KIND ANALYSIS AND DIPHTHONG FORMATIONS IN THE TWO SONGS BY WESTLIFE

A Paper

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ANALISIS JENIS DIFTONG DAN CARA PEMBENTUKANNYA DI DALAM DUA LAGU WESTLIFE

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ABSTRAK

Penelitian ini bertujuan untuk menganalisis jenis-jenis diftong dalam Bahasa Inggris dan cara pembentukannya pada album lagu "Westlife". Penelitian ini merupakan penelitian kualitatif. Penelitian ini mengaplikasi teori dalam linguistik, yakni fonologi. Proses pertama yaitu dengan mendengarkan beberapa lagu Westlife kemudian dilanjutkan dengan memilih kata yang terdapat pada lirik lagu yang akan diteliti. Selanjutnya, dilanjutkan dengan analisis pembentukan jenis diftong. Hasil analisis dari penelitian ini ditemukan beberapa jenis diftong, di antaranya rising diftong dan falling diftong Dari data tabel, tertulis bahwa jenis-jenis diftong adalah yang digunakan dalam lagu untuk diteliti dan yang paling mendominasi dalam lagu-lagu seperti yang terlihat dalam tabel. Total dari diftong berjumlah 43 pada data penelitian. Ada 3 diftong /aʊ/, 12 diftong /əʊ/, 12 diftong /aɪ/, 12 diftong /eɪ/, 3 diftong /ɛə/ dan 1 diftong /ɪə/ dari setiap kalimat. Beberapa kata dan diftong tersebut, menjadi bahan penelitian bagi penulis.

Kata kunci: diftong, jenis, lagu

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ABSTRACT

The paper is aimed to analyzed kind of diphthongs in English and those formations in the album of "*Westlife*" songs. Method of the research which was used by the writer is qualitative descriptive. This research is applying the theory used by linguistic, that was phonology. The first process is to listen some of the Westlife song then proceed by choosing words contained in the lyrics of the song that will be researched. Furthermore, continued with analysis the formation of diphthong kinds. The result analyses of this research are be found with some of diphthong kinds, such as rising diphthong and falling diphthong. From the data tables, written that the kind of diphthong is used in the song to be researched, and which most dominated in songs as seen in the table. The total of diphthongs is 43 in the research of data, there are 3 diphthongs */aʊ/*, 12 diphthongs */əʊ/*, 12 diphthong */aɪ/*, 12 diphthong */eɪ/*, 3 diphthongs */ɛə/*, and 1 diphthong */ɪə/* of each sentence. Some words and the diphthongs, are be a subject of research for the writer.

Key words: diphthongs, kind, song

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MOTTO AND DEDICATION

MOTTO:

"Be Yourself, Love Yourself, Do Yourself And Always Work To Better Yourself"

DEDICATION:

This paper is dedicated to all members of my beloved family, my father G. Suparno, and my mother Jumarni.

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First of all, the writer would like to thank to God Allah Subhanahu Wa Ta'ala for always blessing, giving health, spirit, happiness, and loving, until the writer is able to finish this paper. It is impossible for the writer to finish it without the permission and opportunity that has been given by Allah Subhanahu Wa Ta'ala.

This paper writing is to fulfill one of the requirements for taking undergraduate program (S1) of English Department of School of Foreign Language JIA. In this paper, the writer explains and analyze about kind of diphthongs and those formation in two songs by Westlife.

During this research, the writer encountered a lot of hardship and difficulties both in finding the data and arranging it into an accepted scientific paper. Six month-research is not a short time to pass. Various problems, both in body or soul, always come and go. 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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Finally, the writer hopes this paper will be useful especially for her and generally for everyone who reads it.

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CHAPTER I

INTRODUCTION

A. The Background of the Research

Linguistics is the scientific study of language or languages whether from a historical and comparative or from a descriptive and structural point of view. This definition is hardly sufficient to give the reader any positive indication of fundamental principles of the subject. It may be made a little more revealing by drawing in greater detail the implications contained in the qualifications scientific. For the moment, it will be enough to say that the scientific study of language is the investigation which controlled and observe with reference to some general theory of language structure.

Linguists understand language as a system of arbitrary vocal signs. Language is ruled-governed, creative, universal, innate, and learned, at the same time. (Brinton, 2000:3) It is also distinct the human language. Linguistics is defined as the study of language system. For the purposes of study, language is divided into components. These components are conventional and, to some extent, arbitrary divisions of linguistic investigation, and although they are interrelated in complex ways in the system of language, they were separated more. Phonology is one of the components which studies of the speech sounds of a particular language.

In linguistic theories, Phonology deals with the speakers' knowledge of the sound system of a language. It is therefore exclusively concerned with langue or competence. Phonology can be 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 (also called pitch contour or pitch movement) (Skandera, 2005: 5).

Learning phonology, vowel and diphthong are the important thing in learning a foreign language especially English. It can help us to understand more how to say a word or sentence in good and correct pronounciatio. It also make us stand out and clearly to say in English. So using english song can improve our english skill especially in pronounciation. Because many benefits that can be taken by learning of the vowel and diphthong sounds in the song.

As the bases of the next phonetics analysis, phonology studies not only sound patterns in a within language, across languages, but also meanings, it can cause meaning changes and has minimal pairs with distinctive units

concepts to know the different meanings among words in the same languages. Phonetics studies the sound productions of human languages, means the connections to the sound articulators, it relates to the physical things generally, they are: mouth, lips, sinus cavity, lungs etc.

Phonetics or Phonology is level focuses on the smallest unit of structure in language, the phoneme. Linguistic rules at this level describe how sounds are pronounced in various contexts. For instance, there is a rule of voicing assimilation in English that stipulates that when a past tense marker is added to the stem of a verb, the last sound in the stem determines whether the marker is voiced or unvoiced (whether or not the vocal cords vibrate when the consonant is pronounced) (Mayer, 2009: 7)

In phonology we will find the term which called phoneme. Phoneme is the smallest unit of phonology or the abstract set of unit as the basis of our speech. In studying speech we divide this stream into small pieces that we call segments. Since phonemes are abstractions of speech sounds, not the sounds themselves, they have no direct phonetic transcription. When they are realized without much allophonic variation, a simple broad transcription is used. However, when there are complementary allophones of phoneme, so that the allophone is significant, things become more complicated. Often, if only one of the allophones is simple to transcribe, in the sense of not requiring diacritics, then that representation is chosen for the phoneme.

The phoneme is the basic unit of the phonological level of language. It is a complex of phonic features, i.e. articulatory, acoustic and an auditory

feature, which enables the users to differentiate a certain sound, on the basis of complex of features, from every other sound as an independent, non inter change able unit capable of meaningful distinction. By means of the substitution of one phoneme for another, the meaning of a word can be changed. Thus phonemes are abstract units based on the generalization of the basic, and for the given language, characteristic qualities of certain types of sounds.

