

**A COMPARATIVE STUDY BETWEEN NATIVE  
AND NON-NATIVE CHARACTERS' PHONETIC  
VARIATIONS IN "THE KING MAKER"**

**THESIS**

**MAZIYATUN NISWAH ALLAFAH AHSAH  
NIM 04320124**



**ENGLISH LETTERS AND LANGUAGE DEPARTMENT  
HUMANITIES AND CULTURE FACULTY  
STATE ISLAMIC UNIVERSITY OF MALANG  
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# **THESIS**

**Presented to**  
**State Islamic University of Malang**  
**In partial fulfillment of the requirements**  
**For the degree of Sarjana Sastra**

**By**  
**Mazyatun Niswah Allafah Ahsah**  
**NIM 04320124**



**ENGLISH LETTERS AND LANGUAGE DEPARTMENT**  
**HUMANITIES AND CULTURE FACULTY**  
**STATE ISLAMIC UNIVERSITY OF MALANG**  
**2008**

## **CERTIFICATE OF THE AUTHORSHIP**

The undersigned,

Name : Mazyatun Niswah Allafah Ahsah

Reg. Number : 04320124

Faculty : Humanities and Culture

Department : English Letters and Language

Certify that the thesis I wrote to fulfill the requirement for the degree of Sarjana Sastra (S1) in English Letters and language Department, Humanities and Culture Faculty, State Islamic University of Malang entitled "A Comparative Study between native and Non-Native Characters' Phonetic variations in 'The King maker'" is truly my original work. It does not incorporate any materials previously written or published by another person except those indicated in quotations and bibliography. Due to this fact, I am the only person responsible for this thesis if there is any objection or claim from others.

Malang, October 23, 2008

Writer

Mazyatun Niswah Allafah A.

## APPROVAL SHEET

This is to certify that the sarjana thesis entitled "A Comparative Study between native and Non-native Characters' Phonetic Variations in 'The king maker'" has been approved by the board of examiners.

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## THESIS LEGITIMATION SHEET

This is to certify that the sarjana thesis of Maziyatun Niswah Allafah Ahsah entitled "A Comparative Study between Native and Non-Native Characters' Phonetic variations in 'The King maker'" has been approved by the board of examiners as the requirement for the degree of Sarjana Sastra.

Malang, October 23, 2008

The board of examiners:

signature

1. Rina Sari, Mpd. (chairman) .....
2. Dr. H. A. Habib, MA (main examiner) .....
3. Drs. H. Nur Salam, M.Pd. (advisor) .....

Approved by  
The Dean of Humanities and Culture faculty

Dr. H. Dimjati Ahmadin, M.Pd.

## MOTTO

Life is once, so it must be meaningful

# DEDICATION

*I dedicate this thesis to:*

*My dearest parents  
Ahmad Yasak and Husnah  
Thanks for the sincere love, you are my inspiration*

*My sweet brother and sisters  
Nida', Faris, Veni, and Ulul  
I love you all...*

*All of my beloved family  
Thanks for the unstopping prays for me*

*My lovely brothers and sisters of PKLI Balai Bahasa Surabaya  
Maftuh, Hanum, Iik, Basit, Anjar, Sunu, Wahib, Rizal, Arif, Churin, Adhen,  
mbak Didin, Halimah, Erik, Imam, Hary, and Yasin  
I have never had friends like you before...  
Thank you for having me rise up. Your support means everything  
My best regard for our nice friendship*

*My brothers and sisters of Ikatan Mahasiswa Muhammadiyah UIN Malang  
Mbak Novi, Mbak Silvi, Mbak Mazidah, Mas Taufik, Nurdyansyah, Mundhir,  
Chiya, NorA, Mukhlis, Inin, Anita, Masiro, Habibi, Eko, Asif, Wiwin,  
Dzawin, Meirina, Anis, Mawaddah, Hadziq, Bahak, Laila, Imut, Nur,  
and many others that I cannot mention  
Keep spirit for struggle!!*

*And...  
me*



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Then, I present my great gratitude to:

1. Prof. Dr. Imam Suprayogo as the rector of this university, the Dean of Humanities and Culture Faculty, Dr. H. Dimjati Ahmadin Ahmadin, M.Pd., and the Head of English Letters and Language Department, Dra. Hj. Syafiyah, MA.
2. my sincere advisor, Drs. H. Nur Salam, M.Pd., who has spent much of his time to guide me patiently in writing this thesis.
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4. all of my teachers in Perguruan Muhammadiyah Banyutengah Panceng Gresik who taught me many valued things.
5. Mr. Sakban Rosidi, M.Si. for being close with us so we can discuss many things especially how to conduct our research well.
6. all of my friends and relatives for always supporting me to my success.

Finally, I realize that this thesis is far from being perfect so that it needs a lot of suggestions and constructive critics in order to make it better. This thesis is hopefully useful for readers, especially the students of English Department.

Malang, October 23, 2008

Writer

Mazyatun Niswah Allafah A.

## ABSTRACT

Ahsah, Maziyatun Niswah Allafah. 2008. *A Comparative Study between Native and Non-native Characters' Phonetic Variations in "The King Maker"*. Thesis. English Letters and Language Department, Humanities and Culture Faculty, State Islamic University of Malang. Advisor: Drs. Nur Salam, M.Pd.

Key words: phonetics, variations, native, non-native.

Phonetics covers the study of sound. In the production of sound, most speakers of the same language have different pronunciations. The way they realize that single phoneme is various. It leads the happening of distinctive phonetics between them. This fact is clearly shown by British and Thai, since they are native and non-native speakers of English language. Consequently, this research answers the problem of what phonetic variations possessed by the native and non-native speakers and the comparative phonetics across the two.

The native and non-native of this research are the characters in 'The King Maker'. It is an English Thai film that involves characters from different nations, they are British and Thai, where they have phonetic performance, the different manner and place of sound articulated is very salient.

