THE PURPOSES OF USING PHONOLOGICAL DEVIATION IN NICKI MINAJ’S SONGS

AN UNDERGRADUATE THESIS

Presented as Partial Fulfillment of the Requirements for the Degree of Sarjana Sastra in English Letters

By

SEPTI PUTRI ALMADITA
Student Number: 154214114

DEPARTMENT OF ENGLISH LETTERS
FACULTY OF LETTERS
UNIVERSITAS SANATA DHARMA
YOGYAKARTA
2019
THE PURPOSES OF USING PHONOLOGICAL DEVIATION IN NICKI MINAJ’S SONGS

AN UNDERGRADUATE THESIS

Presented as Partial Fulfillment of the Requirements for the Degree of Sarjana Sastra in English Letters

By

SEPTI PUTRI ALMADITA

Student Number: 154214114

DEPARTMENT OF ENGLISH LETTERS
FACULTY OF LETTERS
UNIVERSITAS SANATA DHARMA
YOGYAKARTA
2019
A Sarjana Sastra Undergraduate Thesis

THE PURPOSES OF USING PHONOLOGICAL DEVIATION IN NICKI MINAJ'S SONGS

By
Septi Putri Almadita
Student Number: 154214114

Approved by

Arina Istit'anah, S.Pd., M.Hum.
Advisor

Dr. Bernadine Ria Lestari M.Sc.
Co-Advisor

January 31, 2019

January 31, 2019
A Sarjana Sastra Undergraduate Thesis

THE PURPOSES OF USING PHONOLOGICAL DEVIATION
IN NICKI MINAJ'S SONGS

By

Septi Putri Almadita
Student Number: 154214114

Defended before the Board of Examiners
On February 15, 2019
and Declared Acceptable

BOARD OF EXAMINERS

Name                      Signature
Chairperson               
Dr. Arina Istri'anan, S.Pd., M.Hum.
Dr. Bernadine Ria Lestari M.Sc.
Adventina Putranti, M. Hum.
Arina Istri'anan, S.Pd., M.Hum.
Dr. Bernadine Ria Lestari M.Sc.

Yogyakarta, February 28, 2019
Faculty of Letters
Universitas Sanata Dharma
Dean

iv
STATEMENT OF ORIGINALITY

I certify that this undergraduate thesis contains no material which has been previously submitted for the award of any other degree at any university, and that, to the best of my knowledge, this undergraduate thesis contains no material previously written by any other person except where due reference is made in the text of the undergraduate thesis.

Yogyakarta, January 29, 2019

Septi Putri Almadita
LEMBAR PERNYATAAN PERSETUJUAN PUBLIKASI KARYA ILMIAH
UNTUK KEPENTINGAN AKADEMIS

Yang bertanda tangan di bawah ini, saya mahasiwa Universitas Sanata Dharma
Nama : Septi Putri Almadita
Nomor Mahasiswa : 154214114

Demi pengembangan ilmu pengetahuan, saya memberikan kepada Perpustakaan
Universitas Sanata Dharma karya ilmiah saya yang berjudul

THE PURPOSES OF USING PHONOLOGICAL DEVIATION
IN NICKI MINAJ’S SONGS

beserta perangkat yang diperlukan (bila ada). Dengan demikian saya memberikan
tepatnya Perpustakaan Universitas Sanata Dharma hak untuk menyimpan,
mengalihkan, dalam bentuk media lain, mengelolanya dalam bentuk pangkalan
data, mendistribusikan secara terbatas, dan mempublikasikannya di internet atau
media lain untuk kepentingan akademis tanpa perlu meminta ijin kepada saya
maupun memberikan royalti kepada saya selama tetap mencantumkan nama saya
sebagai penulis.

Demikian pernyataan ini saya buat dengan sebenarnya.

Dibuat di Yogyakarta
Pada tanggal, 29 Januari 2019

Yang menyatakan,

[Signature]

Septi Putri Almadita
PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI
For whose body becomes an earth
whose soul flies to the universe
but whose love remains in my veins,

BAGUS SUYONO
ACKNOWLEDGEMENTS

First of all, I would like to give my gratitude to Allah SWT for all blessings given to me during and after the process of writing this thesis. I thank Him for the endless love and grace to guide me through my family and friends who support and motivate me in every situation of my life.

Secondly, I would like to express my gratitude to my thesis advisor Arina Isti’anah, S.Pd, M.Hum., for guiding and supporting me by understanding my difficulties during the process of writing this thesis. I am so thankful for her suggestions and encouragements that make my thesis a success and make me finish it on time. Thirdly, I thank my co-adviser and academic advisor, Dr. Bernadine Ria Lestari, M.Sc. for the support and advices. Fourthly, I thank my other academic advisor, F.X. Risang Baskara, S. S., M. Hum. for his endless support.

Fifthly, I would send thank to my family, especially my beloved mother, Ervina Novianti Suwoto, and my grandmother, Suparjilah, for their endless support, prayer, and motivation to finish my thesis. Next, I would also thank my college best friends *The Micins in Blue Group* (Vatma, Ayu, Widi, Mitha, and Mbak Uuz) for their influences to my college life. I also thank my other best friends *Bidadari Mentel* (Mbak Pi, Mbak Bro, Mbak Krib, and Mbak Selpong) or their endless support. Finally, I thank all of my friends in English Letters Department of 2015 for the support in finishing my thesis.

Septi Putri Almadita
TABLE OF CONTENTS

TITLE PAGE .......................................................... ii
APPROVAL PAGE .................................................. iii
ACCEPTANCE PAGE ................................................ iv
STATEMENT OF ORIGINALITY .................................... v
LEMBAR PERNYATAAN PERSETUJUAN ...................... vi
PUBLIKASI KARYA ILMIAH ....................................... vi
MOTTO ............................................................ vii
DEDICATION PAGE ................................................ viii
ACKNOWLEDGEMENTS .......................................... ix
TABLE OF CONTENTS ........................................... x
LIST OF TABLES .................................................... xii
ABSTRACT ........................................................ xiii
ABSTRAK .......................................................... xiv

CHAPTER I: INTRODUCTION ...................................... 1
A. Background of the Study ...................................... 1
B. Problem Formulation .......................................... 4
C. Objectives of the Study ....................................... 4
D. Definition of Terms ........................................... 4

CHAPTER II: REVIEW OF LITERATURE ..................... 6
A. Review of Related Studies ................................... 6
B. Review of Related Theories .................................. 10
1. Stylistics ....................................................... 10
2. Deviation ....................................................... 12
3. Phonological Deviation ...................................... 13
   a. Elision ..................................................... 14
   b. Substandard Pronunciation ........................... 15
   c. Substitution of Sounds ................................. 15
4. Phonological Devices ......................................... 17
   a. Rhyme ..................................................... 17
   b. Meter ...................................................... 19
   c. Assonance ............................................... 23
   d. Consonance ............................................. 24
   e. Alliteration ............................................. 24
5. Song .......................................................... 25
C. Theoretical Framework ...................................... 25

CHAPTER III: METHODOLOGY .................................. 28
A. Object of the Study ........................................... 28
B. Approach of the Study ....................................... 29
C. Method of the Study ......................................... 29
1. Data Collection .............................................. 29
CHAPTER IV: ANALYSIS RESULTS AND DISCUSSIONS

A. Phonological Deviation Found in Nicki Minaj’s Songs
   1. Substitution of Sounds
      a. Feature Changing Sound
      b. Insertion
      c. Metathesis
   2. Elision
      a. Aphaeresis
      b. Syncope
      c. Apocope
   3. Substandard Pronunciation

B. The Purposes Made of Phonological Deviation
   1. Rhyme
   2. Meter
   3. Consonance
   4. Alliteration

CHAPTER V: CONCLUSION

REFERENCES

APPENDICES

Appendix 1: The Types of Phonological Deviation in Nicki Minaj’s Songs
Appendix 2: The Purposes of Phonological Deviation
# LIST OF TABLE

<table>
<thead>
<tr>
<th>No.</th>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Table 1. Phonological Deviation Found in Nicki Minaj’s Songs</td>
<td>31</td>
</tr>
<tr>
<td>2</td>
<td>Table 2. Phonological Deviation of Feature Changing Sounds</td>
<td>33</td>
</tr>
<tr>
<td>3</td>
<td>Table 3. Phonological Deviation of Insertion</td>
<td>35</td>
</tr>
<tr>
<td>4</td>
<td>Table 4. Phonological Deviation of Metathesis</td>
<td>35</td>
</tr>
<tr>
<td>5</td>
<td>Table 5. The Aphaeresis of Phonological Deviation</td>
<td>36</td>
</tr>
<tr>
<td>6</td>
<td>Table 6. The Syncope of Phonological Deviation</td>
<td>38</td>
</tr>
<tr>
<td>7</td>
<td>Table 7. The Apocope of Phonological Deviation</td>
<td>39</td>
</tr>
<tr>
<td>8</td>
<td>Table 8. Phonological Deviation of Substandard Pronunciation</td>
<td>41</td>
</tr>
<tr>
<td>9</td>
<td>Table 9. The Rhyme Purpose of Elision</td>
<td>44</td>
</tr>
<tr>
<td>10</td>
<td>Table 10. The Rhyme Purpose of Substitution of Sounds</td>
<td>48</td>
</tr>
<tr>
<td>11</td>
<td>Table 11. The Consonance Purpose of Elision</td>
<td>56</td>
</tr>
<tr>
<td>12</td>
<td>Table 12. The Consonance Purpose of Substitution of Sounds</td>
<td>57</td>
</tr>
<tr>
<td>13</td>
<td>Table 13. The Alliteration Purpose of Substitution of Sounds</td>
<td>59</td>
</tr>
</tbody>
</table>
ABSTRACT


Language is the human expression of ideas, feelings, and thoughts. However, humans tend to use language differently from one another. It is based on the purposes that the speaker wants to achieve. It is not only in written language which is important but also in spoken. The example is the language in songs. Singers are possible to deviate language when they sing songs in order to make the songs sound beautiful for the listeners. They deviate the pronunciation of words or lyrics in order to gain purposes which concern with phonological devices. This case happened to one of African-American singers, Nicki Minaj. She is a famous singer or rapper in the world with 17 songs on the top 10 in Billboard Chart throughout her career. When she sings her songs, she purposively makes phonological deviation in order to get phonological purposes in her songs.

This research focused on the phonological deviation in three Nicki Minaj’s songs: “Chun Li”, “Barbie Dreams”, and “Coco Chanel”. There were two objectives of this research. First, the researcher presented the phonological deviation found in the Nicki Minaj’s songs. Second, the researcher found the purposes of the deviation made.

Stylistics is the most suitable approach for this research. It is a branch of linguistics which deals with the relation of the language and its artistic function in literary works, songs, advertisement, and so on. This study uses one level of stylistic analysis, phonology. The method used was purposive sampling method. There were four steps conducted. First, the researcher listened to the songs from www.youtube.com and checked the pronunciation with the lyrics from www.genius.com. Second, the researcher analyzed the words which were pronounced different from English’s dictionary transcription. Third, they were classified into types. Last, analyzing the purposes were made because of it.

The result is there are 176 phonological deviations found in the songs which consist of 77 words. The types of phonological deviation found are substitution of sounds, elision, and substandard pronunciation. The most dominant type is substitution of sounds with 54 %. The less ones are elision with 33% and substandard pronunciation with 13%. The purposes made by the deviation are to make certain rhyme patterns, metrical patterns, and repetition of consonant sounds in the lines.

Keywords: Phonological deviation, purposes, stylistics, songs
ABSTRAK


Hasil yang ditemukan ada 176 deviasi-deviasi fonologi yang terjadi di tiga lagu Nicki Minaj yang terdiri dari 77 kata. Tipe-tipe deviasi fonologi yang terjadi adalah substitution of sounds, elision, dan substandard pronunciation. Tipe yang paling dominan adalah substitution of sounds dengan total 54%. Dua tipe yang lainnya adalah elision dengan total 33% dan substandard pronunciation dengan total 13%. Tujuan yang dibuat oleh deviasi yang terjadi adalah untuk membuat pola rima dan meter yang sama serta pengulangan suara konsonan di dalam baris-baris lirik lagu.

Keywords: Phonological deviation, purposes, stylistics, songs
CHAPTER I

INTRODUCTION

A. Background of the Study

Language is defined as a medium of communication to deliver the beauty of human expressions. Those are human’s ideas, thoughts, and feelings which can be expressed through language. It is used to interpret everything around us. “It is natural to imagine that something as powerful and fundamental to human nature as language would influence how we think about or perceive the world around us” (Fromkin, Rodman, & Hyams, 2011, p. 29). It means that language has a big impact for human life. Language helps us to understand each other.

Language can be learned more deeply in order to understand more about everything it deals with. The study of language is called linguistics. Burton, Déchaîne and Vatikiotis-Batesan believe that linguistics is focused to understand more on how language works (2012, p. 9). Thus, it helps us to understand on how humans use language as a medium of communication. Linguistics deals with the human abilities on how producing sounds, words, sentences, meanings, and so on.

