THE ASSIMILATION CONSONANT SOUND PROCESS RESEMBLANCES BETWEEN ENGLISH AND BATAK LANGUAGE

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Abstract: This research attempts to describe Assimilation Consonant Sound Process Resemblances found in English and Batak Language, one of the local languages existing in Indonesia seen from Consonant Classifications Angles. Showing and describing the resemblance or similarity of assimilation process of the two languages can enrich our insight about this reality or process. Their resemblance discussed here is focused on utterance or oral communication/spoken language, precisely in accent level. As popularly known, in English, it is not always easy to know what sounds the letters stand for. The same letters often have some different sound symbols or patterns depending on their boundaries or environment. There are forty four (44) English sound symbols as the representation of 26 English letters, while in Batak language (especially Batak language variety/dialect in Samosir, from the 26 letters known, their sound symbols are also twenty six, more or less the same as the sound symbols found in Bahasa Indonesia. So in English, every written letter always reminds us of corresponding sound symbols when speaking, while in Batak Language those don't exist. But what is unique and interesting the researcher always has in mind, although English and Batak Languages do have huge difference if seen from Linguistics, but at the same time they do have certain resemblances which can be shown/described from English assimilation process.

Key words: *Consonant Assimilation Resemblances, Place of Articulation, Manner of Articulation, Sound Symbols, Accent.*

INTRODUCTION

English and Batak languages are obviously two different languages. Their writings consist of marks on paper or on screen which make no noise and taken by eye, whist speaking is organized sound taken by ear, and

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we all agree with that. In English, written and spoken English are also two very different things. Their letters are for writing, and at the same time, they also have their sound symbols when we need to read loudly, so every time we read and speak, we should remember their sound symbols, so letters are for writing and symbols are for sounds. The letters in English often have some sound (different) symbols, it means the same letter / one letter can have more than one sound symbols, depending on its boundary while in Batak language, that does not occur/exist, that means every letter in Batak Language only has/represents one sound symbol. But what we should agree with, when and wherever people speak/communicate, it is through ears they can notice and understand their interlocutors' oral language naturalness, fluency and casualness of the languages spoken or uttered. For the researcher, it is always interesting to see or to notice the phenomena both spoken English and Batak Languages. As both these two languages are always parts of researcher's life. First Batak language is researcher's first mother tongue and English is the first foreign language that he first studied/got in Secondary School and for the last thirty years (30), until now, it is the subject/lesson he has been teaching in some schools of foreign languages. And as a matter of fact, if it is seen from Linguistics alone, these two languages are not apple to apple to be compared, as English is one of Lingua franca or International Language, meaning it is not only spoken/used as the first or national language in many English countries and the official/second language in many countries that have their own national languages but English is also used as ***bridge language*** among the people who are not from Non-English Speaking countries when wanting to contact or make agreement or business contract for instance. Its micro linguistic system/ rules or procedures are far more complex, rich or wide. While Batak Language deriving from some Indonesian languages is one of the local languages in Indonesia. In Indonesia, Batak language is popularly known or heard for many people, because it's popular songs and might also be ever heard by Non Indonesian, as many Batak songs have gone internationally. Batak language has far more simple rules/systems when seen from Linguistics, and due to the fact, they are also very distant, seen from language family tree history. The huge difference is not only in linguistics and history scale, but also in the scale of popularity/fame, recognition, existence, contribution, role, prestige levels. And more important fact, if it is seen from Linguistics, especially from Phonetics angle, from twenty six (26) English letters, they have at least forty four (44) sound symbols, while in Batak Language there are only twenty

six (26) sound symbols more or less the same as Indonesian letters sound symbols. Again their difference is not only about their number of the sound symbols, but also the kinds/ patterns of the consonant symbols and phonemes themselves. There are many English consonants and vowels symbols or phonemes that do not exist in Batak Language.

But a part from those very many differences above, the researcher often finds some interesting things when listening or speaking English or Batak Language, which actually has caught his attentions since he began studying English in college. The interesting things for the researcher have to do with consonant sounds resemblances or similarities in spoken/utterance of the languages. Their resemblances/similarities are unique and consistent when they are spoken. And to the researcher, their resemblances or similarities need to be revealed/described and discussed, as this can enrich or open our new insight related to the realities of consonant resemblances of two very far diffeerent languages.

