CONNECTED SPEECH PATTERNS IN SPOKEN ENGLISH: A PHONOLOGICAL ANALYSIS

Ambalegin Ambalegin
Universitas Putera Batam, Batam, Indonesia
e-mail: abhi140475@gmail.com

Afriana Afriana
Universitas Putera Batam, Batam, Indonesia
e-mail: afrianaupb@gmail.com

ABSTRACT

This phonological research discusses the connected speech in spoken English. The purpose of this study is to describe the patterns of connected speech in American English and British English. The data were collected by using observation method and the technique used is note-taking. Then, the data were analyzed by using phonetic articulatory identity method. The theory used Lass' theory related to the pronunciation corresponding to connected speech. Furthermore, the results of data analysis were presented by using descriptive narrative. The results of the study might be proposed to the important material for English Pronunciation course. The finding reveals that the connected speech processes in American English are not always the same as those in British English. The connected speech process in British English is more complicated than it in American English. However, both Englishes apply linking in terms of catenation, liaison, and gemination, elision and coalescence, and assimilation. There is a phenomenon of connected speech which is not part of any theory; [sɪŋɔːwɪˈtɜːn] and [ʧeɪn-j-ɛniˈmɔː].

Keywords: connected speech, native English speakers, phonological analysis

1. INTRODUCTION

In English learning experience, Listening is one of the most difficult courses for EFL learners (Karim et al., 2023; Wiraatmaja et al., 2022; Dang et al., 2021; Nushi & Orouji, 2020; Al-Fadley, 2019; Rintaningrum, 2018). Authentically, learning involves focusing on connecting what they learn in classes to how they can apply these skills in real-life situation at home, at work, and in solving everyday problems (Finch, 2023). In fact, many EFL learners are perplexed about the meaning when listening to native English speakers, English songs, or English films. Subtitles are still needed by the EFL learners. Subtitles do not provide much benefit and may even have detrimental effects (Reese and Davie in Sirmandi & Sardareh, 2016) because the EFL learners can only pay attention to one channel at a time. It shows that what they learn in classes is different from the reality (McDermott, 2025).

One example is one sentence from American television sitcom, Friends. The

play demonstrated American English such as in this phonetic transcription.

/mʌ. nu:. yeɹz. re.zə.lu:ʃn. ɪs. su. lɜ:ɹn. hʌ. t̪ə. ple. gɪ.thɑ:ɹ/

My new year resolution is to learn how to play guitar.

The play spoke fast with some phonological phenomena such as deletion, assimilation, and linking. The play is an American so he demonstrates American English accent such as producing the flap [t] or [t̪] for <t>.

The play reduced some final sounds or coda and changed the adjacent sounds. These phenomena happened because the play linked the sounds. He reduced the final sounds or changed diphthongs into monophthongs for words **my** [maɪ] into [mʌ], **how** [haʊ] into [hʌ], and **play** [pleɪ] into [ple]. He linked the sounds **my** [maɪ] and **new** [nu:] as [mʌ.nu:], **how** [haʊ] and **to** [tʰu:] as [ha.t̪ə], and **play** [pleɪ] and **guitar** [gɪ.tʰɑ:ɹ] as [ple. gɪ.tʰɑ:ɹ]. He also linked the sound by likening the place and manner of articulation between the words **is** [ɪz] and **to** [tʰu:] by altering [z] into [s] and [tʰ] into [s], and by likening the position of the tongue between the words **to** [tʰu:] and **play** [pleɪ] by altering [u:] to [ə] in the [tʰu:] due to following the [e] in the [pleɪ]. [ə] and [e] are the same position of tongue which is in the middle.

The other example is a line taken from the English song Someone You Loved by Lewis Capaldi.

[ʌm. gəʊɪn. ʌn.də. ɹɪn. ði. stam.ə. fɪə. ðrəz. nə.wʌn. nə. seɪv. mi:]

I am going under and this time I fear there's no one to save me.

The singer pronounced fast the line following the notes in one continuous sound with some phonological phenomena such as

deletion, assimilation, and linking. The singer is the Brit so he demonstrates the British English accent such as producing the sound [əʊ] for <o>.

The singer linked some final and initial sounds and reduced a few sounds. He also assimilated the adjacent sounds. He reduced the final sound [ɪ] for **I** [aɪ] and the initial sound [æ] for **am** [æm], and is combined to [am]. He changed the final sound [ŋ] into [n] for the word **going** [gəʊɪŋ]. He linked the final [r] and initial vowel between the words **under** [ʌn.dəʳ] and **and** [ən] into [ʌn.də. ɹɪn] and final and initial consonants between the word **this** [ðɪs] and **time** [taɪm] into [ði. stam]. He reduced [ɪ] from [taɪm] into [tam] for the word **time** and [aɪ] into [ə] for the word **I** to link them as [stam.ə] as [a] and [ə] are articulated in the central. And he also reduced diphthong [əʊ] into [ə] from the word **no** [nəʊ] to link between the word **no** [nəʊ] and **one** [wʌn] into [nə.wʌn]. He linked the final consonant and initial consonant between **one** [wʌn] and **to** [tu:] into [wʌn. nə] by changing the sound [t] into [n] Finally, he reduced the schwa [ə] in the words **there is** [ðeəʳ. ɪz] or **there's** [ðeəz] by saying fast into [ðrəz].

He assimilated the schwa [ə] into [ɪ] for the word **and** by following the sound [ɪ] in the word **this** [ðɪs] as **and this** [ɪn.ðɪs], and [t] into [s] for the word **time** [tʰaɪm] by following the sound [s] in the word **this** [ðɪs] as **this time** [ði. stam]. He also assimilated the consonant [tʰ] and [u:] from the word **to** into [t̪ə] because [t̪] is followed by [n]. [t̪] and [n] are both voiced alveolar. The assimilation makes the sounds similar to other words such as **summer** [stam.ə] and **no wonder** [nə.wʌn. t̪ə].

The linking created by the play experiences difficulty for the EFL learners to catch the meaning of the dialogue. The sounds are glued together to create natural sounds and accents. Not only the dialogues on films, the difficult English pronunciation occurs in English songs. These phonological phenomena make the EFL learners difficult to understand the meaning. This phonological phenomenon is known as connected speech which makes the sound natural and heavily accented English. Similarly, in real language use, connected speech may cause comprehension difficulty when non-native speakers listen to it (Wong et al., 2019). Many ESL and EFL learners have considerable difficulty in comprehending the real language used by native speakers during watching films or listening to radio and one of the reasons is connected speech (Al-Qunayeer, 2020). Connected speech or reduced speech or sandhi variation is a phenomenon in spoken language that includes reduction, elision, intrusion, assimilation, liaison and contraction produced by the natives in oral speech. Definitely, when the natives deal with connected speech, the rules of standard English or Received Pronunciation are ignored. Meanwhile the EFL learners learn the standard English in the class and they did not learn the phenomena of phonology (Bakri, 2020).

Those phenomena are the factors of EFL learners' listening failure and several cases occurred in classrooms. Sutrisno (2018) mentioned that EFL learners experienced the buffering which is most likely affected by the difficulty of extracting word sequence from the running speech uttered by the native speaker of English.