Humans tend to use language in different ways one to another. The differences are based on conditions and their purposes. The example is the usage of language in literature and songs. It has its own style of language which is different from other usages. The style of language which is used in both of them is called stylistics.
Stylistics is a study which centred on how language used in songs and literary works, such as poems, prose, novels, and so on. Its aim in all of them is to deliver the writer’s or poet’s or singer’s messages by using language in a certain way. Leech and Short say that stylistics concerns about the relation between language and its artistic function (2007, p. 11). Thus, literary works use a style of language that encourages readers to not only read it but also understand it more due to the artistic function of it. Verdonk adds that stylistics is as the analysis of distinctive expression of language and its purposes and effects (2002, p. 4). Furthermore, stylistics also concerns with the language and its purposes used by a speaker or writer.

Stylistics is not only focused on written but also spoken language. The analysis of stylistics in spoken language can be done by songs. A song is the product which attracts people not only by its lyrics but also on how the singer delivers the lyrics orally. It means that stylistics can also deal with phonology. In order to analyse the problems in this research, the writer will use stylistics as the approach.

Phonology is a branch of linguistics that deals with the sounds that someone produces. It is supported by Odden (2005),

A very brief explanation is that phonology is the study of sound structure in language, which is different from the study of sentence structure (syntax), or word structure (morphology), or how languages change over time (historical linguistics) (p. 2).

It means that every word has its own standardized sounds or rules. However, a singer can produce different sounds from the Standard. In certain genres of songs, especially Hip-Hop, the singers tend to sing or pronounce words fast. Sometimes
they do not pronounce every word clearly and standardly. It is called as deviation in stylistics.

Deviation, in stylistics, is the use of language pattern which is different from its standard. It can be found in music due to some purposes. According to Leech, language pattern is deviated because of melody, rhythm, harmonic progression, abstract form, and so on (1969, pp. 56-57). It means that the rule of Standard English is not obeyed. It is done in order to deliver message in a certain way which is believed can attract more others’ attention.

Hip-hop songs have fast melody and its African-American singers. One of the famous African-American Hip-hop singers is Nicki Minaj. She is well-known as an international singer. Moreover, her songs are known all around the world. However, when she sings in a fast melody she also produces some words which are different from Standard English. African-American English has different rules in linguistic aspects from Standard English. Holt claims that African-American youngsters tend to innovate new various phonological, syntactical, and pragmatics aspect of the language (2013, p. 16). Meaning to say, it is a variety of English which different from its standard.

The aims of the research are to analyse phonological deviation in Nicki Minaj’s songs and the purposes made by the deviation. The phonological deviation made in the songs has certain purposes. One of them can be the rhyme so that it will make the easy to be listened. Hence, this study will focus on analysing the words or lyrics which are not produced or pronounced the same as Standard English pronunciation which can be found in the English dictionary.
B. Problem Formulation

In order to analyse phonological deviation in Nicki Minaj’s songs, this study aims to answer some problems. The problems are as follows:

1. What kinds of phonological deviation are found in Nicki Minaj’s songs?
2. What purposes are revealed by the deviation?

C. Objectives of the Study

There are two objectives that will be accomplished in this study. The first objective is to identify the kinds of phonological deviation. It will analyse on how the lyrics produced by Nicki Minaj in her songs. Thus, it will be analysed and be categorized into the kinds of the deviation in each song. It will be focused on the sounds which are different from Standard English.

The second objective is to find out the purposes of the deviation which is made. For example, the deviation made in the songs is due to the rhyme so it can be listened easily and beautifully. In this case, the use of language is for artistic function not as Standard English. This study’s goal is to analyse Nicki Minaj’s phonological deviation in pronouncing the lyrics of her songs and the purposes made in that deviation.

D. Definition of Terms

In this section, the writer explains about the terms that are used in the analysis. The terms are phonology, phonological deviation, purpose, song, and stylistics.
The first term is **phonology**. Phonology is a branch of linguistics which deals with sound patterns produced by a speaker. Odden says that phonology concerns with the “sounds” of a language (2005, p. 2). It deals with how a speaker pronounces the words.

The second term is **deviation**. Deviation in linguistics is “disobeying” the rule in a language which has certain reasons. Leech claims that deviation is an important part of interpreting the message of literary works which is against the rule of language (1969, p. 57). Thus, **phonological deviation** means that someone pronounces the words in literary works differently due to some reasons. Leech also elaborates that phonological deviation used because of verse composition and the convenience of rhyming (1969, p. 47). These reasons are artistic function of language in literary works, such as poems, novels, short stories, songs, even advertisement, and many more.

The third term is **purpose**. Purpose is something that somebody wants to get or achieve. In this study, the purposes are something made of phonological deviation. Leech and Short declare that a purpose concerns with why and how language is used in a certain way (2007, p. 11).

The fourth term is **stylistics**. Stylistics is a branch of linguistics focusing on the language in literary writings. Simpson agrees that stylistics is a study of textual interpretation in literary works, advertisement, popular music, and so on (2004, pp. 2-3). It means that stylistics deals with all linguistic levels. This study focuses on phonological level. Thus, it focuses on a singer’s pronunciation.
CHAPTER II

REVIEW OF LITERATURE

In this chapter, there are three parts of review of literature. They are review of related studies, review of related theories, and theoretical framework. In review of related studies section, the writer explains the previous studies which are similar to the study. They are done by different writers. In review of related theories, the writer elaborates the theories which are relevant with the study. In theoretical framework, the writer shows how the problems are answered using the theories.

A. Review of Related Studies

In this part, there are four previous studies which are related to this research. They consist of two theses and two journal articles. Those studies analyse stylistics in songs and other literary works. It means that they contribute to develop the analysis of this study.

The first study is an undergraduate thesis from Asmara (2018) entitled *Phonological Features in Robert Frost’s Fire and Ice and Nothing Gold Can Say Poems*. The approach used in the study is stylistics. Asmara’s study focuses on phonological features used and how they constitute the style of Robert Frost. The phonological features analysed are rhymes, meters, alliterations, assonances, and consonances in the poems.
Asmara uses several steps of the method to answer the problem formulations. First, he analyses the segmental sound features which are alliteration, consonance, and assonance. Second, he analyses the supra segmental sound features which are meter and rhyme. Hence, he gains the result from the previous steps to answer the second problem formulation. In this study, there are two results. First, Frost uses rhyme, meter, repetition, consonance, and assonance. Second, he uses a rhythmical style in making his poems.

Asmara’s study has contributions for and differences from this study. The contribution lies on the theory and the method. The theory of stylistics and phonological features in literary works that Asmara used will also use to develop this study’s idea. The method used in Asmara’s study will also be used to analyse the data in this study. The differences are the data and the focus of the study. This study uses songs but his study uses poems. His study’s focus is on the phonological level, yet this study is the reason on how a singer deviates the phonological rule in the songs. Hence, this study will discover something different from his study.

The second is a journal article from Febriyanti (2015) entitled *Assimilation, Reduction and Elision Reflected in the Selected Song Lyrics of Avenged Sevenfold*. The songs are “Gunslinger” and “Second Heartbeat”. This study is focused on the phonological phenomena in Avenged Sevenfold’s song lyrics. The phonological phenomena are assimilation, reduction, and elision process.
Her analysis process starts from transcribing the lyrics of songs while checking them to the internet source. Then, the researcher observes the lyrics based on her transcription. The result of the analysis is there are three processes in the two songs: assimilation, reduction, and elision. The difference between those songs is in Gunslinger, there are four kinds of assimilation while in “Second Heartbeat”, there are three kinds of assimilation.

Febrianti’s study has contributions for and a difference from this study. The first contribution is the method. Her method to analyse the data will help to develop the idea of this study. The steps she used to analyse the data will also use in this study. Second, the approach also contributes to develop the idea. Stylistics will contribute to elaborate more about this study. Third, the theory used in her study will also help this study to analyse the data. It is due to phonological deviation which means that there will be “deviation” of the phonological rule. The difference lies on the data. Even though both studies use songs, they are different. This study will use Nicki Minaj’s songs. Thus, this study will develop the method that she uses.

The third is a postgraduate thesis from Trichomwaree (2015) entitled A Stylistic Analysis in Selected Popular Song Lyrics Of Oasis During 1994-1997. The songs as the data used are “Live Forever”, “Supersonic”, “Wonderwall”, “Some Might Say”, “Don’t Look Back In Anger”, “Stand By Me”, and “Rock N Roll”. This study focused on analysing the use of figurative language and poetic devices. The poetic devices observed are only rhyme and repetition.
There are few results of this study. First, the figurative languages mostly found in those songs are metaphor. Second, rhyme and repetition are used in the songs as poetic devices to charm the sounds with rhythm including with repetition of word, phrases, or choruses. Third, the type of rhyme found in the discussion is masculine which is to emphasize the meaning of verse. Last, the repetition of choruses and words is important in the songs which performs to show the meaning of the songs’ content.

Trichomwaree’s study contributes to this study. The contribution lies on the theory. The theory of the poetic devices can be applied to the data. Due to the fact that the data both in Trichomwaree’s study and this study are the same, songs, the theory can be applied properly. The difference between the studies is the songs. This study will use Nicki Minaj’s songs. This study will develop the theory of Trichomwaree’s study.

The fourth study is an article of a journal from Abbas (2017) entitled *Exploring Types of Linguistic Deviations in the Poem Adonais*. This research focuses on identifying the kinds of linguistic deviations used in the poem and the reasons of using them. Abbas uses Leech’s theory in order to define the kinds of linguistic deviations. According to him, there are eight types of deviations: lexical, grammatical, phonological, semantic, graphological, dialectical, register, and historical period deviation.

From the findings, there are only six out of eight types of linguistic deviations in the poem. They are lexical, grammatical, phonological, semantic, graphological, and historical period deviation. They are used by abrogating the
rule of grammar, enhancing the aesthetic value of the poem, showing emotions, creating new words, and using the rhyming schemes. The reason behind the usage of those deviations is to make readers interpret certain phrases, sentences beyond the surface meanings.

The article’s contribution lies on the theory that is used. Abbas uses Leech’s theory to analyse the data. This theory also can help this study to develop or dig more about linguistic deviation. Nevertheless, this study only focuses on the phonological deviation. Abba’s study uses a poem to be analysed but this study will use songs. Therefore, this study will develop Abbas’s study’s theory from Leech.

B. Review of Related Theories

Theories that related to the study will be discussed in this part. Those are related to stylistics, phonology, phonological deviation, and also songs.

1. Stylistics

Stylistics is a branch of linguistics that deals with the style of language use. It is supported by Leech and Short who explain it as what use is made of language (2007, p. 11). The meaning of the language use is style. Stylistics can be analysed in forms of discourse, such as literary works, advertising, journalism, popular music, and so on (Simpson, 2004, pp. 2-3). However, this study focuses on the style of language in songs which have similar linguistic features with literary works. They can be phonological, grammatical, syntactical, lexical features, and so on.
Simpson believes that the style of language used in literary works does not merely show the meaning of the context but helps to interpret the content of the works (2004, p. 2). It indicates that role of language is important in the literary works. Language style used in the literary works can be different from the one that are used in daily life. They use beautiful language in order to arouse readers’ interests and encourage them to interpret the content. Leech and Short agree that stylistics can be relational concept that can deal with the relation between interesting sense and aesthetic appreciation of readers to the writer’s language (2007, p. 11). Hence, it shows that language has artistic function in literary works in order to “deliver” the writer’s messages. The artistic function of language can be noticeable from linguistic aspects such as sounds, words, patterns, structures, and so on.

Stylistics is focused on linguistic aspects of the literary works, advertisements, popular music, and so on. According to Simpson, the levels of language that can be analysed with stylistic are phonology, graphology, morphology, syntax, grammar, lexical analysis, semantics, and pragmatics (2004, p. 5). This study will be centred in phonology. Stylistics theory will be applied to analyse how the singer pronounces the lyrics or words in songs.

The phonological level focuses on the sound patterns that the singer pronounces. The way a speaker pronounces the words can be different from one to another due to his or her mother tongue. Hence, it also deals with the matter of aesthetics devices of songs. The aesthetics devices are also used in literary works
that function as to beautify the language or message delivery. Therefore, it will
deal with rhyme and meter in the line of the lyric of the songs.

2. Deviation

The meaning of deviation in stylistics is how language used deviates from the rules. According to Mukařovský,

This is not to deny the close connection between the two, which consists in the fact that, for poetry, the standard language is the background against which is reflected the aesthetically intentional violation of the norm of the standard (1964, p. 43).

Thus, the principle term of linguistic deviation is foregrounding. Leech declares that foregrounding is the principle of linguistic deviation as an artistic communication that deviates from the standard (1969, p. 56). Furthermore, Mukařovský and Leech agree that the linguistic deviation happens because of an artistic reason. The artistic reason mostly concerns about the beauty of language. It can be found in literary works, advertisement, songs, and so on in order to gain others’ attention. It means that the way of the person who produces literary works and the others intentionally violates the standard language in order to beautify the message delivery.

