Bastian : ***Childish, childish, childish.***

Bintang’s word “childish” has no other purpose but a language style. She feels comfort with English in uttering the word. The same situation is also happening when Bastian pronounces *fair* in the third scene of the first video part. Meanwhile, Bastian uses *childish* because he understands what his wife proposes and repeats his wife word. In his repetition, Bastian tends to imitate with the specific code used by Bintang. The imitation of the word with the original code is a signal that Bastian accepts and understands what was his wife explained. Another adjective is pronounced by Bastian and Adi. The word is “*mute*” and it is used by them for the purpose of a specific term of television feature.

Adverb is spoken by Bastian, Angel, and Bintang in this episode. We can see the occurrence of adverb from a dialogue below.

Bastian: *Iya Bi, kita gak bakalan berantem kok. Bro, **forever!***

The word *forever* occurs for rhetorical function. By changing his code, tries to convince her wife that he and Adi would not fight while watching television. The last adverb is “*now*” which is used by Bintang and Angel. Angel uses “*now*” in the fifth scene of the first video part and she uses it as an indication of strong order to Adi. She commands Adi with the adverb to coming back home.

The occurrence of interjection in this episode has a function for expressing the emotion of the characters. Crystal (2008:249) says in “A Dictionary of Linguistics and Phonetics” that interjection is a traditional grammar term of part of speech, which refers to a word class, which is unproductive, does not enter into syntactic relationship with other classes, and purely has an emotive function. The first interjection is “*bye*” which has a function as a farewell remark when the characters want to leave the arrangement of scenery context and environment.in this episode. The second is “*hello*” and it is used by Angel when she wants to attract Bastian and Adi when they are having a fight. The third are “*no*”and“*nope*” which is used by Angel. By pronouncing the words, Angel shows that she does not agree with an idea or a statement in this episode. The fourth is “*okey*”. In this episode, “*okey*” is the opposite of “*no*” and it has a function as an agreement on something. The fifth is “*please*” which used by Bintang as a polite request. The sixth “*yes*” which is pronounce by Bastian to show his excitement on watching the football match.

3. Conclusion

In this writing, the writer analyzed “*Demi Bola*” episode of *Tetangga Masa Gitu* program. It is a serial comedy situation program on NET.TV. In this program, the

writer found code switching in the characters' utterances. Although this program is a comedy program, the writer did not find humorous aspect in characters' switching. The aspect of humor in this program is dominated by characters' action. The use of code switching in this episode occurs when the characters have a serious conversation among them.

The types of code switching in this episode are inter-sentential and intra-sentential switching according to Myers-Scotton's types of code switching. After classifying the switching into clause (sentence), phrase, and word, the writer found that inter-sentential switching has fifteen frequencies. From those frequencies, Bintang switches her code seven times, Adi switches his code one time, Bastian switches his code five times, and Angel switches her code one time. As the most frequent switcher, Bintang's competence in bilingual is reflected from that data.

Intra-sentential switching has fifty seven frequencies in this episode. From those frequencies, the writer classified intra-sentential switching into phrase and word. Phrasal code switching occurs eight times, while word code switching occurs forty times in this episode. The characters who switch their code into phrase are Bintang with three frequencies and Bastian with five frequencies.

Single word classification has the biggest frequency in this episode. Based on part of speech, noun is spoken by Bintang and Bastian. Adjective is spoken by three speakers, Bintang, Adi, and Bastian. Adverb occurs only one time and it is spoken by Bastian. The last part of speech is interjection and all characters in this

episode utter interjection. Other part of speech, verb, pronoun, preposition, and conjunction do not occur in this episode.

According to Holmes' factor of code switching, code switching occurs when the characters have a specific subject in their conversation. It also occurs for the purpose of affective function. The affective function of code switching are feeling emphasis and stressing in an opinion, clarifying an opinion, greeting and farewell remark, superiority and strong order, language style, situation changing, imitation of the first speaker, agreement and disagreement, rhetorical function (informative conversation), gaining someone's attraction, polite request, and a sign of enthusiasm. Addressee factor is not found because there is no a presence of a new person and the characters are not members of particular speech community in this episode.

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ATTACHMENT

Transcription of Demi Bola in Tetangga Masa Gitu!

Video 1.

