

AN ANALYSIS OF CONTRACTION IN VOICE NOTE ALBUM**BY CHARLIE PUTH****Ajeng Tria Wasesha Nasution, Ananda Pasha Salsabila, Muhammad Danial,
Farah Syakila, Dewi Nurmala**Fakultas Sastra, Universitas Muslim Nusantara Al-Washliyah
ajengtriawaseshanasution@umnaw.ac.id***Abstract***

Song language functions as a means of expressing emotions, conveying messages, strengthening themes, creating beauty, building atmosphere, motivating listeners, and strengthening cultural ties and community identity. Song lyrics are written works describing experiences, feelings, and stories with explicit and implied content. To find out the construction, researchers analyzed voice notes by Charlie Puth. This research uses qualitative research and analyses data using Wolcott's theory, which states that language style consists of two aspects: language style based on sentence structure and language style based on meaning. There are thirteen songs in the voice note album; analyze all thirteen. Contraction involves joining two free morphemes, where one becomes bound, forming a single morpheme. The constructions analysed are finite constructions and non-finite constructions. The results are that there are 29 finite contractions, and 22 non-finite contractions found.

Keywords: *Contraction, Finite and Non-Finite, Song Lyrics.*

Abstrak

Bahasa dalam lagu berfungsi sebagai sarana ekspresi emosi, menyampaikan pesan, memperkuat tema, menciptakan keindahan, membangun suasana, memotivasi pendengar, serta mempererat hubungan budaya dan identitas masyarakat. Lirik lagu adalah sebuah karya tulis yang menggambarkan pengalaman, perasaan, kisah, dan mempunyai isi tersurat dan tersirat. Untuk mengetahui kontruksi, peneliti menganalisis voice note oleh Charlie Puth. Penelitian ini menggunakan penelitian kualitatif dan menganalisis data dengan teori Wolcott yang menyatakan bahwa gaya bahasa terdiri dari dua aspek yang merupakan gaya bahasa yang didasarkan pada struktur kalimat dan gaya bahasa berdasarkan makna. Ada tiga belas lagu didalam album voice note dan menganalisis ketiga belasnya. Kontraksi melibatkan penggabungan dua morfem bebas, dimana salah satu menjadi terikat, membentuk satu morfem tunggal. Kontruksi yang dianalisis adalah kontruksi finite dan kontruksi non-finite. Hasilnya adalah terdapat 29 kontraksi terbatas, dan 22 kontraksi tidak yang ditemukan.

Kata kunci: *Kontraksi, Terbatas dan tidak Terbatas, Lirik Lagu.*

1. INTRODUCTION

A song is a form of linguistic expression as it combines language, melody, and rhythm to convey emotions, stories, or ideas. It uses linguistic elements like vocabulary, syntax, and phonetics to enhance communication and cultural expression. Songs reflect linguistic creativity and preserve language traditions. Cultural transmission of a specific language is crucial in the human acquisition (YULE, 2019). Cultural transmission plays a vital role in language acquisition, as it involves passing linguistic knowledge through generations within a cultural context. Songs, as cultural artefacts, facilitate this process by embedding language into memorable lyrics and melodies. Lyrics often reflect cultural values, traditions, and idiomatic expressions, helping learners grasp the nuances of a language. By engaging with songs, individuals learn vocabulary and grammar and connect with the cultural essence of the language, enriching their overall understanding and communication skills. A song usually consists of figurative language since metaphorical language is used in the lyrics that are written well (Setiawan, 2014).

Contraction is the process of combining two free morphemes to form a single-bound morpheme. (Shoyista, 2021). Contraction combines two free morphemes, where one becomes bound, creating a single morpheme. For example, not becomes bound to don't (do + not). This linguistic process simplifies expressions, making communication more concise while retaining meaning, commonly seen in informal speech or writing across various languages. All to-contraction amounts to is a syntactic rule saying 'want to -> wanna' that is blocked only by intervening syntactic material such as traces (K.pullum, 2015).

The concept of contraction is closely related to song lyrics because it mirrors how people speak naturally and helps convey emotion, rhythm, and flow (Bakhodirovna, 2008). In lyrics, contractions like I'll, can't, or won't create a conversational tone, making the song more relatable and engaging. They also fit the rhythm and meter of music by shortening phrases, allowing lyrics to match beats or melodies seamlessly. Additionally, contractions can emphasise informal or intimate moods, reflecting the song's theme or the artist's style. This naturalness and fluidity make contractions a powerful tool in songwriting. Contraction is something you hear in conversation and see in writing. (Shoyista, 2021).

The initial approach addresses morphemes that indicate tense, henceforth termed finite contraction in this document. In this instance, the contracted morpheme affixes itself to its host, positioned to the right of the morpheme, functioning as a prefix. (Lawson & Seely, 2012) In morphology, "finite" in the context of contraction refers to a verb form

limited by subject, tense, or number. Contractions often involve finite verbs paired with auxiliary or modal verbs to create shortened forms, such as he's (he is/has) or we're (we are). These finite contractions maintain grammatical agreement with the subject and convey tense or aspect efficiently, reflecting how language adapts for simplicity in communication.