Linguistic deviations can happen in all of linguistic aspects. According to Leech, there are eight kinds of deviations; those are lexical, grammatical, graphological, phonological, semantic, dialectical, register, and historical period deviation (1969, pp. 42-52). It indicates that linguistic deviation can affect the readers who receive the message of the speaker or the writer. However, this study only focuses on phonological deviation.
3. **Phonological Deviation**

According to Leech, phonological deviation occurs when non ordinary speech has a deviant phonological characteristic to have a special pronunciation (1969, p. 47). This special pronunciation can affect the language used such as rhyming pattern. Therefore, phonological deviation will deal with meter, rhyme, assonance, consonance, and alliteration as phonological devices in literary works and songs. Thus, the devices can be a reason speakers violate the language rules. It means that, in this study, it is used to analyse the sound patterns that the speaker produces in singing the songs.

In this study, the speaker analyzed is an Africa-American singer, Nicki Minaj. African-Americans have their own English called African-American Vernacular English or AAVE. “African-American Vernacular English (AAVE) is the dialect spoken by the majority of African Americans in America” (Lewis, 2008, p. 157). Furthermore, their English is different from Standard English. However, according to Green (2002) in Lewis, AAVE still has some similar features with the Standard English (2008, p. 159). It can be found in all linguistic levels.

According to Leech (1969, p. 47), there are several types of phonological deviation. The first type is conventional licenses of verse composition, such as elision, aphesis, apocope, and syncope. The second is special pronunciation for convenience of rhyming. Budiharto suggests two types of phonological deviations of it, such as substandard pronunciation and substitution of sounds (2016, p. 716).
a. **Conventional of Licenses of Verse Composition**

In this type, Leech explains it as the omission of sound in the words or syllables. The term of the omission is elision. Crystal adds that it is the omission in connected speech which affects consonants and vowels (2008, p. 166). Elision is divided into three types according to Budiharto (2016, p. 715). They are aphaeresis, syncope, and apocope. They deal with the omission of sound in a certain position.

1) **Aphaeresis**

Aphaeresis is the omission of the initial sound of a word (Crystal, 2008, p. 29). Supported by Bussmann (1996, p. 71) that it is the loss of the initial sound. For examples are the words “him” and “them”. In some cases, they are pronounced by omitting the initial consonant sound. The word “him” should be pronounced as /hm/ but sometimes it is pronounced as [ɪm]. Next, the word “them” should be pronounced as /ðəm/ but in some cases, it is pronounced as [əm].

2) **Syncope**

It is the omission of sound which is located in the middle of a word (Crystal, 2008, p. 166). The examples of syncope are the words “honestly” and “camera” The word “honestly” should be pronounced as /ˈɒnstli/ but sometimes it is pronounced as [ˈɒnstli]. The word “camera” should be pronounced as /ˈkamərə/ but sometimes people pronounced it as [ˈkamə].

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI
3) Apocope

Apocope is the omission of sounds in the final position of a word (Crystal, 2008, p. 166). The examples of apocope are the words “biology” and “gymnasium”. The word “biology” should be pronounced as /bʌɪɒdʒi/ but sometimes pronounced as [bʌv]. The word “gymnasium” should be pronounced as /dʒɪmˈneɪzɪəm/ but the last sounds can be omitted to be only [dʒɪm].

b. Special Pronunciation for Convenience of Rhyming

Budiharto suggests two types of phonological deviations, such as the substandard pronunciation and the substitution of sounds. They deal with the different pronunciation of words from the rule.

1) Substandard Pronunciation

Akmajian et al (2001) in Budiharto (2016, p. 715) defines substandard pronunciation as incorrect pronunciation. It means that almost all of the sounds are different with the rules. The examples are the word “gotcha” and “ain’t”. The correct standard of the word “gotcha” is “got you”. Then, the correct standard of the word “ain’t” is “isn’t” or “aren’t”.

2) Substitution of Sounds

According to Sadoon and Al-Aassam, substitution of sounds is the defect of sounds (2011, p. 23). It can be said as the changing of sounds in a word or syllables. The types of sound changing in words are feature changing sound, sound insertion, and metathesis.
a) Feature Changing Sound

Feature changing sound is sound which is produced differently from the standard pronunciation in the dictionary. “In some cases a feature already present is changed” (Fromkin, Rodman, & Hyams, 2011, p. 249). The examples of feature changing sound are the words “thing” and “with”. The word “thing” should be pronounced as /ɛrɪŋ/ but sometimes people pronounced it as [tɪŋ]. Last, the word “with” should be pronounced as /wɪð/ but sometimes the last sound can be changed to be like [wɪv].

b) Sound Insertion

Not only elision or omission of sound exists but also sound insertion. “The process of inserting a consonant or vowel is called epenthesis” (Fromkin, Rodman, & Hyams, 2011, p. 250). It is supported by Crystal who defines epenthesis as an extra sound inserted in a word (2008, p. 171). The example is the word “please”. Some cases it pronounced as [pʰəlɪz] rather than /pʰlɪz/. The additional sound produced in the word is [ə].

c) Metathesis

It is possible that sounds may also reorder to one another (Fromkin, Rodman, & Hyams, 2011, p. 253). This phenomenon is called metathesis. Crystal defines it as the alteration of elements in the standard sequence in syllables, words, and so on (2008, p. 303). It means that one sound can replace to the other within words or syllables. The example is the words “ask”. In some cases the
word is pronounced as [æks] rather than /æsk/. The order of sounds of [s] and [k] are replacing one and another.

4. Phonological Devices

Phonology is defined as a branch of linguistics that deals with the sound patterns produced by a speaker. McMahon states that phonology is the language selection and organisation of sounds to deliver meanings (2002, p. 2). Fromkin et al agree and define it deeper,

The word phonology refers both to the linguistic knowledge that speakers have about the sound patterns of their language and to description of that knowledge that linguists try to produce (2011, p. 227).

It implies that someone’s linguistic knowledge about sound pattern can be understood and identified from his or her pronunciation. This study will analyse some of phonological devices due to answer the questions. Phonological devices deal with rhyme, meter, assonance, consonance, and alliteration.

Phonological devices analysed in this study are the devices or “tools” of language in the literary works. It covers supra-segmental and segmental features. Phonological devices explained in this study are the devices used in poetry. It is because its function in poetry and songs is similar. They are rhyme, meter, consonance, assonance, and alliteration.

a. Rhyme

Rhyme is a phonological device which focuses on the final sound of a word. In phonology, rhyme deals with the matter of nucleus and coda or vowel and consonant in the end of the syllable or word. Madden (2002) defines it as the match final sound position in a line with another (p. 70). Bradley adds that rhyme
is an echo of sound from one word in a line with others (2009, p. 52). It means that it focuses on the final sound in every line which can be the same with another line. “Rhyme is one of the stylistic devices which for developing phonological sensitivity in poetry and song” (Trichomwaree, 2015, p. 8). Therefore, the line of poetry and song is just the same to be analysed. It means that rhyme is one of the supra-segmental features.

The same sound in the final position among lines can support the beauty of language in song and poetry. Trichomwaree states that it can make songs interested, pleasant to hear and the flow of lyrics can be good as well (2015, p. 8). Khader adds that rhyme can be also attract people’s attention to what it is importance (2016, p. 28). Thus, rhyme is an important phonological device in songs.

According to Bradley, there are three types of rhymes that can be analysed, such as monosyllabic, disyllabic, and multisyllabic rhyme (2009, p. 53). Monosyllabic rhyme only has one syllable, for example is the word “rat” and “pet”. Disyllabic rhyme consists of two syllables, such as the word “jelly” and “belly”. The last one is multisyllabic rhyme which has more than one syllable but can be found in words and also combination of phrases. For example, the words “vacation” and “relation” containing the sound rhyme of “ation”. The example of phrases are “stay with us” and “play with us” containing the rhyme of “with us”.

Bradley also mentions that rhyme can be perfect and not perfect (2009, p. 53). The perfect rhyme is also called full rhyme. It contains the same vowel sound followed by the same consonant sound (Bradley, 2009, p. 57). The example of
perfect rhyme is the words “all” and “ball”. The imperfect rhyme is also called slant. It contains shared final-consonant sound but different vowel sound (Bradley, 2009, p. 57). The example of slant rhyme is “all” and “bowl”. However, Bradley believe that slant rhyme is common in Hip-hop song as poetic from which can be found in the oral tradition (Bradley, 2009, p. 58).

b. **Meter**

Meter is a phonological device which deals with stressed and unstressed syllable. Arp and Johnson say that it is the regular pattern of stress which is repeated in syllables (2009, p. 1664). Simpson declares that meter is an organisation of strong and weak syllables repeated which makes unusual communicative situation (2004, p. 15). Meter in poetry or song needs a measurement in order to identify the organisation. The measurement of meter can be analysed from the foot. Simpson (2004, p. 15), Arp and Johnson (2009, p. 838) agree that foot is the basic unit of the stressed or unstressed syllable. Using foot, the pattern of meter can be analysed clearly.

The types of foot, according to Arp and Johnson, are iambic, trochaic, anapestic, dactylic, and spondaic (2009, p. 839). The representation of stressed syllable is with the symbol (ˊ). Thus, the unstressed syllable is with (˘). Those types are described as follow:

1) **Iambic Foot**

Iambic foot is the type of minimal unit of meter which has pattern as the first syllable is unstressed (˘) and the second is stressed (ˊ) syllables. The
examples of iambic foot is two lines of Edna St. Vincent Millay’s Love Is No All sonnet:

\[ \text{˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘} \]

a) Nor yet a floating spar to men that sink

\[ \text{˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘} \]

b) And rise and sink and rise and sink again

2) **Trochaic foot**

Trochaic foot is the opposite of the iambic foot. It starts with stressed (\(^\prime\)) syllable and then the second is unstressed (\(^\sim\)) syllable. For example:

\[ \text{˘˘ ˘˘ ˘˘ ˘˘} \]

a) Truth, not cruel to a friend

\[ \text{˘˘ ˘˘ ˘˘ ˘˘} \]

b) Pleasure, not in haste to end

3) **Anapastic foot**

Anapastic foot is the type of foot which the first and second are unstressed (\(^\sim\)) syllables followed by stressed (\(^\prime\)) syllable. For example:

\[ \text{˘˘ ˘˘ ˘˘ ˘˘} \]

a) It’s the end of an era it’s time for goodbye

\[ \text{˘˘ ˘˘ ˘˘ ˘˘} \]

b) Time to hope that I’ll see you ‘gain soon
4) **Dactylic foot**

Dactylic foot is a type of foot is the opposite of anapaestic foot. It has the first syllable is stressed (ˊ) then the second and the third are unstressed (˘). For example:

```
  ˋ  ˘  ˘    ˋ  ˘  ˘
```

a) Are you still \standing there

```
  ˋ  ˘  ˘    ˋ  ˘  ˘
```

b) East of the \Garden of

5) **Spondaic foot**

Spondaic foot is the last type of foot which has 2 stressed (ˊ) syllables. For examples:

```
  ˋ   ˋ
```

a) Big truck

```
  ˋ   ˋ
```

b) Be near

Not only the types of foot that concerns about the pattern of stressed and unstressed syllables in a line but also types of foot which concerns about the numbers. Each line can have different numbers of foot. According to Arp and Johnson, there are six types of foot based on the number in a line. Lethbridge and Mildorf purpose eight types (2004, p. 150). They are explained as follows:

1) **Monometer (one foot)**, for example:

```
  ˋ  ˋ
```

(iambic, one foot)

a) Behold
22

a) Higher

2) **Dimeter (two feet)**, for example:

a) The dust of snow

b) Of a day I had rued

3) **Trimeter (three feet)**, for example:

a) Higher still and higher

b) But I hung on like death

4) **Tetrameter (four feet)**, for example:

a) Though as for that the passing there

b) What I don’t know isn’t knowledge

5) **Pentameter (five feet)**, for example:

a) Shall I compare thee to a summer’s day?

b) When, far beneath a wrinkled hand

6) **Hexameter (six feet)**, for example:

a) Holy, holy, holy, merciful and mighty!
6) **(iambic, six feet)**
   b) With sadness while my mood reflects my inner pain

7) **Heptameter (seven feet)**, for example:
   a) Tis but as ivy leaves around the ruin’d turret wreathe
   b) All green and wild’y fresh without but worn and gray beneath

8) **Octameter (eight feet)**, for example:
   a) Once upon a midnight dreary while I pondered weak and weary
   b) I am the very model of a modern Major General

**c. Assonance**

One of the segmental features that can be analysed in song is assonance. Assonance, according to Arp and Johnson (2009), is the repetition of vowel sounds (p. 820). It is supported by Kennedy and Gioia that the repetition of vowel is to produce assonance (2002, p. 172). Assonance is the vowel harmony that consolidates points of equivalence throughout the poetic line (Simpson, 2004, p. 52). For example is the words “fly high”. In those words the repetition of vowel is /aɪ/. 
d. Consonance

The next segmental feature is consonance. Consonance is the repetition of consonant sound (Madden, 2002, p. 70). Consonance occurs when words or phrases have same consonant sounds but a different vowel (Kennedy & Gioia, 2002, p. 176). Arp and Johnson believes that consonance it only occurs in the final position (2009, p. 820). It can be conclude that consonance is the repetition of consonant sound which occurs in the final position. The example of consonance is the line 5 of poem “Nothing Gold Can Stay” by Robert Frost (Asmara, 2018, p. 43). It is “Then leaf subsides to leaf”. The consonance is the sound /f/ that occurs in the same two words mentioned within a line.

e. Alliteration

The last segmental feature that can be analysed is called alliteration. Alliteration is almost same with consonance. “Alliteration occurs in the repetition of the same consonant sound as the beginning of successive words” (Kennedy & Gioia, 2002, p. 170). It was supported by Arp and Johnson (2009, p. 820) and also Madden (2002, p. 70) that alliteration occurs in the initial position. Therefore, the difference between alliteration and consonance is in the position. Alliteration occurs in the initial position while consonance is in the ending. The example of alliteration is the line “Betty bought butter but the butter was bitter”. In the example the consonance is the repetition of the sound /b/. It was repeated in the initial position of six words out of eight words within a line.
5. Song

Song can be analysed through stylistic studies. It is not only by the written text but also the spoken language. It is because song has the same features which can be analysed as poem, phonological features or devices. It is supported by Simpson that it deals with sound patterning in literature and features (2004, p. 15). Features in poem and song have the same function, as to beautify the words. Both song and poem also concern with the words within lines. Therefore, they concern about the rhyming pattern. Mayer et al declare that rhyme is the most common language style used in poetry and song (2008, p. 2). Madden agrees that the rhyme in poetry can be experienced the same when listening to music (2002, p. 70).

