CONNECTED SPEECH ASPECT OF ELISION IN THE WORLD OF OUR OWN ALBUM BY WESTLIFE PHONOLOGICALLY

A PAPER

Submitted to the School of Foreign Language – JIA as a partial fulfillment of requirements for the undergraduate degree in English Literature Programme

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MOTTO

لَا يُكَلِّفُ ٱللَّهُ نَفۡسًا إِلَّا وُسۡعَهَاۚ

"Allah does not burden a person but according to his ability." Al Baqarah : 286

DEDICATION

This paper is dedicated to my parents, husband, daughter, big family, and my beloved friends.

CONNECTED SPEECH ASPECT OF ELISION IN THE WORLD OF OUR OWN ALBUM BY WESTLIFE PHONOLOGICALLY

MARLIN DIANI

ABSTRACT

This study is aimed to know the kinds of elision in English, to explain how the process of elision happen and to identify to what extent the process of elision are applied in the Westlife songs. The subject of the research is the *World of Our Own* album by Westlife. The research uses a descriptive analysis qualitative research methodology. This research uses theory from Lass (1984) as the main theory and combines theory from Skandera & Burleigh (2005), Birjandi & M. Ali (2005), and Roach (2009). The data from this research are forty-seven, which include twenty of aphaeresis, twenty-two of syncope, and five of apocope. The process in analyzing the data is: (1) preparing the data, (2) analyzing the data, (3) discussing the data, and finally (4) concluding the data. The results of this research show that aphaeresis emerged twenty times (42,6%), syncope emerged twenty-two times (46,8%), and apocope emerged five times (10,6%).

Keyword: elision, aphaeresis, syncope, apocope.

ASPEK UCAPAN TERHUBUNG DARI ELISI PADA ALBUM WESTLIFE WORLD OF OUR OWN SECARA FONOLOGI

MARLIN DIANI

ABSTRAKSI

Penelitian ini bertujuan untuk mengetahui jenis-jenis elisi dalam bahasa Inggris, untuk menjelaskan bagaimana proses elisi terjadi dan untuk mengidentifikasi sejauh mana proses elisi diterapkan dalam lagu-lagu Westlife. Subyek penelitian adalah World of Our Own album oleh Westlife. Penelitian ini menggunakan metodologi penelitian kualitatif deskriptif analisis. Penelitian ini menggunakan teori dari Lass (1984) sebagai teori utama dan menggabungkan teori dari Skandera & Burleigh (2005), Birjandi & M. Ali (2005), dan Roach (2009). Data dari penelitian ini adalah empat puluh tujuh, yang termasuk dua puluh aferesis, dua puluh dua sinkop, dan lima apokop. Proses dalam menganalisis data adalah: (1) menyiapkan data, (2) menganalisis data, (3) mendiskusikan data, dan akhirnya (4) menyimpulkan data. Hasil penelitian ini menunjukkan bahwa aferesis muncul dua puluh kali (42,6%), sinkop muncul dua puluh dua kali (46,8%), dan apokop muncul lima kali (10,6%).

Kata kunci: *elisi, aferesis, sinkop, apokop.*

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During the research, the writer uncounted a lot of hardship and difficulties both finding the data and arranging it into an accepted scientific paper. Therefore, the writer would like to take this opportunity to express her thankfulness to all the following people who have advised and supported data and information to finish this paper especially to:

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Bekasi, 11 August 2018

MD

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CHAPTER I

INTRODUCTION

A. The Background of the Research

Linguistics means the science of language, also called linguistic science. The science of language is the science of the object language. The language here means the language used every day. Linguistic program strives to develop a general theory that reveals the rules and laws that govern the structure of particular languages, and the general laws and participles governing all natural languages.

The study of linguistics incorporates a number of aspects which are very closely related, yet distinctive from one another. Some of the aspects that explore most often include Phonetics, Phonology, Morphology, Syntax, Semantics, and Pragmatics. These aspects of linguistics are listed in their hierarchical order, with phonetics and phonology being the most basic, and rising to pragmatics at the top. It can sometimes be difficult to differentiate between these sub-fields as they are so closely related to one another.

Linguistic is the study of language. How it is put together and how it functions. Various vocabularies of different types and sizes are combined to make up a language. Words are arranged in a certain order, and sometimes the beginnings and endings of the words are changed to adjust the meaning. Then the meaning itself can be affected by the arrangement of

words and by the knowledge of the speaker about what the listener will understand.

Linguistic communication takes place in the following way. Speaker A, in his / her mind, selects words from the language and combines them according to the rules of the language, that is encodes the message. Then his / her articulatory organs or, in the case of writing, his / her hands realize the signs transmit the string or words into a physical signal, a stretch of sound or writing. This signal is perceived by the ears or in the case of writing, by the eyes of Speaker B, who then decodes the message, that is reconstructs the message in his / her mind.

Language is the only means of communication that only humans have. Through the language, human can interact and communicate easily. Without language, other than humans cannot communicate with each other also cannot survive because human need to express their feelings, opinions, and need feedback among other human being, because basically human is a social creature that cannot live alone.

Language can be understood as a sound interaction, and symbolic system in meaning, allowing humans to communicate what they are thinking and how they are feeling. In other words, there is an arbitrary aspect of language with meanings assigned to words and sounds. So, language uses arbitrary signals, such as voice sounds, gesture, and/or written symbols.

Language is behavior which utilizes body parts such as vocal and the auditory system for oral language. Such as body parts are controlled by

none other than the brain for their functions. A language consists of symbols that convey meaning, plus rules for combining those symbols, that can be used to generate an infinite variety of messages. Humans can define language as a system of communication using sounds or symbols that enables them to express their feelings, thoughts, ideas, and experiences.

Phonology as a branch of linguistics deals with the organization of systematic sounds in language. It has traditionally focused on the study of phonemic systems especially language (and hence used also called phonemic, or phonetic), but may also cover any linguistic analysis either at the level below the word (including syllables, onset and rime, articulation, articulation features, etc.) or at all levels of the language where sound is considered structured to convey linguistic meaning.

Phonology also includes the study of an equivalent organizational system in sign language. Part of the science of language that studies sound rules and how to produce. Phonology is studied by English students in formal college. This is known as a study of human sound system in oral speaking of particular language. Not much different from the other linguistic branches such as syntax or semantics, phonology contributes essential knowledge for those are learning language.

Phoneme, becomes one of the important parts of phonology, because phoneme means the smallest contrastive unit in the sound system of language (Skandera and Burleigh, 2005, p.19). These phoneme contrast with one another to make different using of meanings. In general phonemic

is a sound analysis or language analysis with pay attention to its status as a differentiator of meaning. The writing of a phoneme or phoneme transcription in linguistic is frequent times written with the symbol /…/.

In the English sound system there are many ways of pronunciation in each individual caused by various factors, such as the origin, the initial influences, and the social environment. English pronunciation involves the production of each sound and pronunciation of words, phrases, and sentences with correct spelling, and intonation. In addition, there is a way to read the word correctly called 'phonetic transcription', which is defined as a kind of alphabetic writing in which each letter represents a sound.

Phonetic transcription is traditionally given surrounded by square brackets. The purpose of phonetic transcripts is to provide clear and unambiguous information to language learners, such as which sounds should be used on a word or phrase, and in what order to use the sound. The value of a letter varies greatly and depends on the phonetic context, and the language being written. The study of linguistic sounds is called phonetics, which is related to the true nature of the sounds produced by the letters humans speak and how they are produced, and perceived.

Voiced & Voiceless is often taught on matter Phonetics, a science that studies sounds produced by humans. All the sounds produced in the English are either voiced or voiceless. Speech sounds which are produced with the vocal cords vibrating are called ’voiced’. Such vibration can be felt

when touching the neck in the region of the larynx. In English, the voiced consonants are [b, d, g, v, ð, z, ʒ, l, r, j, w, ʤ, m, n, and ŋ].

Meanwhile, when a speech sound which is normally voiced is pronounced without vibration or only slight vibration, this is called ‘voiceless’ sound. Voiceless consonants do not use the vocal cords to produce their hard, percussive sounds. Instead, they're slack, allowing air to flow freely from the lungs to the mouth, where the tongue, teeth, and lips engage to modulate the sound. In English, the voiceless consonants are [p, t, k, f, θ, s, ʃ, h, and ʧ].

Connected speech describes how speakers move from the words stored in their brains, to the actual sounds they express as they speak. Learn how connected speech will help people to speak English faster, more fluently, and much more like a native speaker. Connected speech means that when they speak a language, words have some effect on each other. They do not always pronounce words completely separately with a neat pause in between.

In fact, many words affect each other when you put them into phrases and sentences. The end sound of one word often affects the beginning of the next word. In general, connected speech begin with a basic sound representation (phonemes stored in the speaker's mind) and produce the final surface shape, or actually spoken by the speaker.

When people communicate with each other, they adapt their pronunciation to their audience and tend to speak at a pace which is

convenient for us, rather than speaking clearly. This causes changes to the 'shape' of words. As a result, certain words are lost, and some phonemes are linked together while speaking. These changes are described as features of connected speech. Among the phonological processes that affect connected speech are rhythm, assimilation, elision, and linking.

Elision is the omission of sounds, syllables or words in speech. This is done to make the language easier to pronounce in a fast manner. There are some various types of elision: (a) Elision at the initial parts of a word, termed **aphaeresis** as in English *I am → I'm, I have → I've,* or the historical loss of initial /k/ before /n/ in English *knife, knight*; (b) Elision in the middle of a word, termed **syncope** refers to the elision of vowels (which can only occur in unstressed syllables) as in *to<u>o</u>day, to<u>o</u>night*; (c) Elision at the end of a word, termed **apocope** refers to the deletion of final /t/ before a word beginning with another consonant, as in *las<u>t</u> time*. Elision is needed to speak easier, simpler, and more like native speakers in rapid condition such as in songs.

Songs are the art of tone or voice in sequence, combinations and temporal relationships usually accompanied by musical instruments to produce music that contains rhythms or rhythmic sounds that are called songs. Songs can be sung solo (Self), Duet, Trio (Third), Koir (Crowded). Songs can be categorized in many types, depending on the size used. The writer uses the Westlife's songs in the World of our Own album as a material to do this research in the field of phonology, with the theme of elision

because every personnel of Westlife has a clear articulation and lyrics of songs are easy to understand.

From the above explanations, the writer gives two examples of the data are taken from Angel song in the World of Our Own album by Westlife.

1. *I'll find some peace* ***tonight****.* (line 12)

   In the word "*tonight"* /tə′nait/ which pronounced /tnait/ occurs elision process because of the loss of sound schwa /ə/ in the word "*tonight"* after syllabic consonant *n*. The word "*tonight"* is phonetically transcribed and faithfully pronounced as / tə′nait / but the speaker pronounces as / tnait / by eliding a schwa /ə/ (as a weak vowel) in the first syllable. It occurs in the first syllable after /ə/ is syllabic consonant n. This syllabic consonant replaces the vowel schwa /ə/ in a syllable to make some short syllable shorter and more economical pronunciation when speaking rapidly. The above elision process occurs in the middle parts of the word, so the kind of elision in this analysis is syncope.

2. *His glorious sadness that brings me to my* ***knees****.* (line 30)

   The word "*knees*" which pronounced /ni:z/ occurs elision process because of the loss of sound "*k"* in the word "*knees"* before "*n*". In a given word "*k*" before "n", it is certain that the letter "*k*" is not pronounced, because "*k"* is always silent in the word-initial spelling sequence "*kn"* in the word "*knee*". A silent "*k*" occurs when the letter "*k*" appears in a word but does not actually reflect the pronunciation of a voiceless velar plosive /k/, or any sound for that matter. The above

elision process occurs in the initial parts of the word, so the kind of elision in this analysis is aphaeresis where the loss of sound in silent letter. This process used to make it easier to pronounce in rapid condition as in a song.

The writer has chosen connected speech aspect of elision as the subject of this research because elision is one of the reasons for the great mismatches found in English between a word's spelling and its pronunciation. In normal and even rapid speech, non-native speakers can't speaking naturally and fluently like the native speakers. This problem interests the writer to undertake study on the connected speech aspect of elision to provide more insight and information for particularly non-native speakers' understandings and practices.

From the above explanation of example, the writer choose the title: *Connected Speech Aspect of Elision in the World of Our Own Album by Westlife Phonologically.*

B. Questions and Scopes of the Research

1. Questions of the Research

Based on the background of the research above, the writer can formulates the questions of the research as follow :

a. What kinds of elision that exist in the World of Our Own album by Westlife phonologically ?

b. How does the process of elision occur in the album by Westlife phonologically ?

c. What kinds of elision that the most frequently found in the album by Westlife phonologically ?

2. Scopes of the Research

In this research, the analysis just focuses on elision which include in categories of words and phrases in the *World of Our Own* album by Westlife phonologically. The writer only took three songs in that album, that is "*Angel, Don't say it's too late, and Imaginary Diva*". The theory which are used from many source such as *Phonology: An Introduction to Basic Concepts* by Roger Lass (1984) as the main theory. By classifying and analyzing, we can understand the rules of elision in the *World of Our Own* album by Westlife phonologically.

C. Objectives and Significances of the Research

1. Objectives of the Research

Based on the problem of the research mentioned above, the objectives of the research are described as follow:

a. To know the kinds of elision that exist in the World of Our Own album by Westlife phonologically.

b. To explain the process of elision that occur in the album by Westlife phonologically.

c. To find what kinds of elision that the most frequently found in the album by Westlife phonologically.

2. Significances of the Research

The writer has conducted this research to the readers to increase knowledge about connected speech of elision. The significances of the research can be drawn as the following :

a. Theoretically

Elision is the omission of sounds, syllables or words in speech. This is done to make the language easier to pronounce in a fast manner. This research will give more sights in terms of phonology to the readers of the study, particularly English non-native speaker. Hopefully they can expand the theoretical perspective for their understanding regarding the connected speech aspect of elision. Mastering the concept of connected speech will assists them in perceiving speech feature connected speech aspect of elision, especially the native speaker speech. There are some various types of elision: Elision at the initial parts of a word, termed aphaeresis; elision at the middle parts of a word, termed syncope; and elision at the final parts of a word, termed apocope.

b. Practically

For the writer, during the writing of this research, the writer get more knowledge about phonology especially in connected speech aspect of elision in which when the writer learning deeper

about elision hence more interesting learned that the writer got. For the reader, through this paper, the writer hopes that the science can be useful, in order to be better understand the phonologically how the elision can occur and how to identify it.

D. Operational Definition

After having read and understood many theories of the title components, which have been found in the various books of phonology, the writer can conclude and give explanation that:

1. Phonology is one of the linguistics branch, studies the sound system, and how they interact with each other.
2. Phoneme is the smallest unit in the sound of language. When used alphabetic writing, are actually using concept of the phonemes as the single stable sound type which is represented by a single written symbol.
3. Voiced is speech sounds which are produced with the vocal cords vibrating.
4. Voiceless is speech sounds which are produced with the vocal cords without vibrating.
5. Aspects of connected speech help to explain why written English is so different from spoken English. Connected speech means that when we speak a language, words have some effect on each other.
6. Elision is the removal of an unstressed syllable, consonants, or letters from a word or phrase in order to simplify the pronunciation. There are

some various types of elision: Elision at the beginning of a word, termed aphaeresis; elision at the middle of a word, termed syncope; and elision at the end of a word, termed apocope.