The research design conducted in this research is a descriptive qualitative and comparative method. The data source are got from the film in the form of sounds of all words produced by both groups, then only the sounds of similar words and syllable are chosen as the data. Besides, the process of analyzing the data has some steps; transcribing the sounds, sorting the phonetics, classifying the particular phonetic variations, and formulating the similarities and differences of phonetic variations of the two characters.

Overall, the conclusion of this research is formulated as follows. The variety of phonetics does not occur only inside each group but also within the group. It is caused by two reasons, the occupation of phoneme in a syllable and the influence of the vernacular sounds. Therefore, the matters influence the quality of sounds they make. For example, there are some sounds that cannot be produced by Thai, they are voiced labiodental fricative consonant /v/, voiced alveolar fricative consonant /z/, and voiced postalveolar fricative consonant /ʒ/. However, Thai can produce other sounds out of their vernacular. It is because their access to communicate with people from other regions is widely exposed. Thus, they can shape and utter some new sounds.

There are some future researches that are suggested by the researcher, they are: examining the internal phonetic variations merely on native speakers or non-native speakers, investigating the suprasegmental features of the same object to this research, and doing this kind of research in quantitative method by involving linguistic variables.

# **CHAPTER 1**

## **INTRODUCTION**

This chapter discusses about background of the study, problem statements, objectives of the study, significance of the study, scope and limitation, and definition of the key terms.

### **1.1 Background of the Study**

Each language exists in a number of varieties and is in one sense the sum of those varieties. However, such a reformulation requires us to define varieties. Hudson in Wardaugh (1988:22) defines a variety of a language as ‘a set of linguistic items with similar distribution,’ a definition that allows one to say that all of the following are varieties: English, French, London English, the English of football commentaries, and so on. A language then would be some unitary system of linguistic communication which includes a number of mutually intelligible varieties (Wardaugh, 1988:29).

Language is structured of sounds. The sounds of all the languages of the world together constitute a limited set that can be produced by the human vocal tract although there may be some sounds in one language that are not in another (Fromkin, 2002:2004).

The study of speech sounds is called phonetics. To describe speech sounds it is necessary to decide what an individual sound is and how each sound differs from all others (Fromkin, 2002:2004). The science of Phonetics attempts to describe all the sounds used in human language-sounds that constitute an

important subject of the totality of sounds that humans are capable of producing (Fromkin, 2002:2007).

Variation exists at every level of linguistic representation, but the study of socially conditioned variation has concentrated more on phonetics than on any other language domain. As a result, it is now well documented that the phonetic realization of any particular word can vary according to the speaker (Hay, Jennifer and Katie Drager. Sociophonetics.

[www.ling.canterbury.ac.nz/jen/documents/hayanddrager2007](http://www.ling.canterbury.ac.nz/jen/documents/hayanddrager2007), accessed on February, 19 2008).

Additionally, the variety of phonetics is explained by Roach that there is a little difference of some possible ways chosen in pronouncing a sound. From two different realizations of phoneme, one can be substituted for the other without changing the meaning (Roach, 1983:40). Speakers of one language differs from each other phonetically, the set of phoneme is same but some or all of the phonemes are realized differently (Roach, 1983: 208). In the experimental study of speech, there is enormous amount of variability found both within the speech of an individual and among different speakers (Roach, 1983:40).

Therefore, when a nation has to learn the language of another nation it does so imperfectly, and tends to introduce into it some of its own speech habits (Ripman, 1955:05). In relation to their geographical distribution people in one location often speak a language differently from speakers somewhere else, and those speakers in a third place speak it differently again (Wardaugh, 1977:220).

Likewise, the situation of English is different in many countries. While it is a first language as in Britain, it is a foreign in many countries such as Thai. There is some degree of variability, particularly in matters of pronunciation (Corder:1973, 206).

Different speakers of language have different pronunciations. No standard orthography can keep one symbol for one sound for all speakers of a language; its goal can only to make the language readable and writable by all its speakers. There are many word pairs/sets in English that are pronounced the same by some speakers, but distinguished by other speakers (Fromkin, 2001:483).

A crucial difference lies concerning between native and non-native speakers. For instance, native speakers know when to aspirate a certain sound because they are native speakers; they learn this when they acquire their mother tongue, and anybody who is ignorant of aspiration must be a non-native speakers. Non-natives are very often faced with an unknown word for its spelt form and consequently tend to overestimate its role: pronounce long consonants for double consonant letters (e.g. Emma) or pronounce silent letters (e.g. iron, Wednesday). In second language phonology, the difference in performance between native and non-native speakers is especially salient. Foreign accent is clearer marker of a speaker as non-native than syntax or morphology errors. First language influence on the second language sound system is a commonly-cited source of foreign accent. (Hoopingarner, Dennie. Native and Non-native Differences in the Perception and Production of Vowels.

<http://clear.msu.edu/dennie/dissertation/dissertation.pdf>. accessed on March 29<sup>th</sup> 2008).

Odlin in Nunan (1998:101) highlights the great influence of the first language on the effort to master the sound system of a foreign language. Phonetic analysis compares the two languages in terms of physical differences dealing with the ways they produce and perceive sounds.

Based on the theories above, the researcher conducts this research under the title “A Comparative Study between Native and Non-Native Characters’ Phonetic Variations in ‘the King Maker’”. The researcher chooses this title because in fact, she finds the variety of phonetics between native and non-native characters that emerges a distinctive realization of phonemes in speaking English. This phenomenon is found in ‘The King Maker’. It is Thai film in English language that the characters are consisted of Thai and British. In addition, it is the reconstruction of the real story in Thailand and the first English language Thai film production since the 1941.