This study will analyse “Hip-Hop” or “Rap” song. This genre of song is known as rapid beat. According to Mayer and Reuber, each genre has different rhyming pattern and “Hip-hop” music tends to have a heavy one (2011, p. 677). Bradley adds that the common rhymes that used in Rap song are in the end of the last beat of the musical measure (2009, p. 50). In short, Hip-hop or Rap music has a heavy rhyme that mostly in the end of the musical beat. Rhyme is used as a strategy to fulfil the listener’s expectation and new expressive possibilities (Bradley, 2009, p. 51).

C. Theoretical Framework

The theories explained in the previous section are used in this study to analyse the data and also answer the questions. They are stylistics, deviation,
phonological deviation, phonological devices, and song. It will be limited to the focus of this study. The deviation theory will be narrowed into phonological deviation that deals with the pattern of sounds. The theories used are elision, substandard pronunciation and substitution of sounds. The theory of phonology will focus on the phonological devices. It will deal with rhyme, meter, assonance, consonance, and alliteration.

The theory of stylistics is used as “the foundation” of this research. This theory deals with the language levels in literary works, songs, advertisement and so on. It will focus on the phonological level. Therefore, it means that this study analyses how a speaker or singer produces sounds when he/she speaks or sings songs. Thus, the theory of stylistics explains about language deviations. It shows the use of language which deviates with the standard rule. One of them is phonological deviation. Moreover, this research aims to analyse the sound patterns produced by a speaker or singer which deviates from the rule of language. The types of phonological deviation are elision, substandard pronunciation, and substitution of sounds. Those theories are used to classify the types of phonological deviation in the data. Moreover, these theories are to answer the first problem formulation which concerns with the types of phonological deviation in the data.

From the previous explanation, the theory of phonology and song obviously are used in this study to analyse the data to answer the second problem formulation. The theory of phonology focuses on phonological devices and song. They are rhyme, meter, assonance, consonance, and alliteration. It is because this
study analyses deviated sounds and their purposes in the data. After classifying the deviation into several types, the purposes can be analysed based on those types. The theory of song helps or supports the purposes of the phonological deviation. Meaning to say, this theory shows that there are certain purposes.
CHAPTER III

METHODOLOGY

This chapter consists of three parts. Those are object, approach, and method of the study. The object of the study focuses on phonological deviation analysed in the data. The approach of the study is to show the approaches used to analyse the phonological deviation. Last, the method of the study describes the way of collecting the data and analysing it.

A. Object of the Study

The object of this study focused on how Nicki Minaj sings her songs. The songs analysed in this study were “Chun Li”, “Barbie Dreams”, and “Coco Chanel”. Those songs were included in Nicki Minaj’s Queen album. It was released on August 10th 2018. It consisted of nineteen songs. The song “Chun Li” had forty nine lines. “Barbie Dreams” had one hundred and two lines. The last was “Coco Chanel” which had thirty five lines. From those songs, researcher analysed the sound produced by the singer which deviates from the rule.

Those songs were not selected randomly. However, they were chosen based on the phonological deviation which found and analysed. One of the examples was the line “And I shine, shine, shine, got diamonds all in my cubans”. The word “diamonds” was pronounced as ['daɪəmɒns]. The type of phonological deviation found in the word was apocope. It was the deletion of sounds in the end of a word. The deleted sound was the consonant /d/. 
B. Approach of the Study

Stylistics is the approach applied as the foundation of this study. Verdonk states that stylistics is as the analysis of distinctive expression of language and its purposes and effects (2002, p. 4). It means that stylistics focuses on the use of language and its purposes in the data. It is chosen to analyse the data in order to understand the phonological deviation occurs in songs. Thus, it is analysed further into its purposes in the data. It deals with phonological devices such as rhyme, meter, assonance, consonance, and alliteration as the purposes of the deviation.

C. Method of the Study

1. Data Collection

In order to collect the data, the researcher used purposive sampling method. According to Etikan et al., this method was defined as a method by finding out someone who is relevant to give information by the virtue of knowledge or experience (2016, p. 2). It meant the data chosen were not random but purposively selected to deliberate the theories. The data in this study were Nicki Minaj’s songs. They were “Chun-Li”, “Barbie Dreams”, and “Coco Chanel”. They were chosen purposively due to its availability of phonological deviations. Thus, the phonological deviations had purposes for the songs.

The researcher conducted four steps in this study. The first was listening to the “Chun-Li”, “Barbie Dreams”, and “Coco Chanel” song on www.youtube.com while comparing those to the written lyrics which accessed on www.genius.com. Hence, the researcher observed the sounds produced by the
singer which were different from the English dictionary’s transcription. The last step was analysing the phonological deviations by classifying the types and the purposes they were made.

2. Data Analysis

To analyse the data, the researcher used the theories of phonological deviation and devices in stylistics. Phonological deviation was used to answer the first question. It dealt with types of phonological deviation: elision, substandard pronunciation, and substitution of sounds. Phonological devices were used to answer the second question. It dealt with the purposes of phonological deviation: rhyme, meter, assonance, consonance, and alliteration.

The data, which were different from Standard English pronunciation in Oxford Dictionary, was grouped into several types based on the theory of Leech (1969) and Budiharto (2016). Standard pronunciation used is American because the singer is an African-American. Those theories helped to identify the different pronunciation or the deviation which made in the data. Thus, the classified data were analysed their purposes. The purposes could be made by the deviation which dealt with phonological devices. This study used Arp and Johnson (2009), Bradley (2009), and Simpson (2004) in order to analyse the phonological devices. It consisted of rhyme, meter, consonance, assonance, and alliteration.
CHAPTER IV
ANALYSIS RESULTS AND DISCUSSIONS

This chapter consists of two parts. The first is the discussion of the phonological deviation in Nicki Minaj’s songs in order to answer the first question. The second part is the discussion of the purposes made by the deviation that deals with phonological devices in order to answer the second question.

A. Phonological Deviation Found in Nicki Minaj’s Songs

This part discusses the finding of the phonological deviation in Nicki Minaj’s songs. Thus, it is classified into three types of the phonological deviation. They are elision, substandard pronunciation, and substitution of sounds. Elision consists of three categories: aphaeresis, syncope, and apocope. Substitution of sounds consists of feature changing sound, insertion and word order.

The table below provides the information of the types of phonological deviation found in Nicki Minaj’s songs.

<table>
<thead>
<tr>
<th>Types of Phonological Deviation</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Substitution of Sounds</td>
<td>96</td>
<td>54%</td>
</tr>
<tr>
<td>Elision</td>
<td>58</td>
<td>33%</td>
</tr>
<tr>
<td>Substandard Pronunciation</td>
<td>22</td>
<td>13%</td>
</tr>
<tr>
<td>Total</td>
<td>176</td>
<td>100%</td>
</tr>
</tbody>
</table>
From the table, there are 176 phonological deviations found in Nicki Minaj’s songs. Thus, there are three types of phonological deviation found in the songs: elision, substandard pronunciation, and substitution of sounds. The most dominant deviation is substitution of sounds with 96 deviations out of 176 with percentage of 54%. The second is elision with 58 deviations with the percentage of 33%. The least dominant deviation is substandard pronunciation with 22 deviations which is 13%. The discussion and explanation of each type is shown below.

1. **Substitution of Sounds**

   The most frequent type of phonological deviation is substitution of sounds. There are 96 deviations found in the Nicki Minaj’s songs. The phonological deviations of substitution of sounds occur in some types. They are feature changing sounds, insertion of sounds, and metathesis. The analysis of each type of the substitution of sound is presented as follows.

a. **Feature Changing Sounds**

   Feature changing sounds occur when a sound produced is changed or different (Fromkin, Rodman, & Hyams, 2011, p. 249). Feature changing sounds is the most dominant type of substitution of sounds which occurs in the three songs with 91 deviations. In “Chun Li”, there are 13 deviations of it. There are 74 deviations which occur in “Barbie Dreams”. The last is in “Coco Chanel” with only 4 deviations of the feature changing sounds. The examples are shown in the table on the next page.
### Table 2. The Phonological Deviation of Feature Changing Sounds

<table>
<thead>
<tr>
<th>Song</th>
<th>Deviated Words</th>
<th>Phonological Deviation</th>
<th>Standard Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Chun Li”</td>
<td>• you</td>
<td>[jʌ]</td>
<td>/juː/</td>
</tr>
<tr>
<td></td>
<td>• could’ve</td>
<td>[kudʌ]</td>
<td>/kudəf/</td>
</tr>
<tr>
<td></td>
<td>• going</td>
<td>[ɡʌɪn]</td>
<td>/ɡouɪŋ/</td>
</tr>
<tr>
<td></td>
<td>• coming</td>
<td>[kʌmɪŋ]</td>
<td>/kʌmɪŋ/</td>
</tr>
<tr>
<td>“Barbie Dreams”</td>
<td>• nigger</td>
<td>[nɪɡə]</td>
<td>/nɪɡə/</td>
</tr>
<tr>
<td></td>
<td>• though</td>
<td>[ðəʊ]</td>
<td>/ðəʊ/</td>
</tr>
<tr>
<td></td>
<td>• looking</td>
<td>[lʊkɪŋ]</td>
<td>/lʊkɪŋ/</td>
</tr>
<tr>
<td></td>
<td>• moving</td>
<td>[mu:νɪŋ]</td>
<td>/muːvɪŋ/</td>
</tr>
<tr>
<td></td>
<td>• killers</td>
<td>[kɪləz]</td>
<td>/kɪləz/</td>
</tr>
<tr>
<td></td>
<td>• would’ve</td>
<td>[wʊdə]</td>
<td>/wʊdəf/</td>
</tr>
<tr>
<td>“Coco Chanel”</td>
<td>• biting</td>
<td>[bʌɪtɪŋ]</td>
<td>/bʌɪtɪŋ/</td>
</tr>
<tr>
<td></td>
<td>• talking</td>
<td>[tɔ:kiŋ]</td>
<td>/tɔːkɪŋ/</td>
</tr>
<tr>
<td></td>
<td>• bumping</td>
<td>[bʌmpɪŋ]</td>
<td>/bʌmpɪŋ/</td>
</tr>
<tr>
<td></td>
<td>• niggers</td>
<td>[nɪɡəz]</td>
<td>/nɪɡəz/</td>
</tr>
</tbody>
</table>

From the table shown, the most common feature changing sounds made are the words containing the addition {–ing}. It can be seen in the words “going”, “coming”, “looking”, “moving”, “biting”, “talking”, and “bumping” in the table. Those words contain the final consonant sound of /ŋ/. The sound changes become [n] in every word in the songs. It means that the feature change is from nasal velar becomes nasal alveolar. This kind of feature changing happens to 67 deviations which consist of 37 words. This phenomenon is the most common deviation in the Nicki Minaj’s songs.

Another deviation is the word “nigger”. It is pronounced as [nɪɡə]. It has the changing of the sound in the final position of the word. The sound [r] is allowed not to be pronounced in American pronunciation. However, it is supposed to be /ə/ but it is pronounced as [ʌ]. It deals with the changing of the vowel sound.
from mid reduced sound to low central sound. It occurs eight times in only two songs, “Barbie Dreams” and “Coco Chanel”.

The next one is the final changing sound of the plural forms of “niggers” and “killers”. The rhyme of those words should be pronounced as /az/ but it is pronounced as [æz]. The sound change is the vowel sound from mid reduced sound becomes low central sound. The feature changing sound of the word “niggers” occurs seven times and the word “killers” only once.

The next example is the final changing sound of the word “could’ve” and “would’ve”. The changing sound is in the final sound of the consonant. It should be pronounced as /af/ rather than [ʌ]. The deviation in the word “would’ve” and “could’ve” only happen once in each. The feature changing sound is from two sounds, a vowel and a consonant, become only one sound. From two sounds, the vowel is mid reduced sound. The consonant is voiceless labiodental fricative sound. The sound [ʌ] is low central sound.

