A STUDY OF LANGUAGE:
CODE-MIXING IN *YOWIS BEN THE SERIES*

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Abstract: Indonesia has a national language, the Indonesian language. In daily communication, Indonesians usually mixed the languages to clarify and provide understanding to the interlocutor. Speakers often mix two languages, one of the factors that causes code-mixing is the acquisition of a second language, so they can use more than one language, which is how bilingualism occurs. In this paper, the researchers investigate code-mixing in *Yowis Ben The Series*, where the web series involved a mixture of Javanese, Indonesian and English, particularly the use of code-mixing. The researchers found that *Yowis Ben The Series* characters used three code-mixing types, with insertion as the primary strategy. Code-mixing occurred at word, phrase, baster, idiom, clause, and repetition levels. There are several reasons for using code-mixing: code usage limitation, speaker and speaker character, conversation partner, conversation mode, third speaker, and prestige.

Keywords: *code-mixing, sociolinguistics, bilingualism, Yowis Ben The Series, types of code-mixing, levels of code-mixing*

Language or code is a tool of communication that human beings use to communicate with each other and deliver information to the interlocutors. Apart from that, language itself is tightly bound to every culture. A society must have a language or languages to carry out its purposes, and we label ways of speaking with reference to the interlocutors (Wardhaugh & Fuller, 2015). Thus, language reflects a unique identity from the cultures in which the group of people comes from. However, people will not be defined by what language or code they use in communicating in the broadest spectrum. In this case, people are not necessarily in danger of losing their identity as a part of any particular culture just because they use other languages to communicate. People who like to mix specific languages with their native language as they communicate are not necessarily considered bilingual. This demonstrates that people do not have to be foreign language experts if they would like to mix languages. People can still mix languages, although they only comprehend some words of a foreign language.

The vast majority of speakers tend to mix the language when they are talking to other speakers. This linguistic phenomenon is known as code-mixing. Code-mixing is a language phenomenon that mostly happens in a community where people are learning a foreign language. It is widely practiced among certain community that the people apply the languages they have learned. code-mixing can be defined as a situation where the speaker is in an ambiguous state of which language that one is going to use so that it would be sounded quite right, therefore the speaker would balance the two languages in their conversation (Hudson, 1996). There are some factors in code-mixing theory that have been formulated by Suandi (2014), such as 1) code usage limitation, 2) popular term, 3) speaker and speaker character, 4) conversation partner, 5) conversation modus, 6) function and aim, 7) types and language speech level, 8) third speaker, 9) main topic, 10) humor, and 11) prestigious.

Drawing example from Indonesia, specifically in Javanese culture, some people mostly mix the Javanese language with Indonesian or vice versa. As well as the characters in *Yowis Ben The Series*, most of them mix several different languages like Indonesian with Javanese or vice versa. Such a phenomenon may occur because of different language mastery backgrounds.

As the second biggest city in East Java, Malang is an education city where many top universities and junior and senior high schools are located. In Malang, people usually communicate using the Javanese language and mix with Bòsò Walikan. It is originated from Malang that means a reversed

version of spoken or written language. Yannuar (2018) claims that Walikan is 'an urban vernacular that has been associated with the youth of Malang for decades.So, while we know from many universities and schools in Malang, we can conclude that so many people from another area could not speak Javanese. So, people solved the problem by using another language to communicate, like changing the language from Javanese to Indonesian or mixing languages.

There have been several studies that discussed phenomenon in languages, such as code-mixing and code-switching. We have found some of them are discussing both code-mixing and code-switching directly from any variety areas in Indonesia and also from a film. For example,mixing and code-switching from communities in North Sumatera have been done by a group of people, namely Sumarsih and Masitowarni Siregar, Syamsul Bahri, and Dedi Sanjaya (2014) The rest of the collected studies are collecting the data from the film, one is using a short film of 'Jatuh Cinta' from YouTube done by Meiki Dwi Nanda (2018), and the other one is from 'Cek Toko Sebelah' film done by Mukhammad Khafid Abdurrohman (2019).