Non-finite contraction encompasses those forms of contraction in which the morphemes involved lack the capacity to convey tension. (Lawson & Seely, 2012) In morphology, "non-finite" refers to verb forms that are not limited by subject, tense, or number, such as infinitives, participles, or gerunds. In the context of contraction, non-finite verbs are rarely involved since contractions primarily shorten auxiliary verbs, modals, or negations linked to finite verbs. Non-finite verbs, like to go or run, typically appear unchanged in contractions, as they lack the grammatical markers that finite verbs display, such as tense or agreement.

Contractions are common in song lyrics because they make the language more conversational and relatable, reflecting natural speech. Their shorter form fits the rhythmic and melodic structure, helping maintain flow and timing. Contractions also create a casual, emotional tone, enhancing the song's accessibility and relatability. Additionally, they save syllables, allowing artists to convey ideas succinctly without disrupting the musicality. This efficiency and authenticity are crucial for connecting with listeners on a deeper level through both sound and meaning. The form orthographically represented as (gotta), morphologically got-to, phonetically ['gara], does not rhyme with the sequence not to. (K.pullum, 2015)

2. METHODOLOGY

The data source of this research is from several songs by Charlie Puth. This research analyzed thirteen songs: *The Way I Am*, *Attention*, *La Girls*, *How Long*, *Done for Me*, *Patient*, *If You Leave Me Now*, *Boy*, *Slow It Down Slow It Down*, *Change*, *Somebody Told Me*, *Empty Cups*, and *Through it all*. This research used qualitative research. Qualitative research is conducted through intense and prolonged contact with participants in a naturalistic setting to investigate the everyday and exceptional lives of individuals, groups, societies, and organizations. The data for this study was a song in an album of voice notes by Charlie Puth. The data contained words that are qualified as contractions. (Miles, Huberman, & Saldana, 2014).

The researcher typically moves through a series of analysis episodes that condense more and more data into a more coherent understanding of what—building a solid

foundation for later analyzing how and why (Wolcott, 1994). The data was gathered in four stages. First, by using the Spotify app to listen to the songs. The second goal of the website is to provide the lyrics to all of Charlie Puth's songs. Third, highlighted the word that, according to the theory, had the types of contractions in the song lyrics. Fourth, the information is recorded and located on the table. The descriptive qualitative method was utilized to analyze the data in this study. The qualitative researcher focuses on the study's issues, the participants to be observed, the data to be collected, and how these data will be managed and analyzed.

3. FINDINGS AND DISCUSSIONS

This research analysis focuses on the finite and non-finite in Charlie Puth's voice note albums. The lyrics of Charlie Puth's voice note album contain 51 contractions. This analysis revealed two types of contractions: finite and non-finite. There are 29 finite contractions and 22 non-finite contractions.

a. Finite Contraction

Finite contraction is when certain finite verbal forms, particularly auxiliary verbs or modals, undergo reduction or shortening in specific linguistic contexts. This is common in English and other languages and typically involves phonological changes to make speech more efficient or natural. For example, In English, "is" in "She is running" contracts to "She's running." Similarly, "will" in "I will go" contracts to "I'll go." This phenomenon is influenced by factors like speech rate, formality, and syntactic positioning. Finite contraction often interacts with syntax and phonology, providing insights into how speakers balance efficiency with clarity in communication.

TABEL 1. FINITE CONTRACTION

FINITE CONTRACTION				
NO	DATA	PROCESS	MEANING	EXAMPLE
1	I'ma	I + Am + Going + To	I am going to	Maybe <i>I'ma</i> get a little anxious
2	Everybody's	Everybody + Is	Everybody is	'Cause <i>everybody's</i> trying to be famous
3	Ain't	Is + Not	Is not	Life <i>ain't</i> nothing like it was before
4	I'll	I + Will	I will	Every single night, <i>I'll</i> think about you
5	Doesn't	Does + Not	Does not	It <i>doesn't</i> have to end this way

I'm going to run; a colloquial combination with to spelt (gonna), correspond- ing to many pronunciations, including ['gong], ['goIng], [gJno], and in more casual speech [gs], [go], or even [io] as in [ami]6] 'I'm gonna' (Bakhodirovna, 2008). Perhaps the simplest definition of a contraction is: “a short form in which a subject and an auxiliary verb, or an auxiliary verb and the word not, are joined together into one word. Contractions are also