The other examples are found in to the word “though” and “you”. The word “though” has the change in the initial sound of the consonant. It should be pronounced as /ðəu/ but it is pronounced as [dəu]. The feature change is from a voiced interdental become a voiceless alveolar. Next, the word “you” has the change of the sound in the final sound of the vowel. It should be pronounced as /juː/ instead of [jʌ]. The deviation in the word “you” and “though” occurs once in each word. The feature change is from a tense sound become a lax sound. In short,
the feature changing sound can occur in all position of segments of the sound within a word or syllable.

b. Insertion

Insertion is the process of inserting a vowel or consonant sound (Fromkin, Rodman, & Hyams, 2011, p. 250). In total, there are four deviations. It only occurs in “Barbie Dreams”. The insertion happens in one similar word that is repeated for several times. It is shown in the table as follows.

Table 3. The Phonological Deviation of Insertion

<table>
<thead>
<tr>
<th>Song</th>
<th>Deviated Words</th>
<th>Phonological Deviation</th>
<th>Standard Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Barbie Dreams”</td>
<td>• I’m</td>
<td>[ʌɪmə]</td>
<td>/ʌɪm/</td>
</tr>
</tbody>
</table>

Insertion occurs is only in a word, “I’m”. It happens four times only in the song “Barbie Dreams”. The additional sound occurs in the final position of the word. Sound [ə] is inserted after the sound [m]. This sound does not represent the sound of the article “a” which sometimes occurs after the word “I’m”. It is purely a deviation.

c. Metathesis

Metathesis is the changing order of sounds toward one another (Fromkin, Rodman, & Hyams, 2011, p. 253). There is only one deviation of sound order. It occurs in “Barbie Dreams”. The datum is shown in the table below.

Table 4. The Phonological Deviation of Metathesis

<table>
<thead>
<tr>
<th>Song</th>
<th>Deviated Words</th>
<th>Phonological Deviation</th>
<th>Standard Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Barbie Dreams”</td>
<td>• Lisp</td>
<td>[lɪps]</td>
<td>/lɪsp/</td>
</tr>
</tbody>
</table>
Metathesis only happens in the song “Barbie Dreams”. Thus, it also happens once in the song. The word “lisp” has two sounds which reorder to one another. The sounds are [s] and [p]. It should be the sound [s] first which is produced then [p]. However, the singer pronounced it the opposite.

2. Elision

Elision is the second type of phonological deviation found in Nicki Minaj’s songs. There are 58 deviations of it. Elision is the omission in connected speech which affects consonants and vowels (Crystal, 2008, p. 166). It consists of three types based on the position of sounds omitted. They are aphaeresis, syncope, and apocope. The examples and the explanation of them are discussed as follow.

a. Aphaeresis

Aphaeresis is the type of elision which concerns about the omission of the initial position of sound (Crystal, 2008, p. 29). There are 39 deviations which occur in the three songs. The examples of them are shown in the table below.

<table>
<thead>
<tr>
<th>Table 5. The Aphaeresis of Phonological Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Song</strong></td>
</tr>
<tr>
<td>“Chun Li”</td>
</tr>
<tr>
<td>“Barbie Dreams”</td>
</tr>
<tr>
<td>“Coco Chanel”</td>
</tr>
</tbody>
</table>
From the table displayed, there are some words which occur with the omitted sound repeated from one song to another. The first is the word “them”. The omitted sound is /ð/ before the vowel [a]. It also happens to the phenomenon of the word “the” in the songs. However, the difference lies on the existence of the sound [m]. The most frequent is the word “them”. This phenomenon appears in all songs with total 28 repeated deviations. Nevertheless, the deviation of the word “the” only occurs once in “Chun Li” song.

The other apheresis deviations which occur in the songs are the words “about”, “until”, and “him”. The words “about” and “until” have the same disappeared vowel in the initial position which is schwa /ə/. The difference between them two is on the sound followed by the schwa which also disappeared, /n/. Next, the word “him” loses its sound /h/. It occurs before the vowel sound [ɪ] in the word. The phenomenon of the word “about” occurs three times. The word “until” occurs twice. It can be concluded that the most aphaeresis occur in the songs deal with the existence of the schwa sound /ə/. The last one, the word “him” occurs five times.

It can be concluded that apocope occurs in Nicki Minaj’s songs. Among her songs, there are same words which occur and are deviated. Those are “them”, “until”, and “about”. The most frequent deviation is word “them”. The similar omitted sound occurs in the words “them” and “the” which lose their /ð/ sound. Hence, the words “until” and “about” also have similar omitted sound which is /ə/. 
b. Syncope

Syncope is the omission of sounds in the middle position (Crystal, 2008, p. 166). The omission of the middle part of the word occurs for five times in only “Chun-Li” and “Barbie Dreams”. The explanation and the data in the songs are shown as follows. It consists of four words. The deviations are transcribed into phonetic transcription along with Standard pronunciation.

<table>
<thead>
<tr>
<th>Song</th>
<th>Deviated Words</th>
<th>Phonological Deviation</th>
<th>Standard Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Chun Li”</td>
<td>• dunked</td>
<td>[dʌŋ]</td>
<td>/dʌŋk/</td>
</tr>
<tr>
<td></td>
<td>• friends</td>
<td>[frens]</td>
<td>/frends/</td>
</tr>
<tr>
<td></td>
<td>• keyboards</td>
<td>[ki:bɔdz]</td>
<td>/ki:bɔrdz/</td>
</tr>
<tr>
<td>“Barbie Dreams”</td>
<td>• diamonds</td>
<td>[dәɹəmәns]</td>
<td>/dәɹəmәnds/</td>
</tr>
</tbody>
</table>

From the table shown above, the phenomenon of the word “friends” and “diamonds” are the same. The omitted sound is /d/. It is omitted whenever it is in the plural forms of the words. Thus, it also has the condition of the environment after the sound /n/.

The other examples are the words “dunked” and “keyboards”. The omitted sound of the word “dunked” is the sound /k/. It is omitted in the past participle form of the word “dunked”. In the word “keyboards”, the omitted sound is /r/. It occurs in the position after vowel sounds. The words have the similarities of the omission of the sound. First, they lose a consonant sound after a vowel sound. Second, the sounds omitted are one of the sounds in the consonant cluster within a word. In the word “dunked”, the consonant cluster is the sounds /ŋd/. Hence, in the word “keyboards” have the consonant cluster /rd/.
Syncope occurs in only two songs, “Chun-Li” and “Barbie Dreams”. There are four words deviated included in syncope. The total of the repetition deviation of syncope is ten times. The words “friends” and “diamonds” have the sound /d/ which is omitted in each word. The word “dunked” and “keyboards” lose their one sound of a consonant cluster.

c. Apocope

Apocope is the omission of sounds in the final position of a word (Crystal, 2008, p. 166). There are 14 apocope deviations occur in the songs. The examples of the apocope deviations found are displayed in the table below.

<table>
<thead>
<tr>
<th>Table 7. The Apocope of Phonological Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Song</strong></td>
</tr>
<tr>
<td>“Chun Li”</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>“Barbie Dreams”</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>“Coco Chanel”</td>
</tr>
</tbody>
</table>

The table shows that there are similar segments omitted in words which have the same forms. First, the similar form is past tense. The omission occurs in the sound /d/ which is important because it indicates the past tense form of a word. The examples are “formed”, “signed”, and “wanted”. Those words have the omission of the sound [d]. That sound is crucial because it helps people to indicate whether the word is in past tense form or not. There is a difference which lies in
the omission of the word “wanted”. It not only loses its sound [d] but also a vowel sound that should be produced before which is [r].

Second, the same phenomenon happens to the words “croft”, “shoot”, “best”, “east”, and “meant”. Those words lose their /t/ sound in the end of the words. The words “best” and “east” lose it in the position after the consonant sound [s]. The word “croft” loses /t/ that should be produced after the consonant vowel [f]. The next example is the word “meant”. It loses the sound /t/ that should be pronounced after the consonant sound [n]. The last is the word “shoot”. It loses the final sound /t/ before the vowel sound [uː]. From the examples which are discussed, there are four examples which lose a sound, /t/, in a consonant cluster.

The other example of apocope is the word “copycats”. The word is the plural forms. However, it loses the sound which indicates that it is plural. It is the sound /s/. It is omitted before the consonant [t]. The sounds /ts/ should be a consonant cluster in the word. This omission has the same case with the omissions happen in the words “meant”, “croft”, “best”, and “east”. Those are the omission of a sound of the consonant cluster in a word.

In short, apocope which occurs in Nicki Minaj’s songs have some cases. First, the omission occurs in plural and past participle words. The omitted sounds are the ones that indicate the form of the words, such as /s/ in the plural form and /d/ in the past participle form of the word. Second, the sound omitted is mostly a consonant. Some of the sound include in a consonant cluster. Therefore, it is the omission of a sound in the consonant clusters in the words. For example the
omission of the sound /t/ in the words “meant”, “east”, and “best”. Third, the omission of a consonant sound also occurs in the condition after a vowel sound in the word. It only happens once in “Barbie Dreams”.

3. **Substandard Pronunciation**

Akmajian *et al* (2001) in Budiharto (2016, p. 715) defines substandard pronunciation as incorrect pronunciation. It means that almost all segments in one or more words are different from the Standard English. There are 22 phonological deviations of substandard pronunciation which occur in only two songs, “Chun Li” and “Barbie Dreams”. It consists of five words. Some of them are repeated for several times. This type is analysed by checking or using Oxford Dictionary. The words are classified as substandard pronunciation based on non-standard label or even non-exist words or pronunciation in the dictionary. The examples of the deviation are shown below.

<table>
<thead>
<tr>
<th>Table 8. Phonological Deviation of Substandard Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Song</strong></td>
</tr>
</tbody>
</table>
| “Chun Li” | • trying to  
• going to | [traɪna]  
[gəna] | /traɪntə/  
/ˈɡounɪtə/ |
| “Barbie Dreams” | • want to  
• trying to  
• million | [wɑ:ntə]  
[traɪna]  
[mɪlʃə] | /wɑ:nttə/  
/traɪntə/  
/mɪlʃən/ |

The table shows the words which are deviated. There is a word which occurs in both songs are “trying to”. These words consist of two words. However, the singer produces it into one word. It loses sound /t/ before schwa sound /ə/.
Thus, the sound /ŋ/ is changed with the sound [n]. This deviation is repeated three times.

The word “want to” is deviated and occurs four times in “Barbie Dreams”. These words should consist of two words. However, these are deviated become only one word. The singer pronounces these words with omission of two same sounds which have position one after another. The sound is /t/ that should be pronounced twice.

The next one is the word “going to”. It only occurs once in “Chun Li”. These words consist of two words. Nevertheless, it is only pronounced one word. It has some different sounds produced in the words. First, the vowels are changed from /ou/ become only one sound [ə]. Second, the sound /ŋ/ is replaced by the sound [n] in the end of the word “going”. Last, there is an omission of the sound /t/ which should be the initial sound of the second word or “to”.

The last example occurs is the word “million”. The word “million” is deviated by making it into two words instead of one. The second word produced is also deviated by the changing of the sounds /jan/ become /jo/. The rhyme of the word is changed. It should be produced with three sounds instead of two sounds.

B. The Purposes Made of Phonological Deviation

In this section, the researcher elaborates the purposes of the phonological deviations occur in Nicki Minaj’s songs. According to Leech, the deviations occur due to the aesthetic functions or elements (1969, p. 57). Thus, there are five
purposes of the deviations. Those are rhyme, meter, consonance, assonance, and alliteration. The purposes mentioned are phonological devices which are common used in literary works and music. The discussion explains every purpose with the explanation of which kind of deviation produces such thing.

1. Rhyme

The first purpose of the phonological deviation is rhyme. Madden (2002) defines it as the match final sound position in a line with another (p. 70). The final sounds included are nucleus (vowel) and coda (consonant). Rhyme is used as a strategy to fulfil the listener’s expectation and new expressive possibilities (Bradley, 2009, p. 51). Therefore, it means that the existence of rhyme is important in song. There are nine deviations which make rhyme as the purpose that is discussed as follow.

a. Elision

Rhyme as a purpose made is dominated by a type of the phonological deviation, elision. The singer tends to omit sounds in order to make a beautiful rhyme that can make the music or the lyrics sound ear-catching. Elision occurs in the last word of a line. It is affected by the rhyme or the last sound of a last word in a line exists before or after it occurs. There are six deviations which make rhyme as the purpose. The examples of elision are displayed in a table on the table 9. It also shows the transcriptions of other words to prove the deviated words occur because of the rhyming pattern. The deviated words are typed bold.
From the table shown, the first example of the rhyme purpose of elision the sound /t/ is omitted in the word “croft”. It is an apocope. It is in order to have
similar final sounds of the word “off”. Thus, both words have the same final sounds which are the sounds [ɔːf]. It is done so because the singer tends to have a pattern of rhyme. It can be seen from the four lines’ final words which are:

```
“Corn” → A
“On” → A
“Croft” → B
“Off” → B
```

The type of rhyme which the singer wants to use is A-A-B-B. It only has one syllable, [ɔːf]. According to Bradley, a rhyme which only has one syllable is called monosyllabic rhyme (2009, p. 53). The word “corn” has the same rhyme with “on” because according to Oxford Dictionary the sound /r/ is allowed not to be pronounced in the word. Therefore, the deviation made is only the word “croft” which the final sound /t/ is omitted. It is a perfect rhyme. It contains the same vowel sound followed by the same consonant sound (Bradley, 2009, p. 57).