In this paper, we use an Indonesian TV series namely Yowis Ben The Series since none of the previous scholars use this TV series as the data source. This paper will examine the language phenomenon in Malangan Javanese used in the TV series. Our data specifically focus on code-mixing taken from the transcribed interactions from the TV series. The first study is *Alih Kode dan Campur Kode dalam Film Pendek 'Jatuh Cinta' pada Akun YouTube Koplak Story*, an undergraduate thesis by Meike Dwi Nanda (2018). The paper identified a short film called *Jatuh Cinta* from YouTube by using sociolinguistic phenomena, such as code-switching and code-mixing. Eventually, this analysis provides a result that code-mixing and code-switching are internally and externally coded. The Banyumas Javanese code is switched to Javanese with various levels of politeness, Indonesian, and English. Aside from that, the languages or codes such as Indonesian, English, and Arabic are mixed with Banyumas dialect.

The second study is *Code-Switching and Code-Mixing in Indonesia: Study in Sociolinguistics*, academic journal research by Masitowarni Siregar, Syamsul Bahri, and Dedi Sanjaya (2014). Masitowarni et al. focused on how Indonesian people use code-mixing and code-switching on a daily basis. They narrow the object of the research from communities in North Sumatra. Therefore, the qualitative method is vividly applied in the research. Their paper is meticulously well-researched. Thus, we would like to focus on Indonesian people, but merely the object of the study is different. At this point, we use the Indonesian TV Series aptly named *Yowis Ben*. The language of its content predominantly uses the Javanese language mixed with the Indonesian language.

The last study is *An Analysis of Code-Mixing Used in the Movie "Cek Toko Sebelah"* (2019). Abdurrohman (2019) analyzed the types of code-mixing and the reasons for using code-mixing in the movie *Cek Toko Sebelah*. Generally speaking, the focus that is being discussed in the paper is practically similar to our research, but this study used a different object, that is an Indonesian TV Series titled *Yowis Ben*.

What appears distinctive in this article is that this study's focus is analyzing the use of code code-mixing in Yowis Ben The Series that has not been analyzed in the previous studies above. The problem that this research wants to find the answer for is as formulated below (1) What are the levels of code-mixing which appear in *Yowis Ben The Series*? (2) What types of mixing code are in the conversation at *Yowis Ben The Series*. Linear with the formulation of the problems raised, the purpose of this study was to (1) describe at what level code-mixing is used in daily conversations and (2) describe the findings of the type of code-mixing used in the Yowis Ben The Series web series.

To analyze the code-mixing employed by the characters of Yowis Ben The Series, the researchers adopted Muysken (2000) categories of code-mixing. Muysken (2000) classified code-mixing into three categories: insertion, alternation, and congruent lexicalization. Insertion code-mixing refers to the insertion of a lexical item or all elements from one language into a structure from another language (Muysken, 2000). Muysken (2000) added that the notion of insertion departs from constraints regarding the structural properties of some basic structures or matrices. This insertion is possible from one word and phrase and is mostly a form of unidirectional language influence. Alternation occurs when the structures of two languages are alternately unclear, both at the grammatical and lexical levels between the structures of the language (Muysken, 2000). Alternation can also be said to be a characteristic of bilinguals who are less fluent and tend to be bidirectional. This means that the alternation is used when the speaker mixes his language with a phrase. The third type of code-mixing is congruent lexicalization,

in which two languages share a language structure that can be filled lexically with elements from one language (Muysken, 2000). In other words, congruent lexicalization is the influence of dialects in the use of language that usually occurs in the spoken form.

This research is significant in theoretical and practical levels. At the theoretical level, this research enables us–the researchers–to widen our knowledge on the realm of sociolinguistics, in this case, bilingualism on daily communication. In addition to that, the researchers could comprehend more about the movie about which level of code- mixing is frequently used in the dialog of the movie. Practically, this research is expected to get more exposure and recognition in the academic field. The researchers hoped as that the study is could provide significant information to the future academics.

METHOD

The researchers employed a qualitative approach. Analytically speaking, qualitative method provides a data of collected trends, attitudes, and opinions of a community by studying a sample of that chosen community and then the sample results are drawn as the inferences to the community (Creswell, 2013). In this case, the researchers accessed the *Yowis Ben The Series* by streaming in WeTV Original and Iflix Original began to collect the data by compiling the example of the conversations between the first episode until twelfth episode in *Yowis Ben The Series*. Then, we watched the series and started writing when we found a code-mixing in the conversation. At first, the researchers tried to collect the written data from this TV series, but after doing the research, the researchers only found one written data that exists in *Yowis Ben The Series*. So, the researcher did not continue the research, and then the researchers only collected the data by transcribing the conversation from *Yowis Ben The Series*.

After watching all the episodes, the researchers found many examples of code-mixing that occurred in *Yowis Ben The Series*, then wrote down the data into the table and ready for the next step of the research. The next research is grouping the data based on the types of code-mixing and the level of code-mixing, and the research will be profoundly explained in findings and discussion.

