CHAPTER I
INTRODUCTION

1.1. Background of the study

The term *Video Jockey* firstly appeared in August of 1982, when the Warner Amex Satellite Entertainment Company launched a cable service called MTV (Music Television) (DeFleur et al, 1985: 548). Video Jockey or later known as VJ, is a person who presents programs or introducing songs. To some extent its duty is quite similar to a disc jockey on the radio.

Today MTV networks have spread all over the world. There are MTV America, MTV Europe, MTV Brazil, MTV Latin, MTV Mandarin, MTV India, MTV Taiwan, and MTV Southeast Asia (MTV SEA).Accordingly, the VJs are coming from many different countries who speak different languages. But while presenting the MTV programs, they use English as an international language.

In MTV SEA, the VJs come from the Philippines, Thailand, USA, and Indonesia. As mentioned before, they mainly use English during the programs, however, in their utterances the Indonesian VJs also use some Indonesian words.

This kind of language phenomenon can be seen in the language that is used by the VJs on MTV SEA during its programs. During certain programs the VJs switch their utterances to the Indonesian Jakarta dialect and mix their words with English words. This code-switching and code-mixing is apparent when the programs are presented by Indonesian VJs. Still, there are also programs in which Indonesian VJs still using English. As an information, now there are four Indonesian VJs on MTV SEA: Sarah Sechan, Jamie Aditya, Shanty, and Alex Abbad.

MTV SEA programs which are presented by the Indonesian VJs are broadcasted throughout Asian countries, twenty four hours a day. It is very interesting to find out that Indonesian VJs many times utter some Indonesian words when he or she is presenting his or her program, since viewers of MTV do not come from Indonesia only.

Many studies had been made about media of communication --mostly radio station -- and the language being used. A thesis about variety use of language has been written by an English Department student of Airlangga University, Sri Hardiastuti, in her thesis "Variety of Language: The Use of Language by The SCFM Radio Announcers in Talk-Show Programs". She wrote about a mixing of standard Indonesian with some English words and Jakarta dialect words, such as: *kan, gitu, gimana, nggak, deh*, etc.

However, Hardiastuti did not touch upon another type of language variety namely register. In this thesis "A Study Of Variety Of Language Used By The Indonesian Video Jockeys On MTV Southeast Asia", the writer tries to analyze a variety of a language according to its use or known as register. Based on the findings the writer also tries to prove that there is a strong correlation between the language used on television station and the number of viewers.

1.2. Statement of problems

Problems which are going to be solved are :

1. What variety of language do the Indonesian VJs use in MTV SEA ?

2. What are the reasons for using the language ?

1.3. Objective of the study

Based on the statement of the problem, this study would try to find out what varieties of language that are used by the Indonesian VJs, and furthermore to know the reason for using the language.

1.4. Significance of the study

The study is expected to increase our knowledge on the use of language, particularly the Indonesian language in an international television station.

This study is also expected to make us realize that a language can be used as a device to increase the number of viewers and therefore, to promote television business. It would be interesting to know that MTV SEA's management allows Indonesian VJs to use their native language in order to atrract more audiences from Indonesia.

1.5. Theoretical Framework

1.5.1. Theories

The basic theory of this study is Peter Trudgill's theory of variety of language. He stated: "the same speaker uses different linguistic varieties in different situation and for different purposes". This theory implies that, in using language, a speaker-sometimes- does not have to be appropriate to the individual, but it also needs to be suitable for particular occasions and situations. The way someone uses language, of course, depends on the situation where he is in. It is usually characterized solely by vocabulary differences either by the use of particular words, or by the use of particular sense.

According to Trudgill, variety of language is simply rather special case of a particular kind of language being produced by the social situation. So, there are several social factors that lead us to the identification of variety of language. First, whether it is a written or spoken language. Based on the object studied, the language used is merely spoken language rather than written language. Second, the physical setting and occasion of the language usage activity. Here, physical setting means the programs that are presented by the station.

According to Tanner, the topic being talked about also determine a speaker to choose certain variety. In MTV SEA's programs, the topics are mostly for teenagers or whoever like music, so the language has to suit to them. Indeed, topic is the primary determinant of choosing kind of words (Troike, 1982:52).

As stated before in the background of the study there is an interesting language phenomenon in MTV SEA. If one thinks of 'language' as a phenomenon including all the languages of the world, the term variety of language (or just variety for short) can be used to refer to different manifestation of it, in just the same way as one might take 'music' as a general phenomenon and then distinguish different 'varieties of music'. What makes one variety of language different from another is the linguistic items that it includes, so we may define a *variety of language as a set of linguistic items with similar social distribution*. This definition allows us to call any of the following 'varieties of language': English, French, London English, the English of football commentaries, the language or languages used by a particular person (Hudson, 1993: 23-24)

The statement above can raise a question such as: what varieties of its language are there ? Under that question come these subdivisions: varieties according to users

(that is, varieties in the sense that each speaker uses one variety and uses it all the time) and varieties according to use (that is, in the sense that each speaker has a range of varieties and chooses between them at different times). The variety according to user is a dialect; the variety according to use is a register.

