

CONTRACTIONS AND PHONOLOGICAL PROCESS IN THE ALBUM MEZMERIZE AND HYPNOTIZE BY SYSTEM OF A DOWN BAND

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Abstract:

Song lyrics have become an exciting medium for exploring language phenomena, including contractions and phonological processes. The use of contractions and phonological processes in the lyrics of the band System of a Down is the subject of this research. "Contractions and Phonological Process in the Albums "Mezmerize" and "Hypnotize" of the System of a Down Band: Phonological Study" is the title of this research. This research identifies contractions in three categories: standard contractions, negative contractions, and nonstandard forms. Besides identifying the contraction categories, it also describes the phonological processes that occur in each category including assimilation, dissimilation, feature change, feature addition, assertion, and deletion. This research aims to identify the contraction categories and analyze the phonological processes in two albums of songs. The method used in this research is a descriptive qualitative method that emphasizes in-depth observation and provides a detailed description related to data collection and analysis. The theory is used based on the contraction category by Mair's (2006) theory in Losef (2013) Fromkin's (2011) and Roach's (1983) theory regarding the phonological process. The data analyzed in this research produced 68 data and there were 37 words using standard contractions (54%), 12 words using negative contractions (18%), and 19 words using non-standard forms (28%). In the phonological process only found 3 types, namely in the phonological process deletion reaches the highest number with 58 words (85%), while assimilation appears in 8 words (12%), and dissimilation is found in 2 words (3%).



Keyword: *phonology, contractions, phonological process*

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INTRODUCTION

It is necessary to distinguish between standard and non-standard English while discussing English variation. According to Tom McArthur in the Oxford Companion to the English Language (2018), Standard English is hard to define but is frequently used as educated people still understand it. Non-standard English, on the other hand, deviates from conventional English pronunciation conventions.

There are non-standard written and spoken forms of English in the United States. The researcher will review the many forms of English found in the lyrics to System of a Down Band's song "Revenga" as an example below. It is crucial to comprehend and value the variety of English in both standard and non-standard forms, and in regional contexts. For example: Shoulda been, Coulda been. Woulda been, woulda been you.

The previous statement is a contraction. This contraction, which is synonymous with informal language, is not a contraction of a noun, but of a verb. Except when speaking in formal language, almost everyone who uses English will say "I'm" more often than "I am" and "I do not" will be pronounced more often than "I don't". (Nuriyasih, 2017)

Peter Hawkins (2018) states phonology is the study of language's sound patterns. Explaining the auditory or articulatory context of sounds is the primary goal of phonology, instead of to identifying sound patterns in a language or language as a whole and the connections among those sounds.

According to Fromkin (2011) in (Nurhadiputra, 2018) research, phonological processes have phonological principles supplying the phonetic information needed for a certain statement. After looking at a few words and song lyrics above, one can infer that numerous English contractions facilitate communication in the language. Thus, the researcher decided to examine contractions and phonological processes in the albums "Mezmerize" and "Hypnotize" by System of a Down Band.

Being able to recognize historical changes is one of the purposes of the language. Based on the background information provided, the researcher determines the issues with contractions and phonological processes that need to be addressed in System of a Down Band's "Mezmerize" and "Hypnotize" albums.

a. Which categories of contractions are present in the "Mezmerize" and "Hypnotize" albums by System of a Down Band?

b. Which phonological processes are present in each contraction category in the "Mezmerize" and "Hypnotize" albums by System of a Down Band?

This study aims to understand English variations in linguistics and provide readers with references and learning applications. It does this by analyzing the contraction categories found in the System of a Down Band albums "Mezmerize" and "Hypnotize" and identifying each contraction category's phonological process.