Diphthongs are created from the primary or segmental phonemes, especially for the vowels. They are from the front, central and back vowels, all the vowels are divided into two parts, they are simple vowels, unchanging vowels, or monophthong of the vowel kinds, especially for the vowels which have the short sounds of the three horizontal axis parts. The others which have the long sounds, means nuclei, the complex ones or the diphthongized vowels, of the front, central and the back ones, they can be made as the diphthong elements. Diphthongs are divided into two parts, first element is as the prominent elements, and directly to the second element is glide to be done. They are named for the end phonemes which they are created, means if they are ended by /i/ phonemes, so it is named for rising diphthong, the reason is the /i/ phoneme is the front vowel and located in the close position of the vertical axis parts, due to the highest position of the tongue, so the effect is close and rising automatically.

A diphthong is a vowel sound consisting of an intentional glide, the organs of speech starting in the position of one vowel and immediately

moving in the direction of another vowel. A diphthong, moreover, consists of a single syllable, that the vowel glide is performed in a single impulse of breath. Thus, a diphthong always occupies one syllable. If the two adjacent vowels form the nuclei of two successive syllables, they are not diphthongs. For example, boy, lay and try are diphthongs but not laying, trying, etc. because lying and trying consist of two different vowels. One end of the diphthong is generally more prominent than the other. In diphthong the first element is louder or more prominent than the second; it is termed as `decrescendo' or `falling'. All the English diphthongs are falling, because in them the first element is more prominent than the second one. Diphthongs are represented in phonetic transcription by a sequence of two letters, the first showing the position of organs of speech at the beginning of the glide, the second their position at the end. In the case of 'closing' diphthongs the second letter indicates the point toward which glide is made.

The diphthongs are vowels in the production of which the tongue moves from one position in the mouth towards another position. In order to indicate this glide (movement) from one position towards another, the phonetic symbols for each diphthong is a combination of the two vowels- one in which the tongue is in position initially and the towards which the tongue moves. The two symbols represent a single sound and not two sounds.

As the writer takes the diphthongs for his research, it means that he has already comprehended the vowels sounds including a wide range of diacritics such frontness or backness, closeness or openness as well as lip rounding or

un rounding, nasalization centralization. Because the diphthong is basically formed by sequencing of two vowels, and Westlife songs are as object to be analyzed where diphthong occur.

The writer gives two samples of those diphthong kinds:

1. *An empty house* (My Love: L.1)

   house /haʊs/

   The diphthong of /au/ from *house* word is created from phoneme /a/. This phoneme is vowel phoneme according to its axes, this vowel of /a/ included in the Horizontal axes as the back one. There is ordinarily no lip rounding for /a/ the lowest or the openness of the back vowels. In most contexts it is simpler and more efficient to pronounce these vowels. Except the /a/, with appropriate amount of lip rounding.

   And the diphthong of /au/ from House word is created from phoneme /u/. This phoneme is vowel phoneme according to its axes, this vowel of /u/ included in the horizontal axes as the back vowel in the high back vowel and rounded, lip rounding plays an important part in producing the back vowels. The degree of rounding is greatest for /u/.

   In the word above is closing diphthong /au/. The /au/ begins at a point between the back and front open position. Slightly more fronted and moves in the direction of /u/ the lips change from a neutrally open to a weakly rounded position. They may be said to have a first element (the starting point) and a second element (the point in the direction of which

the glide is made). The first element of the diphthong is usually more prominent than the last.

2. *There's an angel standing next to me* (I Lay My Love On You : L.3)

there /ðɛə(ɹ)s/

The diphthong of /ɛə/ from *there* word is created from phoneme /ɛ/. The vowel phoneme of /ɛ/ is called by front vowel, because their usual pronunciation and the differentiation of one from another depends in large part upon the way which the tongue is adjusted in the front part of the mouth. The extent of the mouth opening varies somewhat for each of the vowel. Then is raised progressively for /ɛ/. actually the elevation of the tongue and the movement of the jaw go together. The front vowel /ɛ/ is often described as simple nuclei, or pure vowels, the distinction is made because one of the characteristic of /i/ and /e/ is a kind of vowel change or diphthongization.

The vowel phoneme of /ə/ is central vowel that presents a more complex problem for analysis than do either the front or back vowel series. In the first place, the central vowels have even less fixed and well defined tongue position with they can be identified. The phoneme /ə/ has been variously called the neutral, un-stressed, indefinite, schwa, or obscure vowel, all these terms suggesting the character of the sound. And this phoneme is neutral in much as there is actually not truly standard tongue position typical for it.

In the word above is central diphthong /ɛə/, the [ɛə] begin in the half-open or half-close front position, and moves in the direction of the more open variety of [ə], especially when the diphthong is final, the lips are neutrally open throughout. And these second element are located in the central part of the vowel chart, that's why these diphthongs is called the central diphthongs.

The simple reasons why the writer takes this topic are: first, how important learning phonology concerned about study of how to produce sounds that is also related to oral speaking ability as a symbol for English students in the university. The second is far less people who are interested in learning phonology. It has been proved by the phenomenon of the writer in his college. In fact, there is a little amount of researches discussing about phonology which are available in the library. However, phonology is also a part of linguistics sciences which must be learnt by formal students in the university.

From those above explanations about phonemes and diphthongs, the writer chooses the title of the paper : ***Kind Analysis And Diphthong Formations In The Two Songs By Westlife.***

B. The Scope of the Research

In this scientific paper, the writer certainly has limitation of knowledge and time whose make her cannot analyze all science of phonology. Like mentioned in the previous sub-chapter, the research is focused on the analysis

of diphthongs kinds and its formations from the diphthongized vowels in two songs by Westlife.

C. The Question of the Research

From the above explanations of the question which will be analyzed are how to classify phoneme which diphthong through phonological conditions.

1. How are those diphthongs formed in the songs phonologically?
2. What kinds of diphthongs which exist in the 2 songs by Westlife?
3. What kinds of the diphthong found in the songs the most?

D. The objective of the research

Base on the problem of the research mentioned above, the objectives of this research are describe as the following:

1. To know the kinds of diphthongs which exist in the 2 songs by Westlife
2. To understand the formation of those diphthongs in the songs phonologically.
3. To find out those diphthong kinds which exist the most.

E. The significance of the research

From the whole of the discussion which has been analyzed, the result of this study can give educative beneficial contribution as follows:

1. For the Writers

During writing this study, the writer had to learn and also to comprehend the theories in order to produce the research accurately and credibly. Automatically it can enhance the writer's insight the science of phonology generally and for diphthong especially.

2. For the English Students

Specifically, the advantages that can be given by this study to the English learners are : (a) as an interesting discussion which can give some phonological knowledge of English in the college such writer got: (b) as a deeper description comprehended by English students regarding diphthongs and categorizing into centering or closing diphthongs : (c) as a stimulation and motivation for English students to do the research about phonological knowledge like the writer does.

3. For the Coilege

This research will add the number of collection of scientific paper in the library and also will be reference for the next researches who are interested in phonology.

