

ABSURD ELEMENT IN *MY STUPID BOSS* MOVIE

SKRIPSI

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ABSTRACT

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The purpose of this study was to find out element of absurdity in *My Stupid Boss* movie and to find out the reasons of the existence of absurd elements in *My Stupid Boss* movie. This study was conducted by using qualitative descriptive research. The source of data was script of *My Stupid Boss Movie*. Data were analyzed utterances by utterances which contained absurd element in *My Stupid Boss Movie*. The result showed that *My Stupid Boss* recounts the story of an absurd boss and his employees. Bossman (Reza Rahadian) is an Indonesian who owns a company in Kuala Lumpur. A large but disorganized company. The culprit for the disarray in the organization is the bossman himself. His first principle of management is that Bossman Is Always Right. Which means whatever the Bossman fancies, he'll get it done. And that is his following principle: Impossible We Do Miracle We Try. In the midst of this is Diana, the Bossman's secretary, who has to juggle at every turn with the odds that never seem to add up in the company. Diana's daily confronted with her boss's antics and her patience and good sense are all put to the test. There were 15 scenes which contained absurd element found in *My Stupid Boss movie*. From each of scene was analyzed utterance by utterance. The process of absurd element realized in *My Stupid Boss movie* was bossman's life and utterances by utterances who always said by him to employees. In addition, his company didn't have system and obligation in his system. It caused his company can't develop and only stuck here. Moreover, he didn't want get input suggestion and opinion from his employees.

Keyword: Absurdity, Literature, and My Stupid Boss

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TABLE OF CONTENTS

ABSTRACT	i
ACKNOWLEDGEMENT	ii
TABLE OF CONTENTS	iv
LIST OF APPENDIX	vi
CHAPTER I : INTRODUCTION	1
A. The Background of the Study	1
B. The Identification of the Problem.....	2
C. The Formulation of the Problem.....	3
D. The Objective of the Study	3
E. The Scope and Limitation of the Study	3
F. The Significance of the Study.....	3
CHAPTER II : REVIEW OF LITERATURE	5
A. Theoretical Framework	5
1. The Concept of Absurd Element.....	5
2. The Concept of Literature	7
3. The Genre of Literature.....	10
3.1 Comedy Film	11
3.2 Kinds of Comedy Film	12
4. My Stupid Boss Movie.....	14
B. Relevant of Study	16
C. Conceptual Framework	17
CHAPTER III : RESEARCH METHOD	18
A. Research Design	18
B. Source of the Data.....	18
C. Technique of Analyzing the Data	18
CHAPTER IV: DATA AND DATA ANALYS	21
A. Data	21
B. Data Analysis	21

a. Absurd Element found in My Stupid Boss	23
C. Research Finding	26
CHAPTER V: CONCLUSIONS AND SUGGESTIONS	28
A. Conclusions	28
B. Suggestions	28
REFERENCES	30
APPENDIX	

LIST OF APPENDIX

Appendix I	Script of My Stupid Boss Movie	32
Appendix II	Form K1	40
Appendix III	Form K2	41
Appendix IV	Form K3	42
Appendix V	Lembar Pengesahan Proposal	43
Appendix VI	Pengesahan Hasil Seminar Proposal	44
Appendix VII	Proposal Surat Pernyataan Plagiat	45
Appendix VIII	Permohonan Perubahan Judul Skripsi	46
Appendix IX	The Letter of Research	47
Appendix X	Answer of The Letter Research	48
Appendix XI	Berita Acara Bimbingan Proposal	49
Appendix XII	Berita Acara Bimbingan Skripsi	50
Appendix XIII	Curriculum Vitae	51

CHAPTER I

INTRODUCTION

A. The Background of the Study

In the daily life, there are many ways to deliver the message to other people, such as communication among speakers and listeners directly, reading advertisement, hearing radio, or watching television and watching film. Film is considered to be an important art form, a source of popular entertainment, and a powerful medium for educating—or indoctrinating—citizens. The visual basis of film gives it a universal power of communication.

Watching film does not only to see actor/actress but also can get message and information from it. However, many factors which cause listeners do not get all information and message during communication or understand it well, such as the content of the film is absurd to the viewers. This absurdity is also found in *My Stupid Boss* movie. Some viewers understand the message conveyed in *My Stupid Boss* movie but the others misunderstand and cannot get information or the message of that film.

My Stupid Boss is a comedy film which has many absurdities. That is why, many viewers cannot enjoy this film well because they have difficulty in understanding meaning in it. *My Stupid Boss* is a 2016 Indonesian-Malaysian comedy film which was released simultaneously in Indonesia, Malaysia, Singapore and Brunei on 19 May 2016 by Falcon Pictures and Metrowealth Movies Production. On

the 15th day after release, *My Stupid Boss* reached 2,298,000 viewers. According to Abram (2013) that absurdity refers to human condition in the world. He adopted by Albert that a world that can be explained by reasoning, however faulty, is a familiar world. On 5 July 2016, *The Jakarta Post* published a list of "5 most watched movies from the last decade" created by filmindonesia.or.id that includes *My Stupid Boss*.

There were some reasons the researcher chooses *My Stupid Boss* to be analyzed in this research. First, *My Stupid Boss* movie had absurd element in it. Besides, it is enjoyable and a funny film which is famous and got 5 most watched movies from the last decade with 2,298,000 viewers. The other problem is that some viewers though watch that film, yet they do not get / know the message conveyed because of its absurdity.

Therefore, the purpose of this research was to investigate types of absurd elements realized in movie especially in *My Stupid Boss* and to investigate the reasons to use absurd elements in the movie. Based on the explanation above, so, the researcher interested to conduct the research with the title **“AN ANALYSIS ABSURD ELLEMENTS IN MY STUPID BOSS MOVIE”**.

B. Identification of the Problem

Based on background of research, problems were follows:

1. There were many ways to convey a message, one of them is by watching a film.
2. Some viewers did not know exactly the message convey in *My Stupid Boss*.
3. *My Stupid Boss* movie contained absurd element in it.