1. INT. BASTIAN'S HOUSE. LIVING ROOM - NIGHT

Bintang is singing a song. Bastian is coming and he is willing to watch a football match in the television. Bastian wants to watch the football match due to he has a bet on the football match with Adi.

BINTANG

(singing)

Hello from the other side!

BASTIAN

(getting down stair and sitting)

Udah mulai, udah mulai, udah mulai. Nah, ini dia.

BINTANG

Heh, Bas, tumben nonton bola?

BASTIAN

(ENTHUSIASTICALLY)

Iya nih, *Indonesian Championship*. Soalnya Mas Adi ngajakin aku taruhan gitu Bi. Dan lagi kamu tau gak, satu kantor lagi heboh banget ngebahas bola.

BINTANG

(CURIOUS)

Oh ya?

BASTIAN

Iya. Ni, ni kamu liat ya! Aku pengen menyaksikan idolanya Mas Adi dibabat sama lawannya.

2. INT. ADI'S HOUSE. DINING ROOM - NIGHT

Adi is watching the football match and Angel is working with her laptop.

ADI

(SERIOUSLY)

Iya, umpan lambung! Sundul! Oper kanan, menggiring bola, terus, oper bawah, tendangan lambung, sundul! Ah, hampir saudara-saudara. Oke. Dicoba lagi. Kejar terus! Rebut bolanya! Bagus, terus! Terus, terus, jangan dioper! Terus, terus, tendang! Ah hampir.

ANGEL

(turning off the television)

ADI

(SURPRISED)

Kok di *mute*? Angel ini bola Angel. Masa bola gak ada suaranya, gimana sih? Ih, gak ngerti bola sih. Ini Arema ini, jagoanku lawan jagoannya Bastian. (ANGRILY)Oke, oke. Oke.

(taking the television with him and going to leave the dining room)

ANGEL

Stop! Mau kemana?

ADI

Mau nonton dikamar.

ANGEL

(COURIOUS)

Terus?

ADI

Iya

ANGEL

Terus bakalan rusak diatas? *No, no, no*, balikin!

(ANGRILY)

Balikin! Balikin gak?

ADI

Terus aku nonton bolanya dimana?

ANGEL

Taro situ!

3. INT. BASTIAN'S HOUSE. LIVING ROOM - NIGHT

Bastian and Adi are seriously watching the football match while Bintang are looking at her tablet.

BASTIAN

Gocek dia, gocek, gocek, yes, yesyes.
Bawa, bawa! Uh, lewat, lewat. Ya tahan
dulu, tahan dulu, tahan dulu! Oper
tengah kosong, tengah kosong! Yes, yes,
iya, ambil, ambil!
(screaming)
Tembak! Ah.

BINTANG

(putting her laptop on a table and
taking a deep breath)

ADI

(laughing and mocking) Eh, hehe, gak jadi
jadi gol. E gak jadi gol. (laughing and
rolling over the floor) Gak jadi gol ya?

BASTIAN

Jangan senang dulu! Itu belum apa-apa!

BINTANG

(GREATLY AMAZED)

OhmyGod!

(smiling)

Yang satu *fans* berat Arema Chronus, yang
satunya lagi gengsi diajak taruhan. Nih
bentar lagi berantam ni, pasti.

ADI

Ah gak lah, ngapain berantam kayak anak
kecil aja. Paling dia dulu yang mulai.

BASTIAN

(DISAGREE)

Enak aja sembarangan. Situ kan ahlinya
berantam, saya mah gak pernah cari gara-
gara kecuali situ mulai duluan.

ADI

(SHOCKED)

Apa? Apa, situ gak pernah cari gara-gara?

BASTIAN

Iya

ADI

(speaking with a high intonation)

Apa saya buka ni?

BASTIAN

(underestimating)

Buka apa?

ADI

Saya beberkan ni semua ni.

BASTIAN

(challenging Adi)

Apa?

ADI

Huh, panjang. Bisa sampe lima halaman folio.

BINTANG

(trying to separate Adi and Bastian)

Oke, oke!

BASTIAN

(defensing his self)

Fitnah, fitnah.

BINTANG

Tu kan, tu kan, tu kan, tu kan, belum apa-apa udah berantem. Ya kan?

