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LANGUAGE VARIATION MATTERS: ADOLESCENT LANGUAGE ON INDONESIAN RADIO

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Abstract. Radio across all platforms continues to play a vital role today, fostering companionship and emotional connection beyond delivering news and music. Although teen language in print media has been widely researched, language on adolescent radio stations remains scarcely investigated. This study examines language variation and text structure in fillers broadcast by RRI Pro 2 Yogyakarta and Prambors, representing public and private stations respectively, as well as their underlying attitudes toward Bahasa Indonesia. Findings show that both stations share a generic filler structure comprising salutation, theme orientation, and theme elaboration. However, they diverge in the concluding stage: RRI Pro 2 includes expert judgment or a punchline to validate its information, whereas Prambors omits this crucial aspect. Regarding language features, RRI Pro 2 relies overwhelmingly on standard phonological, morphological, and syntactical choices. Conversely, Prambors embraces teen language variations across all three linguistic levels. These contrasting choices reflect the stations' differing attitudes toward Bahasa Indonesia despite targeting the same age group. As a public entity, RRI Pro 2 is obligated to maintain standard language norms. Meanwhile, Prambors, as a commercial station, recognizes that speaking in the audience's language is vital for nurturing companionship and strong interpersonal connections with its youth listeners.

Abstrak. Radio di semua platform terus memainkan peran penting saat ini, memupuk rasa kebersamaan dan ikatan emosional melampaui sekadar menyajikan berita dan musik. Meskipun bahasa remaja di media cetak telah banyak diteliti, bahasa di stasiun radio remaja masih jarang diinvestigasi. Penelitian ini mengkaji variasi bahasa dan struktur teks *filler* yang disiarkan oleh RRI Pro 2 Yogyakarta dan Prambors, yang masing-masing mewakili stasiun publik dan swasta, serta sikap mendasar keduanya terhadap Bahasa Indonesia. Temuan menunjukkan bahwa kedua stasiun memiliki struktur *filler* generik yang sama, terdiri dari salam, orientasi tema, dan elaborasi tema. Namun, keduanya berbeda pada tahap penutup: RRI Pro 2 menyertakan *expert judgment* atau *punchline* untuk memvalidasi informasinya, sedangkan Prambors melewatkan aspek penting ini. Mengenai fitur kebahasaan, RRI Pro 2 sangat didominasi oleh pilihan fonologi, morfologi, dan sintaksis yang baku. Sebaliknya, Prambors mengadopsi variasi bahasa remaja pada ketiga tingkatan kebahasaan tersebut. Pilihan yang bertolak belakang ini mencerminkan perbedaan sikap kedua stasiun terhadap Bahasa Indonesia meskipun menargetkan kelompok usia yang sama. Sebagai lembaga publik, RRI Pro 2 berkewajiban untuk mempertahankan norma bahasa baku. Sementara itu, Prambors sebagai stasiun komersial menyadari bahwa berbicara dalam bahasa audiens sangat penting untuk memupuk keakraban dan hubungan interpersonal yang kuat dengan pendengar remajanya.

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INTRODUCTION

Indonesia has 750 indigenous languages and 350 tribes. These magnificent heritages owe to its geographical position as the biggest archipelago country in the world. It is thus justified to argue that the privilege has made Indonesia the richest in descriptive indigenous language data. However, its people have agreed upon Bahasa Indonesia (hereafter BI) as the national language and the language of unity since 1928. More than 275 million people throughout the country currently speak the language in educational, governmental, and social settings. As with all languages in the world, BI varies considerably from its standard variety in the latter. This is attributable to language contact of richly different vernacular tongues of Indonesian people in social interactions in print and electronic media. The variation is also geared by the fact that currently Indonesia is entering a period of demographic bonus, in which the number of productive age groups is greater than that of non-productive ones. As part of the former, adolescents are acknowledged and regarded as language innovators and precursors of language change or variant, and their language differs from the one of adult society (Eckert 1988; Tagliamonte 2016). In addition, there has been an ongoing tension within the Indonesian language situation whereby colloquial Indonesian has been gaining greater prominence and encroaching on domains such as novels, magazine, and newspaper conventionally and prescriptively associated with the standard variety (Djenar, 2012; Subyatningsih 2007, 2017; Harijatiwidjaja et al 1995).

As a key role in the creation and maintenance of social groups in general including the adolescent peer group (Eckert 2003), much of this interpersonal function of language is accomplished in daily talks and interactions in print media, as well as electronic one such as TV and radio programs for establishing knowledge and entitlement to knowledge, negotiating norms and status, and establishing cohesion and trust (Eckert 2003). In the Western context, the language of the adolescent has been extensively studied (Stenstrom et al. 2002; Androutsopoulos and Georgakopoulos 2003; Stenstrom and Jorgensen 2009; Spiegel and Gysin 2016; Tagliamonte 2016; Drummond 2018, Palacio Martinez 2020). The results of the research have identified a wide range of distinctive grammatical features such as the use of intensifier really, so, fucking, a high occurrence of vague terms, and the proliferation of vernacular negatives (see Palacio Martinez 2020 for details).