In relation with background mentioned above, the objectives of this study are to reveal or describe the uniqueness and consistence of consonant sound assimilation resemblance of the two languages. A part from that, another objective is to present/show possible triggers that cause the assimilations at word and set phrase boundaries in both languages.

Since the topic discussed here is very specific which relates with speech sounds aspects, that is, the resemblance of consonant sound assimilations in English and Batak languages, so for this need, the researcher feels obliged to quote relevant insight or theoretical explanation from some reliable expert that can give more support in relation to what has been revealed in the earlier parts. Phonetics, the study of speech sounds. Phonetics is concerned with describing the speech sounds or sound symbols that occur in related languages. To know what these sounds, how they fall into patterns and how they change in different circumstances, English phonetic systems can be used to describe those assimilation resemblances in both languages.

From another source, Language in Action, An Introduction to Modern Linguistics, Joanne Ken worthy Longman, 1994 stated that Phonetics, The branch of linguistics which has as its aim the description and classification of speech sounds. As each sound is analyzed we will need to introduce the special phonetic symbol for it. It is vital for phoneticians to have special set of symbols for sounds, because the letters used in writing systems often don't stand for one and only one sound. So it can be paraphrased that phonetics deals with making description, classification, and set of rules / symbols for sounds of certain languages.

Since the focus of the discussion here solely relates with assimilation resemblance in consonant level, so for this context need, the researcher also feels obliged to quote

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what consonants and their classifications as well. A Consonant is formed when the air stream is restricted or stopped at some point between the vocal cords and the lips. From another source, English Phonetics by Prof. Dr. Ramelan M.A, states speech sounds fall under two great classes, namely "vowels" and "consonants". The term consonants are negatively defined, that is, sounds which are not vowels are consonants. The sole difference has to do with articulation process and its result

The consonants are commonly classified on the basis of the following three things; ***Place of Articulation, Manner of Articulation*** and ***Voiced*** or ***Voiceless*** (the activity of vocal cords)

a. Place of Articulation, the place where the optimum obstruction takes place when producing or making consonant sounds.

- The place where the optimum obstruction takes place, which is called the place of obstruction or point of articulation; for instance, the obstruction maybe be formed by the two lips, or by the tip of the tongue and the upper teeth.

b. Manner of Articulation, the process where the air is obstructed by the articulators/organs of speech.

- The way in which the air is obstructed by the articulators. This variable is called the manner of obstruction or type of articulation; the air may be partially or completely obstructed by the organs of speech; or it is completely obstructed in the mouth but is free to pass out through the nose.

Seen from ***vocal cords activity or how vocal cords/vocal folds works***, then English Consonants are classified into two categories; namely ***Voiced*** and ***Voiceless*** consonants. The activity of the vocal cords, that is, whether the obstruction of the air above the larynx is accompanied of the vibration of the vocal cords or not. W Consonants are either voiced or voiceless, so when a consonant is said not voiced then it must be voiceless and the other way round. And on the basis of where the outgoing air is obstructed, consonants are distinguished as follows;

a. ***Bilabial Consonants***; in which the obstruction is formed by two lips, e.g. /p, b, m, w, /; the term 'bilabial' indicates that the two lips are used to obstruct the air.
b. ***Labio-dental consonants***, in which the air is obstructed by the lower lip against the upper teeth; e.g. /f, v, /.
c. ***Apico-dental*** or just dental consonants, in which the air is obstructed by the tip or apex of the tongue and the upper teeth; e.g. /e, ð , /.
d. ***Alveolar consonants***, in which the obstruction is formed by some part of the tongue - - either the tip and / or blade of the tongue - - and teeth

ridge or gum; examples for the tip of the tongue against the teeth ridge /t, d, n, l, / (tip-alveolar); examples for the blade of the tongue against the teeth ridge /s, z, ʃ , ʒ , r, /; these sounds may be called blade – alveolar consonants.

e. ***Palatal*** or more precisely called front-palatal consonants, in which the air is obstructed by raising the front of the tongue in the direction of the hard palate; e.g. /y/.

f. ***Alveolar-palatal***, although English has only one palatal sound, it has four sounds which must be described as alveolar-palatal. This is necessary in order to give a precise definition of their place of articulation. The sounds are: 1) the sound at the beginning and end of the word *church* [tʃ]; 2) the sound at the beginning and end of the word *judge* [dʒ] (notice that there are two different spellings in English for this sound – the letter *j* and the letters *dg*); 3) the initial sound in *shape* [ʃ], which usually spelled with the letters *sh*; 4) the sound in the middle of the words *treasure* and *vision* [ʒ], which is spelled with the letter *s*.

g. ***Velar*** or more precisely called back-velar consonants, in which the obstruction of the air is formed by raising the back or dorsum of the tongue against the soft palate or velum; e.g. /k, g, ŋ/ (also called dorsovelar consonants).

h. ***Glottal consonants***. In which the obstruction of the air is formed at the glottis. That is either by putting the two vocal cords in close contact or by separating them: e.g. / ? , h. /.