E. Systematization of the Research

The systematization of the research means to present the research well edited composition. This research is divided into five chapters as follow:

Chapter I: Introduction explains about background of the research, the scopes and questions of the research, the objectives and significances of the research, the operational definition, and the systematization of the research.

Chapter II: Theoretical description explains about the definition of phonology, elision, song, and research of the relevance.

Chapter III: Methodology of the research explains about method of the research, procedure of the research, technique of the data collection, technique of data analysis, and sources of the primary and secondary data.

Chapter IV: Analysis data research explains about the data description, the analysis of the data, the data interpretation and discussion.

Chapter V: Conclusion (relates to summary of all chapters) and suggestion (relates to significance of the research).

CHAPTER II

THEORETICAL DESCRIPTION

A. Definition of Phonology

Students takes English major in formal institution generally for studying linguistics. As mentioned previously in the first chapter, one of linguistically study is phonology. Simply, this is a field of knowledge relating the systematic of human sound language. Two linguists, Skandera and Burleigh (2005) explained, "Phonology deals with the speakers' knowledge of the sound system of a language. Phonology also divided into two branches: (1) Segmental phonology and (2) supra segmental phonology. (1) Segmental phonology is based on the segmentation of language into individual speech sounds provided by phonetics.

Unlike phonetics, however, segmental phonology is not interested in the production, the physical properties, or the perception of these sounds, but in the function and possible combinations of sounds within the sound system. (2) Supra segmental phonology, also called Prosody, is concerned with those features of pronunciation that cannot be segmented because they extend over more than one segment, or sound. Such features include stress, rhythm, and intonation. It's great explanation that phonology is study about sound system structure in language not only about sound but also all about segments in the structure of the sound" (p.5).

Phonology is the branch of linguistics concerned with the study of speech sounds with reference to their distribution and patterning. It is, in effect, based on a theory of what every speaker of a language unconsciously understands about the sound patterns of that language (Yule, 2010, p.42). Moreover, Kelly (2000) stated that "Phonology deals with the system and pattern of the sounds which exist within particular languages. The study of English phonology looks at the vowels, consonants, and supra segmental features of the language" (p.9).

Phonology is related with the speakers' knowledge of the sound system of one specific language. It is the branch of linguistics that studies the sounds used by a given language, called sound inventory, and investigates the function and (mental) organization of these sounds in the specific language (Becker & Bieswanger, 2006, p.58). In other words, the phonological system of a language includes an inventory of sounds and their features, and rules which specify how sounds interact with each other.

The aim of phonology is to discover the principles that govern the way sounds are organized in languages and to explain the variations that occur. Speaker know all about the rules of sounds system in language with study phonology as according to Fromkin, Rodman, and Hyams (2011), "The sound system of a language; the component of a grammar that includes the inventory sounds (phonetic and phonemic units) and rules for their combination and pronunciation; the study of the sound systems of all languages." (p.589)

Phonology is just one of several aspects of language. It is related to other aspects such as phonetics, morphology, syntax, and pragmatics. As explained by Collins and Mees (2013), phonology studies the way in which a language's speakers systematically use a selection of sounds in a single language. To get a full idea of the way the sounds of a language work, it is needed to study not only the phonetics of the language concerned but also its phonological system. Both phonetics and phonology are important components of linguistics, which are the science that deals with the general study of language. (p.9).

The study of speech sounds covers two fundamental sub-disciplines in linguistics, that is, phonetics and phonology. Phonetics and phonology is often interchangeably understood as both talk about speech sounds. Nevertheless, it can be underlined that the difference between both of the linguistics branches lies on the area of the study. Phonetics deals with how sounds are produced, transmitted, and perceived in actual speech, whereas phonology is about how sounds function in relation to each other in a language. In other words, phonetics is about sounds of language, phonology about sound systems of language. Regardless to the difference, both process a relation that phonetics is as a descriptive tool essential to investigate a particular language phonological aspects (McMahon, 2002, p.1-3).

It can be conclude that phonology is one of the topic of linguistic, it is study how the rules of speech sound and system pattern in language and all about segment sound in language. Both phonetics and phonology are

important components of linguistics, which are the science that deals with the general study of language. Phonetics studies how sounds are produced, transmitted, and perceived in actual speech while phonology studies how sounds are arranged and designed to form a meaningful word. The goal of phonology is, then, to study the properties of the sound systems which speakers must learn or internalize in order to use their language for the purpose of communication.

B. History of Phonology

The history of phonology before SPE and after SPE. The publication of Chomsky & Halle's *The Sound Pattern of English* (1968, hereafter *SPE*) was a major landmark of both phonological theory and the phonological description of English. This volume has formed the basis of discussion of phonological issues ever since its appearance, both for those who accept its premises and for those who reject them. The study of phonology has occupied the attention of scholars ever since there has been interest in language from a scientific as opposed to literary point of view. The oldest known phonological study is Panini's grammar of Sanskrit, which includes a full description of morphology and syntax as well as phonology.

SPE is now referred to as a linear theory of phonology, in that its representations are a linear sequence of segments and boundaries. Furthermore, SPE tied phonology to syntax, claiming that the job of phonology is to interpret the surface syntactic structure phonetically. This

surface syntactic structure in turn is derived by inserting lexical items into constituent structure trees, which may have to undergo various sorts of transformations before deriving the surface syntactic structure on which phonological rules can operate. (Jensen, 1993, p.1-7)

C. Phonology in Linguistic

Phonology in linguistics explained in following paragraphs:

> Phonology is one of the core fields that draws up the discipline of linguistics, which is defined as the scientific study of language structure. One way to understand what the subject matter of phonology is, is to distinguish it with other fields within linguistics. A very brief explanation is that phonology is the study of sound structure in language, which is different from the study of sentence structure (syntax) or word structure (morphology), or how languages change over time (historical linguistics).
> An important feature of the structure of a sentence is how it is pronounced – its sound structure. The pronunciation of a given word is also a fundamental part of the structure of the word. And certainly the principles of pronunciation in a language are subject to change over time. So the study of phonology eventually touches on other domains of linguistics. (Odden, 2005, p.2)

Paragraphs above shows that phonology is part of linguistics, especially study about sound structure in language. It means phonology is a main rule of pronouncing a word in the sentence. It is complete another study of languages as morphology and syntax.

1. Phonemes

Phonology as a study of sounds in language has an important unit which called phoneme. According to Birjandi and Nodoushan (2005), the study of phonemes is the study of the sounds of speech in their main function, which is to produce vocal signs that indicate to the fact that

different things sound different. The phonemes of a particular language are those minimal distinct units of sound that can distinguish meaning in that language. (p.9)

Another definition stated that phoneme is a concept used in phonology as the smallest distinctive or contrastive unit in the sound system of a language (Skandera and Burleigh, 2005, p.19). The same opinion was also expressed by Yule (2010) in his book. He said, "meaning-distinguishing sounds in a language is described as a phonemes" (p.42).

Furthermore, Hayes (2009) in his book explained about phoneme. Phoneme is the minimal units that function to distinguish words from each other (p.20). The writer gives conclusion that phonemes are the minimal units of sounds in language that can change meaning of the word. Phonemes are abstract, but they can be realized by their distinctive features (the realization of phonemes).

2. Kinds of phoneme

Phoneticians classify sounds into two basic categories: segments and suprasegmental. Segments consist of vowels and consonants while suprasegmentals involve sound components other than consonants and vowels. These include a variety of things such as stress, pitch, intonation, and length. (Rogers, 2013, p.16)

According to Collins and Mees (2013), speech is a continuous flow of sound with interruptions only when necessary to take in air to breathe,

or to organize our thoughts. The first task when analyzing speech is to divide up this continuous flow into smaller chunks. It can be called segments (vowels and consonants). If English speakers are asked how many speech sounds there are in man, they will almost certainly say ‘three’, and will state them to be [m], [æ] and [n]. (p.12)

It can be conclude that segmental phonemes are phonemes that can be cut into pieces, and we can mention the sounds separately as the word "buy" consists of three segments, represented as "b", "u", and "y", and in the writing can be segmented consisting of vowels and consonants. Supra segmental phoneme is a phoneme that cannot be segmented or separated because it is the sound that accompanies the phoneme which can be either intonation, pitch, and length.

3. The Production of English Sounds

a. The English Vowels

Vowels differ from consonants in that they do not have “places of articulation” that is, points of major constriction in the vocal tract. It is same with Yule’s opinion (2010) that vowel sounds is different with consonant sounds when consonant sounds are mostly articulated via closure or obstruction in the vocal tract, vowel sounds are produced with a relatively free flow of air through the vocal folds with no restriction or constriction of the airflow inside the mouth. (p.33)

Furthermore, Davenport and Hannahs (2005) explained in his book, vowels are articulated in a manner different to that of consonants. When producing vowels the articulators are far enough apart to allow the airflow unhindered, that is happen with open approximation. Vowels are sonorants, they are typically voiced, hence the voiced/voiceless distinction important for consonant is generally unnecessary. There are three-term classification systems for vowels.

The classifications are being high, mid, and low, with intermediate terms high-mid, and low-mid being available if necessary. The vowels in English ‘see’, ‘set’, and ‘car’ are high, mid and low respectively. Parallel to consonantal place, vowels are also classified horizontally, as front, central, and back, referring to which part of the tongue is highest, with front being equivalent to palatal and back equivalent to velar. The third classification has to do with the attitude of the lips, which are either rounded or unrounded when making vowels sound (p. 38-39).

Vowel length is based on the duration of the articulation. It is divided into long vowels and short vowels. Long vowels encompasses [iː, ɜː, ɑː, ɔː, uː]. These vowels tend to be long, the symbols consist of one vowel symbol plus a length mark made of two dots :. Short vowels are only relatively short, they are [ɪ, e, æ, ʌ, ɒ, ʊ, ə] (Skandera and Burleigh, 2005, p.35-36).

Regarding to the tongue position, the production of vowel takes vertical and horizontal position of the mouth. The vertical generates front, central or middle, and back vowels while the horizontal produces high, middle, and low vowels (Yule, 2010, p.34). These can be described by the following chart:

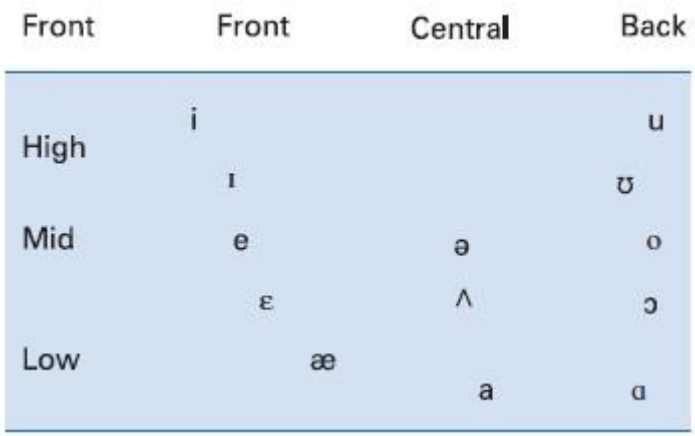

Figure 2.1 English Vowel Chart

In fact, any vowel can have the lips rounded or unrounded. When the lips are neutral or spread, the vowels are called unrounded. These vowels are [iː, ɪ, e, æ, ɑː, ʌ, ɜː, ə]. When the lips are drawn together so that the opening between them is more or less round, the vowel is called rounded. These vowels includes [o, ɔː, ʊ, uː] (Hayes, 2009, p. 12-13).

According to Roach (2009, p. 27-30), he classified the vocal sounds into three types namely monophthongs, diphthongs, and triphthongs. First, monophthong are single vowel in the articulation.

They are [iː, e, æ, ɑː, ɔː, ʊ, uː, ʌ, ɜː, ə, ɒ]. Second, diphthong are vowels that are produced by a combination of another vowel. These sounds are [eɪ, aɪ, ɔɪ, aʊ, əʊ, ɪə, eə, uə].

And third, triphthongs are vowels made by a combination of two vowel sounds. These sounds are produced by gliding form a vowel to another and then to the third vowel. Triphthongs are composed by the closing diphthongs with ə as an ending parts. There are five compotitions of triphthongs as follows:

1). eɪ + ə = eɪə

2). aɪ + ə = aɪə

3). ɔɪ + ə = ɔɪə

4). əʊ + ə = əʊə

5). aʊ + ə = aʊə

The most frequently appearing vowel in English is schwa [ə], which is always associated with weak syllables. In quality it is mid (halfway between close and open) and central (halfway between front and back). It is generally not articulated with much energy (Roach, 2009, p.76). Schwa is the usual name for the neutral vowel [ə]. It is a vowel that often appears in English, as it is the one most commonly heard when a stressed vowel becomes unstressed, e.g. telegraph becoming telegraphy /'teləgrɑːf/ v. /tə'legrəfi/. The term ‘schwa’ originates from the German name of a vowel of this central quality found in Hebrew (Crystal, 2008, p.424).

Same as Crystal's opinion, Skandera & Burleigh (2005) in their book said that the term schwa comes originally from Hebrew, that means 'emptiness'. The schwa [ə] happens in unstressed syllables. In general, unstressed syllables contain a schwa, which makes this vowel the most frequently occuring sound in English. It shows the important function that the schwa fulfils in unstressed syllables, and underlines the predominance of vowels over consonants. The schwa is sometimes called a neutral vowel, or reduced vowel (p. 36-37). It can be conclude that schwa [ə] is the name for the most common sound in English. It is a weak, unstressed sound and it occurs in many words.

b. The English Consonants

Consonants can be defined in terms of both phonetics and phonology. The sound of consonant made by a closure or narrowing in the vocal tract so that the air flow is either completely blocked and there are a little audible fiction is produced (Crystal, 2008, p.103). In addition, Collins and Mees (2013) said that "Consonants are usually referred to by brief descriptive labels stating energy, place of articulation and manner of articulation, always in that order" (p.45).

Consonants can be identified by interrupting, restricting or diverting the airflow in a variety of ways. There are three ways of describing the consonant sounds. First, the manner of articulation,

second, the place of articulation, and third, the force of articulation. The manner articulation refers to the interaction between the various articulators and the airstream. Identifying the consonant sounds in terms of the place of articulation gives more information about what the various articulators actually do.

Regarding to the force of articulation, the following terms are used: fortis or strong, and lenis or weak. In spoken English, fortis occurs to equate with unvoiced sounds, which require a more forcefully expelled airstream than lenis sounds, which in English happen to be voiced. An example pair is /p/ (unvoiced, and fortis) and /b/ (voiced, and lenis) (Kelly, 2000, p.47).

According to Hayes (2009), Consonants are classified along three dimensions: voicing, place of articulation, and manner of articulation (p.6).