The second example of the rhyme made because of elision occurs because the omission of the sound /t/ in the word “best” and “chest”. They are apocopes. The word “best” and “chest” have a similar rhyme of the other two lines’ final words. There are four lines which make a rhyme pattern. The deviations make a different rhyme pattern in those lines. The other words and its rhyme pattern are shown below.

```
“Finesse” → A
“Best” → A
“Chess” → A
“Chest” → A
```

The rhyme pattern that is meant to use is A-A-A-A. All of the words have rhyme sounds [es] which mean it is a monosyllabic rhyme. Bradley says that it is because
the rhyme only consists of one syllable (2009, p. 53). In fact, if “best” and “chest” are not changed, it is supposed to be A-B-A-B. “A” will only consist of two sounds and “B” consists of three sounds. However, the singer tends to make it same only with two sounds for all. It is a perfect rhyme because the nucleus and coda are the same (Bradley, 2009, p. 57).

The third example is the same as the previous ones. The omission which occurs in the word is the sound /t/ in the final position or apocope. The deviated word is “east”. The deviation happens in the word because the singer wants to have same rhyme in four lines. The rhyme in the word “east” becomes similar with the other three words which are shown below.

| “Babies” | → A  |
| “East”   | → A  |
| “Lees”   | → A  |
| “Peace”  | → A  |

The type of rhyme which the singer wants to have is A-A-A-A. If there is no omission of the sound /t/ in the word “east”, the rhyme will have a pattern A-B-A-A. The singer’s intention is to make it the same. The rhyme of those words is the sounds [iːs]. It is included in monosyllabic rhyme. Bradley says that it is because the rhyme only consists of one syllable (2009, p. 53). It is included as a perfect rhyme because the nucleus and coda are same (Bradley, 2009, p. 57).

The fourth example occurs because of the omission of the sound /d/ in the word “drenched” and “quenched”. They are included as apocope. The singer tends to make a particular rhyme of four lines. In this case, the final sound of those two words is same with the others.
The rhyme pattern that the singer wants to achieve is A-A-A-A. All the words have the rhyme [əntʃ]. If the word “drenched” and “quenched” do not lose their final sound, the pattern would be A-B-B-A. The rhyme of those words should consist of four sounds. However, the deviation made them consist only three sounds same as the other two words. This deviation of the rhyme is monosyllabic. It is because the rhyme only consists of one syllable (Bradley, 2009, p. 53). It is a perfect rhyme because it has the same rhyme sounds (Bradley, 2009, p. 57).

Elision, which occurs in Nicki Minaj’s songs, is done because it purposes to be the intention of the singer. From the findings, it is found three elision of the phonological deviation that have rhyme as the purpose. All of them are apocopes or the omission of the final sound of a word. Three of the examples tend to make a pattern rhyme of A-A-A-A. Thus, the other one makes a rhyme pattern A-A-B-B. All of the type of rhymes is monosyllabic. It is because they only consists of one syllable in each, [ʃ], [es], [i:s], and [əntʃ] (Bradley, 2009, p. 53). All of them are perfect rhymes because they have the same nucleus and coda in the line they occur (Bradley, 2009, p. 57).

b. Substitution of Sounds

Rhyme as a purpose occurs not only from one type of phonological deviation which is elision, but also substitution of sounds. The substitution of sounds deals with the change of sounds which is done to make a rhyme pattern. The changing sound occurs in the last word in a line which ends up having a same
rhyme with other lines which occur before or after the line. There are three deviations which make rhyme as a purpose. The phonological deviation of the substitution of sounds which makes a rhyme are shown in a table as follow. It also shows the transcriptions of other words to prove the deviated words occur because of the rhyming pattern. The substitution of sounds words are typed bold.

<table>
<thead>
<tr>
<th>No</th>
<th>The Lines</th>
<th>The Deviation Transcription</th>
<th>The Last Word(s) in Other Lines Transcription</th>
<th>The Rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>a. Bitch, it's King Kong, this is King Kong</td>
<td>[oŋ]</td>
<td>[koŋ]</td>
<td>[oŋ]</td>
</tr>
<tr>
<td></td>
<td>b. Bitch, it's King Kong, this is King Kong</td>
<td></td>
<td>[doŋ]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. Chinese ink on, Siamese links <strong>on</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>d. Call me 2 Chainz, name go ding dong</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>a. No, I ain't stuttered and no, I ain't Rubin</td>
<td>[snuːzɪn]</td>
<td>[ruːbɪn]</td>
<td>[ɪn]</td>
</tr>
<tr>
<td></td>
<td>b. Damn, a <strong>bitch</strong> sneezing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. Shoutout to my Jews, l'chaim, Rick Rubin</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>d. Big fat titties, yes they be <strong>protruding</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

From the table shown, the first example is the sound changing of the sound /ŋ/ which becomes [n] in the word “on”. It is influenced by the rhyme of three words which occur before and after the line. Those words are “kong”, “kong” and “dong”. This deviation is done because the singer wants to have a rhyme pattern. The rhyme pattern is A-A-A-A. It is because the four lines have the same rhyme sounds, [oŋ]. The type of rhyme is monosyllabic. Bradley says
that it is because the rhyme only consists of one syllable (2009, p. 53). It is a perfect rhyme because it has the same nucleus and coda (Bradley, 2009, p. 57).

The second examples are two words which have the same deviation process. The words are “snoozing” and “protruding”. Those words have the same sound changing in the final sound which is [ŋ] which becomes /n/. These sounds changes due to rhyme as the purpose. The singer tends to have a particular rhyme pattern in four lines. It is A-A-A-A. The rhyme sounds are [ɪn]. It is a monosyllabic. It only consists of one syllable (Bradley, 2009, p. 53). It is a perfect rhyme because it has the same rhyme (Bradley, 2009, p. 57).

From the substitution of sounds, there are three deviated words which have rhyme as the purpose of the phonological deviation. One of them has the sound /n/ becomes [ŋ]. Two of them have the same sound which changes, /ŋ/. It becomes [n]. All of the examples are meant to have a particular rhyme pattern. Hence, the pattern is A-A-A-A. The examples make a monosyllabic rhyme. It is because the rhyme consists of one syllable, [oŋ] and [ɪn] (Bradley, 2009, p. 53). All of them are perfect rhymes which occur in the lines because the nucleus and coda are the same (Bradley, 2009, p. 57).

2. Meter

The second purpose is meter. Arp and Johnson say that it is the regular pattern of stress which is repeated in syllables (2009, p. 1664). The pattern of meter can be analysed clearly based on the foot and types of meter. There are five lines which contain deviated words that have meter as the purpose of the
deviation. The examples and the explanation of each phonological deviation type will be discussed.

a. Elision

The first type of the phonological deviation which has meter as the purpose is elision. From the analysis done by the researcher, there is only one type of elision, aphaeresis, that contributes in the metrical purpose. There are three lines from the songs which contain elision that have meter as the purpose. The explanation and the lines are discussed below.

The first line is aphaeresis of the line in the song “Coco Channel”. The omission of the initial sound occurs in the word “about” which loses its sound \( /a/ \). It means that the line loses one syllable. The line should consist of nine syllables but it becomes eight because of the lost. The line of the metrical purpose is caused by the deviation is shown in the line with the (˘) as unstressed and (ˊ) as stressed:

\[
\begin{array}{ccccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & \cdot & \cdot \\
\end{array}
\]

You know / I'm all / about them / dollars

It is found that in the line the singer tends to have a metrical pattern unstressed then followed by stressed foot. The unstressed syllable is in the word “you” and stressed syllable is in the word “know” then they are followed by other syllables which also have same meter pattern. Thus, there are four feet which occur in the line. Therefore, the line has iambic tetrameter feet.

The second line contains an aphaeresis in the song “Barbie Dreams”. The aphaeresis occurs in the word “them” which loses its final sound \( /ð/ \). It makes the sound [em] becomes stressed. The elision is done to make it have a particular
metrical pattern. The line and the explanation are discussed on the next page with the symbol with the (˘) as unstressed and (´) as stressed.

I got / them bars./ I'm in / ddicted

From the line shown, the singer tends to have a particular pattern one foot is an unstressed followed by a stressed foot. The stressed is the word of “I” and the unstressed is the word “got” then they are followed by the other words which have the same pattern. Hence, there are four feet which occur in the line. Nonetheless, the singer tends to have trochaic tetrameter feet.

The third line contains an aphaeresis in the song “Chun-Li”. The aphaeresis is in the word “them” which loses its sound /ð/. This case is same with the previous one. It is done to make a particular pattern in the line. The explanation is discussed below with the symbol with the (˘) as unstressed and (´) as stressed.

Styled on them / in this Bur / berry trench

The line which is displayed shows that it has a particular metrical pattern. The first and second syllables are unstressed then followed by a stressed syllable. The first and second syllables are in the word “styled” and “on”. The third is in the word “them”. Those words followed by words which also have the same metrical pattern. It has three feet. Thus, the pattern is anapheastic trimeter feet.
b. **Substitution of Sounds**

The second type of the phonological deviation which has meter as the purpose is substitution of sound. From the findings of the phonological deviation, the researcher finds out only one feature changing sound and three sound insertions which have metrical purpose. The explanation is discussed as follows.

The line which contains substitution of sound and has the metrical purpose is in the song “Barbie Dreams”. The word which has the deviation is the word “on”. Sound /n/ becomes [ŋ]. It makes the word becomes stressed because it is pronounced stronger and longer. It tends to make a particular metrical pattern explained below with the symbol with the (˘) as unstressed and (′) as stressed.

```
˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘
```

Chinese / ink on / Siamese / links on

It can be seen that the line has a particular pattern. The first syllable is unstressed, “Chi-“, and the second is stressed, “-nese”. Those syllables followed by the others which have the same pattern. The pattern has four feet. Hence, the line has iambic tetrameter feet metrical pattern.

The first example contains sound insertion is in the song “Barbie Dreams”. The sound insertion in the word “I’m”. It has sound insertion [ə] after the word. It makes the line consist of 10 syllables. It tends to make a certain metrical pattern like the line which is shown below with the symbol with the (˘) as unstressed and (′) as stressed.
I-I-I-I'm[a] kill 'em with the shoe

It can be seen that the line has a particular pattern. The first syllable is unstressed, “I-”, and the second is stressed, in the second “I-”. Those syllables followed by the others which have the same pattern. The pattern has five feet, Hence, the line has iambic pentameter feet metrical pattern.

The second example contains sound insertion is also in the song “Barbie Dreams”. The sound insertion in the word “I’m”. It has sound insertion [a] after the word. It makes the line consist of 14 syllables. It tends to make a certain metrical pattern like the line which is shown below with the symbol with the (˘) as unstressed and (ˊ) as stressed.

I'm[a] do that nigga Future dirty, word to Scottie

It can be seen that the line has a particular pattern. The first syllable is stressed, “I’m”, and the second is unstressed, in the second “[a]”. Those syllables followed by the others which have the same pattern. The pattern has seven feet. Hence, the line has trochaic heptameter feet metrical pattern.

The last example is also the sound insertion in the word “I’m”. It has sound insertion [a] after the word. It makes the line consist of 16 syllables. It tends to make a certain metrical pattern like the line which is shown below with the symbol with the (˘) as unstressed and (ˊ) as stressed.
I go around and around and I'm[a] go down in slow motion

The line which is displayed shows that it has a particular metrical pattern. The first is stressed then followed by an unstressed syllable. The first is “I”. The second is the word “go”. Those words followed by words which also have the same metrical pattern. It has eight feet. Thus, the pattern is trochaic octameter feet.

c. Substandard Pronunciation

The last type of the deviation which also contributes the metrical purpose is substandard pronunciation. There is only one line containing the deviation which has meter as the purpose. The explanation is discussed below along with the display of the lines.

The line is from “Chun-Li”. The words contain the substandard pronunciation word “trying to” becomes “tryna” or [træna]. It makes the line lose one syllable. The line should consist of eleven syllables but it becomes ten because of the phonological deviation. This deviation affects the metrical pattern in the line. It is shown below with the symbol with the (˘) as unstressed and (´) as stressed.

```
˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘
```

now she / trying to / be friends / like I / forgot

The line has a pattern which consist of the first syllable is unstressed and the second is stressed. The unstressed syllable is the word “now” and the stressed is “she”. Those syllables are followed by the others which also have the same
pattern. The line tends to have five feet. Therefore, the line has iambic pentameter pattern.