LITERATURE REVIEW

(Mcmahon, 2002) Phonologists are interested in the sound patterns of particular languages, and in what speakers and hearers need to know, and children need to learn, to be speakers of those languages: in that sense, it is close to psychology. Phonologists investigate certain linguistic sound patterns and information that listeners and speakers should be aware of. Not everyone has a thorough comprehension of phonology; frequently, we only have a gut feeling about language without knowing its origins or pronunciation. Nonetheless, this knowledge needs to be incorporated into our comprehension of the sounds that make up language. Mc Mahon focuses on particular language sound patterns and an awareness of the knowledge that speakers, listeners, and kids need to acquire in order to communicate fluently. Comprehension of phonology is not always straightforward or simply expressed. When communicating, one frequently just employs instinct without understanding the origins or pronunciation of the language. But one possesses such knowledge within themselves.

(Saussure, 2012) In his book "Third Course of Lectures on General Linguistics", defines phonology as the study of human language's sounds. This description makes it clear that the language sounds Saussure was referring to are components that have unique auditory properties and can result in an infinite number of acoustic units inside speech sequences.

Additionally, (Saussure, 2012) Strengthened his position by asserting that a word's phononic distinction—which allows it to be distinguished from other words—matters more than its sound. Although he did not address the meaning or structure of the terms, Saussure's ideas are credited with opening the door for the study of phonology, which was subsequently taken up by the Prague school.

Contractions

Anyone may easily understand informal language when it comes to day-to-day communication. Informally spoken language also has a more varied vocabulary that has evolved into what is commonly referred to as "slang" or slang terminology. According to (Manser, 2016) informal language variants can be divided into three categories: (1) colloquialisms; (2) contractions; and (3) grammatical liberties.

According to Mair (2006) cited by Losef (2013), contractions are divided into three categories, namely: (1) Standard Contractions, (2) Negative Contractions, and (3) Non-standard Forms.

1. Standard Contractions

Actually, "Contracted Auxiliary" or "Standard Contractions" are other names for the same idea that is denoted by the term contractions. Both speak of using auxiliary verbs like "is," "am," "are," "have," "had," "will," "would," and "could" in their shorter, more basic forms. According to (Mair, 2016), who notes that the growing employment of verb contractions, including negotiation, is part of the colloquialization of contraction forms in written language, this usage typically happens in everyday conversation and writing.

2. Negative Contractions

In linguistics, negative contractions are defined as the shortened forms of negative words, particularly those that are associated with denial, such "no." The goal of using negative contractions is to change a verb into a negative form. Negative contractions are viewed and studied by linguists as a component of phonological and grammar analysis. The verb formations that are negative feature the suffix -n't.

According to (Jonathan Swift, 2023), English people tend to express themselves succinctly and concisely since they are naturally reserved and reluctant to say much. Addison attributes the prominence of negative contractions, such as "mayn't, can't, shan't, won't," to the British habit of speaking only when necessary. Addison claims that this propensity leads to the combination of two words into one, disturbs the harmony of the language, and overuses consonants, as in 'may not, can't, shall not, will not,' and so on.

3. Non-standard Forms

Non-standard forms in these contractions can be considered informal contractions. They don't follow a language's accepted grammar rules. Word contractions that are frequently used in casual speech but are not accepted in official writing are generally referred to as non-standard contractions.

Mair (2006) in (Nuriyasih, 2017) says that the use of this style of language is more often used by people aged 35 and below compared to older people. Non-standard forms have made modifications and categorized them into several word forms such as:

- a. + to
- b. + you
- c. + of
- d. + have
- e. other contractions

Based on the most common American non-standard forms from Tulga's (1963) *Relaxed Pronunciation References* (www.davidtulga.com) which has been updated on August 06, 2023, Tulga's has categorized them into the following forms:

+ to		
Uncontracted Form	Contractions	IPA
Going to	Gonna	/'gə.nə/
Want to	Wanna	/'wɒn.ə/
Have to	Hafta	/'hæftə/
Has to	Hasta	/hæz/tə/
Had to	Hadta	/hæd/tə/
Used to	Useta	/'ju:stə/
Got to	Gotta	/'gɒt.c/
I ought to	Ayatta	/i:'ɑ:tə;/
I'm going to	Omina	/om; inə;/
Went to	Winta	/win tə;/