1) Voicing

In this sense of production, there are voiced and voiceless consonants. When the vocal folds are drawn together, the air from the lungs repeatedly pushes them apart as it passes through, creating a vibration effect. Sounds produced in this way are described as *voiced*. In English, the consonants are [b, d, g, v, ð, z, ʒ, l, r, j, w, ʤ, m, n, and ŋ]. Meanwhile, when the vocal folds are spread apart, the air from the lungs passes between them unimpeded. Sounds produced in this way are described as

voiceless. In English, the voiceless consonants are [p, t, k, f, θ, s, ʃ, h, and ʧ]. (Yule, 2010, p.26)

2) Place of Articulation

In the phonology, place of articulation is one of the parameter used in the phonetic classification of speech sound. Referring to where in the vocal apparatus a sound is produce. Once the air has passed through the larynx, it comes up and out through the mouth and /or the nose. Most consonant sounds are produced by using the tongue and other parts of the mouth to constrict, in some way, the shape of the oral cavity through which the air is passing (Yule, 2006, p.27).

Consonants are formed by making a constriction in the vocal tract; the place of articulation as the parts of the vocal tract having the greatest constriction. The vocal tract consists of the organs above the larynx such as the pharynx, the oral cavity, and the nasal cavity (Rogers, 2013, p. 192). According to Hayes (2009), "Place articulation is proceeding from front to back. Dotted lines indicate the approximate path taken by an articulator in making contact with the opposite wall of the vocal tract" (p.8). It is described in the picture below:

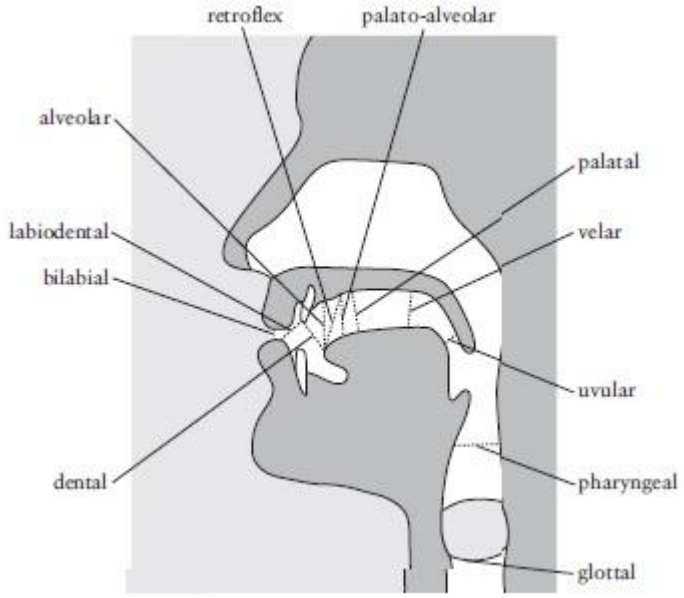

Figure 2.2 Place of articulation

a. Bilabial

Sounds are made by touching the upper and lower lips together. English has a voiceless bilabial stop [p], a voiced bilabial stop [b], and a (voiced) bilabial nasal [m]. Note that the description just given follows the standard form for describing a consonant: voicing, then place, then manner. In the case of nasals and approximants, which are normally voiced, it is common to specify only place and manner.

b. Labiodental

Sounds are made by touching the lower lip to the upper teeth. English has a voiceless labiodental fricative [f] and a voiced one, [v].

c. Dental

Sounds are made by touching the tongue to the upper teeth. This can be done in a number of ways. If the tongue is stuck out beyond the teeth, the sound is called an interdental, though we will not be concerned with so fine a distinction. English has a voiceless dental fricative [θ] (*thin*) and a voiced one [ð] (*the*).

d. Alveolar

Sounds are made by touching the tip or blade of the tongue to a location just forward of the alveolar ridge. English has a voiceless alveolar stop [t], a voiced alveolar stop [d], voiceless and voiced alveolar fricatives [s] and [z] (both of them sibilants), a voiced alveolar nasal [n], a voiced alveolar lateral approximant [l], and a voiced alveolar central approximant [ɹ].

e. Palato-alveolar

Sounds (sometimes called post-alveolar) are made by touching the blade of the tongue to a location just behind the alveolar ridge. English has a alveolar affricate [ʧ], (*church*), and a voiced palato-alveolar affricate [ʤ] (*judge*).

f. Retroflex

Sounds are made by curling the tongue tip backward, and touching the area just behind the alveolar ridge. Some

English speakers lack the alveolar approximant [ɹ] and instead have a retroflex one, transcribed [ɻ]; retroflex stops and affricates are common in languages of India and Australia.

g. Palatal

Sounds are made by touching the tongue blade and the forward part of the tongue body to the hard palate. [j] (*young*) is sometimes described as a palatal approximant various languages have a variety of other manners of articulation at the palatal place.

h. Velar

Sounds are made by touching the body of the tongue to the hard or soft palate. English has three velar sounds: a voiceless velar stop [k], a voiced velar stop [g], and a velar nasal [ŋ] (*sing*).

i. Uvular

Sounds are made by moving the tongue body straight back to touch the uvula and neighboring portions of the soft palate. The “r” sound of French and German is usually a voiced uvular fricative [ʁ]. The nasal consonant that occurs at the end of many words in Japanese, transcribed here with [ŋ], is pronounced by many speakers as uvular [N].

j. Pharyngeal

Sounds are made by moving the tongue body down and back into the pharynx. A voiceless pharyngeal fricative is transcribed [ħ]; it occurs for example in Arabic.

k. Glottal

Sounds are made by moving the vocal cords close to one another. English has a voiceless glottal fricative [h].

3) Manner of Articulation

Manner of articulation is where the sound is produced. Consonants involve at least two articulators. When the articulators are brought closer together, the flow of air between them changes: for example, it can be stopped or made turbulent. The channels between any two articulators govern the pressure and flow of air through the vocal tract, and in turn this affects the kinds of sound that come out. The way a sound is made (rather than where it is made) is called manner of articulation. Most manners of articulation are combinable with most places of articulation (Ogden, 2009, p.16).

The classify of the consonants according to manner of articulation is a primary aspect of manner is the degree of stricture; that is, does the air have a free passage through the mouth or is there an obstruction by varying the degree of obstruction, will be make different sounds (Rogers, 2013, p.216). So far, describing of consonant sound in term of where

they are articulated and also described the same sounds in term of how they are articulated. Such a description is necessary if we want to be able to differentiate between some sounds which, in the preceding discussion, it can placed in the same category (Yule, 2010, p.31).

a. Stops

Of the sounds we have already mentioned, the set [p], [b], [t], [d], [k], [g] are all produced by some form of "stopping" of the air stream (very briefly) then letting it go abruptly. This type of consonant sound, resulting from a blocking or stopping effect on the air stream, is called a stop (or a "plosive"). A full description of the [t] sound at the beginning of a word like ten is as a voiceless alveolar stop. In some discussions, only the manner of articulation is mentioned, as when it is said that the word bed, for example, begins and ends with voiced stops.

b. Fricatives

The manner of articulation used in producing the set of sounds [f], [v], [θ], [ð], [s], [z], [ʃ], [ʒ] involves almost blocking the air stream and having the air push through the very narrow opening. As the air is pushed through, a type of friction is produced and the resulting sounds are called fricatives. If you put your open hand in front of your mouth

when making these sounds, [f] and [s] in particular, you should be able to feel the stream of air being pushed out. The usual pronunciation of the word fish begins and ends with the voiceless fricatives [f] and [ʃ]. The word those begins and ends with the voiced fricatives [ð] and [z]. The sound [h], as in Hi or Hello, is voiceless and also usually included in the set of fricatives.

c. Affricates

If you combine a brief stopping of the air stream with an obstructed release which causes some friction, you will be able to produce the sounds [ʧ] and [ʤ]. These are called affricates and occur at the beginning of the words cheap and jeep. In the first of these, there is a voiceless affricate [ʧ], and in the second, a voiced affricate [ʤ].

d. Nasals

Most sounds are produced orally, with the velum raised, preventing airflow from entering the nasal cavity. However, when the velum is lowered and the air stream is allowed to flow out through the nose to produce [m], [n] and [ŋ], the sounds are described as nasals. These three sounds are all voiced. The words morning, knitting and name begin and end with nasals.

e. Liquids

The initial sounds in led and red are described as liquids. They are both voiced. The [l] sound is called a lateral liquid and is formed by letting the air stream flow around the sides of the tongue as the tip of the tongue makes contact with the middle of the alveolar ridge. The [r] sound at the beginning of red is formed with the tongue tip raised and curled back near the alveolar ridge.

f. Glides

The sounds [w] and [j] are described as glides. They are both voiced and occur at the beginning of *we, wet, you* and *yes*. These sounds are typically produced with the tongue in motion (or "gliding") to or from the position of a vowel and are sometimes called semi-vowels. In some approaches, the liquids [l], [r] and glides [w], [j] are combined in one category called "approximants."

g. Glottal stops and flaps

A sound produced when the air passing through the glottis is stopped completely then released called Glottal Stop. The glottal stop represented by the symbol [ʔ], Glottal stop can produce if you try to say the words butter or bottle without pronouncing the "tt" part in the middle. The word butter in a way that is close to "budder", then you are making a flap. A sound produced with the tongue tip briefly touching

the alveolar ridge called flap. It is represented by [D] or sometimes [ɾ].

It can be conclude that consonants are usually classified according to the place of articulation (identifying the place, location, spot and mouth organs involved in the triggering and production of speech sounds), the manner of articulation (describing the manner in which these mouth organs trigger or produce speech sounds), and the presence or absence of voicing (voiced and voiceless).

To ease and advance the understanding on the categorization of consonants so-called VPM-label, it is summarized as the following chart. The distinct labels for the place of articulation are provided along the top of the chart. Under each of the places of articulation, the label of voicing which is represented by –V for voiceless and +V for voiced. Besides, the different labels for the manner of articulation are on the left-hand side.

	Bilabial		Labiodental		Dental		Alveolar		Palatal		Velar		Glottal	
	–V	+V	–V	+V	–V	+V	–V	+V	–V	+V	–V	+V	–V	+V
Stops	p	b					t	d			k	g		
Fricatives			f	v	θ	ð	s	z	ʃ	ʒ			h	
Affricates									ʧ	ʤ				
Nasals		m						n				ŋ		
Liquids								l r						
Glides		w								j				

Figure 2.3 Consonants Chart

4. Syllable

The syllable is a very important unit both in Phonetics and Phonology (Roach, 2009, p.67). According to Crystal (2008), syllables are used to characterize language pronunciation that displays a certain type of rhythm in phonetics. In syllable-timed languages, the syllables are stated to occur at regular intervals of time (p.469). Roach (2009) also said that when a syllable beginning with two or more consonants together we call them a *consonant cluster*.

Initial two consonant clusters are of two sorts in English. One sort is composed of s followed by one of a small set of consonants; example of such clusters are found in words such as 'sting' stɪŋ, 'sway' sweɪ, 'smoke' sməʊk. The s in these clusters is called the pre-initial consonant and the other consonant (t, w, m in the above examples) is the initial consonant. We call the first consonant of these clusters the initial and the second the post-initial. (p.68).

In a word there are something that is called *syllable stress*. Stress is a cover term for the prosodic features of *duration*, *intensity*, and *pitch*. Thus, the prominence of stressed syllables is generally manifested by their characteristics of being longer, louder, and higher in pitch than unstressed syllables (Yavas, 2011, p.156). Another expert also explained about it, McMahon (2002) in his book stated that, there are three important factors which combine to signal stress. First, the vowels of stressed syllables are produced with higher fundamental frequency;

that is, the vocal folds vibrate more quickly, and this is heard as higher pitch.

Secondly, the duration of stressed syllables is greater, and they are perceived as longer. Thirdly, stressed syllables are produced with greater intensity, and are thus heard as louder than adjacent unstressed syllables. (p.118). Yavas and McMahon have similar explanation about stress syllable. They also said that stressed syllable indicated by special IPA diacritical marks ['] in the beginning of the syllable.

According to Skandera & Burleigh (2005), there are syllables whose centre is not formed by a vowel, but by a consonant instead. Such syllables contain no vowel at all, and the consonant forming the centre is termed *syllabic consonant*. A syllabic consonant can occur in certain phonetic environments where, in very slow speech, there would be a schwa, or where we imagine there could be a schwa, as a syllable centre. The time needed to pronounce the (real or imaginary) schwa is then added to the duration of the following consonant, thus transforming that consonant into a syllabic consonant.

As a syllabic consonant always forms the centre of a syllable, it has the phonological characteristics of a vowel, but, of course, it retains the phonetic characteristics of a consonant. There are five consonants that can be transformed into syllabic consonants. They are, roughly in order of frequency: /l, n, m, n, r/ (p. 68-69). In other words, syllable consonant is a phonetic element that usually is patterned as a consonant, but can

fill one vowel slot in a syllable. In other words, the syllable consonant is a consonant that can form all syllables of its own, without any vowel.

It can be conclude that syllable has psychological reality as a unit that speakers of a language can identify. Speakers are able to count the number of syllables in a word and can often tell where one syllable ends and the next begins. The syllable is a structural unit and within that structure we can identify a sequence of consonants (C) and vowels (V). Just as in grammar we can parse a grammatical structure, in phonology we can parse syllabic structure.

5. Connected Speech

Connected speech is phonetic articulation that is sensitive to the context of rapid speech production. This is when phonetic segments, which would otherwise be realized fully in isolation, are influenced by the articulatory demands of surrounding segments in some way. These occurrences as the natural consequences of people talking more quickly, and perhaps less carefully. Essentially, connected speech processes allow speakers to say more in less time (McMahon, 2002, p.128-129).

Moreover, Crystal (2008) said, "Connected speech is a term used in linguistics to refer to spoken language when analyzed as a continuous sequence, as in normal utterances and conversations. Its significance lies in the contrast implied with studies of linguistic units seen in isolation, such as an individual sound, word or phrase, which were the subject-matter of much traditional linguistic enquiry. It is now realized that

important changes happen to these units when they are used in connected speech, as demonstrated by such processes as assimilation and elision, e.g. *and* becoming /n/ in such phrases as *boys and girls"* (p.101).

It can be conclude that connected speech means speech produced without pauses. A consequence of connected speech is that single segments of speech are influenced by neighbouring segments (that is to say, speech sounds that come before and after them), and may slightly change their place or manner of articulation, or may sometimes totally disappear. Therefore the pronunciation of an isolated word may be different from the pronunciation of the same word in connected speech. According to Skandera & Burleigh (2005), the various aspects of connected speech can be grouped together under five headings: linking, strong and weak forms, rhythm, assimilation, and elision (p.57).

6. Elision

In connected speech, the usual aim is for ease of communication rather than complete accuracy. Therefore, speakers unconsciously draw on a number of phonological processes to aid that ease of communication. According to Birjandi & Nodoushan (2005), there are a good number of such processes. Sometimes speakers make adjacent/close sounds more like each other (assimilation), sometimes they leave some sounds out altogether (elision), sometimes, they neutralize the differences between members of a natural class of sounds

(neutralization), and other times they insert an unrelated sound to ease the transition from one sound to another (dissimilation or joining/linking). (p.131)

Skandera & Burleigh (2005), explained that elision is the loss of one or more sounds in spoken language. Sounds are frequently deleted from certain grammatical words when they occur as weak forms in non-prominent positions, and that the process of omitting, or eliding, sounds is not normally represented in the spelling (p.94). In other words, elision is an important means of making the pronunciation easier, and consequently of maintaining the natural, isochronous rhythm of English.