Besides those reasons, there is also religious factor which inspires the researcher to select this topic. As the Moslem and the student of Islamic State University of Malang especially, the researcher thinks that it will be very important to integrate knowledge with Koran. In surah The Romans (Ar-Rum) verse 22, it is revealed:

وَمِنْ آيَاتِهِ خَلْقَ السَّمَوَاتِ وَالْأَرْضِ وَاخْتِلَافِ أَلْسِنَتِكُمْ وَالْوَاوِنُكُمُ إِنَّ فِي ذَلِكَ

لَآيَاتٍ لِّلْعَالَمِينَ ﴿٢٢﴾

And of his signs are the creation of the heavens and the earth, and the diversity of your tongues and colors. Surely, there are signs in this for all mankind.

The researcher's point to this verse is in phrase 'the diversity of your tongues and colors'. The diversity of tongues is meant as the phonetic variations, and the diversity of colors is implied as various regions that is represented here such native (British) and non-native (Thai), which is related to what is been discussing in this study that is about the phonetic variations of native and non-native characters.

Rather similar studies were done earlier by some linguists; they are Fischer, William Labov, and Trudgill and Cheshire. They investigated different phonological variable in New England Community, New York City, and Norwich and Reading. The result of their study stated that different individuals pronounce sounds differently from one another, and some of these phonetic variations depend on the social characteristics of the speakers. The frequency of use of phonetic variables systematically varies with age, social class, speaker style, and integration into the local community. However, despite its frequent occurrence in phonetic variation, there has been little done on the native and non-native. Another significant aspect of this research is that it categorizes the particular phonetic characteristics across the different speakers.



## **1.2 Problem Statements**

Related to the background of the study above, following questions are formulated:

1. What phonetic variations are used by the native characters in “The King Maker”?
2. What phonetic variations are used by the non-native characters in “The King Maker”?
3. What are the similarities and differences of phonetic variations between native and non-native characters in “The King Maker”?

## **1.3 Objectives of The Study**

Based on the previous problems mentioned above, the objectives of this research are:

1. to describe the phonetic variations used by the native characters in “The King Maker”
2. to describe the phonetic variations used by the non-native characters in “The King Maker”
3. to find the similarities and differences of phonetic variations produced by native and non-native characters in “The King Maker”.

## **1.4 Significance of The Study**

This study is expected to give both theoretical and practical significance: Theoretically, the researcher hopes this study will be useful and give new information to the area of Phonology especially to deepen understanding about

phonetic variations. While practically, this study will add new knowledge for students of English Letters and Language Department in categorizing the particular phonetic characteristics of native and non-native speakers, particularly between British and Thai.

### **1.5 Scope and Limitation**

This study concerns about the similar words and syllables uttered by the native and non-native characters of “The King Maker”. To make this research manageable and to avoid the broadening of the discussion, the researcher investigates only the segmental phonemes uttered by the native and non-native characters. The reason why the researcher chooses the two characters is because the phonetic variations are very clear found between them, for they have different pronunciation in producing speech sound in English. In analyzing the data, the researcher combines the theories formulated by Daniel John and John Clark et al.

### **1.6 Definition of The Key Terms**

In order to avoid misunderstanding of terms, here the researcher defines the key terms used in this study as follow:

1. Comparative study: study of comparing two things whether the similarities or the differences
2. Phonetic: is a branch of phonology that investigates how sound is produced, transmitted, and perceived
3. Phonetic variation: pronouncing the sound with different realization of phoneme

4. native characters: the characters that speak English as their first language;  
in this film they are British
5. non-native characters: the characters that speak English as their foreign  
language; in this film they are Thai
6. Character: people in fiction
7. *The King Maker* or *The Rebellion of Queen Sudachan*, a 2005 Thai  
historical drama film set during the Ayutthaya kingdom. With a storyline  
that shares many similarities to 2001's *The Legend of Suriyothai*, *The King  
Maker's* plot focuses on a Portuguese mercenary (Gary Stretch) in the  
service of the Siamese court. Produced by David Winters, it was the first  
English-language Thai film production since the 1941.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter will discuss some theories used in this study. They are phonetics, which consists of organs of speech, classification of sounds, and principles of transcription; phonetic variations; and previous studies.

#### **2.1 Phonetics**

Phonetics is a study about sound of language without concerning whether the sound itself has a meaning distinction or not. Based on the sequence process, the sound of language is divided into three kinds of phonetics; they are articulatory phonetics, acoustic phonetics, and auditory phonetics. (Chaer, 2007:103).

Articulatory phonetics is the study of how speech sounds are made or “articulated”. Acoustic phonetics deals with the physical properties of speech as sound waves “in the air”. Auditory (or perceptual) phonetics deals with the perception, via the air, of speech sounds (Yule, 1994:34).

Types of phonetics:

- articulatory phonetics is concerned with the articulation of speech. The position, shape, and movement of articulators or speech organs, such as the lips, tongue, and vocal folds
- acoustic phonetics is concerned with acoustic of speech: the properties of sound waves, such as their frequency and harmonies
- auditory phonetics is concerned with speech perception. How sound is received by the inner ear and perceived by the brain

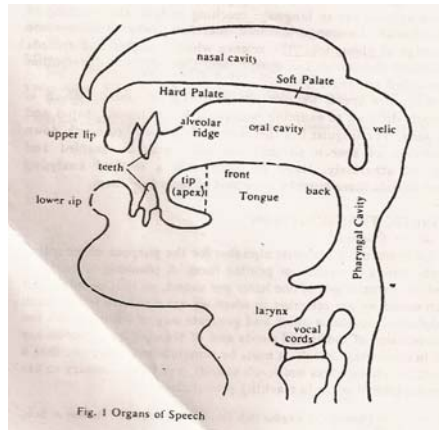
(Phonetics from wikipedia, the Free encyclopedia.

<http://en.wikipedia.org/wiki/phonetics>. accessed on March 10, 2008)

Despite the three kinds of phonetics, this study is only focused on the articulatory phonetics. It examines how native and non-native characters in the film produce speech sounds, and the movements of articulations they made. The researcher investigates sounds realized (phonetics) by the speaker. The sounds then are analyzed through the phonemes to know the distinctive sounds (Samsuri, 1978:125). While phoneme itself is a separate sign for distinctive sound which is being used instead of another, in the same language, can change the meaning of a word. Conventionally, symbols for the phonemes are placed within oblique lines / /, whereas square brackets [ ] are used to make clear that a symbol or sequence of symbols represent phonetic realizations (IPA,1999:28).