(giving an opinion)

Ini kayaknya harus pisah ini ya, Mas Adi sama Bastian harus pisah. Jadi sebaiknya, Mas Adi sekarang pulang aja nonton dirumahnya sendiri, ya?

BASTIAN

(AGREEING)

Iya, sana! Udah punya rumah kan?

BINTANG

Oke?

ADI

(showing a disagreement and
requesting other resolution)

Aduh, aduh, aduh, jangan, jangan
Bintang! Dirumah saya tu kondisinya lagi
gak kondusif soalnya. Ya.

(making a deal)

Oke. Oke, kalo gitu saya gak akan cari
ribut. Saya akan duduk manis disini.

BINTANG

(emphasizing)

Janji?

ADI

(convincing Bintang)

Iya, janji!

BINTANG

(ordering Bastian for the
agreement)

Kamu juga!

BASTIAN

Iya.

ADI

(making a new statement)

Kecuali kalo dia mulai duluan ya paling.

BASTIAN

(showing a disagreement with a high
intonation)

Enak aja, tu kan, situ yang suka mulai.

ADI

Eh, tuh kan. Dia ngajak ribut duluan.

BASTIAN

(ANGRY)

Tadi situ bilang sini yang suka mulai.

ADI

(defensing his self)

Eh, saya gak pake emosi, jelas-jelas cuma ngomong doang. Kenapa situ?

BASTIAN
Jelas-jelas situ.

ADI
(standing up from his seat and
challenging Bastian)
Oke deh, gak usah banyak cingcong deh.

Bintang is covering both her ears with her hands and closing her eyes.

BASTIAN
Wih, ape?

ADI
Kayaknya gak suka banget sama saya?

BASTIAN
(replying with disagreement)
Enggak, enggak, *fair* aja, *fair*. Sante dong!

Adi and Bastian are distracted by the football match and continuing to watch the football match in the television.

ADI
Eh, eh, tuh, tuh, tuh. Tuh, tuh, tuh, tuh, terus, bawa, bawa! Oper atas!

BASTIAN
(standing up)
Block!

ADI
Oper bawah, tendang!
(screaming)
Ah, nyaris, tipis. Hampir digibas satu kosong.

BASTIAN
(laughing and stating a
disagreement)
Satu kosong darimana?

(pointing at the television)
Liat tuh! Bolanya jauh melenceng dari
mistar gawang. Perlu digeser gawangnya
biar gol?
(laughing)

ADI
(taking a seat)
Tipis Bas. Itu sebelah kanan atas.

BASTIAN
Tipis, tipis.
(approaching Adi)

ADI
Ngeliatnya dari situ sih.

BASTIAN
Tebel, tebal.
(pulling then pushing Adi to the
television)
Ni liat, nonton deket-deket biar jelas
tu!
(keeping away from Adi)

ADI
(SURPRISED)
Ini apaan sih?

BASTIAN
Tipis, tipis. Tebel! Jauh kali bolanya.
We.

ADI
(convincing Bastian)
Tipis!

BASTIAN
Tipis darimana?
(approaching Adi)

ADI
Liat tu dari sini.

BASTIAN
Liat!
(pushing Adi to the television)

Nonton deketan lagi tuh, deketan lagi,
tuh! Nonton deketan.
(keeping away from Adi)

ADI
Liatnya dari sini dong. Jangan dari
situ.

BASTIAN
Dari sini mana?
(approaching Adi)
Deketan lagi tu.
(trying to push Adi to television)

ADI
(screaming)
Ih aku gak suka digituin.
(acting like a child)
Aku gak suka digituin.

Bastian is surprised and covering his mouth with his hands. Bintang is also surprising while Bastian is looking at her.

DISSOLVE TO:

4. INT. ADI'S HOUSE. LIVING ROOM - NIGHT

Bintang and Angel are sitting and having a serious conversation about their husbands' football problem.

ANGEL
Jadi kamu, minta aku supaya suruh Adi
pulang, gitu?

BINTANG
He eh. Soalnya gini loh Mbak Angel, Mas
Adi sama Bastian tu beneran berantam.
(convincing Angel)
Serius!

ANGEL
Tapi kan kalo misalnya Bastian nontonnya
dikamar, Adi nontonnya diruang tamu,
kan, bisa aja kan? Iya kan?

BINTANG
(DISAGREE)

No!