C. The Formulation Of the Problem

In relation to the background of the research, there were some problems to be identified by the researcher as follows:

1. What elements of absurdity are used in *My Stupid Boss* movie?
2. How do absurd elements exist in *My Stupid Boss* movie?

D. The Objectives of the Study

In relation to the formulation of problem, the objectives of this research were

1. To find out element of absurdity in *My Stupid Boss* movie.
2. To find out the reasons of the existence of absurd elements in *My Stupid Boss* movie.

E. The Scope and Limitation of the Study

The scope of this research was fiction especially in drama film and the limitation was absurd element.

F. The Significances of the Study

The findings of the research were expected to be useful theoretically and practically.

1. Theoretical,

The findings of this research can contribute to enrich the theories of literature especially absurd elements in movie.

2. Practical,

The findings can be useful for

- a. Viewers, to enrich their knowledge in comprehending absurdity in movie.
- b. Students, to increase their understanding about fiction especially absurdity (absurd elements) in the movie.
- c. Researchers, as the source of information in analyzing absurd elements in movie with different point of view.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

1. Concept of Absurd Element

If we consider “absurd” to be whatever is without any meaning, or not connected to any meaning, is wrong list but if we consider “absurd” to be lack of sense, logic and rational thought, it is right place. Oxford University Press as quoted by wikipedia.com) states: “What is the Absurd? It is, as may quite easily be seen, that I, a rational being, must act in a case where my reason, my powers of reflection, tell me: you can just as well do the one thing as the other, that is to say where my reason and reflection say: you cannot act and yet here is where I have to act... The Absurd, or to act by virtue of the absurd, is to act upon faith... I must act, but reflection has closed the road so I take one of the possibilities and say: This is what I do otherwise because I am brought to a standstill by my powers of reflection.”

According to Abram (2013) that absurdity refers to human condition in the world. He adopted by Albert that a world that can be explained by reasoning, however faulty, is a familiar world. But in a universe that is suddenly deprived of illusions and of flight, man feels a stranger. His is an irremediable exile, because he is deprived of memories of a lost homeland as much as he lacks the hope his life, the actor and his setting, truly constitutes the feeling of absurdity.

In addition, Neil (2006) defines the terminology of absurd as follows: “Absurd is that which is devoid of purpose...cut off from his religious, metaphysical,

and transcendental roots, man is lost; all his actions become senseless, absurd, and useless.” As well as those statements, Esslin tries to categorize the dramatist who has same perception and ideas deal with human condition that tends to be meaningless as ‘absurdist’. Through his book entitled *The Theatre of the Absurd* (1961) he states that he finds same basic principal, perception, and ideas of most dramatists in the post-World War II in viewing the world and indeed they express it in their works. He states that: “... sense of metaphysical anguish at the absurdity of human condition is, broadly speaking, the theme of the plays of Beckett, Adamov, Ionesco, Genet and other writers ... A similar sense of senselessness of life, of the inevitable devaluations of ideals, purity, and purpose, is also the theme of much the work of dramatists like Giraudoux, Anouilh, Salacrou, Satre and Camus itself.”

Absurd element include of a genre of fictional narrative (traditionally, literary fiction), most often in the form of a novel, play, poem, or film, that focuses on the experiences of characters in situations where they cannot find any inherent purpose in life, most often represented by ultimately meaningless actions and events that call into question the certainty of existential concepts such as truth or value. Common elements in absurdist fiction include satire, dark humor, incongruity, the abasement of reason, and controversy regarding the philosophical condition of being "nothing." Works of absurdist fiction often explore agnostic or nihilistic topics.

While a great deal of absurdist fiction may be humorous or irrational in nature, the hallmark of the genre is neither comedy nor nonsense, but rather, the study of human behavior under circumstances (whether realistic or fantastical) that appear

to be purposeless and philosophically absurd. Absurdist fiction posits little judgment about characters or their actions; that task is left to the reader. Also, the "moral" of the story is generally not explicit, and the themes or characters' realizations — if any — are often ambiguous in nature. Additionally, unlike many other forms of fiction, absurdist works will not necessarily have a traditional plot structure (i.e., rising action, climax, falling action, etc.).

The absurdist genre grew out of the modernist literature of the late 19th and early 20th century in direct opposition to the Victorian literature which was prominent just prior to this period. It was largely influenced by the existentialist and nihilist movements in philosophy, and the Dada and surrealist movements in art.

Psychologists at the University of California, Santa Barbara, and the University of British Columbia published a report in 2009 showing that reading absurdist tales improved test subjects' ability to find patterns. Their findings summarized that when people have to work to find consistency and meaning in a fragmented story, it increases “the cognitive mechanisms responsible for implicitly learning statistical regularities.”

2. Concept of Literature

Literature is a road that is much travelled, though the point of arrival, if ever reached, is seldom satisfactory. Most attempted definitions are broad and vague, and they inevitably change over time. In fact, the only thing that is certain about defining literature is that the definition will change. Concepts of what is literature change over

time as well (Simon & Delyse, 2014). In addition, according to Terry (2001) that literature is identical with the words: the expression of human feeling, imaginative process, and creativity. Literature is said to express human feeling because of its powerful meaning which conveys human sense, thoughts, feeling in order to share ideas and experiences. Literature is made to express and communicate the feeling of the artist through imagination in imaginative process which needs creativity. Every artist shares the same process to make literary works, but they have such different way to express and communicate their ideas and feeling to the audience. For example, the author communicates his ideas through words, while the painter may express his feeling through his painting.

Literature, in its broadest sense, is any single body of written works. More restrictively, it is writing considered as an art form, or any single writing deemed to have artistic or intellectual value, often due to deploying language in ways that differ from ordinary usage. Oxford dictionary (2011) that literature its Latin root *literatura/litteratura* (derived itself from *littera: letter or handwriting*) was used to refer to all written accounts, though contemporary definitions extend the term to include texts that are spoken or sung (oral literature). According to Allison (2014) that literature can be classified according to whether it is fiction or non-fiction and whether it is poetry or prose; it can be further distinguished according to major forms such as the novel, short story or drama; and works are often categorized according to historical periods or their adherence to certain aesthetic features or expectations (genre).