Meanwhile, Birjandi & Nodoushan (2005) mentioned, when a sound or syllable is lost or deleted is technically termed elision that affects: consonant clusters, weakly stressed syllables that are not especially missed and words that end in an alveolar consonant and that are immediately followed by a word beginning with a consonant. The sounds that are elided are those sounds that are so weakly articulated that they no longer have any auditory significance. Contracted forms of words are caused by elision. When a vowel is elided, it is usually a weak vowel, typically the schwa. When a consonant is elided, it is usually because it comes with other consonants (p.134).

Another definition from Crystal (2008) that "elision is a term used in phonetics and phonology to refer to the omission of sounds in

connected speech. Both consonants and vowels may be affected, and sometimes whole syllables may be elided." (p. 166)

Elision can be divided into three kinds, based on the theory of Lass (1984, p.187), that is:

a) Aphaeresis is initial deletion: as in English *I am → I'm, I have → I've,* or the loss of initial /k/ before /n/ in English *knife, knight.*
b) Syncope (syncopation) is most frequently used for vowel loss, for example: /sɛkrɪtɛri/ vs. /sɛkrɪtrɪ/ 'secretary', /dɪkʃənɛri/ vs. /dɪkʃnrɪ/ 'dictionary', etc.
c) Apocope (apocopation) is loss of a final element. For example: final /t/ deletes before a word beginning with another consonant, as in [læstʰaɪm] 'last time'; low stress words may also lose their finals, as in *and, of.*

There is another theory that explains the kinds of elision. Elision can be described in terms of two (hierarchically unrelated) categorizations in Skandera & Burleigh (2005) theory, based on the kind and the position of the sounds omitted (p.95-97).

The categorization based on the kind of sounds omitted distinguishes between:

a) Elision of consonants often occurs in order to simplify consonant clusters. The consonants elided are most typically plosives and fricatives, as in *old man* /əʊld mæn /, when it is pronounced [əʊl mæn]. A letter in the written form of a word that is not sounded in

speech is called silent letter, for examples: *knife, knight, lamb, listen, whistle,* and *wrong.*

b) Elision of vowels can occur in unstressed syllables of polysyllabic words, most typically just before or after a stressed syllable, and after one of the fortis plosives, /p, t, k/. If weak vowels is followed by syllabic consonants /n, l, or r/, however, the gap is sometimes filled, or the elision compensated for, by transforming that consonant into a syllabic consonant.

c) Elision of whole syllables can occur when the syllables are unstressed, most typically just before or after a stressed syllable, especially when the elided syllable contains a consonant that is repeated in the following syllable.

The categorization based on the position of the sounds omitted distinguishes between:

a) Elision at the beginning of a word is technically termed aphaeresis. We saw aphaeresis in the historical omission of the initial consonant in *knife, knight,* and *wrong*.

b) Elision in the middle of a word is technically termed syncope, or syncopation. The term most commonly refers to the elision of vowels (which can only occur in unstressed syllables of polysyllabic words), for example, in *today, tonight, evening, dictionary,* and *secretary*.

c) Elision at the end of a word is technically termed apocope, or apocopation. For examples: *old man, looked back, next, please,* and, historically, in *lamb.*

Furthermore, Roach (2009, p.125-126) in his book, there are also some examples of elision:

a) Loss of weak vowel after p, t, k, for examples *potato* [pʰˈteitəʊ], and *today* [tʰˈdei]. The vowel in the first syllable may disappear; the aspiration of the initial plosive takes up the whole of the middle portion of the syllable where h indicates aspiration in the phonetic transcription.

b) Weak vowel + n, l, r becomes syllabic consonant. For example: tonight [tnait], police [pli:s], correct [krekt].

c) Avoidance of complex consonant clusters.

In clusters of three plosives or two plosives plus a fricative, the middle plosive may disappear, for examples *acts* [æks], *looked back* [lʊk bæk], *scripts* [skrips].

d) Loss of final v in 'of before consonants, for example:

lots of them [lɒts a ðɛm], waste of money [weist ə mʌni].

The fact that contractions are regularly represented with special spelling forms, for example:

1. 'had', 'would': spelt' d, pronounced d (after vowels), əd (after consonants);

2. 'is', 'has': spelt 's, pronounced s (after fortis consonants), z (after lenis consonants), except that after s, z, ʃ, ʒ, ʧ, ʤ, 'is' is pronounced iz and 'has' is pronounced əz in contracted form.
3. 'will': spelt 'll, pronounced l (after vowels), əl (after consonants).
4. 'have': spelt' ve, pronounced v (after vowels), əv (after consonants).
5. 'not': spelt n't, pronounced nt (after vowels), nt (after consonants). There are also vowel changes associated with n't (e.g. 'can' /kæn/- 'can't' /kɑ:nt/; 'do' /du: - 'don't' /dəʊnt/.
6. 'are': spelt 're, pronounced a after vowels, usually with some change in the preceding vowel (e.g. 'you' /ju:/ - 'you're' /jʊə/, 'we' wi:/ - 'we're' /wɪə/, 'they' /ðeɪ/ - 'they're' /ðeə/.

Then, theory from Birjandi & Nodoushan (2005, p.135-136), they also said that elision can occur due to five causes, there are:

a) The loss of a weak vowel after the voiceless plosives /p/, /t/ and /k/. The word *permit* is often pronounced as [pˈmit] which is the schwa sound /ə/ being elided after /p/.
b) When a weak vowel is elided before the syllabic consonants /l/, /m/, /n/ and sometimes /r/. For example, the word *seven* [ˈsevn] shows the loss of the schwa /ə/ before the /n/ sound.
c) Complex clusters are often elided in order to simplify the saying of the sound. For example, *clothe*s /kləʊðz/ is often elided to the much simpler pronunciation /kləʊz/.

d) /v/ is often elided when it comes before a consonant. For example, the name Pavlov, sometimes is deleted to [ˈpæləf] which is a much simpler pronunciation.

e) Some elisions are just by convention or to speed up or simplify the way we speak. For example in the phrase *horse shoe*, the /s/ sound is usually elided to make the pronunciation of the phrase easier; hence, [ˈhɔːʃuː].

From the explanation of the experts above, they have similar opinions about elision in their books. They said elision is when a sound or syllable is lost or omitted. The sounds that are elided are those sounds that are so weakly articulated that they no longer have any auditory significance. There are different theories in classification of the elision process from the above experts, for example Skandera & Burleigh, they classify elision based on the kind of sound and the position of sound. While Lass only classify the elision in the sound position namely Aphaeresis, Syncope, and Apocope. Other theories of Birjandi & Ali, and Roach also added elision occur in the loss of final v in 'of' before consonants.

a. Silent letter

Silent letters in English are difficult for non-native speakers because they create a disparity between how we spell a word in English and how we pronounce a word in English. Carney (1994) said “the term *silent letters* is an extension of a metaphor commonly

used in the teaching of reading, where letters are often supposed to 'speak' to the reader" (p.40). But, as Albrow points out in Carney (1994), all letters are silent that the sounds are not written and the symbols are not sounded (p.40).

A reading rule may require the correspondence information to be formatted rather differently from a writing rule and vice versa. The first section of McLeod's rules is as follows: When two vowels are together the first one says its own name and the second one is silent; 'w' before *r* is silent; When there are two vowels side by side, the long sound of the first one is heard and the second is usually silent; When the letter *i* is followed by the letters *gh,* the *i* usually stands for its long sound and the *gh* is silent (Carney, 1994, p.71-75).

b. Contractions

Contractions are almost always used in speech. They should always be used in written passages of dialogue, and they are generally acceptable in all but the most formal writing. According to Kelly (2000), "Contractions occur when two words combine to the extent that the two are pronounced as one word, or one syllable." (p.113). In other words, a contraction is shortened version of the written and spoken forms of a word, syllable, or word group, created by omission of internal letters actually sounds.

Hudson (2012, p.105) also explained some examples of contractions, as follow:

1. Have
   Contracts to /v/ after a vowel e.g. *I've, you've, we've.*
   Contracts to /əv/ after a consonant e.g. *what've, should've*.
2. Has
   Follows the < s > endings rule e.g. *she's, it's*.
3. Be
   'are' contracts to /ə(r)/ in most cases e.g. *they're, we're*.
   'is' follows the < s > endings rule e.g. *Joe's, Kate's*.
4. Will
   Contracts to /l/ after vowels e.g. *I'll, you'll*.
   Contracts to /əl/ after consonants e.g. *what'll, it'll*.
5. Not
   'not' contracts to /nt/ in most cases e.g. *don't, shouldn't*.
   can't is pronounced /kɑ:nt/.
   aren't is pronounced /ɑ:nt/.
   weren't is pronounced /wɜ:nt/.

D. Song

In human life, people ever heard about song. However someone occasionally listen and sing it. According to Bicknell (2015) song is one that provides listeners with a good experience. One way a song might do this is by having a matching or "appropriate" relationship between words and music (p.22).

The classification of songs based partially on music and partially on functional considerations. The classification song based on partially on

music divided into three kinds. First, “simple songs” is song have no accompaniment or only simple accompaniment. Second, “art songs” is a poem set to a composed vocal line and an united with a fully developed instrumental accompaniment. Third, “natural songs” in which the roles of the poet and composer are “hardly relevant”. Natural songs are overlap with traditional songs. The classification song based on functional and significance based on cultural contexts rather than on its genre, musical style or lyrical content. (Bicknell, 2015, p.28)

E. Research of the Relevance

From the researches that have been done, the writer found researches that discuss about elision of various theories and various data sources that used as sources of the research. These research can be explained as follows:

Khulafaur Rasyidin from English Language and Letters Department, Faculty of Humanities, Maulana Malik Ibrahim State Islamic University of Malang 2016 make a thesis about aspect of connected speech. The title is: *English Phonology Rules Applied in the Martian Film*. This research examines English phonological rules applied by the characters of the Martian Film and focuses on four types, that is, assimilation, dissimilation, deletion, and insertion. This research has similarity with the writer’s research in the connected speech aspect or phonological rules, and the main theory that used for the research. The Difference is in the object used for the research. This research analyzed four types of connected speech while the

writer's research only analyzed one type of connected speech, namely elision. Then, this research used the Martian Film while the writer's research used the Westlife's Song in the World of Our Own Album as object of the research.

The writer also found the relevance research by Petra Erbanova from Masaryk University, Faculty of Arts, Department of English and America Studies 2014. The title of the thesis is: *Aspect of Connected Speech in English: Assessing Students' Progress after Pronunciation Training*. This research was to examine the area of connected speech in English in detail and to describe and assess the students' progress after receiving training. This research focusing on features of pronunciation of English connected speech was devised such as students are taught linking, stress patterns, intonation and rhythm of English. This research has similarity with the writer's research in the connected speech aspect, but the differences are in the main theory and object used for the research. The theory used in this research is Kelly's book while the writer's research used Lass's book as the main theory. Then, this research used Czech students while the writer's research used Westlife's songs as the object of the research.

Another relevance research also found in the thesis. The title is: *Elision in the Daily Speech of Jordanian Speakers of Dhiban-Al-Alia*. This thesis made by Raya Rabee Al-sawaryeh from Middle East University, Department of English Language and Literature, Faculty of Art and Sciences, 2016. This research is purely a phonological study of elision in

the daily speech of Jordanian speakers of Dhiban-Alalia. It aims at identifying and investigating the individual segments and the various sorts of syllables which are subsumed under elision in this dialect. It is assumed that types of phonemes and syllables undergoing elision are divergent in this variety. This research has similarity with the writer's research in the connected speech aspect of elision but the difference is in the object used for the research. This research generally investigates the process of elision in the daily speech of Jordanian speakers of Dhiban-Al-alia (elision in Arabic) while the writer's research analyzed in the World of Our Own Album by Westlife as object of the research (elision in English).

The writer also found another relevance research in the form of journal. The title is: *The Phonological Process of Batak Toba Language*. This journal made by Julianti Lubis from English Department. This journal is about the analysis of some phonological process of Batak Toba language. The goal is to describe the types of phonological processes contained in the Batak Toba language. From the result of this journal, there are four kinds of phonological processes in the Batak Toba language: assimilation, metathesis, addition and reduction. This journal has similarity with the writer's research in the connected speech aspect or phonological process, but the differences are in the main theory, and the object used for the research. This journal used Roach's book while the writer's research used Lass's book as the main theory. Then, this journal used a Toba-Indonesian Batak Language Dictionary (elision in Batak language) while the writer's

research used Westlife's song as the object for the research (elision in English).

Another relevance research also found in the journal. The title is: *Aspects of Connected Speech in the English as a Second Language Classroom.* This journal made by Bolanle Sogunro Olufumbi from Department of English Faculty of Humanities, Ajayi Crowther University, Nigeria. This journal examines the neglected aspects of connected speech in an actual language class, and presents the typical response of learners to the operations in order to highlight the problem as well as find creative solutions for it. From the result of this journal, there are four processes of connected speech: context-based realization of strong and weak syllables, elision, linking, and contraction. This research has similarity with the writer's research in the connected speech aspect of elision but the differences are in the main theory and the object used for the research. This research used Gimson's book while the writer used Lass's book as the main theory. Then, this research used undergraduate students while the writer's research used Westlife's songs for the object of the research.

CHAPTER III

RESEARCH METHODOLOGY

A. Method of the Research

1. Time and Place of the Research

The research is done in five months from March to July 2018. During this time, it committed all of important things related to the process of writing itself. Data are collected from many kinds of books. Some references are taken from STBA JIA library, e-books, and the other source from the internet. This research is conducted in my house and STBA JIA, especially in library it caused so many books which were being references of this research.

2. Kind of the Research

In the implementation of the research should use appropriate methods to fit the research objectives. The data reviewed in this research are deletion of speech sounds, description using phonetic transcripts, and explanation in depth how the elision process occurs so that this study is qualitative. According to Creswell (2012), qualitative research methods is a method to explore and understand meaning. (p.4). Then, Bogdan and Taylor in Moleong (2011) mention that qualitative method is a research procedure that produces descriptive data in the form of written words or spoken people and behavior that can be observed. (p.4).

This research will explore the connected speech aspect of elision and describe it, hence the application of qualitative method appropriately used in this research. The selection of qualitative methods for this research is related to the research objectives described above, namely to find the elision process that are spoken in the *World of Our Own* Album by Westlife. This research used qualitative methodology research because it produces descriptive data from spoken words includes connected speech aspect of elision from Westlife's Album as the data source. Furthermore, since this research is based on the elision process that occurs in the loss of speech sounds, then, it described using a phonetic transcription.

B. Procedure of the Research

After arranging those steps above, here the writer needs to explain some procedures in order to ensure that she conduct this research procedurally. As below:

1. Preparation

   The basic thing that writer did before writing this paper is to identify the problem, then she finally decided to pick up the fixed the title. It was impossible for the writer to discuss all of sciences, thus formulating and limiting the problem are the ways in order not to overwhelm this discussion. Moreover, how this paper can be benefit for the reader later.

2. Implementation

When starting to write this paper in early of time, the writer regularly visits the library in some universities in order to collect references related to the research, and select them to become as the data. Then, the selected data become as theories in learn as fundamental for the writer to do analysis and to apply them. During analyzing, the writer also does routine consultation with counselors to know some mistaken in technical writing occur to be repaired.