Many EFL learners of English Education Program in Indraprasta PGRI University were frustrated to get the information from the recordings in listening class (Ramadhianti & Somba, 2021). The majority of EFL learners have to deal with listening interferences and unclear pronunciation is one of the learners' difficulties in learning listening (Wahab & Tanasy, 2022). Many EFL learners failed the listening comprehension test (Permatasari et al., 2023).

Connected speech is a phonological phenomenon which is interested to be explored. Wong et al. (2019) identified that ESL learners' CSPP (connected speech phonological processes) difficulties are heavily influenced by differences between the L1 and the L2. Jannah et al. (2022) explored connected speech through song lyrics as a material for the students in learning English. Chen et al. (2021) used video-enhanced instruction to develop English language learners' connected speech skills of Taiwanese college freshmen. And Syafari (2024) identified catenation, elision, intrusion, and geminates in the song entitled If I Let You Go by Westlife.

This research identifies the connected speech produced by the native English speakers. To know the process of connected speech, the researchers identify the types of connected speech such as catenation, intrusion, elision, assimilation, and geminates. The data are taken from the natives English speaking through daily conversations on films and reality shows. Here is the data as an issue for the background. Prince Harry with his British accent produced the connected speech in his interview, **I don't want to let them go**. (https://www.youtube.com/watch?v=EiEif W_Gob0). He demonstrated connected

speech on this statement to his accent, [**aɪ dɒn wɒn let ʰem gəʊ**]. He pronounced /əʊ/ in the word **don't** as /ɒ/ to align with /ɒ/ in the word **want**. He did not pronounce the word **to** or combine the words **want** and **to** into **wanna** ['wɒ.nə]. He only pronounced the word **want** followed by the word **let**. He elided [t] in the words **don't** and **want**. Finally, he assimilated the word **let** and **them** into one word [let.ʰem].

2. LITERATURE REVIEW

to create speaking English naturally, the speakers need to glue every sound, reduce the sounds, put extra sounds, and blend the sounds. Speaking English naturally is different from speaking English clearly. Speaking English naturally is speaking English like a native. Connected speech or fast speech rule or phonological rule of connected speech or external sandhi (Kaisse, 1985) tells about the interrelation of the syntactic and phonological components of grammatical model.

Connected speech is based on a set of rules used to modify pronunciation to make the words connect and flow more smoothly and rhythmically in a natural communication (Jannah et al., 2022). Connected speech is related to the idea of blending border sounds with neighboring sound within the same thought group in the sentence (Lass, 2000). Connected speech involves catenation, elision and coalescence, weak forms, assimilation, gemination, and intrusion.

2.1 Linking

Linking is the term for how two sounds blend like one without changes in segmental identity or the ending sound of one word joins the initial sound of the next word but only when there is no change in the character of the segments. The process of linking results in resyllabification of the segments without changing them.

Linking which occurs by preserving the pattern of consonant-vowel or vowel-consonat (C‿V linking) is known as **catenation** e.g., [lɛts iːt aʊt] → [lɛt-sɪ-taʊt].

Linking which occurs by preserving the pattern of vowel-vowel (V‿V linking) is known as **liaison**. In the process of liaison, there is an adding of intrusive [j], [w], or [r] between words where the first ends in a vowel and the second starts with a vowel.

1. Intrusive [j] and [w]

Ambalegin (2024) mentioned this intrusive [j] and [w] as semivowel insertion. He stated that semivowel is produced by combination of two vowels. /j/ is pronounced between letters [i] and [a], [i] and [u], and [a] and [i]. /w/ is pronounced between letters [a] and [u], [u] and [i], and [u] and [a]. This semivowel helps join the two vowel sounds to pronounce smoothly (Hancock, 2003).

[w] can be inserted to bridge words ending in a vowel sound with those beginning with a vowel sound, especially when the first vowel is a back vowel [əʊ] or [uː] e.g., **go on** [gəʊ-**w**-ɒn] facilitating a smoother vocal transition. And the Intrusive [j] is used between words when the first ends in a front vowel [eɪ] or [iː], and the second begins with a vowel sound e.g., **my office** [maɪ-**j**-ɒfɪs].

2. Intrusive [r]

Intrusive [r] means to produce [r] to link two words when there is no <r> in spelling. It appears between two words in situation where the first word ends with [ə],

[ɔ:], and [ɑ:] and the next word begins with a vowel (Roach, 2012).
Example:
a. **I saw a film about law and order at a media event with Sylvia and John**.
[aɪ sɔː -r- ə fɪlm əˈbaʊt lɔː -r- ænd ˈɔːdər æt ə ˈmiːdiə -r- ɪˈvɛnt wɪð ˈsɪlviə -r- ænd dʒɒn]
b. **Cut out the blah blah and make them laugh**.
[kʌt aʊt ðə blɑː blɑː -r- ænd meɪk ðɛm lɑːf]

2.2 Gemination

Linking which occurs by preserving the pattern of consonant-consonant (C‿C linking) is known as gemination. Gemination, a doubled or long consonant sound, occurs when the consonant sound at the end of the first word is the same as that begins. The sounds put together and elongate them e.g., **put together** [pʊttəˈgɛðə].

2.3 Assimilation

Assimilation is a kind of ease-of-articulation process in which one sound influences the pronunciation of an adjacent or nearby sound (Fromkin et al., 2018). Assimilation is a segment becomes identical to another. It occurs when a phoneme alters to produce another more similar to or even the same as the neighboring phoneme such as **breadtalk** [brettɔːk], **soldiers' shoulder**s [səʊldʒəssəʊldəs], and **inpassing** [ɪmpɑːsɪŋ] (Ambalegin, 2022).

The characteristics that are assimilated are the place of articulation, manner of articulation, and voicing. Based on the position of the phoneme, assimilation is divided into regressive assimilation, progressive assimilation, and reciprocal assimilation (Lass, 2000).

1. Regressive Assimilation

Regressive assimilation processes when the final phoneme of the preceding word or syllable becomes similar to or the same as the initial phoneme of the following word or syllables (Lass, 2000), **That page** /ðæt peɪdʒ/ becomes /ðæppeɪdʒ/ the final phoneme of the first word is influenced by the initial phoneme of the second word so the two sounds become the same.

2. Progressive Assimilation

Progressive assimilation is the reverse of regressive assimilation (Lass, 2000). It processes when the initial phoneme of the second word or syllable becomes similar to, or the same as the final phoneme of the preceding word or syllable, such as **kill him** /kɪl hɪm/ to /kɪllɪm/

3. Reciprocal Assimilation

Reciprocal assimilation is produced if there is a mutual influence between the two phonemes (Lass, 2000). The final phonemes of the preceding words or syllable and the initial phonemes of the following words or syllable are influencing each other so that it leads them to alter into a new sound, such as **get you** /get juː/ to /getʃuː/.

2.4 Elision

Elision or deletion is the process of eliding a sound or syllable of a word; **potato** /poˈteɪtoʊ/ into /pˈteɪtoʊ/. Lass (2000) classified deletion into more specific conventional terminology such as aphaeresis, syncope, apocope, and haplology.

1. Aphaeresis

Aphaeresis is when the loss of phoneme occurs in the beginning of a word (initial deletion) suh as **I am** /aɪ æm/ into /aɪm/. Morphologically, it is written as I'm. This terminology includes the contracted form in English.

2. Syncope

Syncopation is the term often made use of the loss of vowels, yet consonants are occasionally also included for this discussion by some writers, i.e., **dictionary** /dikʃənerɪ/ modified as /dikʃnrɪ/.