On the basis of the manner of obstruction, English has the following types of consonants:

Plosive or Stop Consonants

- The air passage is completely closed at some point by two articulators, while at the same time the nasal cavity is also closed by raising the soft palate.
- The closure or stoppage, which takes place for an appreciable period of time, is suddenly released so that the air escapes with a slight puff or explosive sound; this type of sound is called a plosive or stop; e.g. /p, b, t, d, k, g, /.

Fricative Consonants

- For fricatives the outgoing air is partially obstructed. The two articulators are brought close to each other in such a way that there is some narrow opening left for the air to pass out. The air being forced to go through that small opening causes an audible frictional sound to be heard, called a frictive; the nasal passage is also closed by raising the soft palate;

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Examples for English fricatives / f, v, e, ð, r, h, ʃ, ʒ /.

Affricate Consonants

- The way of production is the same as for a plosive in that there is a complete closure somewhere along the speech tract, while the nasal passage is also closed off.
- The difference is only in the release of the stoppage for affricates; the stoppage is gradually released so that the plosive sound is immediately followed by a homorganic frictional sound (homorganic sounds are produced by the same organs or at the same point of articulation). Examples for English affricates: / tʃ, dʒ, /.

Nasal Consonants

- The air passage is completely closed – such as for plosives at some point in the oral cavity so that no air can pass out of the mouth. But the soft palate is lowered, and consequently the air is free to go out through the nasal cavity. Examples for English nasal consonants / m, n, ŋ , /.

Lateral Consonants (side consonants)

- There is complete obstruction at the centre of the mouth by putting the tip of the tongue against the teeth – ridge.
- The air-meeting with complete obstruction at the centre of the mouth – passes out through one side or both sides of the tongue (unilateral or bilateral consonants); the nasal cavity is closed by raising the soft palate. Example for English lateral consonant / l /

Rolled Consonants

- The tip of the tongue is made to vibrate against the teeth ridge, that is, there is a rapid series of closing and opening of the air passage at the alveolar point of articulation; the nasal passage is closed by raising-the soft palate.
- This lingual rolled consonant is used in Scotch dialect, Javanese, and Indonesian; a uvular rolled consonant is used in Dutch and some German dialects.
- The initial consonant of the word ‘red’ in British English is a fricative, but it is a retroflexed consonant in American English, i.e. the tip of the tongue is curled backwards. So the English. Example / r / is not a rolled consonant.

Semi – Vowel Or Glide Consonants

- Speech sounds that are called semivowels are on the borderline between vowels and consonants. The way of producing semi-vowels is the same as that of producing vowels: they are both oral, central and resonant; but semi vowels function as non-syllabic sounds or consonants,

while vowels function as syllabic sounds. A syllabic sound is distinguished from a non-syllabic sound in that it is more sonorous and has accordingly, a greater carrying power;

- A semi-vowel is basically a gliding vowel sound made from a closer vowel position to another more sonorous vowel: but its lack of stress and its weak force make it more-consonantal rather than vowel like : e.g. / y, w, /.

Assimilation is when a speech sound changes, and becomes more like more like another sound which follows it or precedes it, elisions, liaison, contractions, deletion, addition of sounds are also closely linked with assimilation. And it can be either ***progressive*** or ***regressive*** at word boundaries, meaning when the change of one sound into another one is influenced a preceding sound, the assimilation is called progressive assimilation, and when change of sound into another sound is influenced by a following one, it is called regressive assimilation. So sound assimilation is something common, and it is often optional practice in oral communication.

Accent.

In many languages, there are many words that can have varieties of pronunciation although are they are spelled exactly the same, in this normally occurs due to the factors of origin, social status or their residents. So accent, as variety of pronunciation can also become part of casualness or naturalness when speaking.