Language, dialect, and register are the most widely recognised types of language variety (Hudson, 1993: 30). Up till now, we normally have treated languages, such as English and Indonesian language; as if all speakers of the particular language use that language in a uniform way. According to Yule, the idea above has made us ignore the fact that every language will have more than one variety, especially in the way in which it is spoken.

While a dialect is a variety of a language distinguished according to the user: different groups of people within the language community speak different dialects. It is possible also to recognize varieties of a language along another dimension, distinguished according to use. Language varies as its function varies; it differs in different situations. The name given to a variety of a language distinguished according to use is 'register'.

The category of register is needed when we want to account for what people do with their language. When we observe language avtivity in the various contexts in which it takes place, we find differences in the type of language selected as appropriate to different types of situation.

Dialects tend to differ primarily, and always to some extent, in substance. Registers, on the other hand, differ primarily in form. Some registers have distinctive features at other levels. But the crucial criteria of any given register are to be found in its grammar and its lexis. Probably lexical features are the most obvious. Some lexical

items suffice almost by themselves to identify a certain register (Halliday et al, 1970: 87-88).

Register itself can be distinguished according to field of discourse, mode of discourse, and style of discourse (Halliday et al, 1970: 90). Field of discourse refers to what is going on: to the area of operation of the language activity. Under this heading, registers are classified according to the nature of the whole event of which the language activity forms a part. In the type of situation in which the language activity accounts for practically the whole of the relevant activity. On this dimension of classification, registers can be recognized such as politics and personal relations, and technical registers like biology and mathematics.

Mode of discourse refers to the medium or mode of the language activity, and it is this that determines, or rather correlates with, the role played by the language activity in the situation. The primary distinction on this dimension is that into spoken and written language, the two having, by and large, different situational roles.

The third and the last of the dimensions of register classification is style of discourse, which refers to the relations among the participants. To the extent that these affect and determine features of the language, Halliday suggests a primary distinction into colloquial and polite.

The participant also plays its role that determines the style of discourse which its range through varying degrees of permanence and which participant relations are linguistically relevant, and how far these are distinctively reflected in the grammar and lexis, depends on the language concerned.

Register and dialect meet in the single speech event, which is named *utterance*, the smallest institutional unit of language activity. Thus since each speaker and each situation is unique, each single utterance is also itself unique.

This study will also touch upon code-switching and code-mixing, since the VJs usually use two kinds of languages (English and Indonesia) in the same time. Varieties may be hopelessly mixed up together even in the same stretch of speech. The most obvious and widespread example of this is what is called code-switching, in which a single speaker uses different varieties at different times. This of course is the automatic consequence of the existence of 'registers', since the same speaker necessarily uses different registers on different occasions. Code-switching are divided into: first, there is so-called metaphorical code-switching, where a variety normally used only in one kind of situationis used in a different kind because the topic is the sort which would normally arise in the first kind of situation; second is conversational code-switching, when a speaker may switch codes (i.e. varieties) within a single sentence, and may even do so many times (Hudson, 1993: 56).

According to Trudgill, language-switching is not solely determined by the social situation. It can also be used by a speaker for his own purposes, to influence or define the situation as he wishes, and to convey nuances of meaning and personal intention. While on the other hand code-mixing is more subtle than code-switching, where pieces of one language are used while a speaker is basically using another language. The language 'pieces' taken from another language are often words, but they can also be phrases or larger units (Gumperz in Fassold, 1984: 180)

Another way in which different varieties may become mixed up with each other is through the process of borrowing (Hudson, 1993: 58). It is obvious what is meant

by borrowing when item is taken over lock, stock and barrel from one variety into another.

It is common for items to be assimilated in some degree to the items already in the borrowing variety, with foreign sounds being replaced by native sounds and so on.

The completely unassimilated loan-word is at one end of scale which has at the other end items bearing no formal resemblance to the foreign words on which they are based. Such items are called loan translation (or calques). Borrowing may involve the levels of syntax and semantics without involving pronunciation at all, where it is particularly common for features of syntax to be borrowed from one language into neighbouring ones, via people who are bilingual in both (Hudson, 1993: 59).

While uttering some Indonesian words or sentences, the VJs are likely to use Jakarta dialect. Therefore, in this study the Jakarta dialect - namely the modern Jakarta dialect - is also going to be analyzed. Here, the use of words is no longer restricted by a conventional rule, that is the occurrence of /e/ in the final position almost consistently in every word to replace /a/ (Muhajir, 1984: 8-9). Due to the fact that Jakarta dialect is considered as the non-standard of Indonesian (Anderson, 1966: 197), then there will be some Jakarta dialect words which are similar to Indonesian words.

1.6. Method of the study

The method applied in this study is the qualitative research. The implication is that the sample which has been obtained will be described qualitatively. It does not need to compare variables nor make a hypothesis.