3. Finishing

To convince what has done on the paper, reporting and discussing the result to the counselors is still done. This mistaken still occurred is marked to be revised to have maximal result. Then, the writer make conclusion and suggestions.

a. Composing the analyzed data

Before reported the result to be finished the paper, the research need to compose the data analysis and after giving mark, gathering the classification of elision process such as aphaeresis, syncope, and apocope. Then, make the table to show the good result.

b. Discussing with Counselors

Discussing with the first and second counselors has been done every time whether the research found difficult and did not understand about the procedure and material in this research.

c. Revising the Result

During the analysis, the important role for the research is consultation about everything with the first and second counselors. The counselors give some correction and criticize any mistakes in the material or technical in writing. Revising mistake in this paper is hoped to minimize some errors and make this paper better.

d. Concluding the result

The final phase to make the readers understand the main focus easily is the research arranged conclusion from all chapters.

C. Technique of the Data Collection

In this research, the data collection used documentation techniques. According to Sugiyono (2009), documents can be in the form of writing, drawing, or the monumental creation of someone. Documents in the form of creation, e.g. artwork, which can be images, statues, films, etc. (p.240). In this study, the source data used is Westlife's song from the album *World of Our Own*. The procedure of collecting the data was conducted through documentation. The documentation was executed in several steps.

Firstly, the writer listened the whole of Westlife's songs, at that time, the lyrics of song also was looked very attentively. Secondly, the writer concentrated on investigated the sounds of Westlife's personnel in those songs to find out the connected speech aspect of elision and then directly signed them on the paper. Thirdly, the data were collected in the form of either words or phrases. Fourthly, the writer listened to the sounds of

selected words and phrases carefully to make sure that connected speech of elision occur within. Fifthly, the data were respectively listed to be analyzed with the theory proposed.

D. Technique of the Data Analysis

In this research, the writer used descriptive qualitative to analysis the data by collecting some references which are related to this analysis. From the collected data comprising list of words or phrases featured with connected speech especially in the elision process, the steps of analyzing the data in this research will be divided into four stages.

First, the data were identified in the case of speech sound. From the altered speech sound of the words or phrases category. After identifying the data, used phonetic transcription to code the speech sounds produced by investigated those songs to find out the connected speech aspect of elision. Besides the researcher himself, the *Oxford Advanced Learner's Dictionary* was also utilized as an instrument for analyzing the data. It was selected as the dictionary provides phonemes transcribed in more detail. The researcher consulted the dictionary to phonetically transcribe the words and phrases containing connected speech of elision.

Second, explaining how the word or phrase be produced according to data found. Afterwards, the data were matched between phonetic transcription with its pronounced, then determined the sound that deleted. Elision is one of the reasons for the great mismatches found in English

between a word's spelling and its pronunciation. The important things from this research are the knowledge of the phonetic symbol and classification of sound must be priority. So, to find out whether the elision process occurs in the word or phrase, it must be identified between spelling and its pronunciation. If there is a mismatch or in this case called the omission of the sound, it is certain that in the word or phrase there was occurred the elision process.

The third way, to analyze the data in the research is explaining how the process of elision occur in those songs. The process of elision is found to arise in the whole rules of the process such as the loss of initial parts of word in contracted or short form, the loss of a phoneme happens in the silent letter, the loss of weak vowels after voiceless stop consonants /p, t, k/, the loss of weak vowels before syllabic consonants /l, n, r/, and also complex consonant clusters are often elided in order to simplify the saying of the sound. After explaining the process of elision, determined the kinds of elision. As described earlier, elision is divided into three kinds, namely aphaeresis (the omission of sound in the beginning), syncope (the omission of sound in the middle), and apocope (the omission of sound in the end). Last, the writer made conclusion from all the data display and explained usefulness of each elision process that occurs in those songs. Those steps are described using the table to make it look clearer and easier to understand.

E. Sources of the Primary and Secondary Data

1. The Primary Data

The process of source of the primary data means the actual sources of the data during the event of data collection occur. It means the object of the research in this paper is elision that is found in the *World of Our Own* album by Westlife as the data source which supported by the theories of those elision in phonology. Regarding the data source, it was taken from spoken words or phrases in those songs which related to elision process.

2. The Secondary Data

The secondary data are the additional data obtained from various sources. The secondary data which are used in this research are based on several linguistics book, journals, e-books, and oxford dictionary which support those primary data source.

CHAPTER IV

DATA ANALYSIS

A. Data Description

The problem of the data research will be answered in this chapter. This chapter presents the data analysis and the interpretation of the research findings. The data are taken from *Westlife* song lyrics. The songs which are going to be analyzed are taken from Westlife's third album, *World of Our Own*. Those songs are, first "*Angel"* consists of fifteen data, the second song is "*Don't say it's too late"* consists of twenty data, and the third song is *"Imaginary diva"* consists of twelve data. The total of the data are forty-seven. The writer will analyze and give explanations with specific and phonetic ways. The way how to analyze is to make every word in the song lyrics be transcribed into the phonetics transcription of the phonemes in elision.

Finding data in the Westlife song lyrics from *World of Our Own* album are analyzed according to some steps. In the beginning step, finding those elision cases of phoneme based on data founded. Second step, describing those data based on the connected speech aspect of elision. The last step, analyzing those data found by explaining those elision cases of phonemes related to the connected speech and how can we understand the differences between the phonemic transcription and its orthography of the word those data presented below:

Table 4.1 Data Description of Elision in the "*Angel*" Song

No	Word / Phrase	Line	Time
1	There's	4	00.24
2	It's	6	00.31
3	Of	6	00.33
4	Weightless	11	00.53
5	I'll	12	00.56
6	Tonight	12	00.58
7	You're	19	01.38
8	Of	19	01.41
9	Straight	21	02.03
10	There's	23	02.10
11	Building	25	02.19
12	Don't	27	02.26
13	Last time	28	02.32
14	It's	29	02.34
15	Knees	30	02.50

Table 4.2 Data Description of Elision in the "*Don't say it's too late*" Song

No	Word / Phrase	Line	Time
1	Doesn't	1	00.23
2	Doesn't	4	00.36
3	You're	5	00.39
4	Who	6	00.46
5	Could	7	00.50
6	Would	8	00.54
7	Would	9	01.02
8	I'll	11	01.09
9	Build	11	01.10
10	Would	12	01.12
11	What's	14	01.18
12	Don't	15	01.22
13	Don't	16	01.23
14	It's	16	01.25
15	Climb	18	01.32
16	I'm	19	01.33
17	Of	19	01.35
18	Could	24	01.57
19	Would	25	02.01

20	I’m	26	02.47

Table 4.3 Data Description of Elision in the “*Imaginary Diva*” Song

No	Word / Phrase	Line	Time
1	Didn't	3	00.20
2	She's	5	00.29
3	Can't	8	00.41
4	Would	8	00.42
5	She’s	11	00.57
6	Can’t	13	01.03
7	She’s	14	01.05
8	She’s	23	02.09
9	She’s	26	02.17
10	Listen	27	02.39
11	Could	29	02.48
12	She's	31	02.56

B. Data Analysis

In the data of the research, they are analyzed from the *World of Our Own* album by Westlife which contain connected speech aspect describing of elision phonemes. Descriptions are described with tables to make interpretation of data analysis easily as follows:

The first song "Angel"

Lyric 4 : ***There's*** always one reason

Datum 1 : there***'s*** (L.4)

The Process of Elision		
Phrase	**Sound deleted**	**Kinds of Elision**
there is → there's /ðeə(r) **i**z/ → /ðeər**z**/	/i/	Aphaeresis

Table 4.4 The Process of Elision

The phrase "*there is"* /ðeə(r) iz/, is shortened as "*there's"* when it is pronounced /ðeərz/. This analysis comprises contracted form as it morphologically possess short form of word. The above phrase is phonologically considered as featured by aphaeresis process because the loss of a phoneme is occuring in the initial parts of the word, such as "*is"* /iz/ pronounced as /z/ after lenis consonant (voiced) /r/. The loss of vowel /i/ in this phrase above, which the feature high and front, occurs in the initial phoneme of "*is"* /iz/ and the phrase above is included in contracted form. The above elision process occurs in the initial parts of the word, so the kind of elision in this analysis is aphaeresis. This aphaeresis process is used to make it simpler to pronounce in rapid condition as in a song.

Lyric 6 : And ***it's*** hard at the end ***of*** the day

Datum 2 : it***'s*** (L.6)

The Process of Elision		
Phrase	**Sound deleted**	**Kinds of Elision**
it is → it's /it **i**z/ → /it**s**/	/i/	Aphaeresis

Table 4.5 The Process of Elision

The above phrase "*it is"* /it iz/, is shortened as "*it's"* when it is pronounced /its/. This analysis comprises contracted forms as they morphologically possess short forms of word. The above phrase is phonologically considered as featured by aphaeresis process because the loss of a phoneme is occuring in the initial parts of the word, such as "*is"* /iz/ pronounced as /s/ because the sound *t* in the phrase "*it's"* is fortis consonant (voiceless) so "*is"* /iz/ which the phoneme /z/ changes to /s/. The loss of vowel /i/ in this phrase above, which the feature high and front, occurs in the initial phoneme of "*is"* /iz/ and the phrase above is included in contracted form or abbreviation. The above elision process occurs in the initial parts of the word, so the kind of elision in this analysis is aphaeresis. This aphaeresis process is used to make more economical pronunciation when speaking rapidly.

Datum 3 : the end o***f*** the day (L.6)

The Process of Elision		
Phrase	**Sound deleted**	**Kinds of Elision**
the end of the day → the end of the day /ðə end ə**v** ðə dei/ → /ði end **ə** ðə dei/	/v/	Apocope

Table 4.6 The Process of Elision

Based on the phrase "*the end of the day"* /ðə end əv ðə dei/, which pronounced /ði end ə ðə dei/ occurs elision process because of the loss of phoneme /v/ in the word "*of"* before the consonant *t* in the word "*the*". The word "*of*" can be transcribed into a phonetic transcription proper as /əv/, when it comes before a consonant *t,* so the phoneme /v/ deleted and it pronounced as /ə/. The position of /v/ in the word "*of",* which the features, voiced, fricative, and labiodental often elided when it comes before a consonant. When a consonant is elided, it is usually because it is in an environment with other consonants. The above elision process occurs in the final parts of the word, so the kind of elision in this analysis is apocope. The above apocope process is used to make it easier to pronounce and more like native speakers in a fast manner.

Lyric 11 : And ***weightless*** and maybe

Datum 4: wei***gh***tless (L.11)

The Process of Elision		
Word	**Sound deleted**	**Kinds of Elision**
weightless → wei**gh**tless /weitləs/ → /weitləs/	gh	Syncope

Table 4.7 The Process of Elision

In the word "*weightless"* which pronounced /weitləs/ occurs elision process because of the loss of sound *gh* in the word "*weightless"* after the vowel *i*. In a given word "*gh"* after *i* as long sound is certain that the sound "*gh"* is not pronounced. When the letter *i* is followed by the letters "*gh"*, the sound *i* usually stands for its long sound and "*gh"* is silent. The English writing system is not simply concerned with mapping phonemes on to letters, for example in silent letter, because silent letter is a letter with no direct phonetic counterpart. So the point of silent letter is the sounds are not written and the symbols are not sounded. The above elision process occurs in the middle parts of the word, so the kind of elision in this analysis is syncope where the loss of sound in silent letter. The letter "gh" is plausible to be elided to make more economical pronunciation when speaking rapidly.

Lyric 12 : ***I'll*** find some peace ***tonight***

Datum 5 : I'***ll*** (L.12)

The Process of Elision		
Phrase	**Sound deleted**	**Kinds of Elision**
I will → I'll /ai **wi**l/ → /ai**l**/	/w/ and /i/	Aphaeresis

Table 4.8 The Process of Elision

The phrase "*I will"* /ai wil/, is shortened as "*I'll"* when it is pronounced /ail/. This analysis comprises contracted form as it morphologically possess short form of word. The above phrase is phonologically considered as featured by aphaeresis process because the loss of a phoneme is occuring in the initial parts of the word, such as "*will"* /wil/ pronounced as /l/ after vowel. The loss of phonemes /w/ and /i/ in this phrase, occurs in the initial part of the syllable "*will"* /wil/ and the phrase is included in contracted forms or abbreviation. The above elision process occurs in the initial parts of the word, so the kind of elision in this analysis is aphaeresis. The above aphaeresis process is used to make it easier to pronounce in rapid condition as in a song.

Datum 6 : t***o***night (L.12)

The Process of Elision		
Word	**Sound deleted**	**Kinds of Elision**
tonight → tonight /t**ə**′nait/ → /t**n**ait/	/ə/	Syncope

Table 4.9 The Process of Elision

Based on the word "*tonight"* /t**ə**′nait/ which pronounced /tnait/ occurs elision process because of the loss of sound schwa /ə/ in the word "*tonight"* after syllabic consonant *n*. The word "*tonight"* is phonetically transcribed and faithfully pronounced as / tə′nait / but the speaker pronounces as / tnait / by eliding a schwa /ə/ (as a weak vowel) in the first syllable. It occurs in the first syllable after /ə/ is syllabic consonant *n*. The position of a vowel schwa /ə/ as the weak vowel in the word, which the features, middle and central, occurs before syllabic consonant *n*. This syllabic consonant replaces the vowel schwa /ə/ in a syllable to make some short syllable shorter and more economical pronunciation when speaking rapidly. The above elision process occurs in the middle parts of the word, so the kind of elision in this analysis is syncope.

Lyric 19 : ***You're*** in the arms ***of*** the angel

Datum 7 : you'***re*** (L. 19)

The Process of Elision		
Phrase	**Sound deleted**	**Kinds of Elision**
you are → you’re /jʊ **ə**r/ → /jʊ**r**/	/ə/	Aphaeresis

Table 4.10 The Process of Elision

The above phrase “*you are”* /jʊ ər/, is shortened as “*you’re”* when it is pronounced /jʊr/. This analysis comprises contracted form as it morphologically possess short form of word. The above phrase is phonologically considered as featured by aphaeresis process because the loss of a phoneme is occuring in the initial parts of the word, such as “*are”* /ər/ pronounced as /r/. The loss of vowel /ə/ in this phrase, which the features, middle and central, occurs in the initial part of the word “*are”* /ər/ and the phrase is included in contracted forms or abbreviation. The above elision process occurs in the initial parts of the word, so the kind of elision in this analysis is aphaeresis. This aphaeresis process is used to make some short syllable shorter and more economical pronunciation when speaking rapidly.

Datum 8 : the arms o***f*** the angel (L.19)

The Process of Elision		
Phrase	**Sound deleted**	**Kinds of Elision**
the arms of the angel → the arms of the angel /ðə a:ms ə**v** ðə ˈeinʤl/→ /ði a:ms **ə** ði ˈeinʤl/	/v/	Apocope

Table 4.11 The Process of Elision

Based on the phrase "*the arms of the angel"* /ðə a:ms ə**v** ðə ˈeinʤl/, which pronounced /ði a:ms ə ði ˈeinʤl/ occurs elision process because of the loss of phoneme v in the word *"of"* before the consonant *t* in the word "*the*". The word "*of*" can be transcribed into a phonetic transcription proper as /əv/, when it comes before a consonant *t*, so the phoneme /v/ deleted and it pronounced as /ə/. The position of /v/ in the word "*of*", which the features, voiced, fricative, and labiodental often elided when it comes before a consonant. When a consonant is elided, it is usually because it is in an environment with other consonants. The above elision process occurs in the final parts of the word, so the kind of elision in this analysis is apocope. This apocope process is used to make it simpler to pronounce in rapid condition as in a song.