3. Consonance

The third purpose is consonance. Consonance is the repetition of consonant sound (Madden, 2002, p. 70). Arp and Johnson believe that consonance only occurs in the final position (2009, p. 820). It can be said that consonance is the repetition of consonant sound in the final position of a word. There are nine deviations which have consonance as the purposes which occur in the songs. The explanation of the examples of the phonological deviation made for the consonance purpose is shown as follows.

a. Elision

The first type of the phonological deviation which is made for the consonance purpose is elision. The total deviation which made consonance purpose is four. There are two types of the elision which occur in the phonological deviation in order to make consonance as the purpose. Those are syncope and apocope. Syncope deals with the middle sound omitted (Crystal, 2008, p. 166). Apocope is the omission of the final sounds of a word (Crystal, 2008, p. 166). The examples are displayed in the table as follows. The elision words are typed bold.
Table 11. The Consonance Purpose of Elision

<table>
<thead>
<tr>
<th>No</th>
<th>The Lines</th>
<th>The Deviation Transcription</th>
<th>The Word Pair Transcription</th>
<th>The Consonance</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>I went and <strong>copped</strong> the chopsticks, put it in my bun just to pop shit</td>
<td>[kaːpt]</td>
<td>[went] [put] [ɪt] [dʒʌst]</td>
<td>[t]</td>
</tr>
<tr>
<td>2.</td>
<td>And I shine, shine, shine, got <strong>diamonds</strong> all in my Cubans</td>
<td>[dəˈmænz]</td>
<td>[kjuːˈbænz]</td>
<td>[nz]</td>
</tr>
<tr>
<td>3.</td>
<td>I mean I been Storm, X-Men been <strong>formed</strong></td>
<td>[fɔːrm]</td>
<td>[stɔːrm]</td>
<td>[rm]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>No</th>
<th>The Lines</th>
<th>The Deviation Transcription</th>
<th>The Word Pair Transcription</th>
<th>The Consonance</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>I went and <strong>copped</strong> the chopsticks, put it in my bun just to pop shit</td>
<td>[kaːpt]</td>
<td>[went] [put] [ɪt] [dʒʌst]</td>
<td>[t]</td>
</tr>
<tr>
<td>2.</td>
<td>And I shine, shine, shine, got <strong>diamonds</strong> all in my Cubans</td>
<td>[dəˈmænz]</td>
<td>[kjuːˈbænz]</td>
<td>[nz]</td>
</tr>
<tr>
<td>3.</td>
<td>I mean I been Storm, X-Men been <strong>formed</strong></td>
<td>[fɔːrm]</td>
<td>[stɔːrm]</td>
<td>[rm]</td>
</tr>
</tbody>
</table>

From the table shown, there are three examples of elision which have consonance purpose. The first example is apocope. The word “copped” loses the final sound /d/ in the final sound which indicates it is a past participle form. It is to have the same final consonant sound [t] in the word “went”, “put”, “it”, and “shit”. The second example is syncope. The word “diamonds” also loses its sound /d/ in the middle position. The aim is to have two consonant sounds in the final position. The sounds are [nz] which also occur in the final position of the word “cubans”. The consonance is a consonant cluster. The third example is apocope. The word “formed” also loses the sound /d/ in the final sound. It actually indicates that the word is the past participle form. It is done to have the same final consonant sounds in the word “storm”. The consonance sounds are [rm]. This example is same with the previous one. The consonance is a consonant cluster. In short, some of the examples lose the same sound, /d/, which occurs in the middle...
and also the final position. One example loses the sound /t/. One example is meant to have one consonant sound in the final position. The others have two consonant sounds in the final position or a consonant cluster.

b. **Substitution of Sounds**

The second type of the phonological deviation which has the consonance purpose is substitution of sounds. The types of the substitution of sounds which have the consonance purpose are feature-changing sound and word order (metathesis). The total number is five deviations, four deviations are feature-changing and one is metathesis. The examples of the substitution of sounds are displayed in the table as follow. The deviated words are typed bold. The lines which affected the consonance are also displayed with numbering. The words in those lines are also transcribed into phonetic transcription to show the consonance clearer. It is followed by the explanation.

**Table 12. The Consonance Purpose of Substitution of Sounds**

<table>
<thead>
<tr>
<th>No</th>
<th>The Lines</th>
<th>The Deviation Transcript</th>
<th>The Pair Word Transcript</th>
<th>The Consonance</th>
</tr>
</thead>
</table>
| 1  | a. Bitch, it's King Kong, this is King Kong  
b. Bitch, it's King Kong, this is King Kong  
c. Chinese ink **on**, Siamese links on  
d. Call me 2 Chainz, name go ding dong | [on]                     | [on]                     | [ŋ]           |
| 2  | I used to give this nigga with a **lisp** tests and shit | [lɪps]                 | [tests]                 | [s]           |
| 3  | 'Cause this pussy have these **niggers** on some special meds | [ˈnɪɡəz]             | [ðiːz]                  | [z]           |
From the table displayed, the first example is a feature-changing sound. The word “on” in the line has the change of the sound from /n/ becomes [ŋ]. It is because it has the same sound of the other word “on” in the line which also changes for the matter of rhyme. The second example is word order or metathesis. The word “lisp” has the word-order change. The sound [s] and [p] replace one another. It is because the matter of the consonance. The repetition of final consonant sound is in the word “tests”. The consonance is the sound [s]. The last example is the feature-changing word. The word “niggers” has the deviation in the final position of sounds. It is supposed to be /ʌrəz/ instead of [ʌz]. Its aim is to have the same consonant sound [z] with two other words. Those words are “these” and “meds”. It is because if the word is not deviated, it will consist of two consonant sounds in the final position.

4. Alliteration

The last purpose is alliteration. “Alliteration occurs in the repetition of the same consonant sound as the beginning of successive words” (Kennedy & Gioia, 2002, p. 170). From the finding of the phonological deviation, there is only one deviation which occurs due to alliteration. The type of the phonological deviation of it is substitution of sounds’ feature changing sounds. The explanation and the deviation are elaborated as follows.
### Table 13. The Alliteration Purpose of Substitution of Sounds

<table>
<thead>
<tr>
<th>No</th>
<th>The Lines</th>
<th>The Deviation Transcription</th>
<th>The Pair Word Transcription</th>
<th>The Alliteration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>I heard she <strong>think</strong> I'm tryna give the cookie to Quavo</td>
<td>[tɪŋk]</td>
<td>[traɪnə] [tuː]</td>
<td>[t]</td>
</tr>
</tbody>
</table>

The only deviated word which has alliteration purpose is “think”. The initial consonant sound, /θ/, is changed. It becomes [t]. The possible reason is it makes the repetition of the consonant sound [t] in the line. Sound [t] is used in the word “tryna” and “to”. Therefore, alliteration becomes the purpose of this deviation. It is because consonant [t] is repeated in the initial position in three words within a line of the lyrics.
CHAPTER V

CONCLUSION

This section is to conclude the research. The first problem is to find out the types of phonological deviation made in the Nicki Minaj’s three songs, “Chun Li”, “Barbie Dreams”, and “Coco Chanel”. The types of phonological deviation are elision, substandard pronunciation, and substitution of sounds. The purposes of the phonological deviation occur are rhyme, meter, consonance, and alliteration.

In the first problem, there are three types of the phonological deviation which are found in the songs. From the findings, the researcher finds 176 deviations which occur in three songs. It consists of 77 words which some of them occur for several times. The first type is substitution of sounds which dominated with the number of 96 deviations in the songs. The second type is elision that occurs 58 times in the three songs. The last one is substandard pronunciation. It occurs 22 times in the songs.

The most dominant type of the phonological deviation is substitution of sounds. It has 96 deviations with the percentage 54%. This type can be classified into three categories. Those are feature changing sound, insertion of sounds, and metathesis. The most dominant category is feature changing sound with 91 deviations. The least dominant categories of substitution of sound are insertion of sounds and word order. Both types only consist of one word. However, the insertion has one deviated word which occurs four times in the songs.
The second type of the phonological deviation is elision. It occurs 58 times with percentage of 33%. It has some categories based on the position of the omitted sound in the word. Those are aphaeresis, syncope, and apocope. The most dominant one is aphaeresis. Aphaeresis is the most dominant with total 39 deviations occur in the songs. Thus, the less dominant ones are syncope and apocope. Syncope occurs in five deviations found. Apocope occurs 14 times.

The third type of the phonological deviation is substandard pronunciation. It occurs 22 times in the songs with the percentage of 13%. The examples of it are the words “trying to”, “going to”, and “want to”. Those words should consist of two words but only pronounced as one word only. The word “trying”, “going”, “want” are pronounced as [tɛɹ], [ɡə], [wɑːn]. The word “to” is pronounced as [nə].

In order to answer the second problem, the researcher finds several purposes of the phonological deviation occur in Nicki Minaj’s songs. There are four purposes found. Those happen because the singer tends to beautify the lyrics of the songs in order to attract the listeners’ attention. Those purposes are rhyme, meter, consonance, and alliteration.

The most dominant purpose occur in the Nicki Minaj’s songs are rhyme and consonance. Both purposes are made by nine deviations in each. The next is metrical purpose. There are five phonological deviations which made for it. The last one is alliteration. There is only one phonological deviation made for alliteration purpose. It is happened due to the frequency of the phonological deviations occur more in consonant sounds rather than vowels.
Despite the existence of the purposes, there are some phonological deviations which occur without having a reason. For example, a line in “Barbie Dreams”, *I’m popping, I’m uninvited*. In the line, the phonological deviation which occurs is substitution of sounds in the word “popping”. The sound /ŋ/ becomes [n]. The phonological deviation which occurs does not really matter for the purpose for the line. It is because the metrical pattern is not changed.

To improve the analysis of stylistics, the researcher suggests other researchers to conduct similar analysis with the different object. This research can also use different genre of song or a spoken poetry. Moreover, the researcher also suggests other researchers to conduct different analysis from the similar object. It can be graphological, lexical, or grammatical deviation analysis of stylistic. The deviation made for beautifying the language does not merely occur in the matter of pronunciation but also structure, typography or the words choice. It would be interesting to see other researchers’ various and deeper results of the language deviation seen from several linguistic aspects.
REFERENCES