+ you		
Uncontracted Form	Contractions	IPA
Do you	D'ya	/djə/
Did you	Didja	/didʒju:/
Could you	Couldja	/kɒd ju/
Would you	Wouldja	/wɒd ju:/
How did you	Howdja	/həʊ dɪd ju:/
What do you	Whadaya	/wɒt du: ju:/
Where did you	Wheredja	/weə dɪd ju:/
What did you	Whadja	/wɒt dɪd ju:/
Are you	Chu	/chu:/
Get you	Getcha	/'gɛʃə/
How are you	How'ya	/həʊ yə/

+ of		
Uncontracted Form	Contractions	IPA
Kind of	Kinda	/'kaɪndə/
Out of	Outta	/'aʊtə/
Lots of	Lotsa	/lɒts ɒv/
A couple of	Acoupla	/ə'kʌpl/
Full of	Fulla	/fʊl: ə/
Off of	Offa	/'ɒfə/
Sort of	Sorta	/sɔ:tə/
Some of	Summa	/sʌmənə/

+ have		
Uncontracted Form	Contractions	IPA
Would have	Woulđa	/'wʊdə/
Could have	Coulđa	/'kʊdə/
Must have	Musta	/mʌst hæv/
Might have	Mighta	/mɪʒ tə/

Other Contractions		
Uncontracted Form	Contractions	IPA
Come on	C'mon	/'kɔ'mɒn/
Don't know	Dunno	/dɔ'nəʊ/
Let me	Lemme	/'ləmi/
Robbing	Robbin'	/'rɒbɪn/
Is it	Zit	/z ɪ t/

Phonological Process

(Junli, 2008) defines phonological processes as a collection of guidelines that make language units easier to pronounce. Put another way, Wei indicates that in this particular context, phonology is the study of how language units, such sounds or phonemes, are uttered or created. These language units are described or made simpler using specific rules. This argues that in order to learn more about the phonological structure of language, one should concentrate on the element of rearranging or simplifying pronunciation.

In this paper, the author will discuss the six phonological processes: insertion, deletion, modification, assimilation, and addition of features.

1. Assimilation

In linguistics, assimilation is defined as a change in a word or sentence's sound or phoneme as a result of the impact of the phoneme that comes before or after it. According to Hans in (Nuriyasih, 2017) sound modifications that are made in relation to the segment that follows are termed "regressive assimilation"; changes that are made in relation to the segment that comes before are termed "progressive assimilation." Essentially, regressive assimilation is defined as when the sound varies in relation to the following segment, while progressive assimilation refers to changes in relation to the preceding section. "Handbag" is one example, which is frequently pronounced [ˈhaemb, g] but is pronounced quite quickly.

Adjacent segments might grow increasingly similar through a process called assimilation. Spreading or mimicking phonetic elements from one section to another can accomplish this (Fromkin, 2011). Assimilation is the term for a phonetic or phonological rule that describes how neighbouring sound segments or sounds adjust to one another to create a more comparable sound in language. This procedure involves the imitation or transfer of phonetic parts from one part to another. Put differently, two segments that make up a word or phrase might affect one another to make their phonetic traits more similar or identical. In language, something might occur unexpectedly or within a certain setting.

Roach in Nuriyasih's research (2014) adds that there are three main types of differences that can be seen from consonant changes, namely:

1. Differences in place of articulation.
2. Differences in manner of articulation.
3. Differences in voicing.

2. Dissimilation

(Fromkin, 2011) states that the consonant sequences [fθ] and [sθ], which are converted to [ft] and [st], are typically used in dissimilation. By changing into a stop consonant, the fricative consonant [θ] separates from the preceding fricative consonant. The word "fifth," for instance, is pronounced as though it were spelled "fift." When two segments of the same word share the same phonetic characteristics, this is known as dissimilation. Usually, one of these segments has a second segment that can encourage the other segment to change one or more phonetic characteristics, such as losing its continuation or changing its voice.

3. Feature Changing

The specificity of the feature can be altered by the vowel nasalization and vowel attenuation rules. In other words, when a vowel sound comes before a nasal sound, the assimilation process might transform the vowel phoneme [-nasal] to [+nasal]. (Fromkin, 2011) asserts that assimilation rules frequently serve the purpose of feature change—altering a phonemic value's characteristics. In the word incorrigible, for instance, the n could become the velar nasal stop /ŋ/. The nose melds with the location where the next velar stop, /k/, is articulated. The trait [+lateral] becomes [-lateral] in the event of Latin dissimilation as previously discussed.