In Indonesian context, research on teen language remains scarce. To date, extensive works by Djenar (2003, 2006, 2012, 2016, 2019, 2022) focus on the language of teen fictions in movies and novels. While her works have revealed the dynamic use of pronoun Kamu and Elu by Indonesian adolescents as depicted in the teen fictions, the data source has not provided the descriptive data of the teen language in natural settings such as adolescent interactions in print and electronic media. Research by Harijatiwidjaja et al (1995) on the language variety in a teen magazine, Hai, very popular from 1970s to 2017 has found that the language was characterized by interference from Indonesian indigenous languages, English, and Indonesian slang at the level of lexis, morphology, and syntax. In similar vein, works by Subiyatningsih (2007, 2017) collecting data from a newspaper rubric Deteksi of Jawa Pos have revealed that the adolescent group in the rubric use a distinctive variant at phonological, morphological, syntactical and lexical levels from that of the standard language of BI. However, there remains paucity in the study on teen language in electronic media such as radio.

Utilizing two fillers from two different radio stations, RRI Pro 2 Yogyakarta and Prambors representative of public and private stations in Indonesia, this study seeks to examine the text structure and language features realizing the fillers to accomplish educational and informational agenda from the two stations. More specifically, it attempts to examine the language variety as generated by language attitude to standard variety of BI in the fillers of the radio stations to create and maintain relations to their adolescent listeners.

The first filler is Humble Brag which is the third winner of the national filler writing competition involving 61 RRI Pro 2 stations in Indonesia. The filler highlights the trend that people on social media often post their activity in the form of humble brag. According to the

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statement of a child and adolescent psychologist engaged in the filler in the last line, humble brag is deliberately done for showing off and seeking attention from netizens. In other words, the filler is intended to educate listeners that many of the status posts or updates they see on social media are a kind of narcissism expressed in humble brag. The second filler from Prambors, the most popular youth radio station in Indonesia (Singarimbun et. Al. 2019), is Kawula muda, sudah tahu arti FOMO, JOMO, FOBO, dan YOLO? sponsored by Pertamina, Indonesian giant state-owned company in fossil energy. The filler informs the listeners about trending acronyms related to prevalent social psychology phenomenon in today's world that can have a powerful negative impact on our mental health and emotional wellbeing. In other words, the two fillers aim to introduce the listeners to the social psychology phenomena in the era of social media.

LITERATURE REVIEW

a. Language Variation in Linguistics

What does the term 'variation'actually mean? Generally speaking, it refers to a change or a slight difference in a level, amount, or quantity of something (DCE 1995 s.v. variation). In this study, a language variation is seen to occur when it is different at phonological, morphological and syntactical levels from that of the standard BI. The standard variety is thus the common ground from which the change is benchmarked. In this regard, Neumann (2014) suggests that variations in language are ascribable to geographical and social dimensions. The latter refers to social Languages in which they are used differently due to social stratification of societies, and this area has been widely investigated in sociolinguistics (Trudgill 1974, Ammon et al. 2004). From a sociolinguistic perspective, social strata, education level, age, and economic status are intricately linked to language. Since linguistic data are always embedded in a sociocultural context, factors such as who, when, where, with what language, and about what an utterance is made also play a critical role in conceiving language in text (Nababan, 1985). Furthermore, cultural factors are evident in any text. Situational factors have a close relationship with what is exchanged, who is involved, and the mode employed. These three contextual factors determine the range of languages utilized. Cultural aspects are social phases that the text uses to attain its discourse objectives. Syntax, situational context, and cultural context interact simultaneously to provide a variety of suitable language. The filler as the object of this study is seen as a communication between the announcer and the segmented listeners in the situational and cultural contexts of radio.

b. Adolescent and Language Variation

Adolescent group is the result of Industrial society. It begins when youngsters commence their formal education and got separated, segregated, and closed from the world of adult society (Eckert 2003). Being together with their peer during the schooling, they, therefore, form a group known as adolescent with a distinctive culture. This is foremostly indicated by use of a language variation that differs from that of the adult. Their language variation is not just a means of communication among them, but also symbol and identity to show their group existence as innovative and creative group in the society. For example, they use their language variation to share knowledge (Shuman, 1986), to negotiate norm and status (Goodwin, 2000), to build and maintain relations among the group member (Moore, 2002). In other words, teen language is attributable to their creativity to be free from prescriptivism of the standard variant. This vernacular language is characterized by being anti to social institutional restriction, local oriented, diverse contact, and local innovation. These phenomena are confirmed by studies in western context (Tagliamonte 2016; Drummond 2018, Palacio Martinez 2020) and Indonesian context respectively (Djenar 2020, Harijatiwidjaja et al 1995, Subiyatningsih 2007, 2017).