1.6.1. Definition of key terms

♦ *Video Jockey* is a person who is presenting the show or introducing the song.

♦ *Music Video* is a form of popular music that combines a televised vignette with the performance of the instrumentalists and singers. The performance lasts several minutes and often seems to tell a story, or present a montage of visual images loosely connected with the musical theme. Growing in popularity, the form of popular music may have a profound impact on the entire industry.

♦ *Music Television* is a television station which offers the video version of rock radio, including tapes by leading rock groups in concert and 'hit' songs accompanied by video as well as interviews and record promos.

♦ *Variety of language* is a set of of linguistic items with similar social distribution.

♦ *Foreign* language (English) is a foreign language that has been spoken widely as the international language.

♦ *Jakarta dialect* is the dialect of Jakarta people and particularly Jakarta teenagers.

♦ *Register* is the term refers to a variety of languge defined according to its use in social situation.

♦ *Borrowing* is linguistic forms being taken over by one language or dialect from another.

1.6.2. Population

The population of this study is taken from all music programs on MTV SEA which are also broadcasted by ANTV. They are, MTV Asia Hit List, MTV Land, MTV Wow, MTV Ampuh (Ajang Musik Pribumi Sepuluh), Getar Cinta, MTV Most Wanted, MTV Screen, MTV 100% Indonesia, Classic MTV, Non-Stop Hits, MTV Fresh, MTV Kampus, and MTV Salam Dangdut

1.6.3. Sampling

Because the population is too large, the writer selects programs which are presented by the Indonesian VJs and where the language used is not written out. The programs being analyzed are also limited on the programs that are broadcasted by one of Indonesia television stations that is ANTV and are hosted by the Indonesian VJs. Here the programs are divided into two: first, the programs in which the VJs use English all the time during the programs (marked with asterix), eventhough the Indonesian words might appear ocassionaly and second, the programs in which the Vs use two kinds of languages or more. Those are :

1. MTV Land   (Monday to Friday, 8.30 to 9.30 a.m.)

2. MTV Most Wanted   (Monday to Friday, 3.30 to 4.30 p.m.)

3. MTV Wow   (Monday to Wednesday, 4.30 to 5 p.m.)

4. MTV 100% Indonesia   (Friday, 2.30 to 3.30 p.m.& Sunday, 11.00 to 12.00 p.m.)

5. MTV Ampuh   (Tuesday, 1.30 to 2.30 p.m. & Saturday, 2 to 3 p.m.)

6. Getar Cinta   (Thursday, 4.30 to 5 p.m.)

7. MTV Non-Stop Hits*   (Friday, 1.30 to 2.30 p.m.)

8. MTV Screen*   (Saturday, 6 to 6.30 p.m.)

9. MTV Fresh*   (Friday, 4.30 to 5 p.m.)

10. MTV Asia Hitlist*   (Saturday, 12 to 2 p.m.)

11. Classic MTV*   (Friday, 12.30 to 1.30 p.m.)

12. MTV Campus   (Wednesday, 1.30 to 2 p.m. & Saturday, 3 to 3.30 p.m.)

13. MTV Salam Dangdut   (Wednesday, 2 to 2.30 p.m. & Sunday, 10 to 10.30 a.m.)

The writer analyzed the above mentioned programs from October 17th 1999 until October 31st 1999.

1.6.4. Technique of data collection

Data plays an important role in this study. Data is used when the writer analyzes the use of Indonesian language during the MTV programs. The writer will use several ways in collecting data, because it is imposibble to gain linguistic corpus by using a single technique only. In collecting data of the language variety, the writer followed several procedures, which are :

1. Recording

The writer records and listens simultanously to the live program on the television. This is to obtain an accurate data, and she is able to play the recorded program for several times.

2. Transcribing the dialogues

Based on the recording, the writer transcribes all of the dialogues. This is to make the writer easier in analyzing the language variety.

3. Selecting the dialogues

The writer selects the dialogues that are considered as the necessary ones, i.e. the ones that contain the Indonesian and Jakarta dialect words. She omits the rests which do not contain the above mentioned words.

1.6.5. Technique of data analysis

From the obtained recorded data, the writer is able to identify a pattern of the use of Indonesian language during the programs. For analyzing the data, she follows the following steps :

1. Identifying the data

After selecting necessary data, the writer is able to identify each of the Indonesian or Jakarta dialect words that occured on the programs.

2. Analyzing the data

Here, the classified data is analyzed according to the related theories which have been mentioned before.

3. Classifying the data

The data is classified according to each group, whether according to the Indonesian or Jakarta dialect words or sentences that commonly used; the use of single words; the use of the Indonesian or Jakarta dialect words that have their subtitution in English; and so on.

4. Making tables

The tables are added on the data presentation and analysis in order to clarify

the explanation.

CHAPPTER II

GENERAL DESCRIPTION OF THE OBJECT OF THE STUDY