There are many standard phonetics alphabets recognized by linguists; they are Trager Smith system, Fries Pike system, and International Phonetic Alphabet. However, the best-known system of symbols is that employed in the International Phonetic Alphabet (IPA) (Wardaugh, 1977:39). That causes the researcher to use International Phonetic Alphabet (IPA) to describe phonetics produced by the native and non-native characters. This standard phonetics involves the phonetics around the world. While there are different language speakers in this study; native and non-native.

## 2.2 The Organs of Speech



## 2.3 Classifications of Sounds

The movements of speech organs reveal a clear division of speech into phonetics units (IPA:1999,5). Then the stream of speech sound is cut up into segments according to the way of the sound is produced. The segments are classified into vowels and consonants (Boey,1982:16).

### 2.3.1 Vowels

The definition of vowels suggested by Ripman (1955:98) is:

“Vowels are the sounds produced when the passage is wide enough for the breath to pass through freely. The slightest difference in tongue position leads to modification of the vowel sound, and it is important to determine the position accurately. For this purpose certain standard positions have been established, with which the positions of other sounds may be compared.”

Some of the continuous voiced sounds produced without obstruction in the mouth are what may be called vowels. In the production of vowels, the tongue is held at such a distance from the roof of the mouth that there is no clear frictional noise (Jones, 1973: 12).

### 2.3.2 Classification of Vowels

Vowels are divided into four classes according to the height of the tongue, they are close vowels, open vowels, half-close vowels, and half-open vowels (Jones, 1987:38).

- close vowels are those in which the tongue is raised as high as possible consistently with the sounds remaining vowels, e.g. *i* and *u*
- half-close vowels are those in which the tongue occupies a position about one third of the distance from 'close' to 'open', e.g. *e* and *o*.
- half-open vowels are those in which the tongue occupies a position about two-thirds of the distance from 'close' to 'open', e.g. *ɛ* and *ɔ*
- open vowels are those in which the tongue is as low as possible, e.g. *a* and *ɒ*

Vowels are classified into three classes according to the part of the tongue raised (Jones, 1987: 38):

- front vowels are those in the formation of which the 'front' of the tongue is raised in the direction of the hard palate, e.g. *i*, *e*, *ɛ*, and *a*.
- central vowels are the vowels in which the highest point of the tongue is in the centre part of the vowel figure, e.g. *ə* and *ɜ*.
- back vowels are those in the formation of which the 'back' of the tongue is raised in the direction of the soft palate, e.g. *u*, *ɔ*, and *ɒ*.

Vowels are differentiated by degrees of muscular tension (the state of the tongue and lips) into two classes (Jones, 1987: 39):

- tense vowels are those which are supposed to require considerable muscular tension on the part of the tongue, e.g. the vowel in *seat* [si:t]
- lax vowels are those in which the tongue is supposed to be held loosely, e.g. the vowel in *sit* [sit].

Vowel quality is also dependent on the position of the lips. Vowels produced with the lips in the latter position are called rounded vowels, e.g. *u*, *o*, *ɔ*, and *ɒ*. Others are called unrounded vowels, e.g. *i*, *e*, *ɛ*, and *a*. (Jones, 1973: 16).

When a sound is made by gliding from one vowel position to another, it is called a diphthong. Diphthongs are represented phonetically by sequences of two letters, the first showing the starting point and the second indicating the direction of movement. *eɪ* is example of a diphthong (Jones, 1973: 22).



### 2.3.3 Consonants

The sound is consonant if the tongue is held very close to the roof of the mouth and a voiced air-stream of ordinary forced is released, a frictional noise is heard in addition to the voice (Jones,1973: 12).. Consonants include: all sounds which are not voiced (e.g. **p**, **s**, **f**), all sounds in the production of which the air has impeded passage through the mouth (e.g. **b**, **l**), all sounds in the production of which the air does not pass through the mouth (e.g. **m**), all sounds in which there is audible friction (e.g. **r**, **v**, **s**, **z**, **h**) (Jones, 1987: 23).

### 2.3.4 Classification of Consonants

Consonants may be classified according to the organs which articulate them and according to the manner in which the organs articulate them. If we classify them according to the organs which articulate them, there are several main classes (Brinton, 2000: 23):

- bilabial: the lips are brought together (the lower lip is active); the tongue is not involve but remain in the “rest position”, e.g. the sound of **p**, **b**, **m** in English
- labiodental: the lower lip is brought up against the upper front teeth; again the tongue is in rest position, e.g. the sound of **f** and **v** in English
- dental: the tip of the tongue touches the back of the upper teeth, e.g. the sound of **θ** and **ð**

- alveolar: the tip of the tongue makes contact with the alveolar ridge, e.g. the sound of **t**, **d**, **s**, **z**, and **ɹ** in English
- postalveolar: the front, or blade, of the tongue is raised to an area between the alveolar ridge and the palate, e.g. the sound of **ʃ** and **ʒ** in English
- palatal: the front of the tongue is brought up against the palate, e.g. the sound of **j** in English
- velar: the back, or dorsum, of the tongue is brought into contact with the velum, e.g. the sound of **k** and **g** in English
- glottal: the vocal cords, functioning as articulators, make a brief closure, e.g. the sound of **h** in English.