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c. Indonesian Teen Language Features

Changes in phonology, morphology, and syntax are all indicators of linguistic diversity (Fasold 1990). To date in the context of print media, Subiyatningsih (2007, 2017) has conducted relatively comprehensive research at the three levels of language utilizing the source data of the Jawa Pos "Deteksi" opinion column, and the results are detailed below. Her findings suggest that adolescent language is characterized by changes at phonological, morphological, and syntactic levels. In closed syllables ending in /p, t, m, n, s, r, l/, the vowel /a/ is transformed to /e/ . The N- prefix, which is frequent and correlates to the meN- prefix in Indonesian, demonstrates morphological changes. Additionally, syntactic aspects are exhibited by the use of phrase- and sentence-level syntactic structures that are influenced by the Javanese language. These variations demonstrate how adolescents interact with their peer using vernacular variation.

a) Phonology

At phonological level, the pronunciation of a number of words in the teen language differs from that of the standard variety. The pronunciation of words in the standard variation is always complete and in accordance with the BI phonological system. In the range of teen language, a number of words are uttered by omitting a phoneme or by transforming some phonemes into other phonemes. Generally, the deletion of sounds occurs at the beginning of a word or in the middle of a word with modality, conjunction, or determinant characteristics, as demonstrated in the following phrases.

1) *Udah* (*Sudah* - in Indonesian standard languange) hampir pukul 8 malam, tapi Dimas masih belum berangkat.
2) *Abis* (*Habis* - in Indonesian standard languange), undangan yang aku terima mendadak.
3) Tujuan mama Ricky *emang* (*memang* - in Indonesian standard languange)acara makan-makan.
4) Yah, itung-itung makin dekat *ama* (*sama* - in Indonesian standard languange)dia.

b) Morphology

According to Subiyatningsih (2007, 2017), teen language affixes can be divided into two categories: (1) affixes which are originated from Indonesian and include *men-, ber-, peN-, di-, ter- , ke-, per -, se-, -an, -kan, -i, -man, -wan, -wati, -kan, -i,* and (2) affixes developed from others and integrated into the teen language system, including *N-, ke-, – in*, and *ke-an.* In teen language, the prefix N- works to produce both transitive and intransitive active verbs, as demonstrated in the following example:

1) Paling sering aku *ngeliat* (*melihat* - in Indonesian standard languange) gambar dari produk iklan tertentu.
2) Aku jauh karena sekarang aku *ngekost* (*indekos* - in Indonesian standard languange)
3) Aku sih oke aja, toh nanti juga *ketemu* (*bertemu* - in Indonesian standard languange)
4) Nyokap selalu *bawain* (*membawakan* - in Indonesian standard languange) bekal untukku.
5) Tadinya dia *keliatan* (*terlihat* - in Indonesian standard languange) santai.

c) Syntax

Teen language variation in terms of grammatical structure does not differ significantly from that of the standard variation. There are, however, a few syntactic expressions that are peculiar to teen language. As the following example demonstrates, the formulation of adjectives in teen language differs from that of standard BI.

1) Kedekatanku dengannya dapat dibilang *akrab banget* (*sangat akrab* - in Indonesian standard languange) .
2) Wuih terang aja Fenti *gondok abis* (*sangat kesal* - in Indonesian standard languange) ngeliat Nita yang sok sibuk itu.

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The distinction is in the border and arrangement pattern. Adjectives communicate the meaning of intensity. A sentence of this form is denoted by the words *'(h)abis'* and *'banget'*, which are placed after the base (adjective), as in *'gondok abis'* and *'akrab banget'*. The border corresponds to the terms *'sekali'* or *'sangat'* in the standard BI form.

Another grammatical characteristic of teen language is the affirmative use of "*itu*" or "*tuh*." The word "*itu*" or "*tuh*" is utilized to emphasize the preceding element. In the standard Indonesian, "*itu*" functions as a determiner. As a component of affirmation, "*itu*" and "*tuh*" are arbitrary in the language of teens. In contrast, standard Indonesian omits designating terms that do not provide a specific grammatical or communicative role. The use of "*itu*" and "*tuh*" in affirmative sentences can be illustrated as follows.

1) Bayangin aja, untuk nonton bioskop dia *tuh* dandan ala punk
2) Yang harus dicari *tuh* seperti bagaimana konsep acaranya.

a. Spoken Language

Language as text is context specific (Pamungkas & Sujana 2016). Therefore, the condition of two-way or one-way communication, oral or written communication will affect the grammatical complexity and lexical density of the communication. Given that radio is typically a form of spoken communication, it is reasonable to say that when the announcer greets the listener and makes his/her point, s/he is engaging in a two-way communication, despite the fact that the listeners cannot respond immediately because the program does not involve a direct interaction. In other words, radio broadcasts typically feature language belonging to the spoken language variety characterized by grammatical intricacy. Here are some of the features of spoken language, according to Santosa (2003):

- The lexical system is more congruent and flexible.
- The grammar is characterized by two-way communication situations, such as the use of vocative to greet the listeners “Sahabat Pro 2 “
- The sentences are typically so intricate that the logical linkages are communicated directly.
- The system of groups is simplex
- The cohesion system consists of numerous repetitions

b. Genre of Filler

Since language is conceived as stratified (Halliday, 1985, 1994), any text is culturally backgrounded and known as the higher order of semiotic system or genre. This context of culture is realized through stages and goal-oriented social process (Martin 1989, 1992; Santosa 2003). The stages involved to achieve a social goal through text is known as generic structure that distinguish it from other text types. In other words, genre is a cultural practice that people employ when communicating in context. Contextually speaking, the fillers examined in this study are one of cultural practices of radio broadcasting. However, to the best of our knowledge, fillers on radio have never been investigated previously regarding the stages taken to achieve a particular social goal. This study, thus, is the first at least in Indonesian context to reveal how fillers on the radio are staged to achieve the social goal of providing educational information in a compact form broadcast between main programs on RRI Pro 2 Yogyakarta and Prambors respectively, targeting adolescent listeners.