METHOD

In this analysis, the researcher uses descriptive method using explorative discourse analysis to present the theories and relevant data for this study. The relevant data to be discussed or analyzed from those languages are described/ prepared or taken from written materials and spoken language phenomena from two languages. And purpose of this study is to find the uniqueness of the consonants assimilation resemblance of the two, when uttered or used orally in their naturalness and casualness of their accents.

The main data provided to this topic taken from reliable books/sources of the two languages and also through direct observation in his teaching, teaching materials and in daily interaction using these two languages daily, and to make this study more focused, the researcher would limit data discussion in words and phrases levels, and in words levels, he would only concentrate on discussing/analyzing content words assimilation process/realities, meaning he just limits or focuses on preparing and analyzing assimilation that often occur in Noun, Verb, Adjective and Adverb words in two languages.

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FINDINGS AND DISCUSSION

Since consonant assimilation process and phenomena in English is far more complex and richer than in Batak Language, so the researcher would only focus providing/describing and analyzing related or relevant examples from both languages to show their similarities/resemblances seen from; Vocal folds activity (voiced or voiceless), Place of Articulation, Manner of Articulation and Its type (progressive or regressive). But before showing and continuing to the analysis, first he would concentrate on presenting written word versions in Batak and English languages then analysis discussion would be in the next part. And here are written and oral/uttered versions data or case presentations

Data Noun Examples Quoted/Taken from Batak Language

a. Lampu but in utterance it often becomes Lappu meaning Lamp
b. Kantor but in utterance it often becomes Kattor meaning Office
c. Janji but often becomes Jajji (dʒadʒi) meaning Promise

Data Noun and Adjective Examples Quoted/Taken from English

Consonant Assimilation with ***in*** but ***im*** and the other way round followed by bilabial or alveolar or labiodental meaning ***not***.

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a.	Not	In- politeness	but becomes	impoliteness
b.	Not	in- maturity	but becomes	immaturity
c.	Not	in- balance	but becomes	imbalance
d.	Not	im- directness	but becomes	indirectness
e.	Not	im-visibility	but becomes	invisibility
f.	Not	In- polite	but becomes	impoliteness
g.	Not	in- mature	but becomes	immaturity
h.	Not	im- direct	but becomes	indirect
i.	Not	im-visible	but becomes	invisible
j.	Not	in- polite	but becomes	impoliteness
k.	Not	in- mature	but becomes	immaturity
l.	Not	im- direct	but becomes	indirect
m.	Not	im-visible	but becomes	invisible

Data Noun, Verb (with Suffix S) Examples Quoted/Taken from English.

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a.	Spelt bags	but readbægz
b.	Spelt reads	but readri:dz
c.	Spelt washes	but readw ɔʃiz.
d.	Spelt was	but readw ɔz

Data Adjective and Verb Examples Quoted/Taken from Batak Language

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a.	*bonjol*	but becomes	*bojjol* /bodʒol/ meaning	*un* proportional fatness (negative)
b.	*hinsa/hinca*	but often becomes	*hissa* /hitʧa/	meaning diligent.
c.	*Lengket*	but becomes	*lekket*	meaning nice/good
d.	*Lambas*	but often becomes	*labbas*	*meaning* wide/broad
e.	*Mangkulingi*	but often becomes	*makkulingi*	meaning to greet/ to say hello
f.	*Mandadapi*	but often becomes	*maddadapi*	meaning to search/ seek secretly
g.	*marsantabi*	but becomes	*marsattabi*	meaning to request the apology
h.	*mambolus*	but often becomes	*mabbolus*	meaning to pass over
i.	*santun*	but becomes	*sattun*	meaning polite/well-mannered

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Since Consonant Assimilation in adverb words (adverb of manner) in word class don't exist in both languages, so he would like to directly put assimilation data/ case process/realities in phrase levels of the two languages.

The followings are set of phrases assimilation examples in Batak Language

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a.	*Rohangku*	but becomes	rohakku	meaning my mind.
b.	*paopat hon*	but becomes	paopatton	meaning the fourth
c.	*taihut hon*	but becomes	taihutton	meaning let's follow
d.	*halak hita*	but becomes	halak kita	meaning we are batak clan/tribe.

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e.	*Dalanku*	but becomes	dalakku	meaning my way/destination
f.	*tapa unduk*	but becomes	tapaudduk	meaning let's be humble
g.	*dihasabamhon*	but becomes	*dihasabbappon*	meaning paid attention to/be internalized.
h.	*Husip hon*	but becomes	*husippon*	meaning whisper
i.	*mandurus hon*	but becomes	*madurusson*	meaning to pour
j.	*si gurbak ulu*	but becomes	*si gurbakkulu*	meaning the lazy person.