Each of the various places of articulation may combine with a number of different manners of articulation to produce consonant sounds (Brinton,2000:24):

- plosive: involving complete closure of two articulators with the velum raised. In other words, it is complete 'stopping' of the airstream very briefly and then letting it go abruptly. e.g. the sound of **p**, **b**, **t**, **d**, **k**, and **g** in English
- nasal: involving complete closure of the articulators with the velum lowered, e.g. the sound of **m** and **n** in English
- affricate: is produced when a stop combines with fricative, e.g. the sound of **tʃ** and **dʒ** in English

- fricative: (or spirant) involving close approximation of two articulators: the airstream is partially obstructed so that a turbulent airflow is produced, resulting in a hissing or rubbing sound, e.g. the sound of **f** and **v** in English
- approximant: one articulator approaches another but generally not to the extent that a turbulent air stream is produced, e.g. the sound of **j** in English.
  - ◆ lateral: involving complete closure of the central portion of the vocal tract, with the lateral passage of air; the air may pass around the sides with no stricture (open approximation) , e.g. the sound of **l** in English, or in languages other than English, with some stricture (close approximation)

### **2.3.5 Principles of Transcription**

Phonetic transcription is a transcription that was much more in phonetic detail –and contained much more information. A phonetic transcription containing a lot of information about the exact quality of the sounds would be called narrow phonetic transcription, while one which only included a little information would be called a broad phonetic transcription. It is important to note that in addition to the many symbols on the chart there are a lot of diacritics, marks which modify the symbols in some way. (Roach, 1983: 42).

Broad transcription presents unmodified letters of the roman alphabets that have been used. While narrow transcription implies a transcription which contain details of the realization of phonemes (IPA:1999,28)

## **2.4 Phonetic Variations**

A language selects from the human articulatory potential, and that is systematizes that selection. In consequence, individual languages are normative, in the sense that speakers operate within the limit imposed by such selection and systematization. This phonological normativity unfolds in the process of growing up in a particular speech community, and acquiring and maintaining the speech habits of that community (Clark, 2007:82).

Many speakers have a characteristic way of articulating certain sounds. For example, a particular speaker of English may, regularly and systematically, produce alveolar plosive with unusual fronting, almost as dentals. Among English speakers there are sizeable minorities who use an r-sound with a high degree of protrusion (which may lead to the accusation that they “say *w* instead of *r*”). (Clark, 2007:83).

Variation arises in the process of realization. Some of this variation can be attributed to the influence of adjacent sounds affecting the articulation (IPA:1999,28).

The relationship between abstract concept of a variable and the actual variants that realize it is very similar to the relationship between the abstract

notion of a phoneme and the actual phonetic realizations of that phoneme. The certain sound represented orthographically in English has very different realizations, depending on where it occurs. The realizations of the phoneme are constrained by where it occurs in a syllable. For instance, when p occurs by itself at the start of a word, as in pinch, it is pronounced with quite clear aspiration, but when it occurs at the end of a word, as in rap, or when it follows an s at the start of a word, as in speak, it is pronounced without aspiration (Meyerhoff, 2006:9).

English spread across a large and diverse population around the world, may be familiar with many different norms according to circumstance, between a local or informal style of pronunciation and one that would be considered more standardized or formal (Clark, 2007:82). The status of English as second language holds a place in how people think about language. The dynamics of social interaction within a varied population implies that performance in spoken language is varied (Cheshire, 1991:123).

There are many varieties in English, one of them is Thai variety of English that belongs to the “foreign” rather than the “second” language category. The phonological differences between Thai variety of English and other varieties are indeed great, and deserve attention (Noss, 1981: 190).

#### **2.4.1 Phonetic Variations of Native and Non-Native Speakers**

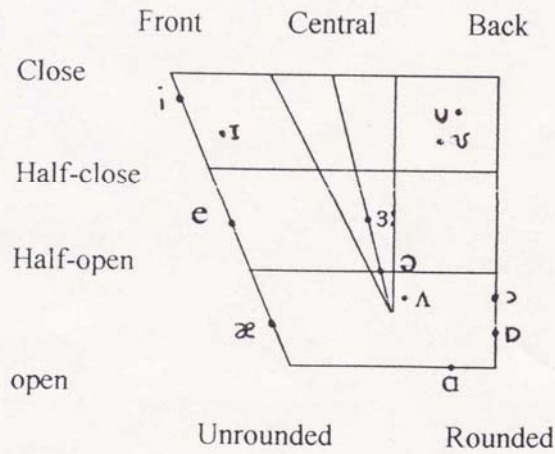
In this discussion, as this film is using English language, the native speakers are considered as British and the non-native speakers are Thai. Below is given the phonetic symbols of each.

- **The British phonetic symbols:**

Consonants (IPA:999,41)

|                     | bilabial   | Labio dental | dental     | alveolar   | Post alveolar | palatal  | velar      | glottal  |
|---------------------|------------|--------------|------------|------------|---------------|----------|------------|----------|
| Plosive             | <b>p b</b> |              |            | <b>t d</b> |               |          | <b>k ɡ</b> |          |
| Nasal               | <b>m</b>   |              |            | <b>n</b>   |               |          | <b>ŋ</b>   |          |
| Fricative           |            | <b>f v</b>   | <b>θ ð</b> | <b>s z</b> | <b>ʃ ʒ</b>    |          |            | <b>h</b> |
| Affricate           |            |              |            |            | <b>tʃ dʒ</b>  |          |            |          |
| Approximant         |            |              |            | <b>ɹ</b>   |               | <b>j</b> | <b>w</b>   |          |
| Lateral approximant |            |              |            | <b>l</b>   |               |          |            |          |

Vowels (Boey:1975,23)



Diphthong (Boey:1975,22)