RESEARCH METHODS

This study focuses on revealing language variation in the Fillers targeting adolescent listeners between RRI Pro 2 and Prambors. This is undertaken by drawing on the principle that language as text is stratified (Halliday, 1985, 1994). The variation is ascertained from three planes

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of the text (expression, content and context) The study is thus designed in a descriptive qualitative method. The data are variations at each stratum or plane. The data sources are purposively sampled, utilizing two fillers highlighting the trends in the life of youngster from two different radio stations, RRI Pro 2 Yogyakarta and Prambors representative of public and private stations in Indonesia. The analysis of the data is conducted through content analysis (Neuendorf, 2002; Weber, 1990). Furthermore, Neuendorf (2002) maintains that content analysis involves researcher interpretations that must be held up to the standard of intersubjectivity. In other words, researchers must agree with one another about their explanations of what is observed. Hence, to ensure that inferences are both systematic and informed, researchers must engage in close reading of textual material and adhere to the standards of intersubjectivity.

FINDINGS AND DISCUSSION

a. Generic Structure of Fillers

Prior to the presentation of the findings and discussion on the filler analyzed from RRI Pro 2 Yogyakarta as the representative of public radio station for the youngsters, it is necessary to see how the people in charge work on the product. Initially, the team in the radio seek the life dynamics and trends in the society. Based on the trends, a filler is created to inform and educate the audience. For example, the creation of Humble Brag filler by the radio owed to the posts and updates in any flatform of social media that exemplify show off actions in a form of humble brag. After doing some research on this social psychology trend on the social media, a script is written and then voiced over by the announcer in a recording studio. In such practice, the script can be said to be a written to be spoken text. The result of the voiced over recording is broadcast between programs in the radio.

Table 1. The Generic Structure of RRI Pro 2 Filler and Its Intralingual Translation Version

Stage	RRI Pro 2 Yogyakarta Filler	Intralingual Translation (teen language)
Salutation	Sahabat kreatif	Sahabat Kreatif
Theme Orientation	Sering banget kita jumpai remaja zaman now nih	Sering banget kita nemuin remaja zaman now nih
	Selalu tidak pernah ketinggal mengabadikan momen untuk mengisi laman di sosial media pribadi mereka	Yang nggak pernah ketinggal ngabadiin momen di akun sosial media mereka
	Namun sebenarnya mereka ingin menyombongkan diri, tapi yang terselubung	Tapi sebenarnya mereka ingin nyombongin diri, yang terselubung
Theme elaboration	Sebagai contoh, ketika seseorang remaja sedang makan di restoran keren dan mengunggah fotonya dengan “gagal diet”	Sebagai contoh, ketika seseorang remaja sedang makan di restoran keren, dia ngaplod fotonya, dan nulis caption “gagal diet”
	Nah maksud dari caption itu	Nah maksud dari caption itu,
	Seolah-olah ingin menunjukkan kepada orang-orang bahwa ia sedang jalani “DIET” pada hal secara tidak langsung ia sedang melakukan HUMBLE BRAG atau PAMER TERSELUBUNG makan di restoran ternama	seolah-olah nunjukin ke orang-orang ia sedang ngejalanin ‘DIET”, pada hal ia sedang ngelakuin HUMBLE BRAG atau PAMER TERSELUBUNG, lagi makan di restoran ternama, dengan hidangan lezat dan harga mahal

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	dengan hidangan yang lezat serta harga yang cukup mahal	
Closing (Punch Line)	Vera Itabiliana Hadiwidjojo/ seorang psikolog anak dan remaja mengatakan/tujuan sebenarnya seseorang melakukan HUMBLE BRAG adalah untuk mendapatkan perhatian dari orang-orang di media social, sekaligus merasa bangga bila ada pujian	Vera Itabiliana Hadiwidjojo/ seorang psikolog anak dan remaja mengatakan/ sebenarnya seseorang ngelakuin HUMBLE BRAG adalah untuk narik perhatian dari orang-orang di media social, sekaligus pengin dipuji

In contrast, the filler analyzed from Prambors comes in two forms. The first is a whole text and in written style that can be found on its website. The second is a shorter one or a summary directly expressed in dialogue by the female and male hosts during the program. They skip major parts, highlighted in red, of the written script due to the time constraint, ranging from one to two-minute duration. As a result, it has lost some important information regarding the history of the coining and elaborated meaning of the English acronyms introduced to the listeners. More importantly, the analysis of the generic structure shows that the filler from Prambors misses out the scientific reference to satisfy the validity of the acronyms being introduced to the listeners.