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can't mend / kɑ:nt mend/ becomes /kɑmp mɛmb/

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a.	hand bag /hænd bæg /	but often becomes	/hænd bæg/
b.	can't go /kɑ:nt goʊ	but often becomes	/kɑ:ŋt gəʊ/
c.	like him /laık hım/	but often becomes	/laık hım/
d.	white coffee /waıt kɔ fi	but often becomes	/waıt kɔ fi/ waıt kɒfı
e.	green grass /grin græs/	but often becomes	/griŋ grɑs/
f.	Red wine /rɛd waın/	but often becomes	/rɛb waın /

The above assimilation process or realities then are analyzed from four main angles namely;

1. Vocal Cords/Folds Activity, meaning whether they are voiced or voiceless consonants
2. Place of Articulation
3. Manner of Articulation
4. Types of Assimilation, Progressive or Regressive

In order to follow space availability provided here, so only some are analyzed and the following examples are considered as representation the nouns, adjectives, verbs and set of phrases mentioned above, and the first analysis is the Batak Language

Spelt "Lampu" but read/articulated becomes Lappu (B.2.1 up B.2.3 are nouns)

- Seen from Vocal Cords activity ***m*** is voiceless and ***p*** is voiceless.
- Seen from Place of Articulation ***m*** is bilabial and ***p*** is also bilabial
- Seen from Manner of Articulation ***m*** is nasal and ***p*** is plosive/stop.
- Seen from its type, the change from ***m*** to ***p*** sound is called regressive assimilation.

Spelt "Kantor" but read/articulated becomes Kattor

- Seen from Vocal Cords activity ***n*** is voiced and ***t*** is voiceless.
- Seen from Place of Articulation ***n*** is alveolar and ***t*** is voiceless alveolar.
- Seen from Manner of Articulation ***n*** is nasal and ***t*** is plosive/stop.
- Seen from its type the change from ***n*** to ***t*** sound is called regressive

Spelt "Janji" but read/articulated becomes Jajji (ʤadʒi)

- Seen from Vocal Cords/Folds activity ***n*** is voiced and ***ʤ*** is voiced.
- Seen from Place of Articulation ***n*** is voiceless alveolar and ***ʤ*** is palate alveolar.
- Seen from Manner of Articulation ***n*** is nasal and ***ʤ*** is affricative.
- Seen from its type the change from ***n*** to ***ʤ*** sound is called regressive.

Bonjol but becomes bojjol (b***oʤol***) meaning fat (in negative context) (B.1.4 up B.1.6 are adjectives)

- Seen from Vocal Cords/Folds activity ***n*** is voiceless and ***j /ʤ/*** is voiced.
- Seen from Place of Articulation ***n*** is alveolar and ***ʤ*** is palato alveolar
- Seen from Manner of Articulation ***n*** is nasal and ***ʤ*** is affricative.
- Seen from its type the change from ***n*** to ***ʤ*** sound is called regressive

hinsa/hinca but often becomes *hissa /hitʧa* meaning diligent

- Seen from Vocal Cords/Folds activity ***n*** is voiceless and ***c / ʧ /*** is also voiced.
- Seen from Place of Articulation ***n*** is alveolar and ***ʧ*** is palato alveolar
- Seen from Manner of Articulation ***n*** is nasal and ***ʧ*** is affricative
- Seen from its type the change from ***n*** to ***ʧ*** sound is called regressive

Lengket but becomes *lekket* meaning nice/good

- ***c.*** Seen from Vocal Cords/Folds activity ng (***ng***) is voiceless and ***k*** is also voiceless.
- ***d.*** Seen from Place of Articulation ***ng*** (ŋ)is velar and ***k*** is also alveolar
- ***e.*** Seen from Manner of Articulation ***ng*** (ŋ) is nasal and ***k*** is plosive.
- ***f.*** Seen from its type the change from ***ng*** (ŋ) to ***k*** sound is called regressive

Mangkulingi but becomes *Makkulingi* meaning to greet/ to say hello/ to have a talk. (B.2.7 up B.2.10 are verbs)