FINDINGS AND DISCUSSION

Three languages were used in the TV Series, including Javanese, Indonesian, and English. The data below were collected from the conversations in *Yowis Ben The Series*. The conversation itself contained dialogs by characters speaking Javanese of Malanganese dialect and another area such as Jakarta, Bandung, etc. So, by watching the series, the researchers tried to show the differences in the actors' communication in the series.

The Types and Levels of Code-Mixing

This research was conducted to determine the types and levels of code-mixing used in *Yowis Ben The Series*. This study indicated that the *Yowis Ben The Series* characters employed code-mixing . Three types of code-mixing were found to be used in daily conversations in *Yowis Ben The Series*, namely insertion, alternation, and congruent lexicalization (see Muysken, 2000).

The researchers found 34 data of code-mixing from 12 episodes in Yowis Ben The Series. In this study, the most prominent code-mixing style was insertion (27 data), followed by congruent lexicalization (5 data), and alternation (2 data). The percentage of findings for each type of code-mixing can be seen in the following table.
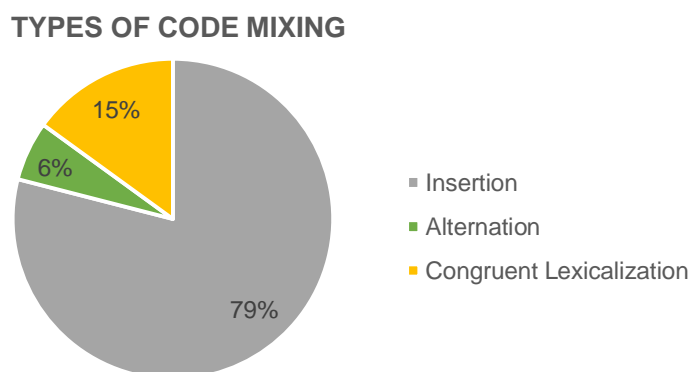
TYPES OF CODE MIXING

Insertion
Alternation
Congruent Lexicalization

Figure 1. The Percentage of Code-Mixing in *Yowis Ben The Series*

Types of Code-Mixing
1. Insertion

The researcher found 27 instances of insertion in Yowis Ben The Series. Below are some examples of insertion:

Table 1. Insertion in *Yowis Ben The Series*

No	Dialogue
1.	Doni: "Raimu saiki *glowing* temenan." [18:32] / Ep.3
2.	Rini: "Ngerewangi aku ae, gae *event organizer* dewe." [11:52] / Ep.3
3.	Bayu: "Awakmu pingin nyentuh raiku sing *fluffy?*" [21:27] / Ep.3

In data (1), the word 'glowing' is inserted in the form of an adjective that was pronounced by Doni to his friend, Bayu. The word glowing means 'shine' in Indonesian. The word glowing is widely used as a substitute for the word beautiful or handsome in Indonesian society. The word is actually familiar, but lately the use of the word glowing has been more frequently expressed by Indonesians. In *Yowis Ben The Series*, a conversation between Bayu and Doni where Doni said that he praised Bayu's face, who looked more handsome that night. In data (2), the word inserted was event organizer. This dialogue was spoken by Rini, to her future husband, Cak Jon. Next, the phrase event organizer was inserted in the form of a noun. In Indonesian, the phrase means 'penyelenggara acara'. In this scene, Rini told Cak Jon to come with her to Surabaya and open her own event organizer with her. The last, in data (3), the insertion of the word fluffy was uttered by Bayu to his friend. In the conversation, the English word of fluffy is inserted as adjective and means 'smooth'. Bayu used this word to say a subtle word but in a version that might feel cool by using a mixed code between Indonesian and English in the sentence he made. In this scene, Bayu confidently offers to his friend to hold his smooth cheeks.

2. Alternation

Five instances of alternation were found from the series, as exemplified below.

Table 2. Alternation in *Yowis Ben The Series*

No	Dialogue
4	Ustadz Jarno: "Iki mesti *buy one get one free* to?" [20:25] / Ep.1
5	Doni: "Percoyo karo Bayu, *nothing to lose* kok." [10:49] / Ep.5

In data (4), the alternation is marked with utterance *buy one get one free* by Ustadz Jarno. In this alternation, Ustadz Jarno uttered English clause after Indonesian clause *Iki mesti buy one get one free* then followed by Javanese affix *'to'*. In data (5), the alternation is marked with utterance *nothing to lose* that uttered by Doni to Stevia. Doni uttered Indonesian clause first *Percoyo karo Bayu* then followed by English clause *nothing to lose* then followed by Indonesian language affix, which is *kok.*

3. Congruent Lexicalization

The third type of code-mixing found is congruent lexicalization. When speaking English, Indonesian converted their utterances into Indonesian phonological structures.