Table 2. The Generic Structure of Prambors Filler and Its Language Features

Stage	**Written Script**	**Filler**
Salutation+ Theme Orientation	Kawula Muda, sudah tahu arti FOMO, JOMO, FOBO, dan YOLO? Buat Kawula Muda, pasti sudah sering banget mendengar istilah FOMO, JOMO, FOBO, dan YOLO.	**FH**: Buat[1] Kawula Muda, pasti dah[2] sering banget[1] denger[2] kata FOMO ya[2] ngga[1] sih[2].. Fear of Missing Out..atau mungkin yang lebih terkenal YOLO, You Only Live Once…Nah sebenernya[2] ada beberapa yang lain ini..jadi selain ada FOMO, YOLO, ada JOMO, sama[2] ada FOBO.
Theme Elaboration	FOMO FOMO merupakan singkatan dari Fear of Missing Out yang jika diartikan dalam bahasa Indonesia adalah takut tertinggal. FOMO adalah suatu kondisi di mana seseorang seringkali merasa khawatir karena ketinggalan kabar atau tren yang saat itu sedang berlangsung. Istilah FOMO pertama kali diperkenalkan pada 2004 dan semakin sering digunakan sejak 2010. Istilah FOMO kemudian masuk kamus Oxford pada 2013. JOMO	**MH**: FOMO sama[2] YOLO sih[2] gua[3] tahu, tapi kalau JOMPO apaan[1] Bel? **FH**: JOMO..ngga[1] pakai 'P' **MH**: JOMO? Apaan itu? Jauh Muka Lo?[1] **FH**: Adduh…Kita mulai satu-satu kali ya..[1] FOMO Buat kamu yang ngga[1] tahu FOMO, itu singkatan dari Fear Of Missing Out atau orang yang takut banget[1] ketinggalan gitu loh[1]..Jadi FOMO ini adalah kondisi dimana seseorang itu sering banget ngerasa[1] khawatir kalau ketinggalan kabar atau tren yang lagi[1] berlangsung. JOMO

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JOMO merupakan singkatan dari Joy Of Missing Out. Istilah ini kebalikan dari FOMO karena memiliki arti tetap senang walaupun tertinggal.
JOMO adalah istilah yang merujuk pada tindakan untuk tidak terlibat dalam kegiatan tertentu, terutama yang berkaitan dengan media sosial atau sumber hiburan lainnya.
Mengutip dari hellosehat.com, JOMO didefinisikan sebagai perasaan kepuasaan diri di mana seseorang sudah merasa cukup dengan hidupnya sehingga mereka merasa bebas dan lebih fokus pada hal-hal yang mereka senangi.

FOBO
FOBO merupakan singkatan dari Fear of Better Option yang artinya takut akan opsi lebih baik fenomena sosial yang diciptakan oleh Patrick McGinnis, seorang pemodal ventura AS dan pria yang dikenal karena menciptakan istilah FOMO.
FOBO didefinisikan sebagai fenomena sosial di mana seseorang menjadi ragu dan khawatir saat mengambil keputusan. Orang tersebut kemudian secara obsesif akan memikirkan semua pilihan yang ada karena takut kehilangan opsi 'terbaik' dan menyesal di kemudian hari.
YOLO
YOLO merupakan singkatan dari You Only Live Once yang artinya kamu hanya hidup sekali. Bagi sebagian orang, YOLO dijadikan sebuah mantra untuk tidak membuang-buang waktu dan lakukan apa yang diinginkan karena hidup hanya sekali.

Nah kemudian yang kedua adalah JOMO. JOMO Itu adalah singkatan dari Joy of Missing Out. Kebalikan dari FOMO, artinya adalah tetep[2] seneng[2] walaupun tertinggal.
JOMO ini istilah yang merujuk ke tindakan tidak terlibat dalam kegiatan tertentu, terutama yang berkaitan sama[1] sosial media atau sumber hiburan lainnya, jadi kek[2] misal gini[2] Cok..kaya[1] "ah[1] gua[3] mah[2] ngga[1] tau tuh[2] tren Itu apa sih[2] Citayam Fashion Week, soalnya[1] gua[3] ngga[1] main[2] TikTok. And they're happy with that[4]."

Jadi orang-orang ngrasain[1], dia ngga ngrasain[1] juga ngga papa gitu[1]?

Gapapa banget[5]

Itu sesuatu yang bagus apa engga[1] Bel?

Ya balik[2] lagi ke orangnya sih[2]..bagus-bagus aja[2] kalau emang[2] dia happy[4]

Kalau FOBO apaan[2] Bel?

FOBO
FOBO ini singkatan dari Fear of Better Option artinya takut akan opsi lebih baik. Jadi FOBO ini adalah fenomena sosial yang artinya orang tuh[2] ragu dan khawatir saat mengambil keputusan. Orang Itu tuh[2] kemudian secara obsesif bakal mikirin[1] semua pilihan karena takut kehilangan opsi terbaik trus nyesel[2] di kemudian hari.