Lyric 21 : So tired of the ***straight*** line

Datum 9 : strai***gh***t (L.21)

The Process of Elision		
Word	**Sound deleted**	**Kinds of Elision**
straight → strai**gh**t /streit/ → /streit/	gh	Syncope

Table 4.12 The Process of Elision

In the word "*straight"* which pronounced /streit/ occurs elision process because of the loss of sound *gh* in the word "*straight"* after the vowel *i*. In a given word "*gh"* after *i* as long sound is certain that the sound "*gh"* is not pronounced. When the letter *i* is followed by the letters "*gh"*, the sound *i* usually stands for its long sound and the "*gh"* is silent. The English writing system is not simply concerned with mapping phonemes on to letters, for example in silent letter, because silent letter is a letter with no direct phonetic counterpart. So the point of silent letter is the sounds are not written and the symbols are not sounded. The above elision process occurs in the middle parts of the word, so the kind of elision in this analysis is syncope where the loss of sound in silent letter. The letter "gh" is plausible to be elided to make more economical pronunciation when speaking rapidly.

Lyric 23 : ***There's*** vultures and thieves at your back

Datum 10 : there***'s*** (L.23)

The Process of Elision		
Phrase	**Sound deleted**	**Kinds of Elision**
there is → there's /ðeə(r) **i**z/ → /ðeər**z**/	/i/	Aphaeresis

Table 4.13 The Process of Elision

The above phrase "*there is"* /ðeə(r) iz/, is shortened as "*there's"* when it is pronounced /ðeərz/. This analysis comprises contracted form as it morphologically possess short form of word. The above phrase is phonologically considered as featured by aphaeresis process because the loss of a phoneme is occuring in the initial parts of the word, such as "*is"* /iz/ pronounced as /z/ after lenis consonant (voiced) /r/. The loss of vowel /i/ in this phrase, which the feature high and front, occurs in the initial phoneme of "*is"* /iz/ and the phrase above is included in contracted form or abbreviation. The above elision process occurs in the initial parts of the word, so the kind of elision in this analysis is aphaeresis. This aphaeresis process is used to make some short syllable shorter and more economical pronunciation when speaking rapidly.

Lyric 25 : You keep on ***building*** the lie

Datum 11 : b***u***ilding (L.25)

The Process of Elision		
Word	**Sound deleted**	**Kinds of Elision**
building → b**u**ilding /ˈbildiŋ/ → /ˈbildiŋ/	u	Syncope

Table 4.14 The Process of Elision

The word "*building"* which pronounced /ˈbildiŋ/ occurs elision process because of the loss of sound *u* in the word "*building"* where there is more than one vowel letter. In a given word *u* is followed another vowel *i*. When there are two vowels side by side, the long sound of the first one is heard and the second is usually silent. The vowel *u* as short vowel, therefore, it is not pronounced and vowel *i* as long vowel, it is pronounced. The English writing system is not simply concerned with mapping phonemes on to letters, for example in silent letter, because silent letter is a letter with no direct phonetic counterpart. So the point of silent letter is the sounds are not written and the symbols are not sounded. The above elision process occurs in the middle parts of the word, so the kind of elision in this analysis is syncope where the loss of sound in silent letter. This syncope process is used to make it easier to pronounce in a fast manner.

Lyric 27 : It ***don't*** make no difference

Datum 12 : don***'t*** (L.27)

The Process of Elision		
Phrase	**Sound deleted**	**Kinds of Elision**
do not → don't /dəʊ n**ɒ**t/ → /dəʊn**t**/	/ɒ/	Syncope

Table 4.15 The Process of Elision

In the phrase "*do not"* / dəʊ nɒt /, is shortened as "*don't"* when it is pronounced /dəʊnt/. This analysis comprises contracted form as it morphologically possess short form of word. The above phrase is phonologically considered as featured by syncope process because the loss of a phoneme is occuring in the middle parts of the word, such as "*not"* /nɒt/ pronounced as /nt/. This elision process also occurs in the negative auxiliary form. The loss of vowel /ɒ/ in this phrase above, which the feature low and back, occurs in the middle phoneme of "*not"* /nɒt/ and the phrase above is included in contracted forms or abbreviation. The above elision process occurs in the middle parts of the word, so the kind of elision in this analysis is syncope. This syncope process is used to make more economical pronunciation when speaking rapidly.

Lyric 28 : Escaping one ***last time***

Datum 13 : las***t*** time (L.28)

The Process of Elision		
Phrase	**Sound deleted**	**Kinds of Elision**
last time → last time /læs**t** taim/ → /læs **t**aim/	/t/	Apocope

Table 4.16 The Process of Elision

The above phrase "*last time*" /læs**t** taim/ which pronounced /læs taim/ occurs elision process because the loss of final /t/ before a word beginning with another consonant. This process of elision refers to the loss of stop alveolar consonant cluster /t/ occurs in the phrase "*last time"* that is pronounced /læs taim/ while phonetically transcribed as /læst taim/. It indicates the loss of final /t/ before a word beginning with another consonant. When two or more consonants, often of a similar nature, come together, there is a tendency in English to simplify such a cluster by eliding one of them. Cluster reduction can occur in the deletion of voiceless oral plosives where it would otherwise be more difficult to produce two plosives in a row as this would require two closure phases. Elision of consonant often occurs in order to simplify consonant clusters. The above elision process occurs in the end parts of the word, so the kind of elision in this analysis is apocope.

Lyric 29 : ***It's*** easier to believe in this sweet madness oh

Datum 14 : it***'s*** (L.29)

The Process of Elision		
Phrase	**Sound deleted**	**Kinds of Elision**
it is → it's /it **i**z/ → /it**s**/	/i/	Aphaeresis

Table 4.17 The Process of Elision

The phrase "*it is"* /it iz/, is shortened as "*it's"* when it is pronounced /its/. This analysis comprises contracted forms as they morphologically possess short forms of word. The above phrase is phonologically considered as featured by aphaeresis process because the loss of a phoneme is occuring in the initial parts of the word, such as "*is"* /iz/ pronounced as /s/ because the sound *t* in the phrase "*it's"* is fortis consonant (voiceless) so "*is"* /iz/ which the phoneme /z/ changes to /s/. The loss of vowel /i/ in this phrase above, which the feature high and front, occurs in the initial phoneme of "*is"* /iz/ and the phrase above is included in contracted forms or abbreviation. The above elision process occurs in the initial parts of the word, so the kind of elision in this analysis is aphaeresis. This aphaeresis process is used to make it simpler to pronounce in rapid condition as in a song.

Line 30 : This glorious sadness that brings me to my ***knees***

Datum 15: ***k***nees (L.30)

The Process of Elision		
Word	**Sound deleted**	**Kinds of Elision**
knees → **k**ness /ni:z/ → /ni:z/	k	Aphaeresis

Table 4.18 The Process of Elision

The word "*knees*" which pronounced /ni:z/ occurs elision process because of the loss of sound *k* in the word "*knees"* before *n.* In a given word *k* before n, it is certain that the letter *k* is not pronounced, because *k* is always silent in the word-initial spelling sequence "*kn"* in the word "*knee*". A silent *k* occurs when the letter *k* appears in a word but does not actually reflect the pronunciation of a voiceless velar plosive /k/, or any sound for that matter. A silent *k* is quite common in the English language, most often preceding an *n* at the beginning of a word. The above elision process occurs in the initial parts of the word, so the kind of elision in this analysis is aphaeresis where the loss of sound in silent letter. This aphaeresis process is used to make it easier to pronounce and more like native speakers in a fast manner.

The second song "Don't say it's too late"

Lyric 1 : It **doesn't** take much to learn

Datum 16 : doesn***'t*** (L.1)

The Process of Elision		
Phrase	**Sound deleted**	**Kinds of Elision**
does not → doesn't /dʌz nɒt/ → /dʌzn**t**/	/ɒ/	Syncope

Table 4.19 The Process of Elision

The above phrase "*does not"* / dʌz nɒt /, is shortened as "*doesn't"* when it is pronounced /dʌznt/. This analysis comprises contracted form as it morphologically possess short form of word. The above phrase is phonologically considered as featured by syncope process because the loss of a phoneme is occuring in the middle parts of the word, such as "*not"* /nɒt/ pronounced as /nt/. This elision process also occurs in the negative auxiliary form. The loss of vowel /ɒ/ in this phrase above, which the feature low and back, occurs in the middle phoneme of "*not"* /nɒt/ and the phrase above is included in contracted forms or abbreviation. The above elision process occurs in the middle parts of the word, so the kind of elision in this analysis is syncope. This syncope process is used to make more economical pronunciation when speaking rapidly.

Lyric 4 : It **doesn't** take much to cry

Datum 17 : doesn***'t*** (L.4)

The Process of Elision		
Phrase	**Sound deleted**	**Kinds of Elision**
does not → doesn't /dʌz n**ɒ**t/ → /dʌzn**t**/	/ɒ/	Syncope

Table 4.20 The Process of Elision

The phrase "*does not"* / dʌz nɒt /, is shortened as "*doesn't"* when it is pronounced /dʌznt/. This analysis comprises contracted form as it morphologically possess short form of word. The above phrase is phonologically considered as featured by syncope process because the loss of a phoneme is occuring in the middle parts of the word, such as "*not"* /nɒt/ pronounced as /nt/. This elision process also occurs in the negative auxiliary form. The loss of vowel /ɒ/ in this phrase above, which the feature low and back, occurs in the middle phoneme of "*not"* /nɒt/ and the phrase above is included in contracted forms or abbreviation. The above elision process occurs in the middle parts of the word, so the kind of elision in this analysis is syncope. This syncope process is used to make it simpler to pronounce in rapid condition as in a song.

Lyric 5 : When **you're** living in a lie

Datum 18 : you***'re*** (L.5)

The Process of Elision		
Phrase	**Sound deleted**	**Kinds of Elision**
you are → you're /jʊ **ə**r/ → /jʊr/	/ə/	Aphaeresis

Table 4.21 The Process of Elision

In the phrase "*you are"* /jʊ ər/, is shortened as "*you're"* when it is pronounced /jʊr/. This analysis comprises contracted form as it morphologically possess short form of word. The above phrase is phonologically considered as featured by aphaeresis process because the loss of a phoneme is occuring in the initial parts of the word, such as "*are"* /ər/ pronounced as /r/. The loss of vowel /ə/ in this phrase, which the features, middle and central, occurs in the initial part of the word "*are"* /ər/ and the phrase is included in contracted forms or abbreviation. The above elision process occurs in the initial parts of the word, so the kind of elision in this analysis is aphaeresis. The above aphaeresis process is used to make some short syllable shorter and more economical pronunciation when speaking rapidly

Lyric 6 : And deceiving that someone **who** cares

Datum 19 : ***w***ho (L.6)

The Process of Elision		
Word	**Sound deleted**	**Kinds of Elision**
who → **w**ho /hu:/ → /hu:/	w	Aphaeresis

Table 4.22 The Process of Elision

The above word "*who*" which pronounced /hu:/ occurs elision process because of the loss of sound *w* in the word "*who"* before *h.* In a given word *w* before h, it is certain that the letter *w* is not pronounced, because *w* is always silent in the word-initial spelling sequence *wh* in the word "*who*". When *w* is before *h* at the beginning of a word, it is silent so the letter "wh" is pronounced as /h/. A silent *w* occurs when the letter *w* appears in a word but does not actually reflect the pronunciation of a voiceless bilabial glides /w/, or any sound for that matter. The above elision process occurs in the initial parts of the word, so the kind of elision in this analysis is aphaeresis where the loss of sound in silent letter. This aphaeresis process is used to make it easier to pronounce in a fast manner.

Lyric 7 : If I **could** turn back the time

Datum 20 : cou***l***d (L.7)

The Process of Elision		
Word	**Sound deleted**	**Kinds of Elision**
could → cou**l**d /kʊd/ → /kʊd/	l	Syncope

Table 4.23 The Process of Elision

In the word "*could*" which pronounced /kʊd/ occurs elision process because of the loss of sound *l* in the word "*could"* before *d.* In a given word *l* before d, it is certain that the letter *l* is not pronounced, because *l* is always silent. Silent *l* follows the letter "*ou*" and is followed by "*d*". A silent *l* occurs when the letter *l* appears in a word but does not actually reflect the pronunciation of a voiced alveolar liquids /l/, or any sound for that matter. When a consonant is elided, it is usually because it is in an environment with other consonants. The above elision process occurs in the middle parts of the word, so the kind of elision in this analysis is syncope where the loss of sound in silent letter. The letter "l" is plausible to be elided to make more economical pronunciation when speaking rapidly.

Lyric 8 : I **would** put you first in my life

Datum 21 : wou***l***d (L.8)

The Process of Elision		
Word	**Sound deleted**	**Kinds of Elision**
would → wou**l**d /wʊd/ → /wʊd/	l	Syncope

Table 4.24 The Process of Elision

Based on the word "*would*" which pronounced /wʊd/ occurs elision process because of the loss of sound *l* in the word "*would"* before *d.* In a given word *l* before d, it is certain that the letter *l* is not pronounced, because *l* is always silent. Silent *l* follows the letter "*ou*" and is followed by "*d*". A silent *l* occurs when the letter *l* appears in a word but does not actually reflect the pronunciation of a voiced alveolar liquids /l/, or any sound for that matter. When a consonant is elided, it is usually because it is in an environment with other consonants. The above elision process occurs in the middle parts of the word, so the kind of elision in this analysis is syncope where the loss of sound in silent letter. The above syncope process is used to make it easier to pronounce in a fast manner.

Lyric 9 : And I **would** risk it all for you

Datum 22 : wou***l***d (L.9)

The Process of Elision		
Word	**Sound deleted**	**Kinds of Elision**
would → wou**l**d /wʊd/ → /wʊd/	l	Syncope

Table 4.25 The Process of Elision

The word "*would*" which pronounced /wʊd/ occurs elision process because of the loss of sound *l* in the word "*would"* before *d.* In a given word *l* before d, it is certain that the letter *l* is not pronounced, because *l* is always silent. Silent *l* follows the letter "*ou*" and is followed by "*d*". A silent *l* occurs when the letter *l* appears in a word but does not actually reflect the pronunciation of a voiced alveolar liquids /l/, or any sound for that matter. When a consonant is elided, it is usually because it is in an environment with other consonants. The above elision process occurs in the middle parts of the word, so the kind of elision in this analysis is syncope where the loss of sound in silent letter. This syncope process is used to make it more economical pronunciation when speaking rapidly.