F. The systematic of the paper

The systematic of the writing means to present the paper in well edited composition. This paper is divided into five chapters as follows:

Chapter I consists of introduction which explains about the background of the research, scope of the problem, the question of the research, the objective of the research, the significance of the research, and the systematic of the paper.

Chapter II consists of the definition of Phonology, phoneme, vowel, consonant, diphthongs, and song.

Chapter III consists of the setting of the research, subject of the research, method of the research, instrument of the research, technique of data analysis and procedure of the research.

Chapter IV consists of the research findings and discussion which explain about the analyzes the data description, table of analysis, the analysis of the data, the data interpretation and the discussion.

Chapter V consists of Conclusion and suggestion which explain about the summary of all chapters and some suggestion through the whole of this research and also several advices concerned about making the similar research in the future to the research.

CHAPTER II

THEORETICAL DESCRIPTION

A. Analysis

According to Strauss and Corbin (1998: 11) that analysis is the interplay between researchers and data. It is both science and art. It is science in the sense of maintaining a certain degree of rigor and by grounding analysis in data. Creativity manifests itself in the ability of researchers to aptly name categories, ask stimulating questions, make comparisons, and extract an innovative, integrated, realistic scheme from masses of unorganized raw data. It is a balance between science and creativity that we strive for in doing research.

Analyzing in qualitative data requires understanding how to make sense of text and images so that you can form answers to your research questions, this chapter studies : preparing and organizing the data, exploring and coding the database, describing findings and forming themes, representing and reporting, interpreting the meaning of the findings, and accuracy validation of the findings (Creswell, 2008: 243).

B. Phonology

The study of the sound system found in human languages. Some define phonology as the study of the function of speech sounds. On that definition, phonology is functional phonetics. Others have a more mentalistic conception

of what the discipline of phonology is; they see sound systems as being objects represented in the minds of human beings. The distinction and relation between phonology and phonetics is controversial (Carr, 2008: 130).

Katamba (1989: 1-2) explained Phonology is the branch of linguistics which investigates the ways in which sounds are used systematically in different languages to form words and utterances. The study of speech sounds can be approached from various angles. These are reflected by the three major branches of phonetics:

(a) Acoustic Phonetics: the study of the physical properties of speech sounds using laboratory instruments; (b) Auditory Phonetics: the study of speech perception; (c) Articulatory Phonetics: the study of speech production.

Yule (2010: 42) defined "phonology is essentially the description of the system and patterns of speech sounds in a language". It is, in effect, based on a theory of what every speaker of a language unconsciously knows about the sound patterns of that language. Because of this theoretical status, phonology is concerned with the abstract or mental aspect of the sounds in language rather than with the actual physical articulation of speech sounds. Phonology is about the underlying design, the blueprint of each sound type, which serves as the constant basis of all the variations in different physical articulations of that sound type in different contexts.

Nathan (2008: 1) mentioned that Phonology is the study of the organization and structure of the sound of language. Like most areas of grammar, it deals both with universal and language-specific principles. All

spoken human language make all (or virtually all) their words with combination of consonant and vowels, and all (or virtually all) language groups those sounds into units called syllable, and generally, group syllable into larger groups called feet. These constitute universal aspects of phonology, although the reader will notice hedges even within these statements. Phonology deals with what languages do with those sounds – how they select certain sounds, how those sounds are fitted into their environments, and how they are constructed into larger and larger units, such as syllables, feet, words, and so on.

According to Fromkin (1998: 253) "phonology is concerned with this kind of linguistic knowledge". Phonetics is a part of phonology and provides the means for describing speech sound. Phonology is concerned with the ways in which these speech sound form system and pattern in human language. Phonology like grammar is used in two ways as the mental representation of linguistic knowledge and the description of this knowledge. Thus, the word phonology refers either to the representation of the sounds and sound patterns in a speaker's grammar or to the study of the sound pattern in a language or in human language in general.

C. Phoneme

There have traditionally been two different views of the reality of the phoneme. One, which originated in the nineteenth century, viewed the phoneme as a unit of mental storage and perception – phonemes are what we

hear, and what we believe we are producing. This view, which has persisted as a thread throughout the history of linguistics contrast with what we could call the structuralism view, that phonemes are ways in which language organizes itself, without making any kind of commitment to overt perception or production. All the sounds that are grouped into a single category are called allophones. The category itself is the phoneme. However, the phoneme is not merely the file folder into which all the variant sounds are placed it is also the sound that we perceive in mental space, that we hear in our 'mind's ear'. It is also the form that the sound takes in long-term memory; the way the sound is stored (Nathan, 2008: 27).

Based on Crystal (1997: 287), "phoneme is the minimal unit in the sound system of a language, according to traditional phonological theories". The original motivation for the concept stemmed from the concern to establish patterns of organization within the indefinitely large range of sounds heard in languages. The phonetic specifications of the sounds (or phones) heard in speech, it was realized contain far more detail than is needed to identify the way languages make contrasts in meaning. The notion of the phoneme allowed linguists to group together sets of phonetically similar phones as variants, or members, of the same underlying unit.

Skandara (2005: 19) explained speech sounds that we have so far rather elaborately referred to as "having a function within the sound", or as "part of the speakers' langue or competence", are called phonemes. The phoneme is a concept used in phonology, which is why the sub discipline is sometimes

called phonemics in the US. A single phoneme can distinguish the word cab from cap, serve from surf, fool from full, and zeal from seal. A phoneme can therefore be defined as the smallest distinctive, or contrastive, unit in the sound system of a language. To put it in other words, a phoneme contrasts meaningfully with other speech sound. The contrast between two phonemes lies solely in those characteristics that are phonologically relevant, and that it is therefore sufficient to describe phonemes only in terms of their distinctive features. Thus a phoneme has also been defined as a bundle of distinctive features. The various definitions emphasize different aspects of the phoneme, but they all mean more or less the same thing.

In additions, Brinton (2000: 47) stated the concept of distinctiveness is captured by the notion of a phoneme. A phoneme is a distinctive or contrastive sound in a language. What "distinctive" means in this context is that the sound makes a difference in meaning and has communicative value. Different phonemes make contrasts in words. For example, [n], [l], and [t] are all phonemes because they serve to make contrasts in words, as in nab, lab, tab. Here we see how the phonemes of a language are determined, by means of what are called minimal pairs. A minimal pairs is a set of different words consisting of all the same sounds except for one. The one sound which contrasts is then determined to be a phoneme since it makes a difference in meaning (it differentiates one word from another). Phonemes are said to be unpredictable, since their occurrence depends on what word you want to say rather than by any phonological rule. That is, whether [b] or [k] occurs in the

environment [æt] depends on whether you wish to refer to the nocturnal flying mammal or to the family feline, not on whether the sound occurs in the context of [æ] or word initially or any other factor which is solely phonetically determined. Phonemes are also said to be in parallel distribution since they occur in the same (or "parallel") phonetic environments. Note that an ideal writing system would be phonemic, where each alphabetic symbol stands for one and only one phoneme.