ANGEL

Gak bisa?

BINTANG

Sama aja Mbak Angel, mereka pasti ribut.
(convincing Angel)

Trustme! Makanya aku minta tolong sama Mbak Angel, Mas Adi nonton disini aja ya, dirumah aja, ya? Ya, soalnya aku yakin pasti mereka berantam lagi kalo disatuin. Ya makanya, jadi Mas Adi disini, Bastian disana, tenang deh. Gak ada yang berantam lagi.

ANGEL

Iya, cuma kan lebih enak kalo Adi disana, soalnya kerjaanku lagi banyak disini. Bi?

BINTANG

(begging)

Mbak Angel, *please, please, please!*

CUT TO:

5. INT. BASTIAN'S HOUSE. LIVING ROOM - NIGHT

Adi and bastian are having a fight because of watching the football match in the television. They are lying down on the floor. Adi is on top of Bastian. They are holding each other with forearms. They are arguing each other on who was wrong.

ADI

Ini yang saya gak suka sama kamu ni.

BASTIAN

Saya juga gak suka.

ADI

Kenapa kamu ngalengin, buktinya tadi.

BASTIAN

Loh, Mas Adi duluan yang ngalengin saya.

ADI
Enggak, kamu yang duluan.

BASTIAN
Saya gak pernah cari gara-gara. Situ yang mulai.

Bintang and Angel are coming from the outside.

BINTANG
Hei, hei, hei.

BASTIAN
Situ yang mulai. Cekek ni, cekek.

Adi and Bastian are stopping their argument and fight. They are looking at the door where Bintang and Angel are standing.

BINTANG (O.S)
Tuh kan, Mbak Angel!

ADI
(smiling) Hai istriku!

BASTIAN
Hai Bi!

ANGEL
(pointing at Adi)
Di, hei, kamu, pulang!

ADI
(laughing and pointing at the television while speaking)
Ini lagi nonton bola ni.

ANGEL (O.S)
Now!

ADI
Oke.
(standing up from the floor)

BINTANG
Sampe berantam kayak gitu.

Angel is opening the door.

ADI
(looking at Bastian)
Bi, aku pulang dulu ya.

Bastian is giving his thumb to Adi. Adi and Angel are leaving the living room. Bintang is closing and locking the door then she is turning her head to Bastian. Bastian is looking at Bintang and falling silent.

Video 2

1. INT. ADI'S HOUSE. DINING ROOM - NIGHT

Adi is watching the television and Angel is working on her duty.

ADI
(seriously watching the television)
He, he, terus! Terus, bawa terus
bolanya, terus! Jangan dioper, jangan
dioper! Tembak!
(shouting at the television)
Ah, gimana sih? Dengerin tuh pelatihnya
dong, ah.

Angel is disturbed by Adi's shout. Bastian is running to the television room in order to joining Adi to watch the football match. Bastian is taking a chair and sitting on it next to Adi.

BASTIAN
Pinalti, rasain! Emang enak.

Angel is putting his work on the table and showing an annoyance on her face because Adi and Bastian are disturbing her concentration.

ADI
Iya, iya, iya, iya. Kita liat nih, kita
liat nih.

BASTIAN
Siap-siap aja satu kosong, siap.

Angel is taking a deep breath and exhaling it then she is typing on her laptop.

BASTIAN (O.S)

Baca doa dulu lah, baca doa dulu lah!

Oke. Tarik nafas *bro*.

(screaming at the televesion)

Ah.

ADI

Belum waktunya, belum waktunya.

BASTIAN

Itu tinggal dikit lagi, tinggal di, tau nendang gak sih bro?

Adi is laughing.

BASTIAN

Udah jangan ketawa, jangan ketawa!

Lolos, lolos, oke lolos. *Gak* papa yang penting *ballposition* menang.

Angel is wiping her neck as a sign of her annoyance.

BASTIAN (O.S)

Ah, itu gawat banget sih. Bisa? Oke gak papa, lanjut lagi, lanjut, lanjut. Oke. Huh, hah. Serang balik!

ADI (O.S)

(shouting)

Da, direbut bolanya sodara-sodara.

Angel is shocked by Adi's shout.

ADI

Digiring, oper kanan.

BASTIAN

Block!

ADI

Iya, oper kanan

BASTIAN

Block!