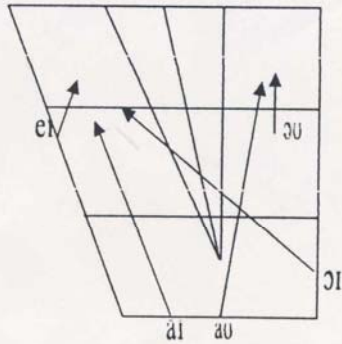


Diagram illustrating the formation of 'closing' diphthong

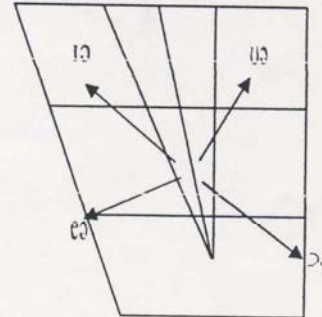


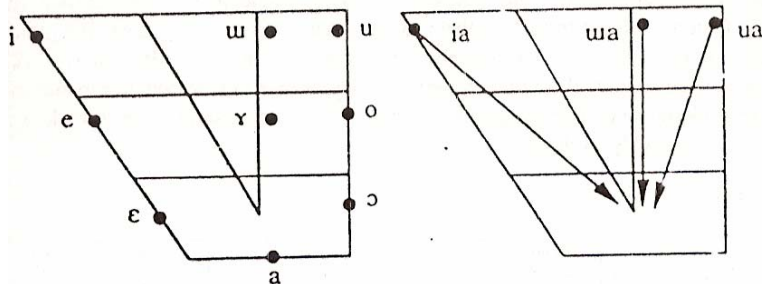
Diagram illustrating the formation of the 'centring' diphthong

- **The Thai phonetic symbols:**

Consonants (IPA:999,147)

|                     | bilabial   | Labio dental | alveolar   | Post alveolar | palatal  | velar    | glottal  |
|---------------------|------------|--------------|------------|---------------|----------|----------|----------|
| Plosive             | <b>p b</b> |              | <b>t d</b> |               |          | <b>k</b> |          |
| Nasal               |            |              | <b>n</b>   |               |          | <b>ŋ</b> |          |
| Fricative           |            | <b>f</b>     | <b>s</b>   |               |          |          | <b>h</b> |
| Affricate           |            |              |            | <b>tʃ</b>     |          |          |          |
| Trill               |            |              | <b>r</b>   |               |          |          |          |
| Approximant         |            |              |            |               | <b>j</b> | <b>w</b> |          |
| Lateral approximant |            |              | <b>l</b>   |               |          |          |          |

Vowels and diphthongs (IPA:999,148)



## 2.5 Previous Study

Fischer (1958) studies the child-rearing practices in New England Community. He conducted interviews with young children, twelve boys and twelve girls, aged 3-10. He noted their use of [ŋ] and [n] in a very formal situation during the administration of the Thematic Apperception Test, in a less formal interview, and in informal situation in which the children discussed recent activities. Fischer's finding was that the choice between the-ing and the in variants appears to be related to sex, class, personality (aggressive/cooperative), and mood (tense/relaxed) of the speaker, to the formality of the conversation and to the specific verb spoken (Wardhaugh, 1988:155).

William labov (1966). His first major study of linguistic variation was the investigation of the (r) variable in the New York City department stores (Saks, Macy's, and S.Klein), which are rather clearly demarcated by the social class groups (high, middle, and low, respectively). Labov's analysis showed that members of the highest and lowest social group tend not to change their pronunciation after it become fixed in adolescence but members of middle social groups sometimes do because of their social aspiration. His finding is the amount of *r* use increases by social class and by formality of style (Wardhaugh, 1988:158).

Trudgill (1974) investigates sixteen different phonological variables in Norwich, England. He demonstrated, in much the same way as Labov does in New York City. The data suggest that the use of variables is related not only to social class but also to sex (Wardhaugh, 1988:164)



Cheshire (1978) focuses on the (s) variable in the speech of the three groups of boys and girls in Reading, England. He concluded that variation is controlled by both social and linguistic factors. In boys' speech, variation is governed by norms that are central to the vernacular culture, and are transmitted through the peer group. Variation in the girls' speech appears to be more personal process, and less rigidly controlled by vernacular norms. Both boys and girls are subject to linguistic constraints on the form of regular present-tense verbs, of which one favors the use of the non-standard verb form, and the other favor the use of the standard form (Wardhaugh, 1988:166).

The four studies above have some similarities and differences from the researcher's study. The similarities are that they use phonological variables as the object of the research, besides examining the phonetic variation of the research subject. While the differences are, the four also uses linguistic variables in conducting the research; on the other hand, the researcher does not, So that the researcher only has descriptive qualitative method in her study, whereas the four have quantitative method. Another difference is in the subject of research, the researcher uses native and non-native speakers to be compared then but the four only uses native speakers.

## **CHAPTER III**

### **RESEARCH METHOD**

This chapter discusses research method, which includes data sources, research instrument, data collection, and data analysis.

#### **3.1 Research Design**

In this study, the researcher uses descriptive qualitative method. This is because the researcher is interested in understanding through words and pictures (Merriam (1988) in Creswell, 1994:145). The data will be analyzed descriptively based on the pronunciation of the native and non-native characters in “The King Maker”.

In analyzing the data, the researcher compares the sound and tries to find the similarities and differences of phonetic variations of the native and non-native characters, so that the researcher also uses comparative study. the data is gathered after the phenomenon has happened. The researcher chooses few variables for explanation, and studies from the data connections between matters (Rosidi, 2008:15). One of the interesting aspects of variation analysis is its utility for making comparisons and reconstructing origins using “the comparative method”. Similarities and differences across two or more data sets can be evaluated by comparing the patterning of variability in each one (Tagliamonte, 2006:246).

#### **3.2 Data Source**

The data are taken from a movie entitles “The King Maker”. This is a Thai Movie whose characters consist of natives and non-natives. The data used in this

research are the sounds produced by the native and non-native characters in the film. From all of the produced sounds, the researcher selects only the similar words and syllables produced by those characters, which are compared each other later to see the variations.

### **3.2 Research Instrument**

The researcher's role is stated explicitly in the research report. Such openness is considered to be useful and positive (Locke, Spiruduso, & Silverman, 1987 in Creswell, 1994:147). To get the data, the key instrument in this research is the researcher herself. The researcher takes an active participation to find the accurate data, besides the researcher uses recorder to help collecting the data in the form of sound from the native and non-native characters.