First, the loss of phonemes is affected by first the weak status of a vowel which occurs after voiceless stop consonants, /p/, /t/, and /k/. The following words are often pronounced without the weak vowel schwa, for example, **potato** /p'teɪtoʊ/, **tomato** /t'meɪtoʊ/.

Second, the phoneme can be deleted when a weak vowel occurs before the syllabic consonants, /l/, /m/, /n/ and occasionally /r/, for example, **seven** /sevən/ to /sevn/ or **student** [stjuːdənt] to [stjuːdnt], in which the schwa before /n/ is deleted.

Third, deletion is a process which occurs due to the complex consonant clusters. In English phonotactic constraints, a large number of words are built with three or even four phonemes, or sometimes consisting of two phonemes but complicated to articulate. Thus, when pronouncing such words, most of the native speakers drop one or more phonemes from the cluster patterns; **clothes** /klʊoðz/ into /klʊoz/. **text** /tekst/ and **texts** /teksts/ are both often pronounced /teks/ by eliding /t/ and /ts/ respectively.

3. Apocope

Apocopation is eliding the final phoneme of a word (Lass, 2000). The final phoneme of a word is elided when they are stop alveolar consonant, /t/, /d/ and that are immediately linked by a word with a consonants in the initial phoneme; **last week** /laːs wiːk/ **black and white** /blæk ən wait/, **cup of tea** [kʌ.pə.tʰiː]

4. Haplology

Haplology is eliding of the phoneme, in which the second of the two identical or similar syllables is dropped such as **library** /laɪbrerɪ/ pronounced as /laɪbrɪ/.

2.5 Linking [r]

In British English, the final sound /r/ is non-rhotic. However, <r> is followed by a vowel sound, it is pronounced. The final sound /r/ is pronounced when it is followed by another word beginning with vowel sound and this pronunciation is known as linking [r]. Linking [r] refers to the /r/ heard in phrases (Lindsey, 2019). The linking [r] is an extra sound used between two words when the two words are connected together (Durand, 1997).
Example:
a. Father-in law [ˈfɑː.ðə.rɪn.lɔː]
b. There are four owls in her old barn. [ðeə.rɑː.fɔː.raʊl.zɪ.nɜː.rəʊld.bɑːn]

2.6 Weak Form

The schwa is a weak vowel sound. The sound of weak form occurs because English is stress-timed language. The schwa is sometimes does not pronounce as it can be seen from the phonetic transcription. It is used to make the intervals between the syllable equal. Some English words might be able to be pronounced in two ways, without simplification or in its reduced form (Roach, 2012).

Kenworthy (1987) mentioned some weak forms of words such as **and** in **fish and chips** [fɪʃ n ʧɪps], **can** in **you can do** [juː kn du], and **was** in **she was here** [ʃiː wz hɪə]. To mention the rhythm in sentences, the native English speakers tend to swallow non-essential words, then the function words often disappear.

3. RESEARCH METHOD

This research applied a phonological approach as this research completed the objectives of the research by analyzing the sounds articulated phonologically, with a focus on identifying connected speech spoken by native English speakers. Sugiyono (2013) claimed that everything the researcher decides to explore constitutes the subject of the investigation. Furthermore, according to Hardani et al. (2020), the research objectives and problem formulation should be consistent with the object of the study in order to determine the goal of the reseach.

As this research drew the issues of social problem, this research was designed qualitatively (Creswell, 2013) because the words which is articulated are as data (Creswell & Poth, 2018). Qualitative research is concerned with the structures, patterns, and qualities of words and data (Litosseliti, 2018). As reported by Merriam & Tisdell (2016), research that uses words as its data is referred to as qualitative research. They noted that the primary goal of this approach was to interpret and explain word meaning. In qualitative research, it has natural setting as the direct source of data and researcher is the key instrument (Taylor et al., 2016).

By collecting the data, the researchers observed the phenomena from the data source. The senses of the researchers were involved such as hearing, insight and feeling in collecting data. Thus, this research applied the observation method. The method of collecting data by observing is how society uses language (Sudaryanto, 2015). While collecting the data, the researchers did not involve in the dialogue but the researchers scripted it. The researchers noted all the phonological issues into the script. The way to taking note is to ease to follow the flow of the dialogues while conducting the research.

It might be found several times of the same words with the same pronunciation in the speech. In this case, the researchers reduced the data which had the same characteristic. Thus, the researcher applied the technique of data reduction (Miles et al., 2014).

While doing the analysis, the researchers identified the sounds which sounded different from Received Pronunciation. The change of standard sounds to the un-Received Pronunciation was identified by matching them to the Received Pronunciation. This research adapted the identity method theorized by (Sudaryanto, 2015).

The connected speech develops the organ speech. When the standardized sounds which will be pronounced will not articulate properly, then the sounds will be produced differently. From these unstandardized sounds, the researchers started identifying the organ speech involved. The participants used the uncommon organ speech to articulate the English sounds, thereupon this research identified the organ speech which produce the different sounds. As it involves the articulation, researchers applied the technique of articulatory phonetic identification (Sudaryanto, 2015).

This research adapts the qualitative method as descriptive paragraphs which are displayed for presenting research result. This research displays the research result descriptively. According to Merriam & Grenier (2018), in qualitative research, the

result is an end product that is richly descriptive, by taking the action based on the description. The way to present the research result narratively and descriptively adapts the Descriptive-narrative method (Merriam, 2009). As the method of this research result presentation is descriptive-narrative method, the research result is displayed by using words or sentences in the form of narration.

4. RESULT AND DISCUSSION
4.1 Result

The utterances are based on the native English speakers who demonstrated American English and British English. Connected speech processes in American English are not always the same as connected speech processes in British English. Connected speech process in British English is more complicated than connected speech process in American English. However, they applied catenation, liaison, gemination, elision and coalescence, and assimilation.

The native English speakers used their accent while applying connected speech such as flapping for American accent and glottalization and labialdentalization for British accent. The combination of accent and sounds connection makes the connected speech unique and unthinkable.

1. Linking

There is the process of C‿V linking or catenation, C‿C linking or gemination, and V‿V linking with semivowel insertion or liaison. However, glottal sound and vowel sound are not categorized as catenation.

2. Assimilation

The reciprocal assimilation occurs in combination of sound [d] and [j] to become [dʒ] and [t] and [j] to become [tʃ]. This process is also known as palatalization. This combination mostly occurs to **do** and **you** produced by the native English speakers who demonstrated British English. However, the native English speakers who demonstrated American English linked **do** and **you** as [d‿jʌ].

The process of monophthongization occurs to several diphthongs. The alteration of consonants and vowels occurs to the sound [t] in <to> to become [n] following the preceding word, and vowels to become schwa and other vowels such as [ɔː] to [ɒ] and [ʊ] to [ʌ]. In addition to altering the segments to be identical, assimilation involved the Identicality of manner of articulation and voicing.

3. Elision and Coalescence

In applying connected speech, there is a process of lexical deletion by removing several function words such as auxiliaries to simplify the pronunciation. The native English speakers who demonstrated British English completely deleted the sounds from the acoustic signal of pronounced words. Meanwhile, the partial deletion of function and content words was applied by both native English speakers.

The blend of border sounds in /**wɛ-djʌ-wʌ-nə-gɒ-ʈə-lʌntʃ**/ from **where do you want to go to lunch** gives regular interval to every syllable. The elision of some sounds during the speeches contributes to the harmony of coalescence.