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- Seen from Vocal Cords/Folds activity ***ng*** (ŋ) is voiceless and ***k*** is also voiceless.
- Seen from Place of Articulation ***ng*** (ŋ) is velar and ***k*** is also alveolar
- Seen from Manner of Articulation ***ng*** (ŋ) is nasal and ***k*** is plosive.
- Seen from its type the change from ***ng*** (ŋ) to ***k*** sound is called regressive

Mandadapi but becomes *Maddadapi* meaning to search/ seek secretly with great effort

- Seen from Vocal Cords/Folds activity ***n*** is voiceless and ***d*** is voiced.
- Seen from Place of Articulation ***n*** is alveolar and ***d*** is also alveolar
- Seen from Manner of Articulation ***n*** is nasal and ***d*** is plosive.
- Seen from its type the change from ***n*** to ***d*** sound is called regressive

Marsantabi but becomes *Marsattabi* meaning to request the apology

- Seen from Vocal Cords/Folds activity ***n*** is voiceless and ***t*** is voiceless.
- Seen from Place of Articulation ***n*** is alveolar and ***t*** is also alveolar.
- Seen from Manner of Articulation ***n*** is nasal and ***t*** is plosive.
- Seen from its type the change from ***n*** to ***d*** sound is called regressive

Mambolus but becomes *Mabbolus* meaning to pass over

- Seen from Vocal Cords/Folds activity ***m*** is voiceless and ***b*** is voiced.
- Seen from Place of Articulation ***m*** is bilabial and ***b*** is also bilabial.
- Seen from Manner of Articulation ***m*** is nasal and ***b*** is plosive.
- Seen from its type the change from ***m*** to ***b*** sound is called regressive.

taihut hon but becomes *taihutton* meaning let's follow (B.2.11.up B.2.15 are set phrases)

- Seen from Vocal Cords/Folds activity ***t*** is voiceless and ***h*** is voiceless.
- Seen from Place of Articulation ***t*** is alveolar and ***h*** is glottal.
- Seen from Manner of Articulation ***t*** is nasal and ***h*** is fricative.
- Seen from its type the change from ***h*** to sound is called progressive

halak hita but often becomes *halak kita* meaning we are batak clan/tribe.

- Seen from Vocal Cords/Folds activity ***k*** is voiceless and ***h*** is voiceless.
- Seen from Place of Articulation ***k*** is velar and ***h*** is glottal.
- Seen from Manner of Articulation ***k*** is plosive and ***h*** is fricative.
- Seen from its type the change from ***h*** to ***k*** sound is called progressive

Mardalandalani but often becomes *mardaladdalani* meaning to have a walk/refreshing.

- Seen from Vocal Cords/Folds activity ***n*** is voiceless and ***d*** is voiced.
- Seen from Place of Articulation ***n*** is alveolar and ***d*** is glottal.
- Seen from Manner of Articulation ***n*** is nasal and ***d*** is plosive.
- Seen from its type the change from ***n*** to ***d*** sound is called regressive

Husip hon but often becomes *husippon* meaning to whisper

- Seen from Vocal Cords/Folds activity ***p*** is voiceless and ***h*** is voiceless.
- Seen from Place of Articulation ***p*** is bilabial and ***h*** is glotal
- Seen from Manner of Articulation ***p*** is n and ***h*** is fricative.
- Seen from its type the change from ***h*** to ***p*** sound is called progressive

Mandurus hon but often becomes *madurusson* meaning to pour

- Seen from Vocal Cords/Folds activity ***s*** is voiceless and ***h*** is voiceless.
- Seen from Place of Articulation ***s*** is alveolar and ***h*** is glottal.
- Seen from Manner of Articulation ***s*** is fricative and ***h*** is also fricative.
- Seen from its type the change from ***h*** to ***s*** sound is called regressive

Consonant Assimilation in nouns and adjectives word class in English is unique as only relates with prefix ***in*** and ***im*** meaning ***not*** and another one is with suffix ***s/es*** for verbs or nouns, relating or influenced by POA and how vocal cords work (voiced or voiceless)

Not ***in-*** balance but ***im*** - balance

g. Seen from Vocal Cords/Folds activity ***n*** is voiceless and ***m*** is voiceless.

h. Seen from Place of Articulation ***n*** is alveolar and ***m*** is bilabial

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i. Seen from Manner of Articulation ***n*** is nasal and ***m*** is also nasal.

B.2.17. Not ***im***- directness but ***in***- directness (B.2.17 up B.2.18 are nouns)

j. Vocal Cords/Folds activity ***m*** is voiceless and ***n*** is also voiceless.

k. Seen from Place of Articulation ***m*** is bilabial and ***n*** is alveolar.

l. Seen from Manner of Articulation ***m*** is nasal and ***n*** is also nasal.