### **3.4 Data Collection**

Data collection sections frequently are among the most interesting aspect of a research report (Bruce, 1954:149). The data collection procedures involve (a) setting the boundaries for the study, (b) collecting information through observations, interviews, documents, and visual materials, and (c) establishing protocol for recording information. Such examples of qualitative data collection types of audiovisual materials are photographs, videotapes, art objects, computer software, and film (Creswell, 1994:148). Because the object of this research is a film, the researcher collects the data through visual material and recording. Visual material is used to know which one of the characters who produce the sound. The researcher also records the sample speech uttered by the native and non-native

characters, and then compares it to find the similarities and differences of the phonetics.

### **3.5 Data Analysis**

Data analysis requires that the researcher be comfortable with developing categories and making comparison and contrasts. It also requires that the researcher be open to possibilities and see contrary or alternative explanations for the findings (Creswell, 1994:153). Thus, in analyzing the data, the researcher uses some steps:

- 1) transcribing the sound produced by the native and non-native characters in “The King Maker”,
- 2) sorting the phonetics of the native and non-native characters in “The King Maker”,
- 3) classifying the particular phonetic variations between the native and non-native characters in “The King Maker Movie”,
- 4) formulating the similarities and differences of phonetic variations of the native and non-native characters in “The King Maker”,
- 5) presenting conclusion.

## **CHAPTER IV**

### **DISCUSSION AND RESULT**

This chapter elaborates the finding of the research, which consists of the data presentation of the sounds of similar words and syllables produced by native and non-native characters as the data in this research. The native and non-native characters are also mentioned to identify who the speakers are. Then the data are categorized into each classification, the first classification is for native speakers and the second classification is for non-native speakers. Finding out the similarities and differences of sound produced is the last step in order to compare the phonetic variations across the two characters. In this case, the step is discussed by applying the theories that have been devised in the chapter 2.

#### **4.1 Data Presentation**

Data presentation is presented below, which elaborates the data that are involved the characters in ‘the King maker’ and the words produced by them.

##### **4.1.1 Characters**

The characters of this film consist of native and non-natives; they are British and Thai. The British play as Portuguese although they are not real Portuguese. Both characters are as follows:

##### **1. Native Characters**

1. Gary Stretch as Fernando De Gamma
2. John Rhys-Davies as Philippe De Torres
3. Cindy Burbridge as Maria

4. Mark Sobels as Father Pedro
5. Michael Hardie as Fernando as a child
6. Nate Harrison as Portuguese Soldier
7. Damian Mavis as Portuguese soldier
8. Daniel O'Neill as Portuguese soldier

## **2. Non-Native Characters**

1. Dom Hetrakul as Tong
2. Yoe Hassadeevichit as Queen Sudachan
3. Nirut Sirichanya as King Chairacha
4. Akara Amarttayakul as Pan Bud Sri Tep
5. Oliver Pupart as Lord Chakkraphat
6. Amora Purananda as Yai Jun
7. Charlie Trairat as Prince Yodva
8. Uraiwan Phattanasilp as Malee
9. Waritha Lorlohakarn as King's servant
10. Natchaya Sriviboon as King's servant
11. Tharet Chimpol as announcer
12. korawit Devahastin as trainer

### **4.1.2 Words**

To see how the phonetic variations between the native and non-native characters, only similar words and syllables are chosen. They are revealed as below:

- |           |         |          |
|-----------|---------|----------|
| 1. Father | 2. Safe | 3. Soon  |
| 4. Where  | 5. King | 6. Wants |

|                |                |             |
|----------------|----------------|-------------|
| 7. Welcome     | 8. Portuguese  | 9. Problem  |
| 10. Want       | 11. Serve      | 12. Please  |
| 13. Thank      | 14. Urgent     | 15. Family  |
| 16. So         | 17. Must       | 18. Wait    |
| 19. Happy      | 20. Can        | 21. Man     |
| 22. Majesty    | 23. That       | 24. Dead    |
| 25. You        | 26. Life       | 27. Think   |
| 28. Name       | 29. Old        | 30. Now     |
| 31. Kill       | 32. Understand | 33. Down    |
| 34. Sword      | 35. Son        | 36. Kingdom |
| 37. Introduce  | 38. Many       | 39. Enemy   |
| 40. Daughter   | 41. Leave      | 42. Go      |
| 43. Right      | 44. Mother     | 45. Her     |
| 46. Take       | 47. Fought     | 48. Return  |
| 49. Command    | 50. Come       | 51. Know    |
| 52. Time       | 53. With       | 54. Glad    |
| 55. Evening    | 56. Let        | 57. Look    |
| 58. Your       | 59. Night      | 60. Bring   |
| 61. Compliment | 62. See        | 63. News    |
| 64. Need       | 65. City       | 66. Here    |
| 67. Dream      | 68. Saw        | 69. Show    |
| 70. Him        | 71. Told       | 72. Death   |
| 73. Why        | 74. Tell       | 75. Much    |

- |               |                |               |
|---------------|----------------|---------------|
| 76. How       | 77. what       | 78. Remember  |
| 79. Who       | 80. Murderer   | 81. Duty      |
| 82. Good      | 83. Could      | 84. Have      |
| 85. Make      | 86. Made       | 87. Skills    |
| 88. Child     | 89. Stop       | 90. Soul      |
| 91. Very      | 92. News       | 93. She       |
| 94. He        | 95. They       | 96. Alive     |
| 97. Our       | 98. We         | 99. My        |
| 100. Mine     | 101. Brave     | 102. Great    |
| 103. And      | 104. But       | 105. Will     |
| 106. Shall    | 107. which     | 108. There    |
| 109. All      | 110. Do        | 111. Me       |
| 112. Enough   | 113. The Queen | 114. Prince   |
| 115. Behind   | 116. About     | 117. Looked   |
| 118. The King | 119. Was       | 120. Innocent |
| 121. As       | 122. New       | 123. When     |
| 124. Like     | 125. These     | 126. Of       |
| 127. To be    |                |               |

## **4.2 Discussions**

This section covers the research problems formulated and the answers.