4. Unpatterned Construction of Connected Speech

a. **change anymore** /ʧeɪn-ʤɛ-ni-ˈmɔː/ is pronounced as /ʧeɪn-j-ɛniˈmɔː/. This connection issue is neither catenation nor liaison.

b. **single or written** /ˈsɪŋgᵊl ɔː rɪˈtɜːn/ is pronounced as /ˈsɪŋgɔː‿wɪˈtɜːn/. This connection issue is neither catenation nor liaison.

c. **If you** /ɪf jʊ/ is pronounced as /fjʊ/. This sound combination /fj/ has no a new alternative sound like [dj], [tj], and [sj] with alternative sounds [ʤ], [ʧ], and [ʃ]. Due to the place of articulation, [f] is in the labial area meanwhile [j] is in coronal area, and may not create a new alternative sound.

d. Glottal sound [ʔ] is a consonant produced in vocal tract by obstructing the airflow in the glottis. Unlike the other consonants, glottal sound might not blend to the next vowel sounds. Based on the observation, the participants, while producing the glottal sound, needed extra time to pause before continuing to the next sound, so that the transition from glottal sound to vowel sound is not continuously smooth.

4.2 Discussion

There are two subsections for discussion, British and American Englishes, because the utterances were taken from the native English speakers with British and American accents. In British accent, the speakers glottalized the final alveolars [t] [d] and velar [k] [g], omitted final [r], and altered [θ] [ð] to [f] [v]. Meanwhile, in American accent, the alveolar [t] becomes flap [t]. The native English speakers with American English have ten utterances meanwhile the native English speakers with British English have fifteen utterances. Below shows AE as American English, BE as British English, and CS as connected speech.

4.2.1 The Native English Speakers with American Accent

Utterance 1

You have got to try this cheesecake.

AE : [jʊ həv gɑt tə traɪ ðɪs ˈʧiz͜keɪk]

CS : /jʊv gattətraɪðɪs ˈʧiːzkeɪk/

Utterance 2

You know, I'm not that much of a sweet tooth.

AE : [jʊ noʊ, aɪm nɑt ðæt mʌʧ əv ə swit tuθ]

CS : /jnə am nɑt ðæt mʌʧəvə swiːttuːθ/

Utterance 3

Wow it's so creamy.

AE : [waʊ ɪts soʊ ˈkriːmi]

CS : /waʊ **tss**oʊ ʼkriːmi/

Utterance 4

Ow my god, that is the best cheesecake I have ever had, where did you get this?

AE : [oʊ maɪ gɑd ðæt ɪz ðə bɛst ˈʧiz͜keɪk aɪ həv ˈɛvər hæd, wɛr dɪd jʊ gɛt ðɪs]

CS : /oʊ maɪ gɑd ðəʈɪz ðbɛst ˈʧiːzkeɪk aɪv ˈɛvəhəd, weədɪʤʊgɛʔ ðɪs/

Utterance 5

Trying to get to you.

AE : [ˈtraɪɪŋ tə gɛt tə ju.]

CS : /traɪ**n**əgɛttəjə/

Utterance 6

It was at the front door when I got home somebody sent it to us

Vol. 7 No. 2
December 2025
e- ISSN 2685 - 0559
p- ISSN 2684 - 673X

Published by Asosiasi Ide Bahasa Kepri

Jurnal
Ide Bahasa
Inspirasi Dosen Bahasa dan Sastra

AE : [ɪt wəz æt ðə frʌnt dɔːr wɛn aɪ gɑt
           hoʊm ˈsʌmbɑdi sɛnt ɪt tʊ ʌs]

CS : /ɪt wəzæt ðəfrʌndɔː wɛnaɪgɑˀ hoʊm
           ˈsʌmbədi sɛnɪt tu-**w**-ʌs/

Utterance 7

        Yeah, we will drop it off

AE : [jæ, wi wɪl drɒp ɪt ɔf]

CS : /wɪl drɒpɪt̪ɒf/

Utterance 8

        Where do you want to go to lunch?

AE : [wɛr dʊ jʊ want tə goʊ tə lʌntʃ]

CS : /wɛːdjʌwʌnəgɒt̪əlʌntʃ/

Utterance 9

        Forget it. I will have a look.

AE : [fərˈgɛt ɪt] [aɪ wɪl həv ə lʊk]

CS : /fəˈgɛˀɪˀ/ /aləvəlʊk/

Utterance 10

        Let's eat out

AE : [lɛts iːt aʊt]

CS : /lɛtsiːt̪aʊt/

1. **Catenation**

    The native English speakers who demonstrate American accent connected the sound at the end of the word to the sound at the beginning of the following word. The pattern is the connection of vowel and consonant or consonant and vowel. It occurs in;
    utterance 1, [tə‿traɪ‿ðɪs] with a vowel-consonant pattern,
    utterance 2, [mʌtʃ‿əv‿ə] with a consonant-vowel pattern,
    utterance 4, [ˈɛvə‿həd], and [weə‿dɪdʒʊ‿gɛ?] with a vowel-consonant pattern,
    utterance 5, [nə‿gɛt] and [tə‿juː] with a vowel-consonant pattern,

    utterance 6, [wəz‿æt], [ðə‿frʌn], [wɛn‿aɪ‿gɑ?], and [sɛn‿ɪt] with a consonant-vowel pattern and a vowel-consonant pattern,
    utterance 7, [drɒp‿ɪt̪ ‿ ɒf] with a consonant-vowel pattern,
    utterance 8, [wɛː‿jʌ‿wʌnə‿gɒ‿tə‿lʌntʃ] with a vowel-consonant pattern,
    utterance 9, [aləv‿ə‿lʊk] with a consonant-vowel- consonant pattern, and
    utterance 10, [lɛts‿ɪt̪‿aʊt] with a consonant-vowel pattern.

2. **Intrusive Semivowels**

    The native English speakers who demonstrate American accent inserted semivowel to helps join the two vowel sounds to pronounce smoothly.

    In utterance 6, the insertion [w] joins [ʊ] in [tʊ] and [ʌ] in [ʌs] to become [tu-w-ʌs].

3. **Gemination**

    The native English speakers who demonstrate American accent geminated consonants in the first word ends with the same consonant sound as the beginning of the following word. The same consonant sounds put together and elongate them. It occurs in;
    utterances 1 and 2, the doubled consonant [t] in [gɑt‿tə] and [swiːt‿tuːθ], and
    utterance 3, the doubled consonant [s] [ts‿soʊ].

4. **Assimilation**

    The native English speakers who demonstrate American accent assimilated to become a segment identical to another.
    Reciprocal assimilation in utterance 4

There is a mutual influence between [d] and [j] in [dɪd jʊ] to become [ʤ] in [dɪʤʊ].

Progressive assimilation in utterance 5

This is an accent where the final [ŋ] in [ˈtraɪɪŋ] changes to [n] in [traɪn]. [n] in [traɪn] assimilates to [t] in [tə] to become [traɪnnə].

Progressive assimilation in utterance 7

[ɒ] in [drɒp] assimilates to [ɔ:] in [ɔ:f] to become [drɒpɪ̯tɒf].

Progressive assimilation in utterance 8

[ʊ] in [jʊ] changes to [ʌ] to become [jʌ]. [ʌ] in [jʌ] assimilates to [ɑ] in [wɑnt] to become [jʌwʌnə].