made with non-auxiliary be and have” (Swan, 2005, p.19). As mentioned earlier, both ‘be’ and ‘have’ are reduced to the same /s/ contraction to represent the third person, present tense functions of those words: ‘is’ and ‘has’ (Katie Jo Subra, 2020). He will not go, but I [* ll/will]. In example (6), the modal “will” originates in “T,” but it is still unable to contract because the verb phrase is no longer present. This is what makes the contracted version ungrammatical. I [’ ll/will], but he won’t go. Even though the modal “will” in example (6) comes from “T,” it cannot contract because the verb phrase is no longer there. The contracted version is grammatically incorrect because of this. She ['s/is] pleased, but I ['m/am] not. Because the reduced copula in example (2) has an overt host (she) on the left, contraction should be allowed according to the traditional approach; this sentence is grammatically incorrect. However, example (2) is accurately anticipated to be grammatical because “s” lacks an overt host on the right, according to Bresnan’s analysis, which holds that tensed be-contraction requires an overt host on the right of the morpheme for contraction to occur. As expected, example (3) is well-formed, with an overt element to the right (studying) acting as a host for the tensed “be.” Bresnan’s analysis appears counterintuitive from the first view. However, as shown earlier, in English, the tense descends and affixes itself to a host on the right of the morpheme when it manifests as a bound morpheme. When tensed “be” contracts, the orthographic system gives us the false impression that it connects to a host on the left, but in fact, it contracts and attaches itself to a host on the right. But as we will see in section 4, Bresnan’s analysis has challenges. First, we provide further evidence to back up Bresnan’s findings.

b. Non-Finite Contraction

Non-finite contraction in morphology refers to reducing or shortening non-finite verbal forms, such as infinitives, participles, or gerunds, in specific linguistic contexts. Unlike finite verbs, which indicate tense, mood, or agreement, non-finite verbs are not marked for these grammatical features and often appear in subordinate clauses or as complements. Examples of non-finite contractions: In English, The contraction of “to” in infinitive phrases: “I want to go” → “I wanna go.” Reduction in participle phrases (less common but possible in casual speech): “He’s going to” → “He’s gonna”. Contracted or reduced forms of non-finite verb constructions, often tied to spoken or informal registers. Non-finite contraction primarily arises in informal speech, where efficiency and ease of articulation are prioritized. It demonstrates the interplay between syntax, phonology, and pragmatics in shaping language use.

TABEL 2. NON-FINITE CONTRACTION

NON-FINITE CONTRACTION				
NO	DATA	PROCESS	MEANING	EXAMPLE
1	'em	Them	Them	I'ma tell' <i>em</i> all
2	Feelin'	Feel + ing	Feeling	<i>Feelin'</i> like I really don't deserve this
3	Givin'	Give + ing	Giving	If your're <i>givin'</i> up and just walk right...
4	'Cause	Because	Because	<i>Cause</i> when I think of all the nights.....
5	'bout	About	About	You got me thinking <i>'bout</i> when....

One particularly illuminating study is Cuyckens et al. (2014), which focuses on the finite vs. nonfinite complement patterns of remember, regret and deny in Late Modern English (i.e.complement-taking predicate + to-infinitive, gerundial -ing and that-clause) (Deshors & Gries, 2016).

" Feelin', and Givin' " are informal abbreviations of the words "feeling" and "giving", commonly used in casual speech, music, and text. The clipped form drops the final -g, a phenomenon known as elision or g-dropping, simplifying the pronunciation. This change is typical in informal or regional dialects, particularly in English varieties like American Southern English or African American Vernacular English (AAVE). From a linguistic perspective, "feelin'" and "Givin'" are studied under morphology, reflecting word formation, simplification, and phonology due to sound reduction. Additionally, sociolinguistics examines its usage in specific cultural and social contexts, such as informal conversations or artistic expressions like song lyrics, where it conveys a relaxed or rhythmic tone. While grammatically acceptable in casual settings, "feelin'" and "Givin'" are generally avoided in formal writing, where the standard "feeling" and "giving" are preferred. Its informal charm lies in its ability to resonate with conversational and creative contexts (Lieber & Plag, 2022). " 'Em, 'Cause, 'bout " is an informal abbreviation of the words "them", "Because", and "About", commonly used in spoken and casual English. Especially " 'Em "for it originates from the Old English word "hem", an early form of "them," rather than being directly shortened from "them" itself. Over time, "hem" evolved into "'em", becoming a staple in informal and conversational speech. Linguistically, "'em" involves processes studied in morphology (word simplification) and phonology (sound reduction). The initial /ð/ sound of "them" is dropped in favor of a shorter, more fluid pronunciation, reflecting a natural tendency in a speech to economize effort. "'Em" is ubiquitous in idiomatic expressions, such as "give 'em a chance" or "take 'em down", and it's frequently used in songs, dialogue, and regional dialects to create a casual, relatable tone. While appropriate in informal settings,

it is avoided in formal writing, where "them" remains the standard form (Abdumutallibjonovna, 2024).

4. CONCLUSIONS

The album "Voicenotes" by Charlie Puth uses contractions in his lyrics to create a natural and relatable feel. These contractions add emotion and intimacy to the song, such as "I'm," "you're," or "don't," making it feel more personal and memorable. Contractions also make the lyrical flow more dynamic and catchier, which is essential in pop and R&B genres. Contractions make songs feel relaxed and natural, resembling everyday conversation. The function of contractions in lyrics is to maintain a smooth flow of music and make it easier to convey emotions. The benefit for the listener is to increase the emotional connection with the song, making the listening experience more enjoyable and memorable. Overall, abbreviations in song lyrics add emotion, rhythm, and authenticity, thus enhancing the reader's understanding and enjoyment of the song's message.

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