No	Dialogue
6	Bayu: "*Sepura nya* ya, Al." [16:14] / Ep.12
7	Ibu Bayu: "*Catering* e piye?" [11:27] / Ep.7
8	Bayu: "Maaf ya, ini *cicaknya* Doni." [18:10] / Ep.8

In data (1), the congruent lexicalization expressed by Yance is marked by the word *vocal*, the word in italics is English vocabulary, but in this case, there is a change in the phonological level into Indonesian because the speakers are Indonesian. In data (2), the word *catering* which is spoken by Bayu's mother is in English word, but when it spoken by Bayu's mother as an Indonesian, the word is modified in the Indonesian phonological structure. It only changes in the pronunciation but the meaning is still the same. In data (3), code mixing occurs in the utterance of *'cicaknya'* which is uttered by Doni. In this utterance the word *'cicak'* itself in Javanese means *'sisa'*. However, the word *'cicak'* itself which should be expressed using Javanese phonology has changed its pronunciation to Indonesian phonology. But it doesn't change the meaning of the word itself.

Level of Code-Mixing

Regarding the level of code-mixing, Suwito (1988) mentioned the levels of code mixing in the forms of word, phrase, baster, idiom, clause, and repetition word:

1. Word level

Word is the smallest unit of language which consists of a morpheme or more that has meaning when spoken or written.

Example:

Character's Name	Utterance	Time Stamp	Levels of Code Mixing
Roy	Sebagai keamanan *kudu* objektif	07:16/Ep.11	Word level
Bayu	Wes gausah *traktir,* aku ae sing *traktir*	14:15/Ep.11	Word level
Glenca	*Maem* yang banyak ya, Ndo	15:40/Ep.11	Word level
Doni	Opo sing *special* ning dino minggu iki	22:16/Ep.12	Word level

2. Phrase level

Phrase is a linguistic study which consists of a combination of two or more words and has a meaning. Phrases occupy one grammatical meaning; they are bigger than a word and smaller than clauses or sentences. Phrase insertion here is a sequence of words that is semantically and often syntactically delimited, and functions as a whole.

Example:

*Ngrewangi aku ae, gae **event organizer** dewe*
*Iki tempat **intropeksi diri** sing apik*

3. Baster level

Baster is a combination of two elements and creates one meaning, the form of baster is a form of English, and there are additional affixations of different languages or vice versa.

Example:

***Sepura nya** ya, Al*
*Maaf ya, ini **cicaknya** Doni*

4. Idiom level

Idioms are linguistic expressions in the form of a combination of words (phrases) whose meanings are integrated and cannot be interpreted with the meaning of the elements that make them up. Instead, idioms create a new meaning that is different from the real meaning of the word.

Example:

*Percoyo karo bayu, **nothing to lose** kok*

5. Clause level

A clause is a unit of grammatical organization that is smaller than a sentence, but larger than a phrase, word or morpheme and clause that has a subject and predicate. Some clauses are independent, so they can stand on their own as a sentence or may appear in a sentence as a grammatically complete statement. Other are dependent, they cannot stand alone.

6. Repetition level

Repeating words are words that get reduplication of words. Repetitions that occur can be in the original form or by changing syllables and affixes, which then form or change the meaning of the previous words.

Example:

*Koen iki yokpo to Bayu, **ikut-ikutan** ae*
*Tapi yo gak **santai-santai,** rumongso ndi pantai*

The Reasons of Applying Code-Mixing

As mentioned in the previous chapter the researcher uses the theory by Suandi (2014) to the reasons that influence the mixing of languages by the characters in *Yowis Ben The Series*. The researcher will mention several factors that influence the characters who use code-mixing, based on Suandi (2014), explaining the factors that can cause code-mixing:

1. Code Usage Limitation

This limitation factors usually happen if the speakers use code-mixing when they do not understand word, phrase, and clause parable in the primary language used. This usually happens when we forget some words in the main language used so that we use another language to make it easier for the other person to understand what is being said.