The concept has changed meaning over time: nowadays it can broaden to have non-written verbal art forms, and thus it is difficult to agree on its origin, which can be paired with that of language or writing itself. Developments in print technology have allowed an ever growing distribution and proliferation of written works, culminating in electronic literature. Definitions of literature have varied over time; it is a "culturally relative definition". According to Bennet & Royle (2004) that literature as a term indicated all books and writing. A more restricted sense of the term emerged during the Romantic period, in which it began to demarcate "imaginative" literature. Contemporary debates over what constitutes literature can be seen as returning to the older, more inclusive notion of what constitutes literature. Cultural studies, for instance, takes as its subject of analysis both popular and minority genres, in addition to canonical works.

The value judgment definition of literature considers it to cover exclusively those writings that possess high quality or distinction, forming part of the so-called *belles-lettres* ('fine writing') tradition. Problematic in this view is that there is no objective definition of what constitutes "literature": anything can be literature, and anything which is universally regarded as literature has the potential to be excluded, since value judgments can change over time. The formalist definition is that "literature" foregrounds poetic effects; it is the "literariness" or "poetic" of literature that distinguishes it from ordinary speech or other kinds of writing (e.g., journalism). The problem with the formalist definition is that in order to say that literature deviates from ordinary uses of language, those uses must first be identified; this is difficult

because "ordinary language" is an unstable category, differing according to social categories and across history.

3. Genre of Literature

A literary genre is a category of literary composition. Genres may be determined by literary technique, tone, content, or even (as in the case of fiction) length. The distinctions between genres and categories are flexible and loosely defined, often with subgroups. The most general genres in literature are (in loose chronological order) epic, tragedy, comedy, and creative nonfiction. They can all be in the form of prose or poetry. Additionally, a genre such as satire, allegory or pastoral might appear in any of the above, not only as a subgenre, but as a mixture of genres. Finally, they are defined by the general cultural movement of the historical period in which they were composed. Genre should not be confused with age categories, by which literature may be classified as either adult, young adult, or children's. They also must not be confused with format, such as graphic novel or picture book.

Just as in painting, there are different types: the landscape, the still life, the portrait; there are different types of literary works. These types tend to share specific characteristics. Genres describe those works which share specific conventions. Genres are often divided into subgenres. Literature, is divided into the classic three forms of Ancient Greece, poetry, drama, and prose. Poetry may then be subdivided into the genres of lyric, epic, and dramatic. The lyric includes all the shorter forms of poetry,

e.g., song, ode, ballad, elegy, sonnet. Dramatic poetry might include comedy, tragedy, melodrama, and mixtures like tragicomedy. The standard division of drama into tragedy and comedy derives from Greek drama. This parsing into subgenres can continue: *comedy* has its own subgenres, including, for example, comedy of manners, sentimental comedy, burlesque comedy, and satirical comedy.

Often, the criteria used to divide up works into genres are not consistent, and may change constantly, and be subject of argument, change and challenge by both authors and critics. However, even a very loose term like fiction ("literature created from the imagination, not presented as fact, though it may be based on a true story or situation") is not universally applied to all fictitious literature, but instead is typically restricted to the use for novel, short story, and novella, but not fables, and is also usually a prose text. Types of fiction genres are science fiction, fantasy, historical fiction, realistic fiction and mysteries. Genres may easily be confused with literary techniques, but, though only loosely defined, they are not the same; examples are parody, frame story, constrained writing, stream of consciousness.

3.1 Definition of Comedy Film

Comedy is a genre of film in which the main emphasis is on humor. These films are designed to make the audience laugh through amusement and most often work by exaggerating characteristics for humorous effect (Eric, 2009). Films in this style traditionally have a happy ending (black comedy being an exception). One of the oldest genres in film, some of the very first silent movies were comedies, as

slapstick comedy often relies on visual depictions, without requiring sound. When sound films became more prevalent during the 1920s, comedy films took another swing, as laughter could result from burlesque situations but also dialogue.

Comedy, compared to other film genres, puts much more focus on individual stars, with many former stand-up comics transitioning to the film industry due to their popularity. While many comic films are lighthearted stories with no intent other than to amuse, others contain political or social commentary.

3.2 kinds of Comedy Film

According to Eric (2009) that there are some kinds of comedy film, such as:

- a. Action comedy: Films in this subgenre blend comic antics and action where the film stars combine wit and one-liners with a thrilling plot and daring stunts. The genre became a specific draw in North America in the eighties when comedians such as Eddie Murphy started taking more action oriented roles such as in 48 Hrs. and Beverly Hills Cop. These type of films are often buddy films, with mismatched partners such as in Midnight Run, Rush Hour, 21 Jump Street, Bad Boys, Starsky and Hutch and Hot Fuzz. Slapstick martial arts films became a mainstay of Hong Kong action cinema through the work of Jackie Chan among others. It may also focus on superheroes such as The Incredibles, Hancock, Kick-Ass and Mystery Men.

- b. Comedy horror: Comedy horror is a type of film in which the usual dark themes and "scare tactics" attributed to horror films are treated with a humorous approach. These films either use goofy horror clichés such as in Scream, Young Frankenstein, Little Shop of Horrors, Haunted Mansion and Scary Movie where campy styles are favoured. Some are much more subtle and don't parody horror, such as An American Werewolf In London. Another style of comedy horror can also rely on over the top violence and gore such as in Dead Alive (1992), The Evil Dead (1981), The Toxic Avenger (1984), and Club Dread - such films are sometimes known as splatstick, a portmanteau of the words splatter and slapstick. It would be reasonable to put Ghostbusters in this category.
- c. Comedy thriller: A genre that combines elements of comedy and thrillers, a combination of humor and suspense or action. Films such as Silver Streak, Charade, Kiss Kiss Bang Bang, In Bruges, Mr. and Mrs. Smith, Grosse Pointe Blank, The Thin Man, The Big Fix, and The Lady Vanishes.
- d. Fantasy comedy: Fantasy comedy films are types of films that uses magic, supernatural and or mythological figures for comic purposes. Most fantasy comedy includes an element of parody, or satire, turning many of the fantasy conventions on their head such as the hero becoming a cowardly fool, the princess being a klutz. Examples of these films include Being John Malkovich, Ernest Saves Christmas, Ernest Scared Stupid, Night at the Museum, Groundhog Day, Click and Shrek.