1. Consonants

One of the two general categories used for the classification of speech sounds, the other being vowel. Consonants can be defined in terms of both phonetics and phonology. Phonetically, they are sounds made by a closure or narrowing in the vocal tract so that the airflow is either completely blocked, or so restricted that audible friction is produced. Consonant articulations are relatively easy to feel, and as a result are most conveniently described in terms of place and manner of articulation. In addition, a routine phonetic description of consonants would involve information about the mode of vibration of the vocal folds (see voicing), and it is often necessary to specify the duration of the sound, the airstream mechanism involved and the direction of airflow (regressive or ingressive). From a phonological point of view, consonants are those units which function at the margins of syllables, either singly or in clusters. (Crystal, 2008: 103)

2. Phonon Aspects of Consonant

a. Voicing :

If the vocal folds vibrate we will hear the sound that we call **voicing** or **phonation.** There are many different sorts of voicing that we can produce - think of the differences in the quality of your voice between singing, shouting and speaking quietly, or think of the different voices you might use reading a story to young children in which you have to read out what is said by characters such as giants, fairies, mice or ducks; many of the differences are made with the larynx. We can make changes in the vocal folds themselves - they can, for example, be made longer or shorter, more tense or more relaxed or be more or less strongly pressed together. The pressure of the air below the vocal folds (the **sub glottal pressure)** can also be varied. Three main differences are found:

1) Variations in **intensity:** We produce voicing with high intensity for shouting, for example, and with low intensity for speaking quietly.
2) Variations in **frequency:** If the vocal folds vibrate rapidly, the voicing is at high frequency; if there are fewer vibrations per second, the frequency is lower.
3) Variations in **quality:** We can produce different-sounding voice qualities, such as those we might call *harsh, breathy, murmured* or *creaky.* (Roach, 2009: 36)

In another expert that explain about voicing is said, In a voiced consonant, the vocal cords vibrate. For example, the "s" sound, for

which the IPA symbol is simply [s], is voiceless, whereas the "z" sound (IPA [z]) is voiced. If you say "sa, za" while planting the palm of your hand firmly on the top of your head, you should feel the vibrations for [z] but not for [s]. The sounds [p t k] are voiceless. The sounds [b d g] as they occur in (for example) French or Japanese are voiced; in English they are often voiced for only part of their duration or even not at all; nevertheless the symbols [b d g] are traditionally used for them. (Hayes, 2009: 7)

b. Places of Articulation :

1) **Bilabial :**

These 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]. (Hayes: 2009: 8)

Articulations made with the two lips are termed bilabial. In these articulations the upper and lower lips are brought together: in the case of bilabial stops they form an air-tight seal producing the plosives [p, b] *or,* if the velum is lowered, the nasal [m]. In English, [w] is an approximant with bilabial and velar place of articulation. The bilabial trill, [B], is rare linguistically, though many of us make it as an extra-linguistic noise to express that we are feeling cold. (Ball and Rahilly, 1999: 53).

2) **Labiodental:**

These sounds are made by touching the lower lip to the upper teeth. English has a voiceless labiodental fricative [f] and a voiced one,[v]. (Hayes: 2009: 8).

Labio-dental articulations are produced with the lower lip approximating to the underside of the upper front teeth. The IPA only provides a symbol for the labiodental nasal: [ɱ]; this sound is often used as a positional variant of [m] before [f] by English speakers, in words such as 'comfy'. The labio-dental fricatives are [f, v], and the labio-dental approximant [ʋ] has been termed 'the politician's r' in common parlance, as it is often used as a substitution for [ɹ] in adult speech (and is a pronunciation found in a surprisingly large number of politicians!). Bilabial and labio-dental places of articulation are sometimes grouped together under the cover term 'labials' (Ball and Rahilly, 1999: 54).

3) **Dental:**

These 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*). (Hayes: 2009: 8)

Dental fricatives occur in English as pronunciations of the 'th' spellings. The voiceless dental fricative, [ɵ], is the sound of 'th' in 'thin', whereas its voiced counterpart, [ð], is the sound of 'th' in 'then'.

These sounds are sometimes termed interdental to reflect the common slight protrusion of the tip of the tongue between the upper and lower teeth used by, for example, many English speakers. Dental sounds are generally apical, though laminal versions may be used by some speakers. (Ball and Rahilly: 1999: 55).

4) **Alveolar:**

These 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]. (Hayes: 2009: 8)

Alveolar sounds are common in English, where we find alveolar plosive stops, [t, d], a nasal stop, [n], fricatives, [s, z], and an approximant, [l]. These sounds are all formed by raising the tip *and/or* blade of the tongue up to the alveolar ridge to form a contact or near contact. (Ball and Rahilly, 1999: 55).

5) **Palato-alveolar:**

These 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 voiceless palato-alveolar fricative [ʃ] (*shoe*), a voiced palato-alveolar fricative [ʒ] (*vision*), a voiceless palato-alveolar

affricate [*tʃ*], (*church*), and a voiced palato-alveolar affricate [*dʒ*] (*judge*). (Hayes: 2009: 9).

Palato Alveolar in the production of palate-alveolar sounds of English, /ʃ, ʒ, tʃ, dʒ/ (exemplified by the final consonants of fish, garage, rich, ridge, respectively), the blade of the tongue moves towards the back of the alveolar ridge (approximates in the case of /ʃ, ʒ/ and touches in the case of /tʃ, dʒ/). (Yavas, 2011: 7).

6) **Retroflex:**

These 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. (Hayes: 2009: 9).

Retroflex sounds are made by curling the tip of the tongue up and back toward the back of the alveolar ridge. The only retroflex sound in American English is the r-sound (/ɹ/). Although both in retroflex sounds and in palato-alveolar sounds the constriction is at the back of the alveolar ridge, these two groups are not identical; the former is 'apical' (with the tip of the tongue), and the latter is said to be 'laminal' (with the blade of the tongue). It should also be noted that not all speakers use the retroflex r-sound; many speakers have a 'bunched' r-sound made by raising the blade of the tongue with the tip turned down. (Yavas, 2011: 7).

7) **Palatal:**

These 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. (Hayes: 2009: 10).

Palatal: /j/, as in yes , is the only palatal sound of English. It is made with the front of the tongue articulating against the hard palate. (Yavas: 2011: 7).

8) **Velar:**

These 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*). (Hayes: 2009: 10).

Velar: In the production of English velars, /k, g, ŋ/, exemplified by the final sounds of back, bag, sing, respectively, the back of the tongue articulates against the velum (soft palate) (Yavas, 2011: 7).

9) **Glottal:**

These sounds are made by moving the vocal cords close to one another. English has a voiceless glottal fricative [h]. (Hayes: 2009: 10).

Glottal: These are sounds formed at the glottis, which include /h/ (e.g. home) and the glottal stop /?/. (Yavas: 2011: 7).

c. Manners of Articulation :

There are various manners of articulation.