Lyric 11 : **I'll build** a wall around my heart

Datum 23 : I***'ll*** (L.11)

The Process of Elision		
Phrase	**Sound deleted**	**Kinds of Elision**
I will → I'll /ai **wi**l/ → /ai**l**/	/w/ and /i/	Aphaeresis

Table 4.26 The Process of Elision

The above phrase "*I will"* /ai wil/, is shortened as "*I'll"* when it is pronounced /ail/. This analysis comprises contracted form as it morphologically possess short form of word. The above phrase is phonologically considered as featured by aphaeresis process because the loss of a phoneme is occuring in the initial parts of the word, such as "*will"* /wil/ pronounced as /l/ after vowel. The loss of phonemes /w/ and /i/ in this phrase, occurs in the initial part of the syllable "*will"* /wil/ and the phrase is included in contracted forms or abbreviation. The above elision process occurs in the initial parts of the word, so the kind of elision in this analysis is aphaeresis. The above aphaeresis process is used to make some short syllable shorter and more economical pronunciation when speaking rapidly.

Datum 24 : b***u***ild (L.11)

The Process of Elision		
Word	**Sound deleted**	**Kinds of Elision**
build → b**u**ild /bild/ → /bild/	u	Syncope

Table 4.27 The Process of Elision

Based on the word "*build"* which pronounced /ˈbild/ occurs elision process because of the loss of sound *u* in the word "*build"* where there is more than one vowel letter. In a given word *u* is followed another vowel *i*. When there are two vowels side by side, the long sound of the first one is heard and the second is usually silent. The vowel *u* as short vowel, therefore, it is not pronounced and vowel *i* as long vowel, it is pronounced. The English writing system is not simply concerned with mapping phonemes on to letters, for example in silent letter, because silent letter is a letter with no direct phonetic counterpart. So the point of silent letter is the sounds are not written and the symbols are not sounded. The above elision process occurs in the middle parts of the word, so the kind of elision in this analysis is syncope where the loss of sound in silent letter. This syncope process is used to make it easier to pronounce in rapid condition as in a song.

Lyric 12 : That **would** only break a part for you

Datum 25: wou***l***d (L.12)

The Process of Elision		
Word	**Sound deleted**	**Kinds of Elision**
would → wou**l**d /wʊd/ → /wʊd/	l	Syncope

Table 4.28 The Process of Elision

In the word "*would*" which pronounced /wʊd/ occurs elision process because of the loss of sound *l* in the word "*would"* before *d.* In a given word *l* before d, it is certain that the letter *l* is not pronounced, because *l* is always silent. Silent *l* follows the letter "*ou*" and is followed by *"d"*. A silent *l* occurs when the letter *l* appears in a word but does not actually reflect the pronunciation of a voiced alveolar liquids /l/, or any sound for that matter. When a consonant is elided, it is usually because it is in an environment with other consonants. The above elision process occurs in the middle parts of the word, so the kind of elision in this analysis is syncope where the loss of sound in silent letter. The letter "l" is plausible to be elided to make more economical pronunciation when speaking rapidly.

Lyric 14 : So tell me **what's** the deal

Datum 26 : what***'s*** (L.14)

The Process of Elision		
Phrase	**Sound deleted**	**Kinds of Elision**
what is → what's /wɒt **i**z/ → /wɒt**s**/	/i/	Aphaeresis

Table 4.29 The Process of Elision

The above phrase "*what is"* /wɒt iz/, is shortened as "*what's"* when it is pronounced /wɒts/. This analysis comprises contracted forms as they morphologically possess short forms of word. The above phrase is phonologically considered as featured by aphaeresis process because the loss of a phoneme is occuring in the initial parts of the word, such as "*is"* /iz/ pronounced as /s/ because the sound *t* in the phrase "*what's"* is fortis consonant (voiceless) so "*is"* /iz/ which the phoneme /z/ changes to /s/. The loss of vowel /i/ in this phrase above, which the feature high and front, occurs in the initial phoneme of "*is"* /iz/ and the phrase above is included in contracted forms or abbreviation. The above elision process occurs in the initial parts of the word, so the kind of elision in this analysis is aphaeresis. The above aphaeresis process is used to make some short syllable shorter and more economical pronunciation when speaking rapidly.

Lyric 15 : **Don't** say

Datum 27 : don***'t*** (L.15)

The Process of Elision		
Phrase	**Sound deleted**	**Kinds of Elision**
do not → don't /dəʊ n**ɒ**t/ → /dəʊn**t**/	/ɒ/	Syncope

Table 4.30 The Process of Elision

The phrase "*do not"* / dəʊ nɒt /, is shortened as "*don't"* when it is pronounced /dəʊnt/. This analysis comprises contracted form as it morphologically possess short form of word. The above phrase is phonologically considered as featured by syncope process because the loss of a phoneme is occuring in the middle parts of the word, such as "*not"* /nɒt/ pronounced as /nt/. This elision process also occurs in the negative auxiliary form. The loss of vowel /ɒ/ in this phrase above, which the feature low and back, occurs in the middle phoneme of "*not"* /nɒt/ and the phrase above is included in contracted forms or abbreviation. The above elision process occurs in the middle parts of the word, so the kind of elision in this analysis is syncope. The above syncope process is used to make it simpler to pronounce in fast manner.

Lyric 16 : **Don't** say **it's** too late

Datum 28 : don***'t*** (L.16)

The Process of Elision		
Phrase	**Sound deleted**	**Kinds of Elision**
do not → don't /dəʊ n**ɒ**t/ → /dəʊn**t**/	/ɒ/	Syncope

Table 4.31 The Process of Elision

The above phrase "*do not"* / dəʊ nɒt /, is shortened as "*don't"* when it is pronounced /dəʊnt/. This analysis comprises contracted form as it morphologically possess short form of word. The above phrase is phonologically considered as featured by syncope process because the loss of a phoneme is occuring in the middle parts of the word, such as "*not"* /nɒt/ pronounced as /nt/. This elision process also occurs in the negative auxiliary form. The loss of vowel /ɒ/ in this phrase above, which the feature low and back, occurs in the middle phoneme of "*not"* /nɒt/ and the phrase above is included in contracted forms or abbreviation. The above elision process occurs in the middle parts of the word, so the kind of elision in this analysis is syncope. This syncope process is used to make it more economical to pronounce in rapid condition.

Datum 29 : it***'s*** (L.16)

The Process of Elision		
Phrase	**Sound deleted**	**Kinds of Elision**
it is → it's /it **i**z/ → /it**s**/	/i/	Aphaeresis

Table 4.32 The Process of Elision

The phrase "*it is"* /it iz/, is shortened as "*it's"* when it is pronounced /its/. This analysis comprises contracted forms as they morphologically possess short forms of word. The above phrase is phonologically considered as featured by aphaeresis process because the loss of a phoneme is occuring in the initial parts of the word, such as "*is"* /iz/ pronounced as /s/ because the sound *t* in the phrase "*it's"* is fortis consonant (voiceless) so "*is"* /iz/ which the phoneme /z/ changes to /s/. The loss of vowel /i/ in this phrase above, which the feature high and front, occurs in the initial phoneme of "*is"* /iz/ and the phrase above is included in contracted forms or abbreviation. The above elision process occurs in the initial parts of the word, so the kind of elision in this analysis is aphaeresis. This aphaeresis process is used to make it simpler and easier to pronounce in a fast manner.

Lyric 18 : The hills are getting hard to **climb**

Datum 30 : clim***b*** (L.18)

The Process of Elision		
Word	**Sound deleted**	**Kinds of Elision**
climb → clim**b** /klaim/→ /klaim/	b	Apocope

Table 4.33 The Process of Elision

In the word "*climb*" which pronounced /klaim/ occurs elision process because of the loss of sound *b* in the word "*climb*" where there is more than one consonant letter. In a given word *b* is followed *m* at the end of word. The *b* is always silent in the spelling sequences *mb* occurring in the word-final position "*climb*. The English writing system is not simply concerned with mapping phonemes on to letters, for example in silent letter, because silent letter is a letter with no direct phonetic counterpart. So the point of silent letter is the sounds are not written and the symbols are not sounded. When a consonant is elided, it is usually because it is in an environment with other consonants. The above elision process occurs in the end parts of the word, so the kind of elision in this analysis is apocope where the loss of sound in silent letter. This apocope process is used to make it easier to pronounce in rapid condition as in a song.

Lyric 19 : **I'm** running out **of** time

Datum 31: I'***m*** (L.19)

The Process of Elision		
Phrase	**Sound deleted**	**Kinds of Elision**
I am → I'm /ai **æ**m/ → /ai**m**/	/æ/	Aphaeresis

Table 4.34 The Process of Elision

The above phrase "*I am"* /ai æm/, is shortened as "*I'm"* when it is pronounced /aim/. This analysis comprises contracted form as it morphologically possess short form of word. The above phrase is phonologically considered as featured by aphaeresis process because the loss of a phoneme is occuring in the initial parts of the word, such as "*am"* /æm/ pronounced as /m/. The loss of vowel /æ/ in this phrase, which the feature low, occurs in the initial part of the word "*am"* /æm/ and the phrase is included in contracted forms or abbreviation. The above elision process occurs in the initial parts of the word, so the kind of elision in this analysis is aphaeresis. The above aphaeresis process is used to make some short syllable shorter and more economical pronunciation when speaking rapidly.

Datum 32 : running out o***f*** time (L.19)

The Process of Elision		
Phrase	**Sound deleted**	**Kinds of Elision**
running out of time → running out of time /'rʌnɪŋ aʊt ə**v** taim/ → /'rʌnɪŋ aʊt **ə** taim/	/v/	Apocope

Table 4.35 The Process of Elision

Based on the phrase "*running out of time"* /'rʌnɪŋ aʊt əv taim/, which pronounced /'rʌnɪŋ aʊt ə taim/ occurs elision process because of the loss of phoneme /v/ in the word "*of"* before the consonant *t* in the word "*time*". The word "*of*" can be transcribed into a phonetic transcription proper as /əv/, when it comes before a consonant *t*, so the phoneme /v/ deleted and it pronounced as /ə/. The position of /v/ in the word "*of"*, which the features, voiced, fricative, and labiodental often elided when it comes before a consonant. When a consonant is elided, it is usually because it is in an environment with other consonants. The above elision process occurs in the final parts of the word, so the kind of elision in this analysis is apocope. This apocope process is used to make it simpler to pronounce and more like native speakers in rapid condition as in a song.

Lyric 24 : If I **could** turn back the time

Datum 33 : cou***l***d (L.24)

The Process of Elision		
Word	**Sound deleted**	**Kinds of Elision**
could → cou**l**d /kʊd/ → /kʊd/	l	Syncope

Table 4.36The Process of Elision

In the word "*could*" which pronounced /kʊd/ occurs elision process because of the loss of sound *l* in the word "*could"* before *d.* In a given word *l* before d, it is certain that the letter *l* is not pronounced, because *l* is always silent. Silent *l* follows the letter "*ou*" and is followed by "*d*". A silent *l* occurs when the letter *l* appears in a word but does not actually reflect the pronunciation of a voiced alveolar liquids /l/, or any sound for that matter. When a consonant is elided, it is usually because it is in an environment with other consonants. The above elision process occurs in the middle parts of the word, so the kind of elision in this analysis is syncope where the loss of sound in silent letter. The letter "l" is plausible to be elided to make more economical pronunciation when speaking rapidly.

Lyric 25 : I **would** put you first in my life

Datum 34 : wou***l***d (L.25)

The Process of Elision		
Word	**Sound deleted**	**Kinds of Elision**
would → wou**l**d /wʊd/ → /wʊd/	l	Syncope

Table 4.37 The Process of Elision

The above word "*would*" which pronounced /wʊd/ occurs elision process because of the loss of sound *l* in the word "*would"* before *d.* In a given word *l* before d, it is certain that the letter *l* is not pronounced, because *l* is always silent. Silent *l* follows the letter "*ou*" and is followed by *"d"*. A silent *l* occurs when the letter *l* appears in a word but does not actually reflect the pronunciation of a voiced alveolar liquids /l/, or any sound for that matter. When a consonant is elided, it is usually because it is in an environment with other consonants. The above elision process occurs in the middle parts of the word, so the kind of elision in this analysis is syncope where the loss of sound in silent letter. This syncope process is used to make it easier to pronounce in a fast manner.

Lyric 26 : Now **I'm** laying it all on the line for you

Datum 35 : I***'m*** (L.26)

The Process of Elision		
Phrase	**Sound deleted**	**Kinds of Elision**
I am → I'm /ai **æ**m/ → /ai**m**/	/æ/	Aphaeresis

Table 4.38 The Process of Elision

In the phrase "*I am"* /ai æm/, is shortened as "*I'm"* when it is pronounced /aim/. This analysis comprises contracted form as it morphologically possess short form of word. The above phrase is phonologically considered as featured by aphaeresis process because the loss of a phoneme is occuring in the initial parts of the word, such as "*am"* /æm/ pronounced as /m/. The loss of vowel /æ/ in this phrase, which the feature low, occurs in the initial part of the word "*am"* /æm/ and the phrase is included in contracted forms or abbreviation. The above elision process occurs in the initial parts of the word, so the kind of elision in this analysis is aphaeresis. This aphaeresis process is used to make some short syllable shorter and more economical pronunciation when speaking rapidly.

The third song "Imaginary Diva"

Lyric 3 : She **didn't** need no diamond rings

Datum 36 : didn***'t*** (L.3)

The Process of Elision		
Phrase	**Sound deleted**	**Kinds of Elision**
did not → didn't /did n**ɒ**t/ → /'didn**t**/	/ɒ/	Syncope

Table 4.39 The Process of Elision

The above phrase "*did not"* / did nɒt /, is shortened as "*didn't"* when it is pronounced /'didnt/. This analysis comprises contracted form as it morphologically possess short form of word. The above phrase is phonologically considered as featured by syncope process because the loss of a phoneme is occuring in the middle parts of the word, such as "*not"* /nɒt/ pronounced as /nt/. This elision process also occurs in the negative auxiliary form. The loss of vowel /ɒ/ in this phrase above, which the feature low and back, occurs in the middle phoneme of "*not"* /nɒt/ and the phrase above is included in contracted forms or abbreviation. The above elision process occurs in the middle parts of the word, so the kind of elision in this analysis is syncope. The above syncope process is used to make it simpler to pronounce in a fast manner.

Lyric 5 : **She's** my perfect girl

Datum 37 : she***'s*** (L.36)

The Process of Elision		
Phrase	**Sound deleted**	**Kinds of Elision**
She is → she's /ʃi: **i**z/ → /ʃi:**z**/	/i/	Aphaeresis

Table 4.40 The Process of Elision

The phrase "*she is"* /ʃi: iz/, is shortened as "*she's"* when it is pronounced /ʃi:z/. This analysis comprises contracted form as it morphologically possess short form of word. The above phrase is phonologically considered as featured by aphaeresis process because the loss of a phoneme is occuring in the initial parts of the word, such as "*is"* /iz/ pronounced as /z/. The loss of vowel /i/ in this phrase, which the features high and front, occurs in the initial part of the word "*is"* /iz/ and the phrase is included in contracted forms or abbreviation. The above elision process occurs in the initial parts of the word, so the kind of elision in this analysis is aphaeresis. This aphaeresis process is used to make it simpler to pronounce in rapid condition as in a song.