ADI

Iya, oper ke bawah, tendangan lambung.

BASTIAN

Block!

ADI

Sundul!

BASTIAN

Block, block!

Both Adi and Bastian are screaming. Angel is taking the remote control and turning off the television. Bastian is in hurry to leave the dining room.

Adi

Gak boleh nonton disana, giliran nonton disini dimatiin. Gimana sih?

Angel

(making a silence sign with her fingers)

Shush, shush!

CUT TO:

2. INT. BASTIAN'S HOUSE. LIVING ROOM - NIGHT

Bintang is sitting in the living room and watching the television. He is taking the remote control while Bastian is coming home from Adi's house.

BINTANG

Bas, kamu dari mana sih? Aku nyariin dari tadi, *I'mserious!*

Bastian is taking a seat next to bintang. He is taking the remote control and changing the television channel.

BASTIAN

Dari sebelah, dari rumah Mas Adi.

BINTANG

(SERIOUS)

Bas, dengerin aku ya! Kamu tau kan Mas Adi itu udah diminta sama Mbak Angel sengaja untuk nonton dirumahnya sendiri biar gak berantam sama kamu. Nah, ini kamu malah kesana, kan makin jadi dong.

BASTIAN

(still focusing his mind on the football match)

Iya, iya, iya, iya sayang, soalnya ini lagi pinalti, aku tuh pengen menyaksikan secara langsung gimana ekspresinya Mas Adi ketika jagoannya itu dijebol gawangnya.

BINTANG

Bas, ini kamu ngalihin topik ya?

BASTIAN

(watching the football match)

Gocek, gocek, gocek!

(changing his focus on Bintang)

Eng, enggak, enggak, enggak. Iya, iya aku gak mulai lagi deh Bi. Eh, tapi beneran loh, ternyata Mas Adi nonton bola itu, disuruh *mute* suaranya sama Mbak Angel. Kirain alasan doang supaya bisa nonton disini, ternyata beneran.

BINTANG

Halo, aku serius.

BASTIAN

(speaking in burst)

I, iya, aku juga serius. Udah lah Bi, jangan serius-serius amat. Lagipula, ini kan cuma bola, iya kan?

(distracted by the football match)

Dan ini buat aku tu, ah tuh tuh, tuh, tuh, tendang, tendang! Aih, hampir aja kan. Huh.

(returning his attention on Bintang)

Gak, maksud, sampe dimana tadi? Maksud aku, ini buat aku penting. Kapan lagi coba aku menang taruhan sama Mas Adi?

(changing his intention to the football match)

Tuh, eh, eh, ah, wasit! Itu, kartu merah kan, kartu merah. Wah, kok gak dikasih kartu merah? Wo.

BINTANG

(asking for Bastian's attention)
Bas, Bas!

Bastian is standing up and heading to the door. He is opening the door and shouting to Adi's house.

BASTIAN
Mulai frustrasi ya?

INTERCUT TO:

3. INT. ADI'S HOUSE. DINING ROOM - NIGHT

Adi and Angel are sitting on their living room. They are surprised by Bastian's shout.

BASTIAN (O.S)
(shouting)
Mainnya kasar. Kebiasaan main bola tarkam. Kalo gak dapat bola, dapat kaki.

ADI
Boleh aku jawab gak ini Angel?
(pointing at his ear)
Ni kupingku panas ni. Boleh?

ANGEL
Iya.

BASTIAN (O.S)
Lagi tu, lagi tu. Mulai gak sportif.
Kalo wasitnya bener, udah kartu merah tu dari tadi.

INTERCUT TO:

4. BASTIAN'S HOUSE. LIVING ROOM - NIGHT

Bastian is in front of his house.

ADI (O.S)
(shouting)
Ngerti bola gak sih? Itu keseribet kaki sendiri. Bukan pelanggaran itu. Ngerti gak?

BINTANG

Aduh, Bas!

Bastian is coming inside his house then he is taking a sit next to Bintang.

BASTIAN

(speaking to Bintang)

Gak dijawab, kayaknya dimarahin sama Mbak Angel. Ha, emang enak.

Bastian is taking the remote control.

BINTANG

Bas, emangnya kamu gak bisa ya kalo gak provokasi Mas Adi? Terus terang ya Bas ya, aku gak suka loh kalo kamu ledek-ledek.