- e. Comic science fiction: Sci-fi comedy films, like most hybrid genre of comedy use the elements of science fiction films to over the top extremes and exaggerated science fiction stereotypical characters. Examples of these types of films include Back to the Future, Spaceballs, Ghostbusters, Evolution, Innerspace, Galaxy Quest, Mars Attacks!, Men in Black and The World's End.
- f. Military comedy: Military comedy films involve comic situations in a military setting. When a film is primarily about the experience of civilians called into military service and still feeling out of place, it may be referred to as a "service comedy". Because war is such a grim subject, many military comedies are set in peacetime or during wartime but away from battle zones.
- g. The romantic comedy: film subgenre typically involves the development of a relationship between a man and a woman. The stereotyped plot line follows the "boy-gets-girl", "boy-loses-girl", "boy gets girl back again" sequence. Naturally there are innumerable variants to this plot, and much of the generally light-hearted comedy lies in the social interactions and sexual tensions between the pair.

4. My Stupid Boss Movie

My Stupid Boss is a 2016 Indonesian-Malaysian comedy film directed and written by Upi Avianto, and Farid Kamil based on a four-part novel series of the same name by Chaos@Work. The film stars Reza Rahadian, Bunga Citra Lestari, Alex Abbad, Anuar Chew, Atikah Suhaime and Bront Palarae. The film was released

simultaneously in Indonesia, Malaysia, Singapore and Brunei on 19 May 2016 by Falcon Pictures and Metrowealth Movies Production.

My Stupid Boss was adapted to screenplay from a story written by Chaos@work. Upi Avianto wrote screenplay from the original version for a duration of 6 months and directed the film. The film was released on 19 May 2016 by Falcon Pictures in Indonesia, Malaysia, Singapore, and Brunei. On the 15th day after release, *My Stupid Boss* reached 2,298,000 viewers. On 5 July 2016, The Jakarta Post published a list of "5 most watched movies from the last decade" created by filmindonesia.or.id that includes *My Stupid Boss*.

My Stupid Boss recounts the story of an absurd boss and his employees. Bossman (Reza Rahadian) is an Indonesian who owns a company in Kuala Lumpur. A large but disorganized company. The culprit for the disarray in the organization is the bossman himself. His first principle of management is that Bossman Is Always Right. Which means whatever the Bossman fancies, he'll get it done. And that is his following principle: Impossible We Do Miracle We Try. In the midst of this is Diana, the Bossman's secretary, who has to juggle at every turn with the odds that never seem to add up in the company. Diana's daily confronted with her boss's antics and her patience and good sense are all put to the test.

B. Relevant of Study

There is previous study which related to this research such as:

- 1) *Absurd Dramatic Tradition and Pintereque Elements: A Study With Reference To the Room And The Birthday Party* by Dash (2013). The present paper aims to contribute to a scholastic study of dramatic elements in Noble prize winning British dramatist Harold Pinter's two early plays *The Room* (1957) and *The Birthday Party* (1957), and make an analysis of their proximity to the absurd dramatic tradition.
- 2) *A Genealogy of Postmodernism in Absurd literature* by Daram & Rahmani (2013). The aim of the study is to investigate whether the traces of postmodernist elements can be found in the works of absurd literature. In other words, the writer seeks to extend absurdists' models to the motifs or techniques used by postmodernists, discussing selected typical absurd works.
- 3) *The impact of absurdism in "waiting for godot" by samuel becket* by Abdul khan, et., al (2015). *This Research paper explores the impact of the absurdism in Samuel Becket's play "Waiting for Godot". Samuel Becket's "Waiting for Godot" written in French 1948, is a play dedicated to the absurd. This work based on the belief that the universe is irrational and meaningless and the search for order brings the individual into conflict with the universe. "Waiting for Godot" is the best example of absurd literature where leafless tree and no development of plot show human condition. So, this play totally deals with the life of a modern man and its purposeless life so through this article, we look into the impact of absurdism in "Waiting for Godot".*

C. Conceptual Framework

A film, also called a movie, motion picture, theatrical film, or photoplay, is a series of still images which, when shown on a screen, creates the illusion of moving images due to the phi phenomenon. There are many elements found in a film. One of them is absurd elements. Absurd is the quality or state of being ridiculous or wildly unreasonable, illogically, and relating to some sorts of ancient math written in feathers and paste. In addition, absurd is not necessarily, sure reality, chaos, nihilism, nonsensical, transcendental, or silly but can encompass one, or all at once. If we consider “absurd” to be whatever is without any meaning, or not connected to any meaning, is wrong list but if viewers consider “absurd” to be lack of sense, logic and rational thought, it is right place.

My Stupid Boss recounts the story of an absurd boss and his employees. Bossman (Reza Rahadian) is an Indonesian who owns a company in Kuala Lumpur. A large but disorganized company. The culprit for the disarray in the organization is the bossman himself. His first principle of management is that Bossman Is Always Right. Which means whatever the Bossman fancies, he will get it done. This film is though not all viewers can get the message conveyed directly because of its absurd elements.

CHAPTER III

RESEARCH METHOD

A. Research Design

This research was conducted by applying descriptive qualitative design to explain absurd element in *My Stupid Boss* movie. Bogdan and Biklen (2007) describe that qualitative is descriptive, where data is in the form of words or pictures rather than numbers. In this research, descriptive qualitative design was used to describe or analyze the absurdity and elements of absurdity.

B. Source of the Data

The source of the data in this research was taken from the transcript of *My Stupid Boss*. The researcher takes all scenes and acts in *my stupid boss* movie to be analyzed but in each scene and act, the researcher randomly will take 10 absurd element only.