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An analysis of the generic structuring of Humble Brag reveals that its first stage consists of salutation to the listeners from the announcer with the verbiage *''sahabat kreatif''*. This stage is in line with the common practice that communication on the radio is frequently delivered in a manner of two-way communication although the program in question is not interactive. The next stage is theme orientation by inviting listeners to look at the habits of youngsters that frequently post what they do or where they go on their social media,*''Sering banget kita jumpai remaja zaman now nih selalu tidak pernah ketinggal mengabadikan momen untuk mengisi laman di social media pribadi mereka. Namun sebenarnya mereka ingin menyombongkan diri, tapi yang terselubung''*(When we meet teens today, they never miss a chance to take a picture so they can fill up their social media pages. But what they really want to do is brag). The following stage is the theme elaboration by giving a factual example that exemplifies that their posts or updates are full of show-off intentions, *"Sebagai contoh, ketika seseorang remaja sedang makan di restoran keren dan mengunggah fotonya dengan "gagal diet"* (For instance, when a teen eats at a fancy restaurant and posts a photo with the caption "diet fails"). The concluding stage of the filler consists of an expert judgment that validates the issue highlighted in the filler. Through this engagement resource, the filler sounds convincingly objective and scientific that the message is based on an expert's perspective and not that of the announcer or RRI Pro 2 Yogyakarta. This stage also embodies a punch line value that reiterates the psychological meaning behind the humble brag post.

In contrast, the filler from Prambors is profoundly characterized by dialogical delivery through conversation between the female and male announcers. The female host (hereafter FH) is positioned in the dialogue as the initiator of the conversation and the information source, while her counterpart represents the listeners by raising questions and responding the statements regarding the trending acronyms among adolescents. Delivered in a dialogical manner, the turn taking takes place between the two hosts, initiating by the FH with salutation and theme orientation combined to introduce the topic of the filler in the verbiage *''Buat kawula muda, pasti dah sering banget denger kata FOMO ya gak sih..Fear of Missing Out, atau yang lebih terkenal YOLO, You Only Live Once..Nah sebenernya ada beberapa lain ini..Jadi selain ada FOMO, YOLO, ada JOMO, sama ada FOBO''*(You must have heard the terms FOMO and YOLO a lot as teenagers. In addition, there is JOMO and FOBO). This theme orientation is filled with phase of humorous wordplay of the acronyms in BI by the two hosts in the utterance of the MH *"FOMO sama YOLO sih gua tahu, tapi kalau JOMPO apaan Bel?"*. The acronym JOMO is deliberately spelled as JOMPO (aged people) to produce humorous atmosphere. This phase is in turn humorously responded by the FH with the wordplay *"JOMO? Apaan itu? **J**auh **M**uka **Lo**?''* (Indonesian slang). The next stage is the theme elaboration in which the FH explains what the English acronyms stand for and what they mean. This generic structure has phases in which the MH makes some appraisals to JOMO acronym in a form of question verbiage *" Jadi orang-orang ngrasain, dia ngga ngrasain juga ngga papa gitu?''* (And he's fine with the fact that other people experience it but he doesn't?) and *"Itu sesuatu yang bagus apa engga, Bel?* (Is that something good or bad, Bel?). In contrast to the filler from RRI Pro 2 Yogyakarta, this one misses out an expert judgment or punchline stage to reiterate the acronyms, even though the scientific references are included in the written script published on the website.

The contrast in the generic structure of the fillers between the radio stations can be ascribable to the way the fillers are delivered. RRI Pro 2 opts to broadcast its filler through one way communication in which the announcer has voiced over the written script in the recording studio before broadcasting it between the programs in question, whereas the filler in Prambors is spontaneously delivered in a dialogical manner through conversation between the two hosts. As a result, its filler contains phases of humorous verbiage alternatively made by the hosts. the presence of humorous phases in the theme elaboration stage is indicative of the adolescent world in which

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talking something serious like the trending acronyms is not necessarily done in formal way. The Prambors' filler is thus influenced by its listeners who are fond of casual talk as one of the characters of adolescent group in their daily life. In contrast, the generic structure of the filler from RRI Pro 2 Yogyakarta is indicative of the public radio's formal and scientific spirit to educate the listeners. This is shown by the inclusion of an expert judgment as the punch line to conclude its filler.

In conclusion, in terms of generic structure or genre, the way filler is staged to achieve a social goal depends on how the text is delivered, one-way or two-way communication, or monologue or dialogue manner. More importantly, it is evident that the group of listeners being targeted generates the presence of humorous phase through wordplay in the case of Prambors. This explains why Prambors is well known as the adolescent radio station in Indonesia since its broadcast is vernacularly delivered to its adolescent listeners, taking distance from prescriptivism and standard variant of BI. In contrast, RRI Pro 2 Yogyakarta as the subsidiary of Indonesian Public Radio (RRI) that was established to cover adolescent listeners remains in institutional, formalistic, and standard manner in delivering its broadcast. This might explain why 61 RRI Pro 2 stations throughout Indonesia are not yet as common as Prambors to the ears of Indonesian youngsters.