1) Plosive /p t k b d /

In all cases a closure is made at some place in the vocal tract: At the lips for bilabial /p b/ , tongue-tip against alveolar ridge for alveolar /t d/ , back of tongue against velum for velar /k g/.

A **plosive** is a consonant articulation with the following characteristics:

a) One articulator is moved against another, or two articulators are moved against each other, so as to form a stricture that allows no air to escape from the vocal tract. The stricture is, then, total.

b) After this stricture has been formed and air has been compressed behind it, it is **released** - that is, air is allowed to escape.

c) If the air behind the stricture is still under pressure when the plosive is released, it is probable that the escape of air will produce noise loud enough to be heard. This noise is called **plosion.** There may be voicing during part or all of the plosive articulation. (Roach: 2009: 37).

Plosives are formed by creating a complete elosure somewhere in the upper vocal tract, for example by making a firm contact between the tip and blade of the tongue and the alveolar ridge. Plosives are prolongable in that the stage of their production where the articulators

are together may be prolonged, though clearly not the stage where the air is released (though see also 'affricates' below). Plosives are found in all known languages, and while more commonly occurring voiceless, voiced plosives are not unusual. In English we have six plosives: [p, b, t, d, k, g]. (Ball and Rahilly, 1999: 48).

2) fricative:

A tight constriction is made, so that air passing through the constriction flows turbulently, making a hissing noise. Some of the fricatives of English are [f], [v], [θ] (the first sound of *thin*), and [ð] (the first sound of *the*). In **sibilant** fricatives, the mechanism of production is more complex: a stream of air is directed at the upper teeth, creating noisy turbulent flow. The four sibilant fricatives of English are [s], [z], [ʃ] (the first sound of *shin*), and [ʒ] (the consonant spelled *s* in *pleasure*). (Hayes, 2009: 7).

Fricatives are pronounced with the articulators close together, but not so close as to block the airflow completely. There has to be a small channel left open for the air to flow along (the precise size and shape of this channel differs from sound to sound), Because the air is being forced through this small space, it becomes turbulent (this is what happens when any gas is forced along a narrow channel), and we hear this turbulence as the rough sound quality associated with fricatives. (Ball and Rahilly, 1999: 50).

3) Affricate:

Is a stop followed by a fricative, made at the same location in the mouth in rapid succession so that the result has the typical duration of a single speech sound. English has two affricates: voiceless [*tʃ*] (as in *church*) and voiced [*dʒ*] (as in *judge*). (Hayes: 2009: 7).

Affricate: In a stop sound, the release of the closure is quick and abrupt; however, in sounds where the closure release is gradual, it creates friction. Such sounds are called affricates. In other words, affricates start like stops (complete closure), and end like fricatives. Both affricates of English, /tʃ, dʒ/, are produced in the palato-alveolar place of articulation. The symbols used for these sounds reveal the combination of stops /t/, /d/ with the fricatives /ʃ/, /ʒ/, respectively. An important point to remember is their one-unit (inseparable) status, affricates always behave like one unit. (Yavas, 2011: 8).

4) Nasal consonant:

The velum is lowered, allowing air to escape through the nose. Most nasal consonants have a complete blockage within the mouth at the same time. The places of articulation for nasals are mostly the same as those for stops. The nasal consonants of English are [m] (*mime*), [n] (*none*), and [*ŋ*] (*young*). (Hayes, 2009: 7).

Nasal: If we compare the initial sounds of beat and meat, /b/ and /m/, we see that they share the same place of articulation (bilabial) and voicing (voiced). The difference between them lies in the

velopharyngeal opening and the channels of the outgoing airflow. In the production of /m/, the velum is lowered and the velopharyngeal passage is open. Thus, upon release of the closure, the air goes out through the nasal cavity as well as through the oral cavity. In the production of /b/, on the other hand, the velum is raised and the passage is closed. Consequently, the only outlet for the airflow is the oral cavity. Sounds that are made with the former configuration, e.g. /m, n, ŋ/, are called nasals; the others are oral sounds (Hayes,2011: 9).

5) Approximants:

Are consonants in which the constriction is fairly wide, so that air passes through without creating turbulence or trilling. In **lateral approximants**, the air passes around the sides of the tongue, as in English [l]. In **central approximants**, the flow is through a gap in the center. English dialects have (at least) three central approximants, namely [j], as in *youth*, [w], as in *win*, and [ɹ], as in *ray*. (Hayes, 2009: 7).

The next strongest manner of articulation is the **approximant** (the term 'frictionless continuant' is often encountered in older accounts). With theseconsonants there is a much wider passage of air so that the airflow for voiced approximants remains laminar (smooth), and does not become turbulent. Voiceless approximants are rare in the languages of the world, but when they do occur the airflow is usually

such sounds should be classed as voiceless approximants or voiceless fricatives.(Ball and Rahilly: 1999: 50).

3. Vowel

Vowels are not classified in the same framework as consonants in traditional phonetics,because they are not made with a significant obstruction in the oral tract. Consequently, they do not have a point of articulation. How to classify vowels is one of the most controversialareas in all of phonology (and phonetics). According to Nathan (2008 : 18-21). The framework with the longest traditionargues that vowels can be described along two cross-cutting dimensions called height andbackness.Although we will use the terms high, mid, and low, which are probably the most commonones used by phonologists, the IPA uses an older terminology of close, close-mid,open-mid, and open. As we will see below, this also raises the question of how many levelsthere should be.After that long preamble, we should add that there is another, uncontroversial feature,namely rounding, which has, of course, a purely articulatory definition, the rounding ofthe lips.

A further complication for the classification of vowels is that many languages have *moving* vowels – that is, vowels of changing quality. English is a notorious example, in that, at least for American English, virtually all the vowels move in some way. The traditional name for

normally classifiedby the beginning and ending sound, although they may well simply be a smooth path rather than a combination of two endpoints.

The most common kinds of diphthongs start out with a low vowel (often some form of [a]), and move in the direction of the two upper corners: [ai] and [au], as in *high*, *how*. These illustrate that most diphthongs begin with a lower vowel and trail off in the general direction of high glides. Diphthongs like these are called falling diphthongs, in that the most sonorous, or lower, part comes first. English also has a rising diphthong, where the most sonorous part comes last: [ju], as in 'unique', 'huge', 'cute'. Rising diphthongs are much rarer. Note that the terms 'falling' and 'rising' have nothing to do with vowel height,but rather with whether the 'center' of the vowel comes before the glide (falling) or after (rising).