C. Technique of Analyzing the Data

The data of this research was analyzed by using interactive model proposita by Miles & Huberman (2004) with three steps namely: data reduction, data display, and conclusion drawing/verification.

1. Data Reduction

Data reduction refers to the process of selecting, focusing, simplifying, abstracting, and transforming the “raw” data that appear in the written up field notes.

As we see it, the data reduction occurs continuously through-out the life of any qualitatively oriented project. In the fact, even before the data are actually collected. Anticipatory data reduction is occurring as the research question, which data collection proceeds, there are further episodes of data reduction (doing summaries, coding, teasing out themes, making clusters, making partitions, writing memos). And the data reduction / transforming process continues after fieldwork, until a final report is complete.

Data reduction is not something separate from analysis. It is part of analysis. The researcher's choices of which data chunks to code, which to pull out, which patterns summarize a number of chunks, what the evolving story, are all analytic choices. Data reduction is a form of analysis that sharpens, sorts, focuses, discards, and organizes data in such a way that "final" conclusions can be drawn and verified.

2. Data Display

The second major flow of analysis activity is data display. Display as an organized assembly of information that permits conclusion drawing and action taking. Display in daily life varies from gasoline gauges to newspaper to computer screens. Looking at displays helps us to understand what is happening and to do something-further analysis or action – based on that understanding.

The most frequent form of display for qualitative data in the past has been narrative text. It is dispersed, sequential rather than simultaneous, poorly structured, and extremely bulky. Under those circumstances, it is easy for a qualitative researcher to jump to hasty, partial, unfounded conclusions. Humans are not very powerful as

process of large amounts of information: the cognitive tendency is to reduce complex information into selective and simplified Gestalts or easily understood configurations.

3. Conclusions Drawing/Verification

The third stream of analysis activity is conclusion drawing and verification. From the beginning of data collection, the qualitative analyst is beginning to decide what things mean, is noting regularities, patterns, explanations, possible configurations, causal flows, and propositions. The competent researcher holds these conclusions lightly, maintaining openness and skepticism, but the conclusions are still there, inchoate and vague at first, then increasingly explicit and grounded.

Finally, conclusions may not appear until data collection over, depending on the size of the corpus of field notes, the coding, storage, and retrieval methods used, the sophistication of the researcher, and demands of the funding agency but they have often been prefigured from the beginning, even when a researcher claims to have been proceeding “inductively”.

Conclusion drawing, in our view, is only half of a Gemini configuration. Conclusions are also verified as the analyst proceeds. That verification may be as brief as a fleeting “second thought” crossing the analyst’s mind during writing, with a short excursion back to the field notes or it may be thorough going and elaborate, with lengthy argumentation and review among colleagues to develop “inter subjective consensus,” or with extensive efforts to replicate a finding in another data set.

CHAPTER IV

DATA, DATA ANALYSIS AND FINDINGS

A. Data

The data of this study were the transcript of *My Stupid Boss movie* which was taken from a movie in cinema. The step of collecting data in this research began with transcribing the text of *My Stupid Boss movie*. The utterances had been transcribed into written text then selecting utterance by utterance which contain absurd element in the movie and the last, analyzing the data.

There were 15 scene which contained absurd element to be analyzed which related to the theory. After conducting analysis absurd element in all utterances, the findings can be seen in Appendix I.

B. Data Analysis

The data analysis was carried out in line with Miles, Huberman, and Saldana (2014) who stated that data analysis consisted of four steps, namely data collection, data condensation, data display, and drawing conclusion/verifying which is called as interactive model. To analysis can be seen below:

a) Data Collection

For the first step namely data collection, the data were collected through transcribing. The researcher transcript utterance by utterances of my stupid boss

movie. There 20 scene of my stupid boss movie which had been collected. But 15 scene which contained absurd element.

b) Data Condensation

Data condensation consisted of the process of selecting, focusing, simplifying, abstracting and transforming the data. It is aimed at procession the raw data that appear in the written-up field notes to be analyzed. In the first step was data selection. The data were selected from all utterances by utterances in my stupid boss movie because not all of the utterances are absurd element. That's why, the researcher tried to select whether the utterances are absurd element or not. The next steps of data condensation was focusing where the researcher focused on what elements of absurdity are used in *My Stupid Boss* movie and how do absurd elements exist in *My Stupid Boss* movie. In this process, the bold-typed was used as the sign of utterances related to the strategies. Next, it was simplified absurd element in my stupid boss movie. Then, data analysis was abstracted by describing in tabulation and together with research findings in this research. The last transformed the data have been displayed in tables.

c) Data Display

The step in this research was data display. Then, each table was described in detail to take the conclusion as the last step in interactive model applied in this research. In data display, the result of the analysis were displayed in form of Chart.

d) Drawing Conclusion/Verifying

The last analysis, namely drawing conclusion and verification. In drawing conclusion, the data were interpreted and drawn a meaning from the data display. Data display and drawing conclusion step would be discussed deeply to answer the research problem. In this section, the first answer for the research problem about what elements of absurdity are used in *My Stupid Boss* movie and the second answer for the research problem about how do absurd elements exist in *My Stupid Boss* movie.

a. Absurd element in My stupid Boss

There were 15 scenes which contained absurd element in my stupid boss and each of scenes had some utterances of absurd. For example

Boss : You write, write, and don't forget. Call Mr kho if he had finished in Port Klang. Ask him to come my house then I and he go because there is meeting

Diana : ok

Boss : **Next... mm.. What I want to said just now? mmm... mmm... what? what I want to said?**

Diana : I don't know sir

Boss : **Mmm... What?.. What I asked to you?**

Diana : If Mr kho had finished from Port Klang, go to boss' house then meeting in Cheras.

Boss : ooohhh, ya, ya! I'm remembering now! You write, write, don't forgot

Diana : yes sir... I'm holding my pen while your remember back

Boss : oh.. ya... ya... mm... what?.. mmm... oh my god, I forget more. I call you later!