4. Feature Addition

Feature addition rules are used to add non-distinctive features that are predictable based on their context. The rule that aspiration in English should be silent ends at the beginning of words and syllables because aspiration is a nonphonemic, unclear, predictable, and redundant element. (Fromkin, 2011) asserts that if the vowel sound preceding a stop consonant is stressed, the stop consonant cannot be articulated. The consonant [p] in the words "inspect" and "compass" is not articulated in this instance. Hence, when the syllable preceding the vowel is emphasized, this rule might be referred to as a voiceless stop segment.

5. Insertion

A phonological rule known as "insertion" can be used to add vowels or consonants to a word that is called "epenthesis". (Fromkin, 2011) states that insertion is the process of inserting a vowel into a syllable in order to break the consonant sequence. A requirement of the English plural form rule is the inclusion of the schwa /ə/. The word kisses, /'kɪsɪz/, is one example.

6. Deletion

(Burgess & Spencer, 2000) states that the process of eliminating particular phonemes from speech is called consonant elision, or deletion in ordinary speech. This is typically done to make pronunciation easier. Both vowels and consonants, or perhaps both, may exhibit it. For instance, the word imagine has a vowel sound loss that can be represented as [sp ɪz].

In his work English Phonetics and Phonology, (Roach, 1983) advances the following theories: Simply said, the principle of elision is that sounds disappear under specific conditions. To put it more technically, this means that phonemes are realized as zero or have zero or deleted realizations under certain conditions. Within the context of the sentence above, deletion refers to a method of removing sounds from phonemes, which may include both consonants and vowels. This kind of scenario or omission is typically only apparent when we speak with one another on a daily basis. In a nutshell, deletion is the removal of one or more sounds from a phrase depending on the context.

According to (Roach, 1983), there are situations in which sounds can be eliminated and phonemes can either be realized as zero or not at all.

METHOD

Since this research investigates the relationship between context and language expression, it can be categorized as qualitative discourse analysis. In a simple definition, qualitative research is interpretive and uses various of techniques to study phenomena. In general, qualitative methods are associated with the researcher's desire to understand the phenomenon meaning, its context, and how to view it as a whole. Mulyana (2010) states that qualitative methods measure human behaviour and cognitive processes related to everyday life. Qualitative research methods do not rely on evidence-based on mathematical logic, numerical principles, or statistical techniques. Rather than turning human behaviour into a quantitative entity, qualitative research aims to maintain the form and content of human behaviour and analyse its quality.

The research object in this study is the song lyrics in the albums "Mezmerize" and "Hypnotize" by System of a Down Band. The focus of this study is on contractions and phonological processes that can be identified in the song lyrics, with an emphasis on phonological studies. The decision to choose the albums "Mezmerize" and "Hypnotize" as the object of research was chosen considering that these albums offer the potential to gain new understanding and discovery. Data is gathered using the

following steps: (1) Determining the Topic. (2) Determining the Research Method. (3) Collecting Data. (4) Classifying the Data.

RESULTS AND DISCUSSION

This research will analyze the data that has been collected to answer research questions and achieve research objectives. This data analysis aims to provide in-depth insights into the relationships between variables, identify patterns, and describe findings relevant to the research objectives. Through a careful analytical approach, this research seeks to outline results that can contribute significantly to understanding in this research domain.

1. Standard Contractions

You should've never gone to Hollywood
(00:00:41, Lost in Hollywood - System of a Down, Mezmerize)

Data above is a fragment of song lyrics from the Mezmerize album. The lyrics above "You should've never gone to Hollywood" contain contractions that fall into the standard contraction category, namely the word "Should've". This can be said to be a standard contraction category, because the contraction forms of should and have have been standardized in writing, so it is read as 'Should've /'ʃʊdəv/. This can happen because the 'ha' sound is missing so that its position is replaced by an apostrophe, and combined into one, resulting in the contraction 'should've'.