There are also 'centering' or 'ingliding' diphthongs, and American English has these also, especially in the Midwest. These are diphthongs where the off-gliding vowel is schwalike, rather than being related to the high vowels [i] and [u]. Good examples are American English pronunciations of *bad* [baəd], *broad* [brɔəd]. These vowels give American English the characteristic that non-linguists refer to as a 'drawl'. British English also has centering diphthongs, but these derive historically (and perhaps synchronically also) from combinations of

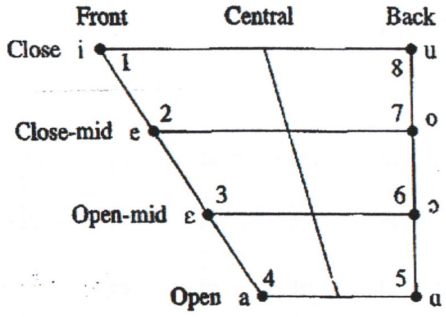


Fig. 1 Primary Cardinal vowels

Based on the fig 1 about primary cardinal vowels, Roach: (2009: 23)these are the vowels that are most familiar to the speakers of most European languages, and there are other cardinal vowels **(secondary** cardinal vowels) that sound less familiar.

1. Cardinal vowel no.1 has the symbol [i] is defined as the vowel which is as close and as front as it is possible to make a vowel without obstructing the flow of air enough to produce friction noise; friction noise is the hissing sound that one hears in consonants like s or f.
2. Cardinal vowel no.8 [u] is fully close and back
3. Cardinal vowel no.4 [a] is fully open and front
4. Cardinal vowel no.5 has the symbol [a] and is defined as the most open and back vowel that it is possible to make.

Ball and Rahillyare explained about **Monophthongs** (or'pure vowels') that maintain the same articulator positions throughout the sound, and so

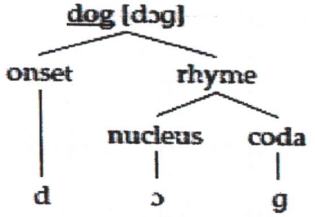
the sound quality which perceive is steady, On the other hand, **diphthongs** are vowels where the tongue position moves during the production of the vowel, so that it perceive two different qualities of sound (1999: 51)

Another expert Carr stated, monophthong a vowelin which the quality remains more or less constant during its production. (2009: 102)

The vowels we have described so far are considered to have a single, unchanging quality and are called 'monophthongs'. The vocalic elements of words such as bite, brown, and boy, on the other hand, involve a complex articulation whereby we move from one vowel to another. More specifically, we have /aɪ/, /aʊ/, and /ɔɪ/, respectively. Such sounds are known as 'diphthongs'. The complete account of vowels and diphthongs, including their dialectal variations. (Yavas,2011:12)

The syllable is a phonological unit consisting of segments around the pivotalvowel or vowel-like (diphthong) sound, which is known as the *nucleus*. Thenucleus is the element that every syllable contains, and the other elements aredefined in relation to it; the consonant(s) before the nucleus are called the *onset*,and the consonant(s) after it the *coda*. Thus, in the following three words we have syllables with different elements: in a [e], we have only the nucleus with no onset and no coda; in at [æt], the syllable consists of the nucleus and the coda and there is no onset; finally, in cat [kæt], we have all three elements present.

Nucleus and coda together (the elements after the onset) are known as the *rhyme* (or *rime*), thus giving us the following hierarchical structure:



Depending on the structure of the rhyme, syllables are classified as *closed* (with coda(s)) and *open* (lacking coda(s)). Thus, in the word beacon [bi.kən] we have an open first syllable followed by a closed second syllable. (Yavas:20:2011)

A similar example is cited in Donegan&Stampe (148); where in some southern Americandialects, the back diphthong /aʊ/ is monophthongized to /a:/ (*house, town*). However,another breaking-type process diphthongizes /ɔ/ to /aʊ/ (*saw, dog*). The two processes,however, appear to be restricted so that the 'new' diphthong (from underlying /ɔ/) nevermonophthongizes (no one in this dialect says *[da:g, sa:] for *dog, saw*). Again, we appear toneed a counter feeding constraint. Donegan and Stampe argue that the way to capture thisconstraint is to say that we simply mark the non-recurring process as being restricted tounderlying forms. The function of this constraint, as they argue, is to preserve the underlyingcontrast /aʊ/ vs. /ɔ/ (say in 'bowed' vs. 'baud'). Permitting the

monophthongizationprocess to apply to derived forms would merge the two vowels. (Nathan,2008:146)

The vowel set of American English can be described with the following key words. To the left of the key word, we place the symbol that is used in this book; the symbols to the right of the key word can be found in other publications. The following list contains what are commonly described as monophthongal vowels, which are mostly flanked between obstruents:

/i/ beat (/i:/, /ij/, /iy/)
/I/ bit
/e/ bait (/eI/, /ej/, /ey/)
/ɛ/ bet
/æ/ bat
/ʌ bus (/ə/ in unstressed syllables)
/ɑ/ pot (/ɑ:/)
/ɔ/ cloth (/ɔ:/)
/o/ boat (/oʊ/, /ow/)
/ʊ/ book
/u/ boot (/uw/, /u:/)

Although these vowels are commonly described as 'simple', we have to mention that /i/ and /u/ are slightly diphthongized (hence the symbols /ij/, /iy/, and /uw/, respectively, in some books and manuals), and /e/ and /o/ are even more diphthongized (hence the symbols /ej/, /ey/, /eI/, and /ou/, /ow/, respectively, in some books and manuals). (Yavas:77:2011).

D. Diphthong

In terms of length, diphthongs are similar to the long vowels described above. Perhaps the most important thing to remember about all the diphthongs is that the first part is much longer and stronger than the second

CHAPTER III

METHODOLOGY OF THE RESEARCH

A. The Settings of the Research

This research was arranged approximately from the beginning of March to the end of June 2016. The writer commits all of important things related to the process of writing, such as collecting references, accumulating data and forming it into theories.

The references are mostly obtained by searching the books of linguistics in several libraries of universities. This become the setting of place where the research is arranged, and it can be also said as a library research.

B. The Subject of the Research

Subject of the research is taken from the two songs of Westlife. There are a lot kinds of diphthong appearing in these songs. The first song is *My Love*, and the second one is *I Lay My Love on You*.

Westlife were an Irishboy band, formed in July 1998 and disbanded in June2012. Originally signed by Simon Cowell and managed by Louis Walsh, the group's final line-up consisted of Nicky Byrne, Kian Egan, Mark Feehily and Shane Filan. Brian McFadden was a member from July 1998 until his departure in March 2004.

Westlife sold over 50 million records worldwide, a total that included studio albums, singles, video releases, and compilations. The

accumulated 14 number-one singles in the United Kingdom. They achieved a total of 26 UK top ten singles over their 14-year career. In 2012, the Official Charts Company listed Westlife 34th amongst the biggest-selling singles artists in British music history. Despite their success worldwide, Westlife never managed to break into the U.S. market, achieving only one hit single in 2000, "Swear It Again".