> Nando   : "Bay, sido?"
> Aliya   : "Sido karo aku, aku wes beliin tiketnya, cek toko sebelah, film e apik pol"
> Nando   : "Aliya, sorry, aku lupa iki banyak kiriman mesti restocking semua"

In this case, it explains that Nando is a newcomer and does not understand Javanese too much, so he often adds some English words.

2. Speaker and Speaker Character

The speakers use code-mixing to the hearer because they have certain purposes. There are some purposes in doing code-mixing because the speaker wants to change the conversation situation from formal to informal. Besides that, the speaker uses code-mixing because of the habit and he or she sometimes use in informal situation. This means when environmental factors support, such as the dominant environment using language A but we are not used to using the language, so we accidentally confuse language A with the language we master.

> Aliya   : "Bay, aku boleh gak pulang sama kamu?"
> Glenca : "Iya bay, Aliya pulangnya sama kamu aja ya"
> Bayu   : "Aduh, **sepuranya ya**, Al. Aku ada urusan janjian sama Doni ini penting"

In the conversation, Bayu mixed Indonesian with Javanese. This looks very natural because they are informal, and Bayu also uses Javanese language every day. Even though in the conversation, his two friends use Indonesian because they are from Jakarta, use Indonesian every day, and can't speak Javanese fluently. So Bayu use Indonesian as the dominant language to conversation with Aliya and Glenca at that time, but Bayu prefers to use *"sepuranya"* rather than *"maaf"*, it shows that when someone is confused with a certain language, he/she will choose to mix the language with the language he is fluent in.

3. Conversation Partner

Conversation can be individual addressee or group. For example, in a bilingual society, the speaker who usually uses one language can use code-mixing if their addressee is from the same background but uses another language. It means that the use of code-mixing based on the interlocutor, such as when we talk to the opposite sex who does not understand the language we use or master, makes us accidentally mix some words that the other person understands.

> Aliya   : "Bay, aku boleh gak pulang sama kamu?"
> Glenca : "Iya bay, Aliya pulangnya sama kamu aja ya"
> Bayu   : "Aduh, sepuranya ya, Al. Aku ada urusan janjian sama Doni ini penting"

The conversation shows how Bayu responds to Aliya's questions, who use Indonesian, but Bayu, whose daily life uses Javanese, accidentally mixes Indonesian and Javanese because Aliya, as the interlocutor, speaks more Indonesian.

4. Conversation Mode

Conversation mode is a tool to communicate. It can be spoken mode (face to face, by phone, or audiovisual), and written. In *Yowis Ben The Series*, each character mixing language is done face to face or we can say spoken mode.

5. Third Speaker

The factor is caused by a third speaker who has a different background. Code-mixing was used to appreciate the third speaker. Because the third party cannot use the dominant language, the first and second parties try to use general language so that the third party understands more about the topics discussed.

> Cak Jon : "Mbak nya mau minum? Mau nyobain STMJ?"
> Bayu   : "Wes gausah, samean wes packing? Packing sek yo"

>Bayu   : "Kamu mau minum apa? Maaf ini tadi cicaknya Doni"
>Aliya   : "Cicak?"
>Bayu   : "Oh, bekasnya Doni"

In the conversation, Aliya, as a newcomer to Malang City, does not really understand Javanese, so Bayu and Cak Jon try to use a language that Aliya can understand, even though they accidentally mix up the languages.

6. Prestige

It means that the speaker uses code mixing because the situation, receiver, topic, and other social situational factors do not allow the speaker to use code-mixing, or in other terms the contextual function and the relevance function are increasing. In *Yowis Ben The Series*, in terms of character, the social conditions support the use of code-mixing.

>Bayu   : "Kamu mau minum apa? Maaf ini tadi cicaknya Doni"

It is seen in the film that social conditions are very influential in the use of code-mixing. The location where the *Yowis Ben The Series* film occur is in Malang, and not all characters in the film come from the same area. The role of using code-mixing is needed here so that the conversation between them does not cause misunderstanding with one another.

CONCLUSION

The researchers conclude from the web series that Yowis Ben The Series characters mix their code from the first language to another language, such as Indonesia and English or Indonesia and Javanese. In *Yowis Ben The Series*, they use three languages: Javanese, Indonesian, and English to mix two languages to their conversation. Javanese is the dominant language being spoken among other languages. However, every character mix two languages between Javanese and Indonesia or Javanese and English. According to the section 4, that is finding and discussion, it is obviously proved that every character uses two languages in every spoken conversation.