In utterance 8, [wʌnə] also gets assilimated from [wɑnt tə]. The final [t] in [wɑnt] is deleted i.e., in utterance 6, final [t] in [frʌnt] is deleted when it is joined [dɔr] to become [frʌndɔ:], and final [t] in [sɛnt] is deleted when it is joined [ɪt] to become [sɛnɪt]. Furthermore, [n] in [wɑn] assimilates to [t] in [tə] to become [wɑnnə] or [wɑnə].

5. Elision and Coalescence

The native English speakers who demonstrate American accent deleted and combined the consonants, vowels, or syllables in two different words to show the connected speech.

In utterance 1, [h] and [ə] are deleted in [həv], and the coda [v] is produced. This initial sound deletion is identified as aphaeresis. The coda [v] then is combined as a coda with [jʊ] to become /jʊ̯v/.

In utterance 2, [ʊ] in [jʊ] and [nəʊ] is deleted. This final sound deletion is identified as apocopation. [j] then is combined with [nə] to become /ȷ̯nə/. [ɪ] in [aɪ] and [ə] in [əm] are deleted and they are combined to become /am/.

These deletions are identified as apocope and aphaeresis.

In utterance 3, [ɪ] in [ɪts] is deleted to become [ts] and the initial sound deletion is identified as aphaeresis. Then, [ts] is combined with [soʊ] to become /ts̯soʊ/.

In utterance 4, [hə] in [həv] is deleted to become a coda [v] and the initial sound deletion is identified as aphaeresis. [v] then is combined as a coda with [aɪ] to become /aɪ̯v/.

In utterance 7, [wi] in [wɪl] is deleted to become the coda [l] and the initial sound deletion is identified as aphaeresis. [l] then is combined as a coda with [wɪ] to become /wɪ̯l/.

In utterance 8, [ʊ] in [dʊ] is deleted. This final sound deletion is identified as apocopation. [d] then is combined with [jʊ] to become [d̯jʌ].

Final [t] in [wɑnt] and initial [t] in [tə] are deleted and they are combined to [wɑn̯ə]. These deletions are identified as apocope and aphaeresis.

In utterance 9, [ɪ] in [aɪ], [wɪ] in [wɪl], and [h] in [həv] are deleted and they are combined to become [a̯l̯əv]. These deletions are identified as apocope and aphaeresis.

In the process of deletion, there is a process of monophthongization e.i., əʊ becomes [ə] in [nəʊ] and [aɪ] becomes [a] in [aɪ].

4.2.2. The Native English Speakers with British Accent

Utterance 1

Please move down inside the bus.

BE : [pliːz muːv daʊn ɪnˈsaɪd ðə bʌs]

CS : /pliːz muːv daʊnɪnˈsaɪd**d**əbʌs/

Utterance 2
    We don't take change anymore
BE   : [wi dəʊnt teɪk ʧeɪnʤ ˌɛniˈmɔː]
CS   : / widəʊntteɪk ʧeɪn-**j**-ɛniˈmɔː/

Utterance 3
    What's up? Single or return?
BE   : [wɒts ʌp] [ˈsɪŋgᵊl ɔː rɪˈtɜːn]
CS   : /tsʌp/ /ˈsɪŋgɔːwɪˈtɜːn/

Utterance 4
    Do you like it? It's a joke
BE   : [dʊ jʊ laɪk ɪt] [ɪts ə ʤəʊk]
CS   : /ˈʤʊlaɪkɪt/ /tsəʤəʊˀ/

Utterance 5
    Are you on a brake?
BE   : [ɑː jʊ ɒn ə breɪk]
CS   : /jɒnəbreɪˀ/

Utterance 6
    Would you like to be upgraded to the suite?
BE   : [wʊd jʊ laɪk tə bi ʌpˈgreɪdɪd tə ðə swiːt]
CS   : /ˈʤʊlaɪktəbi-**j**-ʌpˈgreɪdɪd təðəswiːt/

Utterance 7
    Can I see some ID pls?
BE   : [kən aɪ siː sʌm aɪ-diː pliːz]
CS   : / kənasiː sʌmaɪdiː pliːz/

Utterance 8
    There's a 10 quid fee if you lose your key card, alright?
BE   : [ðeəz ə tɛn kwɪd fiː ɪf jʊ luːz j jɔː kiː kɑːd ɔːlˈraɪt]
CS   : /ðəzə tɛnkwɪˀ fiː fjʊluːz jəkiːkɑːd ɔːwˈraɪˀ/

Utterance 9
    How are you doing?

BE   : [haʊ ɑː juː ˈduːɪŋ]
CS   : /aʊjə ˈduːɪn/

Utterance 10
    What have you been up to?
    Do you see my feet?
BE   : [wɒt həv jʊ biːn ʌp tu]
       [dʊ jʊ siː maɪ fiːt]
CS   : /wɒʧʊbiːnʌptə/
       /ˈʤʊsiːmafiːˀ/

Utterance 11
    What's that? It's a bag, a big bag
BE   : [wɒts ðæt] [ɪts ə bæg] [ə bɪg bæg]
CS   : /wɒz ðæˀ/ /tsəbæˀ/ /əbɪˀ bæˀ/

Utterance 12
    What do you mean?
    Do you know what?
    How 's it going?
BE   : [wɒt dʊ jʊ miːn]
       [dʊ jʊ nəʊ wɒt]
       [haʊz ɪt ˈgəʊɪŋ]
CS   : /ʤʊmiːn/
       /ʤʊnɒwɒˀ/
       /aʊzɪt ˈgəʊɪn/

Utterance 13
    Do you want a bag with that?
BE   : [dʊ jʊ wɒnt ə bæg wɪθ ðæt]
CS   : /ʤʊwɒnəbæˀ wɪf ðæˀ/

Utterance 14
    I haven't got a clue
BE   : [aɪ ˈhævᵊnt gɒt ə kluː]
CS   : /aɪn gɒˀ əkluː/

Utterance 15
    Do you know what I mean?
    Do you think delicious?
BE   : [dʊ jʊ nəʊ wɒt aɪ miːn]
       [dʊ jʊ θɪŋk dɪˈlɪʃəs]

CS   :   /ʤʊnəʊdamiːn/
          /ʤʊfɪŋ dɪˈlɪʃ/

1. Catenation

The native English speakers who demonstrate British accent connected the sound at the end of the word to the sound at the beginning of the following word. The pattern is the connection of vowel and consonant or consonant and vowel. It occurs in;

utterance 1, [tə‿traɪ‿ðɪs] and [daʊn‿ɪnˈsaɪd‿də‿bʌs] with a vowel-consonant pattern and a consonant-vowel pattern,

utterance 2, [wi‿dəʊnt] with a vowel-consonant pattern,

utterance 3, [ts‿ʌp] and [ˈsɪŋgɔː‿wɪˈtɜːn] with a consonant-vowel pattern and a vowel-consonant pattern,

utterance 4, [ˈʤʊ‿laɪk‿ɪt] and [ts‿‿ə‿ʤəʊ?] with a vowel-consonant pattern and a consonant-vowel pattern,

utterance 5, [j‿ɒn‿ə‿breɪ?] with a consonant-vowel pattern,

utterance 6, [ˈʤʊ‿laɪk], [tə‿bi-j-ʌp], and [tə‿ðə‿swiːt] with a vowel-consonant pattern,