From the example above, the bold-typed was bossman's utterances which have absurd element. In this novel, bossman have high amnesia. He made Diana felt uncomfortable to him. In addition, bossman always use planet language where we didn't know his language and what he said to us. We always confused with his thinking and action. In line example

Boss : Eh you know... I've checked, we don't have your cylinders here! no cylinders! you better go... go...

Sales : (*confused*) but in my record, you still keep out it cylinders. We have to dem...

Boss : so you don't trust me? ok let's go to my factory!

In the factory

Boss : where is your tong?? where? nothing!

Sales : those cylinders belong to who?

Boss : its central industry! can't you read? here have... read this... cen.. tral! central! not yours!

From the example above, bossman not only have amnesia but also he is stolen. He asked Syukri to paint tong from salesman so that when salesman came to bossman's factory didn't found sale's tong. Even though tong unless and it can't use more. In addition, bossman always said to Diana that he had graduated from oxford but his language always make confused such as *so you don't trust me?* and *here have... read this...* Maybe he want to say *believe* but he use *trust* and the next utterance *here have*.

Diana : do you know to go there?
Diana : I know. North port near Sultan Sulaiman
Boss : ok, sure?
Diana : I'm sure
Boss : ok, don't be complete like that
Diana : never mind, clear

In the journey

Diana : after red light turn right
Boss : hah?sure?
Diana : yes... turn right, North Port
Boss : straight, isn it?
Diana : no, turn right!
Boss : sure... other!?
Diana : turn righttttt...!!!

From the example above, bossman always right and he never receive input and opinion from his employee. When he asked something to Diana about North Port street, he never believe about what Diana said. Boss's utterances was showed unbelief such as *hah?sure?* and *Are you sure?*. In addition, when his employee give suggestion to bossman so that his factory better, he always leery to him such as

Yusuf : Boss, our compressor is broken and we need new compressor so that the water ran well and quickly in producing something.
Boss : ohh.. ya!
Yusuf ; yes sir, if we still use old compressor, so the result is bad and we wait long time

From the conversation above, bossman directly leery to Yusuf. He think that Yusuf is lie and want to take advantages from this chance. That is why, his company can't develop because his company there is no system and obligation in it.

Diana : Boss... grease nothing more.
Boss : **it should be there.** Ask Paijo
Diana : I had asked him. Samir said nothing
Boss : I asked you to ask Paijo. Why do you ask Samir?

Diana : Now, Samir and Paijo in front of me. Samir is Paijo's supervisor

Boss : **It should be there**

Diana : nothing

Boss : **It should be there.** I can see it in factory

Diana : lho! how do you can see? you don't be there

Boss : **It should be there**

Diana : nothing

Boss : check it!

Diana : nothing sir. Why do you force it!

From the example above, bossman's utterances always said *it should be there (mestinya sih ada)*. Boss always said imposible we do miracle we do and he never know condition in factory. He always sit in his office accompany his laptop. He likes read Indonesia celebrity on news than thinking progress his factory. When Diana asked money to buy grease because no more grease in factory, bossman always said *it should be there (mestinya sih ada)*. Paijo and Samir as supervisor in factory always ask boss to buy it, but bossman doesn't care about it. His employee always be patient in facing their boss. Sometimes, the goods in factory has empty and his employee rapport about it, he always force to said *it should be there (mestinya sih ada)*.

Bossman have many employees from variety country, such as Malaysian, Chinese, Indian, Bangladesh, Thai, Vietnam, and Phillipina but bossman didn't know language of his employee. If he give command and information to his employee, he always use Indonesia language until his employee didn't know understand about what he said. For example

(When bossman introduce Diana to other employess)

Boss : baiklah, saya akan kenalkan kepada kalian semua. Ini Diana. Dia manager baru disini. Dia bertugas mengatur dan mengawasi kalian semua. Jika ada yang punya keluhan dan komplek maka komplek kepada dia (*sambil menunjuk Diana*).

Diana: (*terbengong*)

Employess 1: (*berbisik-bisik pake bahasa China*)

Employees 2 : (*berbisik-bisik pake bahasa Thai*)

Employees 3: (*berbisik-bisik pake bahasa Bangladesh*)

It showed that they didn't know Bossman's language and they didn't understand what bossman said.

C. Research Finding

After analysis of the data obtained in this study, it can be argued some of finding as follows:

1. Absurd element found in *My Stupid Boss* movie was fiction narrative. It means that Scene by scene tell story of absurd bossman. His first principle of management is that Bossman Is Always Right. Which means whatever the Bossman fancies, he'll get it done. And that is his following principle: Impossible We Do Miracle We Try
2. The process of absurd element realized in *My Stupid Boss movie* was bossman's life and utterances by utterances who always said by him to employees. In addition, his company didn't have system and obligation in his system. It caused his company can't develop and only stuck here. Moreover, he didn't want get input suggestion and opinion from his employees.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Based on the research findings, it is obtained some conclusions as follows:

1. *My Stupid Boss* recounts the story of an absurd boss and his employees. Bossman (Reza Rahadian) is an Indonesian who owns a company in Kuala Lumpur. A large but disorganized company. The culprit for the disarray in the organization is the bossman himself. His first principle of management is that Bossman Is Always Right. Which means whatever the Bossman fancies, he'll get it done. And that is his following principle: Impossible We Do Miracle We Try. In the midst of this is Diana, the Bossman's secretary, who has to juggle at every turn with the odds that never seem to add up in the company. Diana's daily confronted with her boss's antics and her patience and good sense are all put to the test.
2. There were 15 scenes which contained absurd element found in *My Stupid Boss* movie. From each of scene was analyzed utterance by utterance. The process of absurd element realized in *My Stupid Boss* movie was bossman's life and utterances by utterances who always said by him to employees. In addition, his company didn't have system and obligation in his system. It caused his company can't develop and only stuck here. Moreover, he didn't want get input suggestion and opinion from his employees.

B. Suggestions

There are some constructive points suggested as the following:

- d. Viewers, to enrich their knowledge in comprehending absurdity in movie.
- e. Students, to increase their understanding about fiction especially absurdity (absurd elements) in the movie.
- f. Researchers, as the source of information in analyzing absurd elements in movie with different point of view.