Lyric 8 : Just **can't** deny that they **would** love to be her

Datum 38 : can***'t*** (L.8)

The Process of Elision		
Phrase	**Sound deleted**	**Kinds of Elision**
cannot → can’t /kæn**ɒ**t/ → /'kæn**t**/	/ɒ/	Syncope

Table 4.41 The Process of Elision

In the phrase “cannot” /kænɒt/ is shortened as “can’t*’’* when it is pronounced /'kænt/. This analysis comprises contracted form as it morphologically possess short form of word. The above phrase is phonologically considered as featured by syncope process. The syncope process occurs in the loss of a phoneme in the middle parts of the word, such as “not” /nɒt/ pronounced as /nt/. This elision process also occurs in the negative auxiliary form. The loss of phonemes /ɒ/ in this phrase above is included in contracted forms or abbreviation. The above elision process occurs in the middle parts of the word, termed syncope. The above syncope process is used to make more economical pronunciation in fast manner.

Datum 39 : wou***l***d (L.8)

The Process of Elision		
Word	**Sound deleted**	**Kinds of Elision**
would → wou**l**d /wʊd/ → /wʊd/	l	Syncope

Table 4.42 The Process of Elision

Based on the word "*would*" which pronounced /wʊd/ occurs elision process because of the loss of sound *l* in the word "*would"* before *d.* In a given word *l* before d, it is certain that the letter *l* is not pronounced, because *l* is always silent. Silent *l* follows the letter "*ou*" and is followed by *"d"*. A silent *l* occurs when the letter *l* appears in a word but does not actually reflect the pronunciation of a voiced alveolar liquids /l/, or any sound for that matter. When a consonant is elided, it is usually because it is in an environment with other consonants. The above elision process occurs in the middle parts of the word, so the kind of elision in this analysis is syncope where the loss of sound in silent letter. The letter "l" is plausible to be elided to make more economical pronunciation when speaking rapidly.

Lyric 11 : **She's** my perfect girl

Datum 40 : she***'s*** (L.11)

The Process of Elision		
Phrase	**Sound deleted**	**Kinds of Elision**
She is → she's /ʃi: **i**z/ → /ʃi:**z**/	/i/	Aphaeresis

Table 4.43 The Process of Elision

The phrase "*she is"* /ʃi: iz/, is shortened as "*she's"* when it is pronounced /ʃi:z/. This analysis comprises contracted form as it morphologically possess short form of word. The above phrase is phonologically considered as featured by aphaeresis process because the loss of a phoneme is occuring in the initial parts of the word, such as "*is"* /iz/ pronounced as /z/. The loss of vowel /i/ in this phrase, which the features high and front, occurs in the initial part of the word "*is"* /iz/ and the phrase is included in contracted forms or abbreviation. The above elision process occurs in the initial parts of the word, so the kind of elision in this analysis is aphaeresis. This aphaeresis process is used to make it simpler to pronounce in rapid condition as in a song.

Lyric 13 : No you **can't** get her

Datum 41 : can***'t*** (L.13)

The Process of Elision		
Phrase	**Sound deleted**	**Kinds of Elision**
cannot → can't /kænɒt/ → /'kæ**nt**/	/ɒ/	Syncope

Table 4.44 The Process of Elision

The above phrase "cannot" /kænɒt/ is shortened as "can't" when it is pronounced /'kænt/. This analysis comprises contracted form as it morphologically possess short form of word. The above phrase is phonologically considered as featured by syncope process. The syncope process occurs in the loss of a phoneme in the middle parts of the word, such as "not" /nɒt/ pronounced as /nt/. This elision process also occurs in the negative auxiliary form. The loss of phonemes /ɒ/ in this phrase above is included in contracted forms or abbreviation. The above elision process occurs in the middle parts of the word, termed syncope. The above syncope process is used to make more economical pronunciation in a fast manner.

Lyric 14 : **She's** my imaginary diva

Datum 42 : She***'s*** (L.14)

The Process of Elision		
Phrase	**Sound deleted**	**Kinds of Elision**
She is → she's /ʃi: **i**z/ → /ʃi:**z**/	/i/	Aphaeresis

Table 4.45 The Process of Elision

In the phrase "*she is"* /ʃi: iz/, is shortened as "*she's"* when it is pronounced /ʃi:z/. This analysis comprises contracted form as it morphologically possess short form of word. The above phrase is phonologically considered as featured by aphaeresis process because the loss of a phoneme is occuring in the initial parts of the word, such as "*is"* /iz/ pronounced as /z/. The loss of vowel /i/ in this phrase, which the features high and front, occurs in the initial part of the word "*is"* /iz/ and the phrase is included in contracted forms or abbreviation. The above elision process occurs in the initial parts of the word, so the kind of elision in this analysis is aphaeresis. This aphaeresis process is used to make some short syllable shorter and more economical pronunciation when speaking rapidly.

Lyric 23 : **She's** a real time girl

Datum 43 : She***'s*** (L.23)

The Process of Elision		
Phrase	**Sound deleted**	**Kinds of Elision**
She is → she's /ʃi: **i**z/ → /ʃi:**z**/	/i/	Aphaeresis

Table 4.46 The Process of Elision

The above phrase "*she is"* /ʃi: iz/, is shortened as "*she's"* when it is pronounced /ʃi:z/. This analysis comprises contracted form as it morphologically possess short form of word. The above phrase is phonologically considered as featured by aphaeresis process because the loss of a phoneme is occuring in the initial parts of the word, such as "*is"* /iz/ pronounced as /z/. The loss of vowel /i/ in this phrase, which the features high and front, occurs in the initial part of the word "*is"* /iz/ and the phrase is included in contracted forms or abbreviation. The above elision process occurs in the initial parts of the word, so the kind of elision in this analysis is aphaeresis. This aphaeresis process is used to make it simpler to pronounce in rapid condition as in a song.

Lyric 26 : **She's** my imaginary diva

Datum 44 : She***'s*** (L.26)

The Process of Elision		
Phrase	**Sound deleted**	**Kinds of Elision**
She is → she's /ʃi: **i**z/ → /ʃi:**z**/	/i/	Aphaeresis

Table 4.47 The Process of Elision

The phrase "*she is"* /ʃi: iz/, is shortened as "*she's"* when it is pronounced /ʃi:z/. This analysis comprises contracted form as it morphologically possess short form of word. The above phrase is phonologically considered as featured by aphaeresis process because the loss of a phoneme is occuring in the initial parts of the word, such as "*is"* /iz/ pronounced as /z/. The loss of vowel /i/ in this phrase, which the features high and front, occurs in the initial part of the word "*is"* /iz/ and the phrase is included in contracted forms or abbreviation. The above elision process occurs in the initial parts of the word, so the kind of elision in this analysis is aphaeresis. The above aphaeresis process is used to make it more economical pronunciation in rapid condition.

Lyric 27 : So **listen** up this so called classy lady's

Datum 45 : lis***t***en (L.27)

The Process of Elision		
Word	**Sound deleted**	**Kinds of Elision**
listen → lis**t**en /'lɪsn/ → /'lɪsn/	t	Syncope

Table 4.48 The Process of Elision

Based on the word "*listen*" which pronounced /'lɪsn/ occurs elision process because of the loss of sound *t* in the word "*listen"* after *s.* In a given word *t* after s, it is certain that the letter *t* is not pronounced, because *t* is always silent in the word-middle spelling sequence "*sten"* in the word "*listen*". A silent *t* occurs when the letter *t* appears in a word but does not actually reflect the pronunciation of a voiceless alveolar plosive /t/, due to cluster simplification there is no actual /t/ in "*listen*". A silent "t" is quite common in the English language, most often behind an "s" at the middle of a word. When a consonant is elided, it is usually because it is in an environment with other consonants. The above elision process occurs in the middle parts of the word, so the kind of elision in this analysis is syncope where the loss of sound in silent letter. This syncope process is used to make it easier to pronounce in a fast manner.

Lyric 29 : She **could** teach a thing or to

Datum 46 : cou***l***d (L.29)

The Process of Elision		
Word	**Sound deleted**	**Kinds of Elision**
could → cou**l**d /kʊd/ → /kʊd/	l	Syncope

Table 4.49 The Process of Elision

In the word "*could*" which pronounced /kʊd/ occurs elision process because of the loss of sound *l* in the word "*could"* before *d.* In a given word *l* before d, it is certain that the letter *l* is not pronounced, because *l* is always silent. Silent *l* follows the letter "*ou*" and is followed by "*d*". A silent *l* occurs when the letter *l* appears in a word but does not actually reflect the pronunciation of a voiced alveolar liquids /l/, or any sound for that matter. When a consonant is elided, it is usually because it is in an environment with other consonants. The above elision process occurs in the middle parts of the word, so the kind of elision in this analysis is syncope where the loss of sound in silent letter. The letter "l" is plausible to be elided to make more economical pronunciation when speaking rapidly.

Lyric 31 : **She's** my imaginary diva

Datum 47 : she’s (L.31)

The Process of Elision		
Phrase	**Sound deleted**	**Kinds of Elision**
She is → she’s /ʃi: **i**z/ → /ʃi:**z**/	/i/	Aphaeresis

Table 4.50 The Process of Elision

The above phrase “*she is”* /ʃi: iz/, is shortened as “*she’s”* when it is pronounced /ʃi:z/. This analysis comprises contracted form as it morphologically possess short form of word. The above phrase is phonologically considered as featured by aphaeresis process because the loss of a phoneme is occuring in the initial parts of the word, such as “*is”* /iz/ pronounced as /z/. The loss of vowel /i/ in this phrase, which the features high and front, occurs in the initial part of the word “*is”* /iz/ and the phrase is included in contracted forms or abbreviation. The above elision process occurs in the initial parts of the word, so the kind of elision in this analysis is aphaeresis. This process is used to make some short syllable shorter and more economical pronunciation when speaking rapidly.

C. Interpretation of the Research Findings

According to the data analyses which have been analyzed in the three songs of Westlife from *World of Our Own* album which contain connected speech describing elision phonemes. First song is "*Angel"* consist of fifteen data, the second song is "*Don't say it's too late"* consist of twenty data, and the last song is *"Imaginary diva"* consist of five data. The total consist of forty data in those songs. The interpretation of the data is formed in the following table:

Table of 4.51 The result of elision found in the *World of Our Own* album by Westlife phonologically

No	Kinds of Elision	Songs Titles			Total	Percentage
		Angel	*Don't say it's too late*	*Imaginary Diva*		
1	Aphaeresis	7	7	6	20	42,6 %
2	Syncope	5	11	6	22	46,8 %
3	Apocope	3	2	-	5	10,6 %
Total					**47**	**100 %**

From the table above, the writer will discuss all of data of that table. Based on the three songs: *Angel, Don't say it too late*, and *Imaginary diva*. Total elision phonemes that found in those songs are forty seven. Based on

the song *Angel*, there are fifteen data, that is aphaeresis seven data, and syncope five data, and apocope three data. Based on the song *Don't say it too late*, there are twenty data, that is aphaeresis seven data, syncope eleven data, and apocope two data. Then the last based on the song *Imaginary Diva*, there are twelve data, that is aphaeresis six data, and syncope six data. Based on the table above, the writer infers that the most appear of elision kinds from the three songs lyrics were dominated by syncope totally twenty two data with percentage 46,8 %. The smallest is apocope totally five data with percentage 10,6 %. Then, the aphaeresis totally twenty data with percentage 42,6 %.

From the discussion above, it can be concluded that not all of the word in the lyrics has the connected speech aspect of elision process such as aphaeresis, syncope and apocope. Classification the elision process are done to know how often those elision process show in every lyrics. In order to when the lyrics are sung, the listener can analyzes the sound resulted from the elision process in every word.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

This research addresses three primary objectives of the study: to know the kinds of elision, to explain how the process of elision happen, and to identify to what extent the process of elision are applied in the Westlife songs. There are three kinds of elision. The process of elision happen in the initial, middle, and final phoneme of word, in which are respectively called as aphaeresis, syncope, and apocope. After doing the research, the writer draws some conclusions as follows:

1. Elision in the initial parts of a word, termed **aphaeresis.** The process of aphaeresis is found to arise in the whole rules of the process: The loss of initial parts of word in contracted or short form (e.g. *I am* becomes *I'm*); The loss of a phoneme happens in the beginning of a silent letter (e.g. *k* in the word *knee).* Contracted forms of words are caused by elision. Contraction is a combination of two or more words in which there are letters omitted. Then, there is an apostrophe instead of the letter removed. The purpose of this contraction is to abbreviate the word or phrase.
2. Elision in the middle parts of a word, termed **syncope**. The process of syncope is found to arise in the whole rules of the process: The loss of weak vowels after voiceless stop consonants /p, t, k/ (e.g. *today* becomes

/tʰdei/); The loss of weak vowels before syllabic consonants /l, n, r/ (e.g. *tonight* /təˈnait / becomes /tnait/); Complex consonant clusters are often elided in order to simplify the saying of the sound (e.g. acts /ækts/ becomes /æks/); The loss of phoneme happens in the middle of a silent letter (e.g. *gh* in the word *straight).* When the letter *i* is followed by the letters *gh,* the *i* usually stands for its long sound and the *gh* is silent. Elision of whole syllables can occur when the syllables are unstressed, most typically just before or after a stressed syllable. The faster the speech, the more likely that sounds and syllables will be elided. When a vowel is elided, it is usually a weak vowel, typically the schwa.

3. Elision in the final of a word, termed **apocope**. The process of apocope is found in the whole rules of the process: The loss of stop alveolar consonants /t/ and /d/ occurring in the final phoneme that is linked to another consonant, as in *last time* /læst taim/ which pronounced /læs taim/; The loss of a phoneme happens in the final of a silent letter (e.g. *b* in the word *climb*); The loss of final /v/ in *of* before consonant (e.g. waste of money /weɪst əv mʌni/ becomes /weɪst ə mʌni/). When a consonant is elided, it is usually because it is in an environment with other consonants.
4. From the data analysis, the kinds of elision found in the lyrics are mostly the loss of word in the middle, termed syncope. It can be seen that the classification of syncope about forty-six point eight, the aphaeresis forty-two point six, and the apocope ten point six percentage.

5. Then, from the analysis can be taken the implicit conclusion that elision is needed to speak easier, simpler, and more like native speakers but that requires ability to understand in listening it. Different phoneme can make difference meaning of word. Elision is one of the reasons for the great mismatches found in English between a word's spelling and its pronunciation. The important things from this research are the knowledge of the phonetic symbol and classification of sound must be priority.

B. Suggestion

After analyzing and giving conclusion of analysis elision in the *World of Our Own* album by Westlife, finally, the scientific paper has come to the last paragraph. In this last chapter, the writer would like to suggest the readers related to this paper. The writer made suggestion not only for students but also for lecturers and general readers.

For the students who study linguistics, especially in phonology. It is expected to have a good pronunciation and understand where the sound is resulted. Not only say the word but also understand how the word has its pronunciation. It can help the students more understand about the way how to say the word correctly.

For the lecturers who teach linguistics, it can be helpful to share the students. Some examples about the correct pronunciation and how they can

differ the sound resulted by elision happened in each word. It also can be an assessment for the students to do some research about it.

Then, for general readers who interested in linguistics. It will help them to analyze the elision kinds, and how they are able to have a good pronunciation. It also can help for the next researcher who would like to take another research about elision kinds and which can be found in song.

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BIOGRAPHY

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