utterance 7, [kən‿a‿si: sʌm‿aɪ‿di: pliːz] with a vowel-consonant pattern and a consonant-vowel pattern,

utterance 8, [ðəz‿‿ə‿‿tɛn‿kwɪ?] And [f‿jʊ‿luːz jə‿ki:‿kɑːd] with a vowel-consonant pattern and a consonant-vowel pattern,

utterance 9, [aʊ‿j‿ə‿ˈduːɪn] with a vowel-consonant pattern,

utterance 10, [wɒ‿ʧʊ‿biːn‿ʌp‿tə] and [ʤʊ‿si:‿ma‿fi:?] with a vowel-consonant pattern and a consonant-vowel pattern,

utterance 11, [ts‿ə‿bæ?] with a vowel-consonant pattern and a consonant-vowel pattern,

utterance 12, [ʤʊ‿miːn], [ʤʊ‿nɒ‿wɒ?], and [aʊz‿ɪt] with a vowel-consonant pattern and a consonant-vowel pattern,

utterance 13, [ʤʊ‿wɒnə‿bæ?] with a vowel-consonant pattern, and

utterance 15, [ʤʊ‿‿nəʊ‿da‿miːn] and [ʤʊ‿fɪŋ] with a vowel-consonant pattern.

2. Intrusive Semivowels

The native English speakers who demonstrate British accent inserted semivowel to helps join the two vowel sounds to pronounce smoothly.

In utterance 6, the insertion [j] joins [i] in [bi] and [ʌ] in [ʌp] to become [bi-j-ʌp].

3. Gemination

The native English speakers who demonstrate British accent geminated consonants in the first word ends with the same consonant sound as the beginning of the following word. The same consonant sounds put together and elongate them. It occurs in utterance 2, the doubled consonant [t] in [dəʊnt‿teɪk].

4. Assimilation

The native English speakers who demonstrate British accent assimilated to become a segment identical to another.

Progressive assimilation in utterance 1
[d] in [ɪnˈsaɪd] assimilates to [ð] in [ðə] to become [ɪnˈsaɪddə].

Regressive assimilation in utterance 11
[ð] in [ðæt] assimilates to [ts] in [wɒts] to become [z]. This assimilitaion occurs in voicing and manner of articulation where [ð] and [z] are voiced fricatives. [wɒts ðæt] becomes [wɒz ðæ?].

Regressive assimilation in utterance 12

[ɒ] in [wɒ] assimilates əʊ in [nəʊ] to become [nɒ̯wɒʔ].

Reciprocal assimilation in utterance 4, 6, 10, 12, 13, and 14

[d] and [j] are combined to become [ʤ]. It occurs to the sounds [dʊ] and [jʊ] to become [ʤʊ].

Reciprocal assimilation in utterance 10

[t] and [j] are combined to become [ʧ]. It occurs to the sounds [wɒt], [həv], and [jʊ] by deleting [həv] to become [wɒ̯ʧʊ].

5. **Elision and Coalescence**

The native English speakers who demonstrate British accent deleted and combined the consonants, vowels, or syllables in two different words to show the connected speech.

In utterance 3, the initial [w] and [ɒ] in [wɒts] are deleted. This initial sound deletion is identified as aphaeresis. The final doubled consonant [ts] is combined with [ʌp] to become /ts̯ʌp/.

In utterance 3, the coda [l] in [ˈsɪŋgᵊl] is deleted to become [ˈsɪŋg]. This final sound deletion is identified as apocopation. [ˈsɪŋg] is combined with [ɔː] to become /ˈsɪŋgɔː/.

In utterance 4, the initial [ɪ] in [ɪts] is deleted. This initial sound deletion is identified as aphaeresis. The final doubled consonant [ts] is combined with [ə] to become /ts̯ə/.

The final [ʊ] in [dʊ] is deleted. This final sound deletion is identified as apocopation. [d] is combined with [jʊ] to become /ʤʊ/.

In utterance 5, [ɑː] in [ɑː] is deleted. [ɑː] as a representation of <are> is completely deleted. [ʊ] in [jʊ] is deleted. This final sound deletion is identified as apocopation. Then, [j] is combined with

[ɒn] to become /j̯ɒn/ so [ɑː jʊ ɒn] becomes [j̯ɒn].

In utterance 6, the initial [w] and [ɒ] in [wɒd] are deleted. This initial sound deletion is identified as aphaeresis. The final consonan [d] is combined with [jʊ] to become /ʤʊ/.

In Utterance 7, [ɪ] in [aɪ] is deleted to become [a]. This final sound deletion is identified as apocopation. [a] is combined with/kən/ and [siː] to become /kən̯a̯siː/.

In utterance 8, the initial [ɪ] in [ɪf] is deleted. This initial sound deletion is identified as aphaeresis. The final [f] is combined with [jʊ] to become /f̯jʊ/.

In utterance 9, [ɑː] in [ɑː] is deleted. [ɑː] as a representation of <are> is completely deleted. [h] in [haʊ] is deleted. This initial sound deletion is identified as aphaeresis. Then, [aʊ] is combined with [juː] to become /aʊ̯jə/.

In utterance 10, [həv] in [həv] is deleted. [həv] as a representation of <have> is totally deleted. Then, [wɒt] is combined with [jʊ] to become /wɒ̯ʧʊ/ so [wɒt həv jʊ] becomes [wɒ̯ʧʊ].

In utterance 10, The final [ʊ] in [dʊ] is deleted. This final sound deletion is identified as apocopation. [d] is combined with [jʊ] to become /ʤʊ/.

The final [ɪ] in [maɪ] is deleted. This final sound deletion is identified as apocopation. [ma] is combined with [fiːt] to become /ma̯fiːʔ/.

In utterance 11, the initial [ɪ] in [ɪts] is deleted. This initial sound deletion is identified as aphaeresis. The final doubled consonant [ts] is combined with [ə] to become /ts̯ə/.

In utterance 12, [wɒt] in [wɒt] is deleted. [wɒt] as a representation of

<what> is totally deleted. The final [ʊ] in [dʊ] is deleted. This final sound deletion is identified as apocopation. [d] is combined with [jʊ] to become /dʒʊ/ so [wɒt dʊ jʊ miːn] becomes [dʒʊ‿miːn].

The initial [h] in [haʊz] is deleted. This initial sound deletion is identified as aphaeresis. [aʊz] is combined with [ɪt] to become /aʊz‿ɪt/.

In utterance 13, the final [ʊ] in [dʊ] is deleted. This final sound deletion is identified as apocopation. [d] is combined with [jʊ] to become /dʒʊ/.

The final [t] in [wɒnt] is deleted. This final sound deletion is identified as apocopation. [wɒn] is combined with [ə] to become /wɒnə/. So, [dʊ jʊ wɒnt ə] becomes /dʒʊ‿wɒnə/.

In utterance 14, [ˈhævᵊnt] which is contracted from <have not> has two processes of deletion; initial and final deletion. The process of deletion leaves the sound [n]. [aɪ] is combined with [n] from [ˈhævᵊnt] to become /aɪn/. So [aɪ ˈhævᵊnt] becomes /aɪn/.

In utterance 15, the final [ʊ] in [dʊ] is deleted. This final sound deletion is identified as apocopation. [d] is combined with [ʊ] to become /dʒʊ/.