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APPENDIX I

SCRIPT OF MY STUPID BOSS

SCENE 1

Boss : Mr. Kho had gone back?

Diana : Not yet

Boss : You write, write, and don't forget. Call Mr kho if he had finished in Port Klang. Ask him to come my house then I and he go because there is meeting

Diana : ok

Boss : Next... mm.. What I want to said just now? mmm... mmm... what? what I want to said?

Diana : I don't know sir

Boss : Mmm... What?.. What I asked to you?

Diana : If Mr kho had finished from Port Klang, go to boss' house then meeting in Cheras.

Boss : ooohhh, ya, ya! I'm remembering now! You write, write, don't forgot

Diana : ya sir... I'm holding my pen while your remember back

Boss : oh.. ya... ya... mm... what?.. mmm... oh my god, I forget more. I call you later!

(5 minute later, boss calling)

Boss : Naah... I'm remembering now! you write... write, write.! don't forget. Wait... wait a moment.. I get SMS

Boss : hallo?

Diana : ya

Boss : ok.. you write! ya.. anuu... ummm... oh my god, what I want to said?

SCENE 2

Diana : Boss... grease nothing more.

Boss : it should be there. Ask Paijo

Diana : I had asked him. Samir said nothing

Boss : I asked you to ask Paijo. Why do you ask Samir?

Diana : Now, Samir and Paijo in front of me. Samir is Paijo's supervisor

Boss : It should be there

Diana : nothing

Boss : It should be there. i can see it in factory

Diana : lho! how do you can see? you don't be there
Boss : It should be there
Diana : nothing
Boss : check it!
Diana : nothing sir. Why do you force it!

SCENE 3

Diana : Sir write date of *cek* for supplier is wrong. so the *cek* is scale..
Boss : ahh, it's impossible
Diana : lah, there is fax copy from that *cek*. Is the date wrong? Sir write 28-11-05.
And now 2006
Boss : not me write it!
Diana : why don't you. it is your written!
Boss : not me
Boss : so, who? *cek*, stempel, all of you hold this. I can't see
Boss : you don't give it unless. Check it
Diana : I'm wrong? you give it directly to supplier!
Boss : not me
Diana : remember it, sir ever meeting over there with supplier. then sir directly give
cek to him without check it. You ever said to me.
Boss : not me. I do meeting so long
Diana : five days ago
Boss : no, ahh... 3 months ago

SCENE 4

Boss : what date is this?
Diana : 10
Boss : are you sure?
Diana : yes
Boss : month?
Diana : September
Boss : number?
Diana : zero nine
Boss : year?
Diana : zero five

(10 minutes later...)

Boss : And now, what the date?
Diana : 10
Boss : what month? May?
Diana : September

Boss : just you said zero five
Diana : it's year
Boss : sure?
Diana : yes
Diana : what date?
Diana : 10
Boss : sure?
Diana:.....
Boss : it's 10, isn't it?
Diana : (angry) yess... why do ask me?

SCENE 5

Ah meng : paijo, you speak Chinese, aren't you? your face as like as amoy
Diana : i'm Chinese, why?
Ah meng : what do your Chinese name?
Diana : char kwetiaw
Ah meng : (smile and then go)

5 minute later, he came back and said, "Char kwetiaw is name of food"

Diana : *(hit her head)*
Ah meng : Moy... please, give me one name mat saleh (people of salah)
Diana : hah? name of Mat Saleh? for what?
Ah meng : for my child!
Diana : I think your child have name
Ah meng : yes, at the time, igive him Ju... Ju... Ju... Justin! but my wife doesn't like!
Diana : ok... George bush, how?
Ah meng : is it good name?
Diana : it's good name

SCENE 6

Boss : Eh you know... I've checked, we don't have your cylinders here! no cylinders! you better go... go...
Sales : *(confused)* but in my record, you still keep out it cylinders. We have to dem...
Boss : so you don't trust me? ok let's go to my factory!

In the factory

Boss : where is your tong?? where? nothing!

Sales : those cylinders belong to who?
Boss : its central industry! can't you read? here have... read this... cen.. tral! central!
not yours!

SCENE 7

Diana : do you know to go there?
Diana : I know. North port near Sultan Sulaiman
Boss : ok, sure?
Diana : I'm sure
Boss : ok, don't be complete like that
Diana : never mind, clear

In the journey

Diana : after red light turn right
Boss : hah?sure?
Diana : yes... turn right, North Port
Boss : straight, isn it?
Diana : no, turn right!
Boss : sure... other!?
Diana : turn righttttt...!!!

SCENE 8

Diana : Are you serious to cut Sikin?
Boss : yes, i don't like to him that he had informant to competitor!
Diana : do you have proof?
boss : listen to me... you don't care this problem. i know and i want to cut him
because it's my company.
Diana : up to you
Boss : I have this company! why do you disturb me?
Diana : I don't disturb you. I only ask you
Boss : calling Sikin

Sikin comes and we're sitting in meeting room

Boss: ok. Start now... you write to minute meeting later...

SCENE 9

Boss : what time do they start work over? finish? you don't write, do you?
Diana : I get note from supervisor, start from 7.30 until 10 P.M
Boss : work over only 2,5 hour ? how? there is no result

Diana : Sir, is better you ask with supervisor. Don't to me. I just write...
Boss : ahh..! you must know! you must go and ceck it!
Diana : Lah, why do you give salary to supervisor? or I am be supervisor!
Boss:.....