Coast to Coast was released a year later and was another No. 1 UK album, beating the Spice Girls' *Forever* album. It became the country's 4th biggest selling album of 2000. The album was preceded by a duet with Mariah Carey singing the Phil Collins' classic "Against All Odds (Take a Look at Me Now)" and the original song "My Love" (their second Record of the Year award). Both singles reached No. 1 on the UK charts. With this, Westlife broke an unexpected record of the most consecutive number-one singles in the UK, having their first seven singles debut at the top. However, in December 2000, their eighth single, the UK and Ireland exclusive "What Makes A Man", only debuted at number two. Outside the UK and Ireland, they gained chart success with "I Lay My Love on You" and "When You're Looking Like That". In 2001, they launched their first world tour, "Where Dreams Come True Tour".

The single 'My Love' was reportedly used as part of a CIA torture program in Afghanistan. According to the American Civil Liberties Union, "the music pounded constantly as part of a scheme to assault prisoners' senses".

Based on the explanation about Westlife career, this decision was taken for analyzing it. The writer and the reader can learn also about diphthong especially to find kinds of diphthong and make the formation to become diphthong sounds.

C. Method of the Research

This research uses descriptive qualitative approach. As stated by Dornyei (2007: 24) that qualitative research involves data collection procedures that result primarily in open-ended, non-numerical data which is then analysed primarily by non-statistical methods. Typical example: interview research, with the transcribed recording analysed by qualitative content analysis.

Qualitative research contains several techniques (e.g., grounded theory, ethnography, life history, conversational analysis). Specific techniques are more appropriate for particular topics. A qualitative researcher focuses on subjective meanings, definitions, metaphors, symbols, and descriptions of specific cases (Neuman, 1997, 328).

Sarwono (2006: 193)explained that qualitative research is a process try to get understanding about complexity are in human interaction. Some keywords in qualitative research are process, understanding, complexity, interaction, and human. Process of research is suppression in qualitative researc. Therefore, the research, researcher is more focus on process than result. In this research, the writer uses documentation technique in collecting the data. The writer analyzes and explains the research object. The object analyzed is the types of stress and how they used in songs.

D. Instrument of the Research

The instrument of this research is the writer herself. Besides the writer searches some supporting material such as reference books as sources of obtaining the basic theory and data, two phonetical dictionaries (oxford and hornby) to indicate the phonetics transcription namely. The writer is also helped by table which contains the results of finding kinds of diphthong and formation of diphthong sounds.

E. Technique of Data Analysis

In this research, the writer analyzed the data using some theories and references from books and eBooks which are related to this research inchapter by making a table.

Second, analyzing the data which are obtained from the object, then

diphthong in every word on lyric that formed into two kinds. After the diphthongs are found in the lyric, these diphthongs are ready to be analyzed, and the writer begins to make the formation of diphthong kinds.

Third, explain the diphthongs are be classified into two kinds as Roach (29: 2009) said the total number of diphthongs is eight (though ʊə is increasingly rare). The easiest way to remember them is in terms of three groups divided.

The next step was calculating and classifying the diphthong kinds. And the last the writer will interpreting and certainly make inference of the research as a result and suggestions to the writer himself, readers and college.

F. Procedure of the Research

After understanding the role of systematical and arranged steps of the research, it the procedure of the research. The steps as follows:

1. Preparation

   The several basic things that research works during the writer are to identify the problem, select the fix title, formulate and limit the statement of the research and consider what advantage later. Then books research correlated to what the writer analyzes and also what the method of the research that she uses that finish to prove and strengthen the analysis. Accordingly, she always consultation with the first and the second counselor related to the process of writing routinely.

2. Implementation

To obtain the research well, implementation present of the processing analyzing kinds of diphthong can be found in the lyric, to classify the formation of diphthong kinds into sub class based on the table, explaining the type classification of basic form diphthong kinds to collect the data, and arranging the result to make report the result.

3. Finishing

a. Composing the analyzed data

Before reporting the result to be finished the paper. The research needs to compose the data analysis, and after giving mark, gathering the classification of diphthong kinds, the writer makes the table to show the good result.

b. Discussing the problemof the research with the counselors

Discussing with the first and second counselor has been done every time whether the research found the difficult and did not understand about the procedure and material 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 mistakes in this paper is hoped to minimize some errors and make the paper better.

d. Concluding the result

The final phase to make the readers understand the main focus easily is by arranging the conclusions from all chapters she guides and explains all the terms of the material.

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

A. The Data Descriptions

The problem of the research will be answered in this chapter. This chapter presents the analysis of the research findings and discussions. The data are taken from Westlife lyrics. Those two songs which are going to be analyzed: a. *My Love* b. *I Lay My Love on You.* The data are taken from www.azlyrics.com.

Finding data in the song lyrics ofWestlife are analyzed according to some steps. In the beginning step, choosing the diphthong kinds based on the data provided. Second step, describing those data based on the findings of the diphthong kinds. The last step, analyzing the data found by explaining and how weather those data are closing or rising diphthong or centering or falling diphthong.

B. Data Analysis

In the data of the research, they are analyzed from thelyrics which contain diphthong kinds: rising or *closing*, falling or *centering*. In The phoneme of word creation found in those songs. The description is listed in the lyric of the songs that contain of the data to make the interpretations of data analyses easily.

1. **My Love (Westlife)**

An empty street an empty ***house***

A ***holeinside my*** heart

I'm all ***alone***, the rooms are getting smaller **L.3**

I wonder ***how***, I wonder ***why***

I wonder ***where they*** are

The ***days*** we had. **L.6**

The songs we sang together, **oh yeah**

And *ohmy* love, I'm holding on forever

Reaching for the love that seems ***so*** far **L.8**

*So**Isay*** a little prayer

And hope *my* dreams will ***take*** me there**L.10**

Where the ***skies*** are blue

To see you once ***again***, *my* love

Overseas from ***coast*** to *coast* **L.13**

To ***find*** the ***placeI*** love the most

Where the fields are green to see you once *again, my* love

I ***try*** to read, I ***go*** to work**L.15**

I'm laughing with *my* friends

But *I* can't stop to keep *my*self from thinking, *ohno*

To ***hold*** you in *my* arms**L.17**

To promise you*my* love

To tell you from the heart

You're all I'm thinking of**L.20**

Data 1, Song title : *My Love*

Datum 1

house (L.1)

The above word "*house*" is written /h**au**s/ phonemically, means consists of phonemes and diphthong. Diphthongs are created from the primary or segmental phonemes, especially for the vowels, all the vowels are divided into two parts; they are simple vowels, unchanging vowels, or monophthong of the vowel kinds. The others which have the long sounds, means nucleus, the complex ones or the diphthongized vowels, of the front, central and the back ones, they can be made as the diphthong elements. Diphthongs are divided into two parts; first element is as the prominent elements, means /a/ and directly to the second element is glide to be done, means /u/. They are named for the end phonemes which they are created, means if they are ended by /u/ phonemes, so it is named for rising diphthong, the reason is the /u/ phoneme is the back vowel and located in the close position of the vertical axis parts, due to the highest position of the tongue, so the effect is close and rising automatically.