BASTIAN

Bi, dia yang mulai kok. Tuh.

Adi is coming from his house and closing the door. He is sitting next to Bastian.

BINTANG

Aku gak suka, beneran.

BASTIAN

Tuh liat, yang datang kesini siapa?

BINTANG

Ni Mas Adi mau ngapain sekarang?

BASTIAN

Udah tenang-tenang juga.

ADI

Pusing si Angel marah-marah mulu. Kan gak bisa konsen. Saya numpang nonton disini ya?

BINTANG

(ANGRY)

OhmyGod!

ADI

Eh bi, tenang aja Bi, tenang. Gak bakalan ribut. Iya gak?

(slapping Bastian's thigh)
Iya gak anak muda? *Peace, peace!*

BASTIAN
(laughing)
Hah, saya sih enggak, yang suka cari
gara-gara kan situ.

Adi is coming to Bastian and whispering to him.

BASTIAN
Iya Bi, kita gak bakalan berantem kok.
(shaking Adi's hand)
Bro, forever!

ADI
Iya gak sih?

BINTANG
Janji?

ADI
Nah tuh kan, udah damai.

BINTANG
Janji, janji, janji?

Bintang, Adi, and Bastian are joining their little
fingers.

ADI
Iya janji!

BASTIAN
Yes, sportif kita, sportif.

BINTANG
Okey, okeylet'ssee!

BASTIAN
Eh, ngomong-ngomong jangan duduk sini
lah! Ini kursi *friend* ni. Kan situ
lawan.
(pointing at a red chair next to
Adi)
Situ, situ!

ADI
Jadi gak boleh ni?

BASTIAN
Tuh kursi merah. Gak boleh lah. Sono, sono!

Adi is moving to the red chair.

BASTIAN
Gini kan enak ni.

ADI
Ih gak enak ah. Sini aja.

Adi is sitting on the floor.

BASTIAN (O.S)
Ee, ganggu sudut pandang mata saya, tau gak?

ADI
Oke, agak sini, tu boleh, gak papa.
(moving to the right)

BASTIAN
Gak enak, gak enak, gak enak. Disini, disini!
(pointing at the red chair)

ADI
Sini?
(moving back)

BASTIAN
Duduk di kursinya!
(pointing at the red chair)

Adi is sitting on the red chair.

BASTIAN
Gitu kan enak, nih, baru.
(moving forward and sitting on the floor)

ADI
Hih, malah situ yang ngalengin.

BASTIAN

Yaudah geser.
(moving to the right)
ADI

Yaudah.

CUT TO:

5. INT. ADI'S HOUSE. LIVING ROOM - NIGHT

Bintang is running to Adi's house and knocking the door. Angel is coming and opening the door.

BINTANG

Mbak Angel, *please!*

ANGEL

(CONFUSED)

Apa?

BINTANG

(begging)

Mas Adi, boleh gak sih suruh pulang aja sekarang? *Please!*

ANGEL

Bi!

BINTANG

Mereka udah berantem lagi, beneran Mbak Angel.

ANGEL

Bi ini kerjaan gak kelar-kelar kalo digangguin gini terus Bi.

BINTANG

Ya tapi aku khawatir, soal Bastian sama Mas Adi. Aku juga capek.

ANGEL

Gini deh, terserah, terserah. Aku udah capek kasih tau Adi. Ya. Sekarang prioritas adalah kelarin kerjaan. Aku malas buang-buang energi buat ngurusin dua anak kecil itu jago-jagoin bola. Sekarang terserah kamu deh, bebas, mau

gimana. Terserah! Oke? Ya? Aku pergi
kerja dulu ya.

Video 3

1. INT. BASTIAN'S HOUSE. LIVING ROOM - NIGHT

Adi and Bastian are standing while watching the
football match in front of the television. Again, they
are having a fight due to watching the football match.

ADI

Terus, terus, kejar, kejar! *Tackling!*

BASTIAN

Tarik! Tarik!

ADI

Serosot.

BASTIAN

Tuh kan.

ADI

(DISAPPOINTED)

Yah, kok pelanggaran?

BASTIAN

(speaking with a high intonation)

Gitu mulu, gitu mulu, dari tadi gitu
mulu nih. Nih.