b. Language Features of Fillers

As for the language features, the filler broadcast in the state-owned radio foremost uses a standard variety of BI. The only lexical trace of teen language variety is in the adverbial word *banget* (very) in the theme orientation stage, which KBBI (Official Dictionary of Indonesian Language) classifies as a non-standard variety. One of the phonemes in the word is transformed into another phoneme, from *sangat* to *banget* (alternative way to say 'very'). Another evidence of teen language is code mixing by using an English adverbial of time now when orienting the the humble brag. In addition, the emphasis expression "*Nih*" commonly used in teen language is also present in the orientation. Aside from these words, morphologically the words are typically realized with standard Indonesian affixes, including "*jumpai*" and "*mengabadikan*. The rest are in standard variety that is not common to be found in the talks among adolescents. Similarly, in terms of syntactic level, all clauses are in standard variation. It is, thus, firm that the radio opts to use Indonesian standard language despite its segmented listeners. This contrasts with the findings of previous research in a newspaper rubric and magazine (Subiyatningsih, 2007, 2017; Harijatiwidjaja et al 1995) that adolescents interact with teenage language characterized by phonological changes, such as the elimination of a phoneme or the substitution of phonemes with other phonemes influenced by indigenous languages such as Javanese.

Moreover, the nature of interaction on radio is characterized by oral style with grammatical intricacy. The clauses are in complexes, while the groups are in simplexes. However, these features are not employed in the filler. Instead, the presence of nominalization or grammatical metaphor such as ''pujian'' is evident that it is typically used in the written style. Thus, the grammatical feature of the filler conforms to written language and standard variation. The choice is not in line with the context of situation of radio broadcast and the goal of RRI Pro 2 Yogyakarta attempting to reach out to teen listeners.

The conformity of the filler to standard variety can be rooted to its mother station the national RRI that is recognized historically for its being standard variety since its founding on September 11, 1945. In other words, the language variety employed in the filler is not yet friendly to the intended audience. The language variety utilized has not kept pace with the one that adolescents are familiar with. As a result, the efforts to educate its segmented listeners has not been optimal. Accordingly, efforts must be made to adjust the standard variety of the to the variety of adolescent language as revealed by previous research on print media (Harijatiwidjaja et al. 1995, Subiyatningsih 2007, 2017). The adjustment is required that from the perspective of sociolinguistics and the principle of communication the role of radio is to build and maintain

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companionship and emotional connection with the targeted listeners by speaking in the language of the audience. In translation studies, this attempt is as intralingual translation. For example, Harry Potter volumes are written in two well-known dialects of English (Hatim & Munday 2004). Not only was the title of the English version of Harry Potter and the Philosopher's Stone changed to Harry Potter and the Sorcerer's Stone in the American version, but also several words in the novel, including biscuits, football, mummy, rounders, and the sweets sherbet lemons, were transformed into cookies, soccer, mommy, baseball, and lemon drops. Additionally, the American version received syntactic alterations, such as the word got becoming gotten, dive becoming dove, and at weekends becoming on weekends, as well as the reduction of other phrases to conform to the conventions and expectations of the target readers (Toury 1980). Increasing the acceptability of a translation or text by modifying it to conform to the expectations of the intended audience. Implementing translation adjustments that adhere to the norms and expectations of the target reader will boost the acceptability of a translation or text (Puurtinen 1989).

As seen in the fourth column of the humble brag above, the filler has undergone changes in phonology and morphology in line with the range of teen language outlined below.

- *jumpai → nemuin*
- *tidak →nggak*
- *mengabadikan →ngabadiin*
- *menyombongkan →nyombongin*
- *mengunggah →ngapload*
- *→ nulis caption*
- *Menunjukkan →nunjukin*
- *Jalani → ngejalani*
- *Melakukan → ngelakuin*
- *Mendapatkan perhatian → narik perhatian*
- *Ada pujian → pengin dipuji*

The data have demonstrated that phonological, morphological, and syntactic levels of teen language are distinct from that of the standard language. By adjusting the three levels to adolescent language, the filler sounds friendlier to the ears the youngster.

The adjustment of humble brag to the adolescent variety is evident in the usage of language variety in the filler from Prambors. In addition to being delivered in a conversation manner between the two radio hosts, the language features demonstrate phonological, morphological and syntactical changes from that of the standard variety. For the sake of easy reading, the linguistic evidence in the filler containing teens words is presented in numbers as superscript, each of the five categories represents a language level. Number one is morphological aspect[1] , which shows the assimilation of the prefix N into the verb-forming word such as "*Ngrasain, Ngapain, Ngga*". The usage of prefix N in the filler is in line with the findings in the print media interactions involving adolescents (Subiyatningsih 2007, 2017).

The second outstanding feature is the phonological aspect[2]. The pronunciation of words has undergone changes from that of the standard one by omitting a phoneme or by transforming some phonemes into other phonemes. The deletion of sounds occurs at the beginning of a word or in the middle of a word with modality, conjunction, or determinant characteristics. Some words, such as those containing modals, conjunctions, and determiners, have phonological changes indicated by the absence of initial or medial vowel sounds. This is evident in the words *kek, emang, and nyesel*, etc (*seperti*, *memang*, and *menyesal* in Indonesian standard languange). Another proof is demonstrated by the changes in phonemes of the words *tetap* and *seneng* (*tetap* and *senang* standard variation). Number three marks the syntactical aspect[3]. This distinct variation from the standard one is shown by the formulation of adjectives. In the standard variant, the adjective phrase

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is structured with intensifier + adjective. The data in the filler demonstrate otherwise as evident in the expressions "*Gapapa banget* or *akrab banget*," which is derived from "*sama tidak apa-apa"* (not at all) and "*sangat akrab*" (so familiar) in its standard form.