B.2.18. Not ***im***-visibility but ***in***-visibility

m. Vocal Cords/Folds activity ***m*** is voiceless and ***n*** is also voiceless.

n. Seen from Place of Articulation ***m*** is bilabial and ***n*** is alveolar.

o. Seen from Manner of Articulation ***m*** is nasal and ***n*** is also nasal.

B.2.19. Not ***in***-polite but ***im***-polite (B.1.19 up to B.1 20 are adjectives)

p. Seen from Vocal Cords/Folds activity ***n*** is voiceless and ***m*** is voiceless.

q. Seen from Place of Articulation ***n*** is alveolar and ***m*** is bilabial

r. Seen from Manner of Articulation ***n*** is nasal and ***m*** is also nasal

B.2.20. Spelt bags read /bægz/

- Seen from Vocal Cords/Folds activity ***g*** is voiced and ***s*** is voiceless, voiced consonant ***g*** changes or influences ***s*** sound to ***z***

B.2.21. Spelt reads read / ri:dz/

Seen from Vocal Cords/Folds activity ***d*** is voiced and ***s*** is voiceless, voiced consonant ***d*** changes or influences ***s*** sound to ***z***

Can't mend / kɑ:nt mend/ becomes /kɑmp mɛmb/

- Seen from Vocal Cords/Folds activity ***t*** is voiceless and ***m*** is voiceless.
- Seen from Place of Articulation ***t*** is alveolar and ***m*** is bilabial.
- Seen from Manner of Articulation ***t*** is plosive and is nasal.
- Seen from its type the change from ***t*** to ***m*** sound is called regressive

hand bag / hænd bæg / but often becomes / hænd bæg/

- Seen from Vocal Cords/Folds activity ***d*** is voiced and ***b*** is also voiced.

- Seen from Place of Articulation ***d*** is alveolar and ***b*** is bilabial.
- Seen from Manner of Articulation ***d*** is plosive and ***b*** is also plosive.
- Seen from its type the change from ***d*** to ***m*** sound is called regressive

can't go / kɑ:nt goʊ / but often becomes / kɑ:nt gəʊ/

- Seen from Vocal Cords/Folds activity ***t*** is voiceless and ***g*** is voiced.
- Seen from Place of Articulation ***t*** is alveolar and ***g*** is velar.
- Seen from Manner of Articulation ***t*** is plosive and ***g*** is also plosive.
- Seen from its type the change from ***t*** to ***ng*** sound is called regressive

like him / laık hım / but often becomes / laık hım/

- Seen from Vocal Cords/Folds activity ***k*** is voiceless and ***h*** is also voiceless.
- Seen from Place of Articulation ***k*** is velar and ***h*** is glotal.
- Seen from Manner of Articulation ***k*** is plosive and ***h*** is fricative.
- Seen from its type the change from ***d*** to ***m*** sound is called progressive

white coffee / waıt kɔ fi but often becomes /waıt kɔ fi/ or /waıt kɒfi/

- Seen from Vocal Cords/Folds activity ***t*** is voiceless and ***k*** is also voiceless.
- Seen from Place of Articulation ***t*** is alveolar and ***k*** is velar.
- Seen from Manner of Articulation ***t*** is plosive and ***k*** is also plosive.
- Seen from its type the change from ***k*** to ***k*** sound is called regressive

green grass / grin græs / but often becomes / griŋ grɑs/

- Seen from Vocal Cords/Folds activity ***n*** is voiceless and ***g*** is voiced.
- Seen from Place of Articulation ***n*** is alveolar and ***g*** is velar.
- Seen from Manner of Articulation ***n*** is nasal and ***g*** is plosive.
- Seen from its type the change from ***n*** to ***ŋ*** sound is called regressive

Red wine /rɛd waın/ but often becomes / rɛb wain /

- Seen from Vocal Cords/Folds activity ***d*** is voiced and ***w*** is voiceless.
- Seen from Place of Articulation ***d*** is alveolar and ***w*** is bilabial.
- Seen from Manner of Articulation ***d*** is plosive and ***w*** is also approximant.
- Seen from its type the change from ***d*** to ***b*** sound is called regressive

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Seeing the analysis result above, the assimilation process in Batak Language can occur in word boundary especially in words having two, three or more syllables in which in the consonant coda of the first syllable is followed by a consonant onset of the second syllable or the consonant coda of the second syllable is followed by the onset syllable third syllable, and when seen from place of articulation angle that happens as they belong to the same place of articulation category. While in English the assimilation occur due to the presence of affixation; prefix or and suffix.