[wɒ] in [wɒt] is deleted. This initial sound deletion is identified as aphaeresis. [ɪ] in [aɪ] is deleted. This final sound deletion is identified as apocopation. [t] in [wɒt] is pronounced as [d] when it is combined with [a] in [aɪ], and they become /da/. [dʊ jʊ nəʊ wɒt aɪ miːn] becomes /dʒʊ‿nəʊ da‿miːn/.

The final [ʊ] in [dʊ] is deleted. This final sound deletion is identified as apocopation. [d] is combined with [jʊ] to become /dʒʊ/. [k] in [θɪŋk] is deleted. [θ] is pronounced as [f]. This final sound

deletion is identified as apocopation. [əs] in [dɪˈlɪʃəs] is deleted. This final sound deletion is identified as apocopation. These sounds are combined to become /dʒʊ‿fɪŋ dɪˈlɪʃ/.

In the process of deletion, there is the process of monophthongization e.i., [aɪ] becomes [a] in [aɪ] and aɪ becomes [a] in [maɪ].

6. **Unpatterned Construction of Connected Speech**

There is a new issue related to connected speech. The process of connection is out of the theory given.

In utterance 2, **change anymore** /tʃeɪn-dʒɛ-ni-ˈmɔː/ is pronounced as /tʃeɪn-j-ɛniˈmɔː/. Related to the rule of connected speech, the process is in the term of catenation if the final [dʒ] in [tʃeɪndʒ] blends with initial [ɛ] in [ɛniˈmɔː]. However, the final [dʒ] is deleted to leave final [n] and to link [n] and initial [ɛ], [j] is inserted. Even though there is a [j] insertion, it is not liaison because the insertion of semivowel occurs in between vowel and vowel. This connection issue is neither catenation nor liaison.

In utterance 3, **single or written** /ˈsɪŋgᵊl ɔː rɪˈtɜːn/ is pronounced as /ˈsɪŋgɔː‿wɪˈtɜːn/. Related to the rule of connected speech, the process is in the term of catenation if the final [l] in [ˈsɪŋgᵊl] blends with initial [ɔː] and [ɔː] blends with initial [r] in [rɪˈtɜːn] to become [ˈsɪŋ-gᵊ-lɔː-rɪˈ-tɜːn]. However, [ə] and [l] in [ˈsɪŋgᵊl] are deleted to leave final [g], the final [g] blends with [ɔː], and [ɔː] blends with [w] instead of [r] in [rɪˈtɜːn].

There is a letter <w> in **written** but the letter <w> is dropped when **written**

is pronounced to become /rɪˈtɜːn/. However, in this case, the initial [r] is dropped and altered to [w] to become [ɔːˌwɪˈtɜːn]. On the other hand, it is also not liaison because [w] does not link [ɔː] in **or** and [ɪ] in **written** in which the initial [r] in syllable should be produced in **written**.

In utterance 8, **alright** /ɔːlˈraɪt/ is pronounced as /ɔːwˈraɪʔ/. [l] is altered to [w] in /ɔːlˈraɪt/ to become /ɔːwˈraɪʔ/. it is not related to connected speech but there is a change in standard pronunciation.

5. CONCLUSION

Speaking like a native is not only about theory but it is about practice. Practice makes perfect but without theory, there is no basis. It is important to learn the theory, then apply the theory in practice. For the EFL learners, learning English pronunciation is the way to start developing the skill because improving pronunciation improves language skills (Ambalegin, 2025). The more the learners practice, the more naturally they will pronounce. Meanwhile, for English learners whose English is not their first language, their first languages or mother tongues may distract their English pronunciation (Ambalegin et al., 2025; Ambalegin & Hulu, 2019; Ambalegin & Suryani, 2018). Thus, the essence of techniques and practices is to bring them into a real-life conversation (Ambalegin, 2025).

The findings revealed that the native English speakers deleted, altered, and linked the sounds to achieve efficiency, fluency, and naturalness. The connected speech processes of the native English speakers who demonstrate American accent will not

always be the same as the connected speech processes of the native English speakers who demonstrate British accent. The connected speech processes of the native English speakers who demonstrate British accent is more complicated than the native English speakers who demonstrate American accent.

Generally, the native English speakers deleted some sounds in some words and deleted several function words such as auxiliaries to link to the other sounds. Vowels experienced changes to become identical to their adjacent vowels. The change of vowels to weak vowel schwa functions to equal the syllable intervals. The linking processes are catenation, liaison, and gemination in which the catenation or C͜V linking is the most common. Assimilation contributes to the process of connected speech which makes the sounds more glued.

The weaknesses of applying connected speech in English is that it makes it difficult and confusing for English learners to understand every individual word, for example, **I will ask her** [aɪ wɪl ɑːsk hɜː] is linked to become /ʌləskɜː/. The English learners are accustomed to English in standard pronunciation. Meanwhile, in real life, the native English speakers use connected speech constantly in their daily conversations.

REFERENCES

Al-Fadley, A. A. (2019). The difficulties encountered by undergraduate EFL students with their listening comprehension skills in PAAET, Kuwait.

International Journal of English Language Teaching, *7*(8), 53–70. https://eajournals.org/ijelt/vol-7-issue-8-december-2019/the-difficulties-encountered-by-undergraduate-efl-students-with-their-listening-comprehension-skills-in-paaet-kuwait/

Al-Qunayeer, H. S. (2020). The relationship between English language proficiency level and comprehension of connected speech aspects. *British Journal of English Linguistics*, *8*(2), 35–57. https://eajournals.org/bjel/vol-8-issue-2-april-2020/the-relationship-between-english-language-proficiency-level-and-comprehension-of-connected-speech-aspects/

Ambalegin, A. (2022). Nonnative be like native speakers: the phonological processes of characters' English pronunciation in Black Panther movie. *Journal of Applied Studies in Language*, *6*(1), 15–25. https://doi.org/https://doi.org/10.319 40/jasl.v6i1.337

Ambalegin, A. (2024). Phonological rules of Malay Kepulauan local language in Batam Island. *English Language and Literature*, *13*(2), 353–366. https://doi.org/https://doi.org/10.240 36/ell.v13i2.125704

Ambalegin, A. (2025). Mastering pronunciation and intonation. In Christina Natalina Saragi (Ed.), *Speak up! Unlocking English confidence for beginners* (1st ed., pp. 50–71). Gita Lentera.

Ambalegin, A., & Hulu, F. (2019). EFL learners' phonological interference of English articulation. *Jurnal Basis UPB*, *6*(2), 145–154. https://doi.org/https://doi.org/10.338 84/basisupb.v6i2.1415.