ADI

(shouting)

Hoi Sit, dimana keadilan?

BASTIAN

(pointing at the television)

Gak suka nih. Dari tadi kayak begini
model mainnya nih.

ADI

Apa?

BASTIAN

Kalo gak narik baju, dorong-dorong,
toyor-toyor, hah. Kayak begini, masa
sportif dibilang.

ADI
(pointing at the television)
Itu kan gak sengaja Bas. Namanya juga
pertandingan.

BASTIAN
Gak sengaja gimana? Pertandingan gimana?
Orang itu jelas-jelas sengaja.

ADI
Itu pura-pura dia.

BASTIAN
(shouting at the television)
Mainnya santai dong, jangan emosi! Woy!

ADI
Eh gak bisa, kalo sengaja itu gini nih,
nih.
(pushing Bastian)
Tu sengaja dorongnya.

Bastian
Oke!

ADI
Terus kalo narik baju tuh begini, nih!
(pulling Bastian's collar)

Bastian
Oh gitu.

ADI
Itu baru saya sengaja.

BASTIAN
(pulling Adi's collar)
Gini, gini, gini kali. Gini.

ADI
Lah, saya cuma nyontohin.

BASTIAN

Nyontohin darimana? Sengaja banget, sama aja kayak timnya.

Bintang is coming through the door and closing the door.

ADI
Saya cuma nyontohin.

BINTANG
Oke, hei!
(clapping her hands)

BASTIAN
Gimana?

BINTANG
Stop! Stop! Cukup nonton bolanya! Cukup!

Bintang is taking the remote control from Bastian and turning off the television.

BASTIAN
Mati, yaudah. Aku nonton dikamar. *Bye!*

Bastian is leaving the living to the upstairs by running.

ADI
(smiling)
Kan sendirian nontonnya, jadi gak berantem.
(smiling while extending his hand in order to asking the remote control)
Boleh? Makasih Bintang.

Bintang is giving Adi the remote control the she is leaving the living room to the upstairs. Adi is taking the remote control and turning on the television.

CUT TO:

2. INT. BINTANG AND BASTIAN'S ROOM - NIGHT

Bastian is continuing to watch the football match in his room. He is lying down while holding on the remote control on their bed.

BASTIAN

Bawa, bawa, bawa! Oper, oper! Ah. Egois. Jangan gitu dong!

Bintang is coming through the door and closing it. Then she is sitting on the bed.

BASTIAN

Kerja tim, kerja tim. Main sendiri. Dipikir main..

Bintang is taking the remote control from Bastian and turning off the television.

BASTIAN

Yah kok,yah, yah kok dimatiin?

BINTANG

Sebentar ya Bas ya, aku mau ngomong sama kamu, penting.

BASTIAN

Oke, aku dengerin.

BINTANG

Oke, dengerin aku dulu ya! Nanti kamu nonton lagi abis ini.

Bastian

Oke.

BINTANG

(making a serious expression)

Bas, *please* ya, jangan *childish*, *please* banget!

BASTIAN

(DISAGREE)

Ih, siapa yang *childish*? Orang aku dewasa gini kok, ih, Mas Adi sih *childish*.

BINTANG

(smiling while speaking)

Nah, nah, nah, nah, nah, tuh kan, ini ni, salah satu ciri-ciri orang *childish* yah kayak gini nih, *ind denial*. Dibilang *childish* gak mau.

(return to make a serious expression)

Gini ya Bas ya.

BASTIAN

Yaudah deh aku mau dibilang *childish*.

BINTANG

Oke.

BASTIAN

(pointing himself)

Childish, childish, childish.

BINTANG

Kan susah ngomong ke Mas Adi. Ya makanya, satu-satunya ya, aku harus ngomong sama kamu. Oke, aku minta tolong kamu jangan hiraukan Mas Adi. Oke?

BASTIAN

Oke!

BINTANG

Gini, aku mau kerumahya Mbak Ina sebentar, mau ngantar barang.

BASTIAN

(SURPRISED)

Ih, Ina tukang gosip itu?

BINTANG

Iya.

BASTIAN

Jangan gosip-gosip ya!

BINTANG

Ya, makanya aku gak lama. Nah selama aku pergi kesana, janji dulu ya sama aku ya, jangan provokasi Mas Adi!