Examples: (1) *Lengket*, this consists of two syllables, the first is ***leng*** and the second one ***ket***. In the first syllable ***l*** is called as onset ***e*** is called nucleus/peak and ***ng*** (ŋ) is called as coda, both ŋ and ***k*** are velars then ***lengket*** is normally read or pronounced ***lekket.*** If seen from Place of Articulation both ng (ŋ) are ***k*** belong to velars, so it is ***k*** that influences sound the ***ng*** (***ŋ***) to ***k***; (2) *Marsantabi*, consisting or four syllables, the first is ***mar***, the second ***san***, the third is ***ta*** and the forth is ***bi***. In the second syllable s is called onset, a is nucleus/peak and n is coda, so n (coda) is followed by onset (t) of the forth syllable. So if seen from Place of Articulation both ***n*** and ***t*** are Alveolar and also Voiceless this process or reality occurs in any parts of speeches of Batak Language and those change types above regressive, in English word sound assimilation is progressive; (3) Three dogs / dogz/ ***s*** beomes ***z*** because ***g*** is voiced consonant so ***s*** which initially is voiceless becomes also voiced consonant.

The findings in phrases levels as these examples show:

1. borhat hita becomes borhat tita /borhatita, there is a assimilation sound ***h*** to ***t***, meaning it is ***t*** (velar) that influences/changes ***h*** (glottal) sound, and from if seen from type of change, it is progressive assimilation.
2. halak hita becomes halak kita, there is a assimilation sound , ***h*** to ***k***, meaning it is ***k*** (velar) that influences/changes ***h*** (glotal).
3. husip hon becomes husippon, there is a assimilation sound ***h*** to ***p***, meaning it is ***p*** (bilabial) that influences/changes ***h*** (glotal).
4. mardurus hon becomes mardurusson, there is a assimilation sound, ***h*** to ***s***, meaning it is ***s*** (alveolar) that influences/changes ***h*** (glotal).

In Batak Language set phrase, the assimilation types are always progressive assimilation, while in English can be either regressive or progressive depending on set phrase/word collocation itself.

CONCLUSION

From the processes/realities above, if seen from type of changes, then assimilation of consonant sounds resemblances in set phrase in Batak language type of assimilation is only progressive, while set phrase in English, the assimilation type can be either progressive or regressive. But what are consistent, it is the POA and MOA factors that trigger those set phrases should assimilate for both languages. In word boundary/ level in English, the possible triggers are vocal cords activity (voiced or voiceless) and types. In English the assimilation type is progressive, while in Batak language it is regressive, and their triggers are place articulation and manner of articulation.

It can be summarized/concluded in word boundary/level batak language, whenever after ***n*** appears ***t*** (both are alveolar) then ***n*** becomes ***t ,*** after ***n*** appears ***d*** (both are also alveolar) then sound ***n*** becomes ***d,*** after ***m*** appears ***b*** (both are bilabial) the sound of ***m*** becomes ***b***, after ***ng*** appear ***k*** (both are velar) then ***ng*** becomes ***k***. And set phrase levels or words getting suffixes, whenever the letter ***p*** is the final (last) consonant of the first word, and followed by ***h*** letter consonant as the initial of the second part (word) then ***h*** becomes ***p*** , and the process/cases also valid to these following pairs; ***k*** & ***h*** **,** ***t*** & ***h*** , ***p*** & ***s*** & ***h*** , are progressive assimilation, While in English set phrases assimilation can be either regressive or progressive, but regressive is more dominant, based on data and analysis results above.

Those assimilation consonant sounds variations or alternatives are often present in both languages for the needs of accent, fluency, intimacy or casualness in natural ways when speaking/talking . Some other possible triggers why people adopt to employ these assimilations due to the ease and speed needed in uttering/articulating all words, phrases sentences or all the thoughts they have in mind, as they have no time to adjust or change from one POA or MOA to another and this normally happens to show sound naturalness of the language itself in real life communication. And to stress once again, their assimilation resemblances are clear seen from Place of Articulation, Manner of Articulation, Type of Assimilation and How vocal cords activity is (Voiced or Voiced).

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