After analyzing and getting the result, the researcher found codes mixing on *Yowis Ben The Series*. The data showed that the reason that influenced the use of code-mixing in the conversation was based on Suandi's theory and also the data were classified based on types of code-mixing of Hoffman's theory and levels of code-mixing based on Suwito's theory. Several factors based on Suandi's theory influence the use of code-mixing in Yowis Ben The Series after being analysed by the researcher, namely code usage limitation, speaker and speaker character, conversation partner, conversation modus third speaker, and prestigious. There are some types of code-mixing that analyzed by the researcher by using Hoffman's theory, the researcher found the types, namely Congruent Lexicalization, Insertion, and Alternation. But, after analysing the conversation the Insertion types be dominant than other types. Furthermore, the levels of code-mixing, the researcher used Suwito's theory to analyse *Yowis Ben The Series*. The levels of code-mixing are divided into six levels: word level, phrase level, baster level, reduplication or repetition, idiom level, and clause level, and world level also be dominant more than any levels of code-mixing.

In conclusion, the analysis shows that the use of code-mixing in *Yowis Ben The Series* can be proven in the frequently uttered dialog – thirty-four utterances in total – in which the researchers believed that no utterance from each episode is left missed out. It could happen because almost all the characters in every conversation use code-mixing, one of the factors causing it is the social conditions and the support by characters. The use of code-mixing also often only increasing one or two words so that the word level becomes dominant among other levels.

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APPENDIX: COLLECTED DATA

Character's Name	Utterance	Time Stamp
Aliya	Koen iki sing genah, *jadi cowok* iki *harus tegas*.	15:40 / Ep.1
Aliya	Koen iki yokpo to Bayu, *ikut-ikutan* ae.	15:53 / Ep.1
Cak Wito	Iki guduk *sales, tapi promo*.	16:47 / Ep.1
Ustadz Jarno	Iki mesti *buy one get one free* to?	20:25 / Ep.1
Doni	Ojo *salah tingkah* lah!	21:41 / Ep.1
Nando	Gaiso, soale mobile wes *full*	12:15 / Ep.2
Stevia	Tapi yo gak *santai-santai,* rumongso ndi *pantai*	16:54 / Ep.2
Doni	Urip iku mesti *optimis*	03:19 / Ep.3
Rini	Ngrewangi aku ae, gae *event organizer* dewe	11:52 / Ep.3
Yayan	Iki tempat *Intropeksi diri* sing apik	13:52 / Ep.3
Doni	Raimu saiki *glowing* temenan	18:32 / Ep.3
Bayu	Awakmu pingin nyentuh raiku sing *fluffy*?	21:27 / Ep.3
Cak Jon	Jare sopo aku due bisnis.	22:54 / Ep.4
Yance	*Masa depan* sampean bakal apik ndi radio	27:53 / Ep.4
Doni	Percoyo karo bayu, *nothing to lose* kok	10:49 / Ep.5
Nando	Ojo *ganggu* akuTime Stampff	18:20 / Ep.5
Nando	Aku raiso, wes *ada janji*	15:58 / Ep.6
Roy	Ojo *jual mahal*	16:13 / Ep.6
Roy	*Sparringe* dimajuno a?	16:43 / Ep.6
Nando	Iki banyak kiriman mesti *restockin* semua	22:52 / Ep.6
Bayu	Koyok hp *di silent* ae	02:00 / Ep.7
Ibu Bayu	*Catering e* piye?	11:27 / Ep.7
Doni	Kok ganok sing *khawatir* se?	32:18 / Ep.7
Bayu	Samean wes ate *packing*?	17:31 / Ep.8
Bayu	Maaf ya, ini *cicaknya* Doni	18:10 / Ep.8
Bayu	Dadakno kabeh *sandiwara*	03:29 / Ep.9
Nando	Mugo-mugo iso *bantu* awakmu yo bay	17:34 / Ep.10
Yance	Kon kudu ngelatih *vocal*	18:17 / Ep.10
Cak Jon	Sisae nyusul *Secepat e*	31:07 / Ep.10
Roy	Sebagai keamanan *kudu* objektif	07:16 / Ep.11
Bayu	Wes gausah *traktir,* aku ae sing *traktir*	14:15 / Ep.11
Glenca	*Maem* yang banyak ya, Ndo	15:40 / Ep.11
Bayu	*Sepura nya* ya, Al	16:14 / Ep.12
Doni	Opo sing *special* ning dino minggu iki	22:16 / Ep.12