BASTIAN

(FED UP)
Iya aku janji!

BINTANG
Janji gak?

BASTIAN
Orang dia yang suka mulai duluan. Dia yang suka cari gara-gara, aku sih gak.

BINTANG
Bas!

BASTIAN
Oke.

BINTANG
Tu kan, tu kan, tu kan.

BASTIAN
Oke aku janji!

BINTANG
Deal?
(extending her right hand to make a promise sign)

BASTIAN
Deal!
(extending his right hand to Bintang)

BINTANG
Gitu dong. Ya, oke?

BASTIAN
Iya.

BINTANG
Aku kerumah Mbak Ina ya.

Bintang is standing up from the bed.

BASTIAN
Oke. Bi jangan gosip-gosip!

BINTANG

Bas, gak boleh ngomongin orang, dan jangan provokasi Mas Adi. Oke?

BASTIAN

Iya, enggak.

BINTANG

Oke.

Bintang is opening the door.

BASTIAN

Eh, salam buat Mbak Ina. Tanyain, proyek baru lagi apa, eh, proyek, ah, gimana sih ngomongnya? Proyek, lagi proyek baru apa? Gitu.

BINTANG

Bas, *Igettogo. Now!*

BASTIAN

Iya.

BINTANG : *Bye!*

Bintang is leaving the bed room.

DISSOLVE TO:

3. INT. BASTIAN'S HOUSE. LIVING ROOM - NIGHT

Bastian and Adi are having in the living room. Adi is lying down on the floor and Bastian is holding his left foot. Bastian is ordering Adi to surrender in the fight.

ADI

Aduh. Aduh. Aduh, ampun!

BASTIAN

Tapout gak, *tapout*? Tiga kali *tapout*, cepat!

ADI

Aduh , ini.

Adi is pulling Bastian's neck and making him to bow. While they are having a fight, Bintang is coming home through the door.

BINTANG]

I'm home. Bas, Mas Adi!

BASTIAN

Piting gak? Piting.

Bastian and Adi are not realizing the presence of Bintang. Bintang is screaming. She is going outside of the house. Bastian and Adi are keeping fight on the floor.

BASTIAN

Gak mau.

DISSOLVE TO:

Bastian and Adi is still having a fight on the floor. Angel is standing next to the door. Bintang is plugging out the television cable and taking it with her. Then she is moving to Angel and showing the television cable to Angel.

ADI

Lepasin gak?

BASTIAN

Apanya? Lepasin duluan!

ANGEL

Hello!

Bastian and Adi are still fighting on the floor. They are holding each other. They are not realizing that Bintang and Angel are in the room.

BASTIAN

Gigit ni, gigit ni.

BINTANG

Bas!

Adi is biting Bastian's body.

BASTIAN

Aaa, jangan digigit.

ADI
Lepasin! Lepasin!

BASTIAN
Lepasin gak? Lepasin gak?

Adi is looking at the television while Bastian is still holding him. Adi is realizing that the television is turning off.

ADI
(pointing at the television)
Kok mati? Kok mati?

Bastian and Adi are stopping their fight.

BASTIAN
Terus kita berantemin apaan dong?

Bintang is throwing the cable jack.

ADI
(looking at the jack)
Itu?

BASTIAN
(sitting on the floor)
Hah? Kita berantemin apaan ni?

ADI
Gak tau?
(looking at Bintang and Angel)
Ih kok dicopot kabelnya?

Bintang is mumbling while shaking the cable in her hand.

BASTIAN
(looking at Bintang and Angel)
Kok dimatiin?

Bintang and Angel are keeping quite.

ADI
Gak boleh nonton disini?

ANGEL
(looking at Bintang)
Nope!

ADI
(looking at Bastian)
Yaudah kita nonton di pos aja.

BASTIAN
(AGREE)
Ayuk!

ADI
Ya? Kalo gak dirumah pak RT.

BASTIAN
Piting-pitingan disebelah pos aja kita
yok!

Bastian and Adi are standing to leave the house.

ADI
Ayok, ayok! Terusin lagi!

BASTIAN
Bye!

Bastian and Adi are leaving the house.

ANGEL
(taking her mobile phone)
Hah, telpon pak RT sama Ucup, jangan
kasih nonton TV!