Ambalegin, A., Nasir, M., & Thu, A. S. (2025). The sounds shifted by the Myanmar speaker in English pronunciation: phonological analysis. *IdeBahasa*, *7*(1), 10–23. https://doi.org/https://doi.org/10.372 96/idebahasa.v7i1.317

Ambalegin, A., & Suryani, M. S. (2018). Mother tongue affecting the English vowel pronunciation of Batak Toba adults. *AICLL The 1st Annual International Conference on Language and Literature*, 66–80. https://doi.org/10.18502/kss.v3i4.1920

Bakri, U. (2020). An analysis of connected speech in a song entitled Count on Me by Bruno Mars: a content analysis on textbook of curriculum 2013 for junior high school. *Pandawa : Jurnal Pendidikan Dan Dakwah*, *2*(3), 515–529. https://ejournal.stitpn.ac.id/index.php/pandawa/article/view/1344

Chen, Y. Y., Chang, Y.-S., Lee, I.-Y., & Lin, M. H. (2021). Effects of a video featuring connected speech instruction on EFL undergraduates in Taiwan. *SAGE*, *11*(2), 1–12. https://doi.org/https://doi.org/10.117 7/21582440211019746

Creswell, J. W. (2013). *Qualitative inquiry and research design choosing among five approaches* (3rd Editon, Vol. 53, Issue 9). SAGE Publications. https://doi.org/https://doi.org/10.117 7%2F1524839915580941

Creswell, J. W., & Poth, C. N. (2018). *Qualitative inquiry & research design* (4th ed.). Sage Publication Inc.

Dang, T. B. D., Lei, V. L., Nguyen, M., Vo, V. S., & Hua, N. N. (2021). An investigation into difficulties in English listening of freshmen majoring in English at a

university in the Mekong delta, Vietnam. *European Journal of English Language Teaching*, 6(6), 38–62. https://doi.org/10.46827/ejel.v6i6.392 5

Durand, J. (1997). Linking r in English : constraints, principles and parameters, or rules ? *Histoire Épistémologie Langage*, 19(1), 43–72. https://www.persee.fr/doc/hel_0750-8069_1997_num_19_1_2572

Finch, M. (2023). *Authentic learning: Bringing real-world relevance to the classroom*. Education Advanced. https://educationadvanced.com/blog/authentic-learning-bringing-real-world-relevance-to-the-classroom

Fromkin, V., Rodman, R., Hyams, N., Amberber, M., Cox, F., & Thornton, R. (2018). *An introduction to language* (9th ed.). Cengage Learning.

Hancock, M. (2003). *English pronunciation in use: Self-study and classroom use*. Cambridge University Press.

Hardani, H., Auliya, N. H., Andriani, H., Fardani, R. A., Ustiawaty, J., Utami, E. F., Sukmana, D. J., & Istiqomah, R. R. (2020). *Metode penelitan kualitatif dan kuantitatif* (1st ed.). Pustaka Ilmu.

Jannah, A. Z., Wijaya, S. D., & Ro'ifah, R. (2022). Learning connected speech by pronouncing song lyrics: students' perspective. *Jo-ELT (Journal of English Language Teaching)*, 9(1), 13–28. https://doi.org/doi:https://doi.org/10.33394/jo-elt.v9i1.5156

Kaisse, E. M. (1985). *Connected speech : the interaction of syntax and phonology*. Academic Press.

Karim, S. A., Sudiro, S., Putri, S. A., Syailendra, A., & Lestari, P. (2023). Facilitating EFL students' learning listening subject through English songs:

The Audio-Lingual Method perspectives. *Loquen: English Studies Journal*, 16(1), 27–38. https://doi.org/10.32678/loquen.v16i1.8023

Kenworthy, J. (1987). *Teaching English pronunciation*. Longman.

Lass, R. (2000). *Phonology: an introduction to basic concepts*. Cambridge University Press.

Lindsey, G. (2019). *English after RP standard British pronunciation today*. Palgrave McMillan.

Litosseliti, L. (2018). *Research methods in Linguistics* (2nd editio). Continuum International Publishing.

McDermott, L. (2025). *Beyond the classroom: why real learning happens in life, not school*. Substack. https://yournaturallearner.substack.com/p/beyond-the-classroom-why-real-learning

Merriam, S. B. (2009). *Qualitative research: A guide to design and implementation*. Wiley Imprint.

Merriam, S. B., & Grenier, R. S. (2018). *Qualitative Research in Practice* (2nd ed.). y Jossey-Bass A Wiley Brand.

Merriam, S. B., & Tisdell, E. B. (2016). *Qualitative research: A guide to design an implementation* (4th ed.). A Willey Brand.

Miles, B. M., Huberman, M. A., & Saldana, J. (2014). *Qualitative data analysis:* (3rd ed.). SAGE Publications.

Nushi, M., & Orouji, F. (2020). Investigating EFL teachers' views on listening difficulties among their learners: the case of Iranian context. *SAGE*, 10(2), 1–16. https://doi.org/https://doi.org/10.1177/2158244020917393

Permatasari, N., Syam, U. K., & Sastrawati, I.

(2023). Exploring students' difficulties in learning Listening Comprehension at second semester English Education Department of Muhammadiyah University of Makassar. *Journal of Language Testing and Assessment*, *3*(1), 40–50. https://doi.org/https://doi.org/10.569 83/jlta.v3i1.313

Ramadhianti, A., & Somba, S. (2021). Listening comprehension difficulties in Indonesian EFL students. *Journal of Learning and Instructional Studies*, *1*(3), 111–121. https://doi.org/https://doi.org/10.466 37/jlis.v1i3.7

Rintaningrum, R. (2018). Investigating reasons why listening in English is difficult: Voice from foreign language learners. *Asian EFL Journal*, *20*(11), 6–15. https://www.asian-efl-journal.com/monthly-editions-new/2018-teaching-articles/volume-20-issue-11-2018/index.htm

Roach, P. (2012). *English phonetics and phonology; A practical course* (4th ed.). Cambridge University Press.

Sirmandi, E. H., & Sardareh, S. A. (2016). The effect of BBC world clips with and without subtitles on intermediate EFL learners' vocabulary development. *Malaysian Online Journal of Educational Sciences*, *4*(4), 61–69. https://mojes.um.edu.my/index.php/MOJES/article/view/12674

Sudaryanto, S. (2015). *Metode dan aneka teknik analisis bahasa*. Duta Wacana University Press.

Sugiyono. (2013). *Metode Penelitian Kuantitatif, Kualitatif, dan R&D*. Alfabeta.

Sutrisno, A. (2018). Problems of speech perception experienced by the EFL learners. *THEORY AND PRACTICE IN LANGUAGE STUDIES*, *8*(1), 143–149. https://doi.org/DOI: http://dx.doi.org/10.17507/tpls.0801.18

Syafari, R. H. (2024). An analysis of connected speech in If I Let You Go song by Westlife. *Journal for Emerging Scholar in Humanities*, *1*(1), 23–30. https://jurnal.unpad.ac.id/jesh/article/view/54701

Taylor, S. J., Bogdan, R., & DeVault, M. L. (2016). *Introduction to Qualitative Research Methods* (4th ed.). John Wiley & Sons, Inc.

Wahab, I., & Tanasy, N. (2022). The interferences faced by the EFL students in Listening Comprehension. *Seltics Journal: Scope of English Language Teaching Literature and Linguistics*, *5*(1), 16–26. https://doi.org/https://doi.org/10.469 18/seltics.v5i1.1316

Wiraatmaja, T., Sari, L. K., & Cahyadi, P. (2022). How listening deemed as the most difficult English skills during online learning among students? *PREMISE*, *11*(3), 438–457. https://doi.org/http://dx.doi.org/10.24 127/pj.v11i3.4969

Wong, S. W. L., Dealey, J., Leung, V. W. H., & Mok, P. P. K. (2019). Production of English connected speech processes: an assessment of Cantonese ESL learners' difficulties obtaining native-like speech. *The Language Learning Journal*, *49*(5), 581–596. 10.1080/09571736.2019.1642372