SCENE 10

Boss : Mr Kho, my guest want to US Embassy. Do you know? US Embassy?
Mr Kho : yes, I know
Boss : are you sure?
Mr Kho : yes, except if it moves yesterday
Boss : you know, Diana? US Embassy?
Diana : I know near KBRI
Boss : Lho, you know KBRI in Tun Razak street?
Diana : yes, I'm still Indonesian not somalian
Boss : *(smile)*

SCENE 11

(Diana as translator to Bangladesh)

Abdul : *(sent message)* sis... I take *Makar pan*
Diana : give *Marker Pen*
Alam : Sis... Chia *batu* near me! *batu* go a way
Diana : oh my god, Chia only *cough*, you complain! back to your work!
Alam : sis... please, open *is-tor*
Diana : *(say to Sikin)* please, open *store room*
Babul : is there *Hungis and galop*?
Diana : *(say to sikin)* please, take it *hinges and glove*.
Alam : I eat not *kejang*. I want to go Subang Perdana
Diana : so, if you go to Subang Perdan, you're *satisfied*?
Dano : *the language butcherer*!
Dano : Amoy, say to bossman... i don't want *sombong*
Diana : who is said that you are *sombong*?
dano : i said that i don't want to *sombong*. i want to back to Bangladesh.
Diana : oohh.. you mean, you don't want to *continue* this work?
Dano : yes, because my cow is dead and i can't see and may not work more.

SCENE 12

Dano : Amoy.. I'm sick
Diana : do you want to go clinic?
Dano : yes
Diana : ok. I'll take Azhari to bring you to go to clinic

Diana : azhari, please you go to bank, give this letter to Mrs Azizah. She is be in third floor. And don't forget to bring Dono to clinic
Azhari : ok sis
Diana : Dano! what are you doing here?
Dano : I don't know. az.. az.. aza.. who is that? he asked me to go down
Diana :oh my god, danooooo! he means that you go to clinic because clinic beside this bank. i ask him to meet Mrs azizah.
Dano :.....
Diana : you a hundred times go to clinic, you don't know?
Dano : yes. but az.... az.... az....
Diana : az... az.... az....!! azhari!!
Dano : he ask me to go down here
Diana : so, you wait him one hour?
Dano : yes, wait...
Diana : my god, and now go to clinic now

SCENE 13

Boss : why the machine bluemoon was not sent to him?
Diana : there is problem. he aske to us to input in his factory from up because its door is small. so it use crane but he don't want to pay of crane
Boss : why? how many rent of crane?
Diana : 550 ringgit
Boss : it's expensive! only one day
Diana : 550 under 3 hours. so, if we want to use only one minute must 550 too
Boss : he doesn't want to pay?
Diana : no
Boss : we don't sent that goods!
Diana : I think that sir needs THT
Boss : why?
Diana : I just now said that the good not sent yet
Boss :oh, that good not sent yet ya!

SCENE 14

Boss : please, try ask to bank, bank draft have much money or no?
Diana : hah? I think bank draft have much money
Boss : sure? Cheque can bounch!
Diana : (laugh) bank draft must to buy. so bank draft is bank draft because bank have much money.
Boss : no!no!no! you must check to bank

SCENE 15

Boss : what is this?
Amir : I don't know, boss
Boss : what goods?
Amir : I don't know
Boss : its yours?
Amir : no
Boss : sure?
Amir : yes, if it's mine, I know in it
Boss : oh, yeah... yeah...
Boss : open the box one by one

Boss : waduh?! there is digital? whose?
Amir : I don't know
Boss : where is it? it's yours?
Amir : I don't know boss! just now I had said "I dont know!"
Boss : who is put it?
Diana : I don't know
Boss : hmm... ok, I keep out because it's so expensive

SCENE 16

Boss : ask Mr Kho to take certificate
Diana : Mr Kho still in the Klang after that take the certificate
Boss : where is he?
Diana : Klang
Boss : what is he doing?
Diana : meet to dealer
Boss : who is the name of dealer?
Diana : I don't know
Boss : he goes to Klang meet dealer
Diana : yes
Boss : what dealer is?
Diana : I don't know sir, may be our dealer
Boss : sure? or another dealer?
Diana : don't know sir
Boss : what dealer is?
Diana : I don't know sirrrr!
Boss : why don't you know?
Diana : he doesn't give me information more
Boss : are you sure about dealer?
Diana :.....

Boss : hallo?

Diana : yes

Boss : who is the dialer's name? do u listen me or not?

Diana : I listen you. I want to ask you. do you listen my answer or not. I said "I don't know, I don't know but you always ask me.

SCENE 17

Boss : please, look at me, is different from me?

Diana : nothing special

Boss : there is. look at! from my head until toe

Boss : ah, Lol! look at my shoes

Diana : ohh... new shoes?nike or reebok?

Boss : oh my god, don't alay! it is GPS shoes. it can sent signal if I am lose

SCENE 18

GPS : turn right... turn right... turn right

Boss : lho? why? lho? loh? why doesn't calm down?

Gps : turn right... turn right... turn right

Boss : lho? *iki kepiye* toh? why it is? you, why do you speak up? keep silent!

Diana : (*Hit the head*)

SCENE 19

Boss : what custom use is?

Diana : (*confused*)

Boss : what? Franskenstein? Peter Pan?

Diana : (*silent*)

Boss : what do you think?

Diana : I don't know sir because I never Halloween

Boss : you never live in America, right?

Diana : so?

Boss : In America, there is Halloween every the end of October. So, we must use ghost custom.

Diana : (*silent*)

Boss : ah, I want to use a singer mix Frankesteinn.... Satanic Fellowship

In the Halloween day, bossman came to office at 07.00 P.M

Boss : (*Smile*) how? I'm like Frankenstein, right?

Employees: (*confused*)

Boss : my wig in the car and in my jacket have written Black is my heart

Diana : (*silent*) it isn't Satanic Fellowship but Satanic Bullshit

SCENE 20

Diana : Steven chin said to me that he want to cancel service his machine and he want to take this afternoon.

Boss : lho?! why?

Diana : he said that we are late. he had waited until three weeks but nonsense

Boss : yaaa! don't be like that! how do you work?

Diana : lho? what happen to me?

Boss : I give information to change the schedule to repair machine's Steven

Diana : sir give information to Adrian and Adrian give information to me yesterday. I don't know when you give information to Adrian

Boss : I give you information to you 5 days ago

Diana : are you sure 5 days ago?

Boss : yes

Diana: y