# APPENDICES

## Appendix 1: The Phonological Deviation

<table>
<thead>
<tr>
<th>No.</th>
<th>Words</th>
<th>Deviated Pronunciation</th>
<th>Type of Phonological Deviation</th>
<th>The Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Going</td>
<td>[gəʊɪŋ]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>2.</td>
<td>Swinging</td>
<td>[swɪŋɪŋ]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>3.</td>
<td>Coming</td>
<td>[kʌmɪŋ]</td>
<td>Substitution of Sounds</td>
<td>2</td>
</tr>
<tr>
<td>4.</td>
<td>You</td>
<td>[jʊ]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>5.</td>
<td>Pushing</td>
<td>[puʃɪŋ]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>6.</td>
<td>Painting</td>
<td>[peɪntɪŋ]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>7.</td>
<td>Playing</td>
<td>[pleɪɪŋ]</td>
<td>Substitution of Sounds</td>
<td>9</td>
</tr>
<tr>
<td>8.</td>
<td>On</td>
<td>[ɒn]</td>
<td>Substitution of Sounds</td>
<td>2</td>
</tr>
<tr>
<td>9.</td>
<td>With</td>
<td>[wɪt]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>10.</td>
<td>Looking</td>
<td>[lʊkɪŋ]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>11.</td>
<td>Nigger</td>
<td>[nɪɡə]</td>
<td>Substitution of Sounds</td>
<td>8</td>
</tr>
<tr>
<td>12.</td>
<td>Moving</td>
<td>[muːvɪŋ]</td>
<td>Substitution of Sounds</td>
<td>2</td>
</tr>
<tr>
<td>13.</td>
<td>Though</td>
<td>[dəʊ]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>14.</td>
<td>Think</td>
<td>[tɪŋk]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>15.</td>
<td>Niggers</td>
<td>[nɪɡəz]</td>
<td>Substitution of Sounds</td>
<td>7</td>
</tr>
<tr>
<td>16.</td>
<td>Lying</td>
<td>[lɪŋɪŋ]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>17.</td>
<td>Eyeing</td>
<td>[aɪɪŋ]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>18.</td>
<td>Buying</td>
<td>[bɔɪɪŋ]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>19.</td>
<td>Crying</td>
<td>[kraɪɪŋ]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>20.</td>
<td>Having</td>
<td>[hɑːvɪŋ]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>21.</td>
<td>Taking</td>
<td>[teɪɪŋ]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>22.</td>
<td>Addressing</td>
<td>[ədresɪŋ]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>23.</td>
<td>Stealing</td>
<td>[stiːɪŋ]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>24.</td>
<td>Lisp</td>
<td>[lɪp]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>25.</td>
<td>Fucking</td>
<td>[fʌkɪŋ]</td>
<td>Substitution of Sounds</td>
<td>9</td>
</tr>
<tr>
<td>26.</td>
<td>Saying</td>
<td>[seɪɪŋ]</td>
<td>Substitution of Sounds</td>
<td>8</td>
</tr>
<tr>
<td>27.</td>
<td>Biting</td>
<td>[baɪɪŋ]</td>
<td>Substitution of Sounds</td>
<td>2</td>
</tr>
<tr>
<td>No.</td>
<td>Words</td>
<td>Deviated Pronunciation</td>
<td>Type of Phonological Deviation</td>
<td>The Frequency</td>
</tr>
<tr>
<td>-----</td>
<td>-------------</td>
<td>-------------------------</td>
<td>-------------------------------</td>
<td>---------------</td>
</tr>
<tr>
<td>29.</td>
<td>Fighting</td>
<td>[fɑrtɪn]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>30.</td>
<td>Banging</td>
<td>[bæŋɪn]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>31.</td>
<td>Dancing</td>
<td>[dænzɪn]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>32.</td>
<td>I’m</td>
<td>[ʌɪm]</td>
<td>Substitution of Sounds</td>
<td>4</td>
</tr>
<tr>
<td>33.</td>
<td>Speaking</td>
<td>[spiːkɪn]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>34.</td>
<td>Telling</td>
<td>[telɪn]</td>
<td>Substitution of Sounds</td>
<td>2</td>
</tr>
<tr>
<td>35.</td>
<td>Eating</td>
<td>[iːtɪn]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>36.</td>
<td>Yelling</td>
<td>[jelɪn]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>37.</td>
<td>Supporting</td>
<td>[sæpɔːrtɪn]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>38.</td>
<td>Killers</td>
<td>[kɪləz]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>39.</td>
<td>Vacationing</td>
<td>[vekəʃɪn]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>40.</td>
<td>Looting</td>
<td>[luːtɪn]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>41.</td>
<td>Using</td>
<td>[juːzɪn]</td>
<td>Substitution of Sounds</td>
<td>3</td>
</tr>
<tr>
<td>42.</td>
<td>Losing</td>
<td>[luːzɪn]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>43.</td>
<td>Snoozing</td>
<td>[snuːzɪn]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>44.</td>
<td>Prontruding</td>
<td>[prətrudɪn]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>45.</td>
<td>Bumping</td>
<td>[bʌmpɪn]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>46.</td>
<td>Could’ve</td>
<td>[kʊdə]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>47.</td>
<td>Would’ve</td>
<td>[wʊdə]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>48.</td>
<td>Pussy</td>
<td>[pʊsɪ]</td>
<td>Substitution of Sounds</td>
<td>1</td>
</tr>
<tr>
<td>49.</td>
<td>Dunked</td>
<td>[dʌŋ]</td>
<td>Elision</td>
<td>1</td>
</tr>
<tr>
<td>50.</td>
<td>Them</td>
<td>[θɛm]</td>
<td>Elision</td>
<td>28</td>
</tr>
<tr>
<td>51.</td>
<td>Drenched</td>
<td>[drentʃ]</td>
<td>Elision</td>
<td>1</td>
</tr>
<tr>
<td>52.</td>
<td>Quenched</td>
<td>[kwentʃ]</td>
<td>Elision</td>
<td>1</td>
</tr>
<tr>
<td>53.</td>
<td>Signed</td>
<td>[sʌn]</td>
<td>Elision</td>
<td>1</td>
</tr>
<tr>
<td>54.</td>
<td>Friends</td>
<td>[frendz]</td>
<td>Elision</td>
<td>1</td>
</tr>
<tr>
<td>55.</td>
<td>diamonds</td>
<td>[daɪəməns]</td>
<td>Elision</td>
<td>2</td>
</tr>
<tr>
<td>56.</td>
<td>Until</td>
<td>[tɪl]</td>
<td>Elision</td>
<td>2</td>
</tr>
<tr>
<td>No.</td>
<td>Words</td>
<td>Deviated Pronunciation</td>
<td>Type of Phonological Deviation</td>
<td>The Frequency</td>
</tr>
<tr>
<td>-----</td>
<td>-----------</td>
<td>-------------------------</td>
<td>--------------------------------</td>
<td>---------------</td>
</tr>
<tr>
<td>59</td>
<td>Formed</td>
<td>[fɔːrm]</td>
<td>Elision</td>
<td>1</td>
</tr>
<tr>
<td>60</td>
<td>Croft</td>
<td>[krof]</td>
<td>Elision</td>
<td>1</td>
</tr>
<tr>
<td>61</td>
<td>The</td>
<td>[ə]</td>
<td>Elision</td>
<td>1</td>
</tr>
<tr>
<td>62</td>
<td>Copped</td>
<td>[kɑːpt]</td>
<td>Elision</td>
<td>1</td>
</tr>
<tr>
<td>63</td>
<td>Best</td>
<td>[bes]</td>
<td>Elision</td>
<td>1</td>
</tr>
<tr>
<td>64</td>
<td>Chest</td>
<td>[tʃes]</td>
<td>Elision</td>
<td>1</td>
</tr>
<tr>
<td>65</td>
<td>keyboards</td>
<td>[kiːbɔːdz]</td>
<td>Elision</td>
<td>1</td>
</tr>
<tr>
<td>66</td>
<td>East</td>
<td>[iːs]</td>
<td>Elision</td>
<td>1</td>
</tr>
<tr>
<td>67</td>
<td>Him</td>
<td>[ɪm]</td>
<td>Elision</td>
<td>5</td>
</tr>
<tr>
<td>68</td>
<td>About</td>
<td>[bɔut]</td>
<td>Elision</td>
<td>3</td>
</tr>
<tr>
<td>69</td>
<td>Meant</td>
<td>[men]</td>
<td>Elision</td>
<td>1</td>
</tr>
<tr>
<td>70</td>
<td>Wanted</td>
<td>[waːnt]</td>
<td>Elision</td>
<td>1</td>
</tr>
<tr>
<td>71</td>
<td>Shoot</td>
<td>[ʃuː]</td>
<td>Elision</td>
<td>1</td>
</tr>
<tr>
<td>72</td>
<td>copycats</td>
<td>[kɒpiːkæt]</td>
<td>Elision</td>
<td>1</td>
</tr>
<tr>
<td>73</td>
<td>Ain’t</td>
<td>[eɪnt]</td>
<td>Substandard Pronunciation</td>
<td>13</td>
</tr>
<tr>
<td>74</td>
<td>Million</td>
<td>[ˈmɪliən]</td>
<td>Substandard Pronunciation</td>
<td>1</td>
</tr>
<tr>
<td>75</td>
<td>Trying to</td>
<td>[ˈtraɪŋə]</td>
<td>Substandard Pronunciation</td>
<td>3</td>
</tr>
<tr>
<td>76</td>
<td>Going to</td>
<td>[ɡəʊŋ]</td>
<td>Substandard Pronunciation</td>
<td>1</td>
</tr>
<tr>
<td>77</td>
<td>Want to</td>
<td>[wɑːnt]</td>
<td>Substandard Pronunciation</td>
<td>4</td>
</tr>
</tbody>
</table>
Appendix 2: The Purposes of Phonological Deviation

<table>
<thead>
<tr>
<th>No</th>
<th>The Lyrics</th>
<th>Type of Phonological Deviation</th>
<th>The Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>a. I-I-I been on, bitch, you been corn</td>
<td>Elision</td>
<td>Rhyme</td>
</tr>
<tr>
<td></td>
<td>b. Bentley tints on, Fendi prints on</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. Ayo, I been north, Lara been Croft</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>d. Plates say Chun-Li, drop the Benz off</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>a. How many of them coulda did it with finesse?</td>
<td>Elision</td>
<td>Rhyme</td>
</tr>
<tr>
<td></td>
<td>b. Now everybody like, &quot;She really is the best&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. You play checkers, couldn't beat me playin' chess</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>d. Now I'm about to turn around and beat my chest</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>a. How many of them coulda did it with finesse?</td>
<td>Elision</td>
<td>Rhyme</td>
</tr>
<tr>
<td></td>
<td>b. Now everybody like, &quot;She really is the best&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. You play checkers, couldn't beat me playin' chess</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>d. Now I'm about to turn around and beat my chest</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>a. I'm lookin' for a nigga to give some babies</td>
<td>Elision</td>
<td>Rhyme</td>
</tr>
<tr>
<td></td>
<td>b. A handful of Weezy, sprinkle of Dave East</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. Man, I ain't got no type like Jxmmi and Swae Lees</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>d. But if he can't fuck three times a night—peace!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>a. Bitch ain't comin' off the bench</td>
<td>Elision</td>
<td>Rhyme</td>
</tr>
<tr>
<td></td>
<td>b. While I'm comin' off the court fully drenched</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. Here go some haterade, get ya thirst quenched</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>d. Styled on 'em in this Burberry trench</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>a. Bitch ain't comin' off the bench</td>
<td>Elision</td>
<td>Rhyme</td>
</tr>
<tr>
<td></td>
<td>b. While I'm comin' off the court fully drenched</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. Here go some haterade, get ya thirst quenched</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>d. Styled on 'em in this Burberry trench</td>
<td></td>
<td></td>
</tr>
<tr>
<td>No</td>
<td>The Lyrics</td>
<td>Type of Phonological Deviation</td>
<td>The Purpose</td>
</tr>
<tr>
<td>----</td>
<td>----------------------------------------------------------------------------</td>
<td>--------------------------------</td>
<td>-------------</td>
</tr>
<tr>
<td>7</td>
<td>a. Bitch, it's King Kong, this is King Kong</td>
<td>Substitution of Sounds</td>
<td>Rhyme</td>
</tr>
<tr>
<td></td>
<td>b. Chinese ink on, Siamese links on</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. Call me 2 Chainz, name go ding dong</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>a. No, I ain't stuttered and no, I ain't Rubin</td>
<td>Substitution of sounds</td>
<td>Rhyme</td>
</tr>
<tr>
<td></td>
<td>b. Damn, a bitch <strong>snoozing</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. Shoutout to my Jews, I'chaim, Rick Rubin</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>d. Big fat titties, yes they be <strong>protruding</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>a. No, I ain't stuttered and no, I ain't Rubin</td>
<td>Substitution of sounds</td>
<td>Rhyme</td>
</tr>
<tr>
<td></td>
<td>b. Damn, a bitch <strong>snoozing</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. Shoutout to my Jews, I'chaim, Rick Rubin</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>d. Big fat titties, yes they be <strong>protruding</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>I went and <strong>copped</strong> the chopsticks, put it in my bun just to pop shit</td>
<td>Elision</td>
<td>Consonance</td>
</tr>
<tr>
<td>11</td>
<td>And I shine, shine, shine, got diamonds all in my Cubans</td>
<td>Elision</td>
<td>Consonance</td>
</tr>
<tr>
<td>12</td>
<td>This ain't what I <strong>meant</strong> when I said a gang bang</td>
<td>Elision</td>
<td>Consonance</td>
</tr>
<tr>
<td>13</td>
<td>I mean I been Storm, X-Men been <strong>formed</strong></td>
<td>Elision</td>
<td>Consonance</td>
</tr>
<tr>
<td>14</td>
<td>a. Bitch, it's King Kong, this is King Kong</td>
<td>Substitution of Sounds</td>
<td>Consonance</td>
</tr>
<tr>
<td></td>
<td>b. Chinese ink on, Siamese links on</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. Call me 2 Chainz, name go ding dong</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>I used to give this nigga with a <strong>lisp</strong> tests and shit</td>
<td>Substitution of sounds</td>
<td>Consonance</td>
</tr>
<tr>
<td>16</td>
<td>'Cause this pussy have these <strong>niggers</strong> on some special meds</td>
<td>Substitution of sounds</td>
<td>Consonance</td>
</tr>
<tr>
<td>17</td>
<td>All these Bow Wow Challenge <strong>niggers</strong> lyin' and shit</td>
<td>Substitution of sounds</td>
<td>Consonance</td>
</tr>
<tr>
<td>18</td>
<td>Man, these Fetty Wap <strong>niggers</strong> stay eyein' my shit</td>
<td>Substitution of sounds</td>
<td>Consonance</td>
</tr>
<tr>
<td>19</td>
<td>You know I'm all <strong>about</strong> them dollars</td>
<td>Elision</td>
<td>Meter</td>
</tr>
<tr>
<td>20</td>
<td>I got <strong>them</strong> bars, I'm indicted</td>
<td>Elision</td>
<td>Meter</td>
</tr>
<tr>
<td>21</td>
<td>Styled on <strong>them</strong> in this Burberry trench</td>
<td>Elision</td>
<td>Meter</td>
</tr>
<tr>
<td>22</td>
<td>Chinese ink <strong>on</strong>, Siamese links <strong>on</strong></td>
<td>Substitution of sounds</td>
<td>Meter</td>
</tr>
<tr>
<td>23</td>
<td><strong>I'm</strong> do that nigga Future dirty, word to Scottie</td>
<td>Substitution of sounds</td>
<td>Meter</td>
</tr>
<tr>
<td>No</td>
<td>The Lyrics</td>
<td>Type of Phonological Deviation</td>
<td>The Purpose</td>
</tr>
<tr>
<td>----</td>
<td>---------------------------------------------------------------------------</td>
<td>-----------------------------------------------</td>
<td>------------</td>
</tr>
<tr>
<td>24.</td>
<td>I go around and around and <em>I'm</em> go down in slow motion</td>
<td>Substitution of sounds</td>
<td>Meter</td>
</tr>
<tr>
<td>25.</td>
<td>I-I-I-<em>I'm</em> kill 'em with the shoe</td>
<td>Substitution of sounds</td>
<td>Meter</td>
</tr>
<tr>
<td>26.</td>
<td>now she <strong>trying to</strong> be friends like I forgot</td>
<td>Substandard Pronunciation</td>
<td>Meter</td>
</tr>
<tr>
<td>27.</td>
<td>I heard she <strong>think</strong> I'm tryna give the coochie to Quavo</td>
<td>Substitution of Sounds</td>
<td>Alliteration</td>
</tr>
</tbody>
</table>