Datum 2

hole, *Inside* and *My* (L.2)

a. " *hole*" /həʊl/:

The word "*hole*" is written /həʊl/ phonemically, means consists of phonemes and diphthong. Diphthongs are divided into two parts; first element is as the prominent elements, means /ə/ or schwaand directly to the second element is glide to be done, means /u/. It was created if they are ended by /u/ phonemes, so it is named for rising diphthong, the reason is the /u/ phoneme is the back vowel and thc tongue in the back part of the mouth position of the vertical axis parts, due to the highest position of the tongue, so the effect of this phonemes is close and becomes rising diphthong.

b. " *inside*" /ɪnsaɪd/, *"my"*/maɪ/

And the second and third words are "*inside*" is written "ɪnsaɪd' and "*my*" is written /maɪ/ by phonemically that means consists of phonemes and diphthong. Those words have the same element of diphthongs. Diphthongs are divided into two parts; first element is as the prominent elements, means /a/ or back voweland directly to the second element is glide to be done, means /ɪ/. It was created if they are ended by /ɪ/ phonemes, so it is named for rising diphthong, the reason is the /ɪ/ phoneme is the front vowel and which the tongue is adjusted in the front part of the mouth, due to the highest position of the tongue, so the

Datum 3

alone (L.3)

The word "*alone*" is written /əlәʊn/ phonemically, means consists of phonemes and diphthong. Diphthongs are divided into two parts; first element is as the prominent elements, means /ə/ or schwaand directly to the second element is glide to be done, means /u/. It was created if they are ended by /u/ phonemes, so it is named for rising diphthong, the reason is the /u/ phoneme is the back vowel and the tongue in the back part of the mouth position of the vertical axis parts, due to the highest position of the tongue, so the effect of this phonemes is close and becomes rising diphthong.

Datum 4

I, how, and why (L.4)

a. "*i*" /**aɪ**/:

In the first and third words are "*i*" is written /**aɪ**/ and "why" is written /**waɪ**/ as phonemically, and they are have the same element of diphthongs, means consists of phonemes and diphthong. Diphthongs are created from the primary or segmental phonemes, for the vowels, all the vowels are divided into two parts; they are simple vowels, unchanging vowels, or monophthong of the vowel kinds. The complex ones or the diphthongized vowels, of the front, central and the back ones, they can be made as the diphthong elements. Diphthongs are

means /a/ and directly to the second element is glide to be done, means /ɪ/. They are named for the end phonemes which they are created, means if they are ended by /ɪ/ phonemes, so it is named for rising diphthong, the reason is the /ɪ/ phoneme is the back vowel and located in the close position of the vertical axis parts, due to the highest position of the tongue, so the effect is close and rising automatically.

b. "*how*" /**haʊ**/:

The above word "*how*" is written /**haʊ**/ phonemically, means consists of phonemes and diphthong. Diphthongs are created from the primary or segmental phonemes, for the vowels, the vowels are divided into two parts; they are simple vowels, unchanging vowels, or monophthong of the vowel kinds. The others which have the long sounds, means nucleus, the complex ones or the diphthongized vowels, of the front, central and the back ones, they can be made as the diphthong elements. Diphthongs are divided into two parts; first element is as the prominent elements, means /a/ and directly to the second element is glide to be done, means /u/. They are named for the end phonemes which they are created, means if they are ended by /u/ phonemes, so it is named for rising diphthong, the reason is the /u/ phoneme is the back vowel and located in the close position of the vertical axis parts, due to the highest position of the tongue, so the effect is close and rising automatically.

Datum 5

where and *they*(L.5)

a. *"where"*/wɛər/:

The first word of the datum 5 is "*where*" written "wɛər" as phonemically, it was means consists of phonemes and diphthong. Diphthongs are created from the primary or segmental phonemes, and all the vowels are divided into two parts; they are simple vowels, unchanging vowels, or monophthong of the vowel kinds. The others which have the long sounds, means nucleus, the complex ones or the diphthongized vowels, of the front, central and the back ones, they can be made as the diphthong elements. Diphthongs are divided into two parts; first element is as the prominent elements, means /ɛ/ and directly to the second element is glide to be done, means /ə/. The phoneme /ə/ also often called by schwa or neutral it is pronounced with the least energy, lower in pitch and shorter duration. They are named for the end phonemes which they are created, means if they are ended by /ə/phonemes, so it is named for falling diphthong, the reason is the /ə/ phoneme is the central vowel and position can be described for /ə/, so the effect is centering and falling automatically.

b. *"they"* /ðeɪ/

The last word of datum five is *"they"* written /ðeɪ/as phonemically, means consists of phonemes and diphthong. Diphthongs are created

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

In this chapter, the writer finally makes conclusion based on references contained in previous chapter that diphthong can only be classified into two kinds. They are closing and centering diphthongs. As explained that closing diphthong consists of five, they are: /eɪ/, /ɑɪ/, /ɔɪ/, /əʊ/, /ɑʊ/, while centering diphthong consists of four, they are /ɛə/, /ɪə/ and /ʊə/ which are dominantly ended by "ə" or schwa. The writer also considers that the number of diphthongs being discussed is absolute from the phonologists, so there is no diphthong made by the writer himself in this research besides encouraging readers to analyzed and classify diphthong theoretically.

There is a lot of diphthongs occur in two songs of Westlife. Though many diphthongs which have been shown by those two songs, but the writer concludes that every word having vowel more than one cannot be always called as diphthong, because diphthong occurs due to moving two pure vowels, ended by glide or schwa where the first vowel is more prominent than the last.

Based on analyzing of two songs, the sum of all diphthongs is forty three which every number has different kind of diphthong. The diphthong is mostly dominated by closing or rising diphthong with thirty nine of number while

B. Suggestion

Based on the result of this research, some suggestion can be proposed to the following parties:

1. For the students

Phonology is not certainly learnt by people taking informal course of English. So, it will be normal if they keep thinking that this is not an importance of learning English itself. In this case, the writer encourages students taking formal education of English to learn about phonology which should be a must as well as learning other linguistics. Because, how could we pronounce well unless it is learnt?

2. For the college

During writing this research, the writer had to routine activity by visiting difference universities to find references. It is caused by lack of reference books which is had by library in the college especially the references are related to the writer's research. In order to make students easier in doing their research, the writer suggests college to provide more books of phonology in this case. The lack of reference books may be a problem why the students have less interest in learning phonology, because the result which is got from study in class cannot be easily understood by students without brushing up from themselves at home by using those books.

3. For the lecturer

Several things in learning phonology are how to learn articulatory organ and place articulation. Thus the writer considers that comprehending those materials is not only spoken by the lecturer, but also need additional facility such a picture resulted by using in focus from laptop or even statue showing parts of sound production. During learning phonology in class, the writer did not feel what he expects like above. The sufficient materials given by lecturer were not easy enough to be understood even it was only an obstacle instead, so the writer assumes that this case also a problem besides phonology itself is difficult enough to be learnt.

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