Judging from the phonological process, data "Should've" in the lyrics "You should've never gone to Hollywood" experiences the phonological process of deletion. The difficulty of producing sounds in a fast tempo causes the articulatory system on the tongue to be unable to produce the actual sound, so that one of the vowels has a higher position in the word 'should' and is weak in the word 'have', as a result the resulting sound becomes /'ʃʊdəv/.

2. Negative Contractions

And a generation that didn't agree
(00:00:40, Sad Statue - System of a Down, Mezmerize)

Data above is a piece of song lyrics from the Mezmerize album. The song lyrics above "And a generation that didn't agree" contain contractions that are categorized as negative contractions, which are in the word "Didn't" which is a form of the word did not with the word 'not' after the auxiliary verb to form the word 'didn't'. It can be seen that the missing 'o' vowel sound can be replaced with an apostrophe, and the two are combined to form the contraction 'didn't'.

Judging from the phonological process, data "Didn't" in the lyrics "And a generation that didn't agree" experiences the phonological process of deletion or deletion. the contraction 'didn't' experience the release of the vowel sound 'o' in the negative form 'not'. So, this is included in the phonological process of deletion. The difficulty of producing sounds in a fast tempo causes the articulatory system on the tongue to be unable to produce the actual sound, so that one of the vowels has a higher position in the word 'Did' and is weak in the word 'not', as a result the resulting sound becomes /'dɪd(ə)nt/.

3. Non-Standard Forms

Betcha didn't know
(Violent Pornography - System of a Down, 00:00:36)

Data above is a fragment of lyrics from the Mezmerize album. The lyrics of the song "Betcha didn't know" contain contractions that fall into the Non-standard Forms category, where the word 'betcha' has no written standardization. The word 'betcha'

is categorized as a form of contraction that has no written standardization or can also be said to be informal language. This feature can be seen in the words 'bet' and 'you' which produce Non-standard Forms contractions.

Judging from the phonological process, data "betcha" in the lyrics "Betcha didn't know" is a contraction of the word betcha. In the word 'betcha', it can be seen that the sound /j/ which is represented in writing by the letter Y seems to change into /tʃ/ so that it gets the form /betʃə/ instead of /bet ju:/. The contraction 'betcha' has undergone sound assimilation which should have two sounds, namely 'bet' and 'you', both of which have undergone assimilation. Assimilation is one of the two sounds that can force the other sound to change and combine the two sounds into one sound.

“And beat 'em, beat 'em, beat 'em, beat 'em, beat 'em”
(U-Fig – System of a Down, 00:00:33)

The word "em" represents a non- standard contraction lacking written standardization, derived from "them."

This contraction, pronounced /əm/, exhibits a phonological dissimilation process by altering "them" to /əm/.

CONCLUSION

Following an analysis of the tracks from the "Mezmerize" and "Hypnotize" System of a Down album, 68 contraction data were discovered. Thirteen words (54%) had conventional contractions, twenty-nine words (28%) had nonstandard forms, and twelve words (18%) had negative contractions. In light of this, it can be said that System of a Down Band's "Mezmerize" and "Hypnotize" albums have a significant number of contractions in their lyrics, which is consistent with the accepted convention for writing in this genre.

Assimilation, dissimilation, and deletion are the phonological processes in System of a Down Band's "Mezmerize" and "Hypnotize" albums. Data on phonological processes total 68. With 58 words (85%), the phonological process of deletion has the most significant frequency; assimilation is present in 8 words (12%), and dissimilation is found in 2 words (3%). This result suggests that contractions in the phonological process are typically formed more predominantly through the deletion process.

The category of contractions and the phonological process are the only two variables in the author's research in the title "Contractions and Phonological Process in the Albums "Mezmerize" and "Hypnotize" on System of a Down Band: A Phonological Study". The researcher suggests studying everyday conversations or examining movies and other songs from different angles for readers or others who want to learn more about contractions. The researcher also expects readers to investigate phonological processes such as feature insertion, addition, and altering that are not covered in this paper.

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