The two remaining categories are dialect[4] and code mixing[5]. Simply described, dialects are linguistic variations characterized by grammar, pronunciation, and/or lexicon. Dialects frequently deviate from the language's standardised version. Languages are regarded to be more formal and well-defined, whereas dialects are more loose and fluid in use. Due to the fact that Prambors is aired from Jakarta, dialects are represented in the use of the first-person pronoun "*Gue*," which is a prevalent spoken language variant among Jakarta and its surroundings. *Gue*, meaning "I," and *Lu*, meaning "You," express the dynamic nature of the relationship between the people of Jakarta. This popular phrase reflects the exclusivity and pride of Jakarta's locals. Additionally, the hosts utilize code mixing of English to align to its adolescent listeners familiar with the use of some English words in their casual talks, indicating sophistication for being able to speak a foreign language. Doing so, the radio is seen to maintain the companionship and emotional connection to its listeners. This finding is consistent with the results of teen language research in print media of newspaper and magazine (Subiyatningsih 2007, 2017 Harijatiwidjaja et al. 1995). The use of these language features of adolescent by Prambors again explains why the radio is so familiar among Indonesian youngsters. In contrast, due to its consistency to use standard variant in its broadcasting product, RRI Pro 2 stations are still attempting to get attentions from the adolescent listeners.

c. *Language Attitude*

The findings of the contrast in the text structure and language features in the fillers of the two radio stations provide a proof of different attitude to language variation of BI. By virtue of its institutional status as one of RRI Networks, RRI Pro 2 Yogyakarta is obliged to use the standard variety of BI which is associated with education, institutional affiliation, homogeneity. By contrast, by virtue of its profit-oriented business, Prambors views that speaking in the language its audience or use of vernacular languages is the way to build and maintain companionship and emotional connections with the listeners. The teen language variety is thus associated with an anti-institutional stance, local orientation, diversity of contact.

The establishment of 61 RRI pro 2 stations through out the country has been a strategic business plan to get into the market share of adolescents in Indonesia to welcome the bonus demography in 2045. However, the conservatism in the choice of language and resistance to accommodate diversity of contact associated with adolescent world have made the wide network of RRI Pro 2 incapable of capitalizing the opportunities to play in the big market share of adolescent listeners in the years to come. The opposition of this kind has been revealed by Djenar (2013). In her study about teen lit, she finds that two opposing ideologies prevail regarding the use of language in the genre. From the perspective of prominent private publisher such as Gramedia, the storyline/theme and language are two main elements that determine the success of a teen lit novel. The latter means that the variety used is the one that adolescents are familiar with in their daily interactions with their peer, known as vernacular language or the teen language. In contrast, Tsai (2006), who works as a researcher at the government agency for language development and maintenance, the Pusat Bahasa 'Centre for Languages', views the use of substandard language in the genre is in opposition to the government attempt to campaign the use of standard variety in public spheres. Similarly, Subiyatnigsih (2017) who works at "regional center for languages" views the language variation in Jawa Post's 'Deteksi', where adolescents exchange opinions regarding an issue, as non-standard, instead of recognizing it as the nature of adolescent group to use a particular language variety to show their identity and style among their peers. The contrast between institutional status of the two stations reflects how the tendency of an ongoing tension within the Indonesian language situation whereby colloquial Indonesian, a variety hitherto associated with informal speech, has been gaining greater prominence and encroaching on domains

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conventionally and prescriptively associated with the standard variety (Djenar 2013).

CONCLUSIONS AND SUGGESTIONS

Based on the findings and discussion, the way the fillers are delivered by the two stations results in a contrast in the generic structure of the fillers. One way communication opted by RRI Pro 2 Yogyakarta through voiced over and recording has made the filler a written text to be spoken to the ears of the listeners. By contrast, the spontaneous and dialogical manner or two-way communication in delivering the filler by the two hosts in Prambors facilitates the presence of humorous phases in the theme orientation stage. This explains why adolescents chose to talk something serious in a casual and relaxed way. It is also the factor for skipping the reference part of the filler in the whole text published on the website.

As for the language features, the filler of the state-owned radio is overwhelmingly characterized by standard variety of BI. This conformity is due to its institutional status as one of the national RRI networks. In contrast, the language features in the filler from Prambors demonstrate phonological, morphological and syntactical changes from that of the standard variety in addition to wordplay and conversational manner by the two radio hosts. This explains foremost why Prambors is associated with the adolescent radio station in Indonesia.

By virtue of its institutional status as one of RRI Networks, the use of standard variety seems obligatory for RRI Pro 2 Yogyakarta, which is associated with education, institutional affiliation, homogeneity. By contrast, Prambors views that to use vernacular languages is not only to win the heart of its listeners, but also maintain companionship and emotional connections. However, in the eyes of hostile critics, this creativity of adolescents in using their language variety is viewed substandard or non-standard language which is in opposition to the government attempt to campaign the use of standard variety in public spheres.

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