Each of them is explained one by one in every subtitle.



#### 4.2.1 The Phonetics of Native Characters

Concerning to the first formulated problem statement:

4. What phonetic variations of the native characters are used in “The King Maker”?

Here are elaborated the similar words uttered by the native characters. Then, to see the variety of sounds quality realized by them, the researcher uses broad transcription as the way to transcribe the actualized phonemes.

##### 1. Father

Fernando [fɑ:ðə]

Philippe [fɑ:ðə]

Father Pedro [fɑ:ðəɹ]

Maria [fɑ:ðəɹ]

Fernando as child [fɑ:ðəɹ]

In pronouncing the word *father*, the variation exists among these native speakers.

It can be shown by the actual phonetic realization of these phonemes are different, some of them use alveolar approximant consonant /ɹ/ and others do not.

##### 2. Safe

Philippe [seɪf]

Father Pedro [seɪf]

Maria [seɪf]

There is no variation of the phonemes *safe* produced by the three native characters.

### 3. Soon

Fernando [sʊ:n]

He is the only native character who utters these phonemes.

### 4. Where

Fernando [weə]

A Portuguese [weəɹ]

Maria [weə]

It appears the variety of phonetics created by the three native characters in uttering *where*. While Fernando and Maria do not produce alveolar approximant /ɹ/, a Portuguese do.

### 5. King

Philippe [kɪŋ]

A Portuguese [kɪŋ]

Both native speakers have the similar phonetics of phonemes *king*.

### 6. Wants

Fernando [wɒns]

A Portuguese [wɒns]

Phonemes *wants* is pronounced similarly by those native characters.

### 7. Welcome

Philippe [welkəʊm]

Philippe is the only native character who produces *welcome*.

### 8. Portuguese

Philippe [pɔ:tʊɡi:z]

Else, the native character who utters *Portuguese* is only Philippe.

9. Problem

Philippe [pɹɔblɐm]

*Problem* is produced only by Philippe as native character.

10. Want

Maria [wɔn]

Fernando [wɔn]

Father Pedro [wɔn]

Although there are three speakers articulating *want*, the phonetic variations are not found in these phonemes.

11. Serve

Philippe [sɜ:v]

There are no more native speakers producing these phonemes, so, it cannot be seen whether there is variety of phonetics or not.

12. Please

Philippe [pli:z]

Fernando [pli:z]

Maria [pli:s]

Phonetic variation is occurred in producing *please*, while Philippe and Fernando use voiced alveolar fricative /z/, Maria uses voiceless alveolar fricative /s/.

13. Thank

Fernando [θæŋ]

Philippe [θæŋ]

Maria [θæŋ]

The actualization of phonemes *thank* is articulated similarly by the three native characters.

14. Urgent

Fernando [ʒ:ɖʒəŋ]

Maria [ʒ:ɖʒəŋt]

The absence of voiceless alveolar plosive /t/ by Fernando causes the variety of phonetics in *urgent*

15. Family

Philippe [fæməli]

Again, it is only Philippe who pronounces *family*, there is no other native character.

16. So

Fernando [səʊ]

Father Pedro [səʊ]

Philippe [səʊ]

Maria [səʊ]

There are four native characters saying this word, but all of them have similar articulation of the phonemes; nothing any variation.

17. Must

Fernando [mʌs]

Philippe [mʌs]

*Must* is enunciated alike by both native characters

18. Wait

Fernando [weɪt]

Fernando is the only native character who expresses *wait*.

19. Happy

Fernando [hæpɪ]

Maria [hæpɪ]

There is no contrastive phonetics of the equal phonemes showed by these native characters.

20. Can

Fernando [kæn]

Philippe [kæn]

These native characters realize the phonemes identically.

21. Man

Fernando [mæn]

Philippe [mæn]

Father Pedro [mæn]

Once more, nothing variation is demonstrated by the three native characters in *man*.

22. Majesty

Philippe [mædʒəstɪ]

Fernando [mædʒəstɪ]

In this case, variety of phonetics happens in *majesty*. Philippe produces half-open, front unrounded vowel /æ/ whereas Fernando uses half-open, back rounded vowel /ʌ/.

23. That

Fernando [ðæt]

Philippe [ðæt]

Maria [ðæt]

Yet, the similar phonetics of these three native characters is expressed in *that*.

24. Dead

Fernando [ded]

These phonemes is enunciated by only one of native character, he is Fernando De Gamma.

25. You

Father Pedro [j<sup>u</sup>]

Fernando [j<sup>u</sup>]

Philippe [j<sup>u</sup>]

A Portuguese [j<sup>u</sup>]

Maria [j<sup>u</sup>]

*You* is equally uttered by the native characters although they are five.

26. Life

Philippe [laɪf]

Father Pedro [laɪf]

Fernando [laɪf]

Maria [laɪɾ]

These four native characters pronounce *life* in the identical phonetic expression.

27. Think

Fernando [θɪŋ]

Philippe [θɪŋk]

Maria [θɪŋ]

The different phonetics articulated by the three native characters. While Fernando and Maria have the same pronunciation, Philippe has different one. Philippe produces voiceless velar plosive consonant /k/ but Fernando and Maria do not.

28. Name

Fernando [nɛɪm]

Father Pedro [nɛɪm]

There is no distinctive realization of phonemes of these native characters.

29. Old

Fernando [ɒlɔ]

Fernando is the only native character who produces these phonemes.

30. Now

Father Pedro [nəʊ]

Fernando [nəʊ]

Maria [nəʊ]

These three native speakers create equal sounds of *now*.

31. Kill

Fernando [kɪl]

He is the single native character who has these phonemes.

32. Understand

Philippe [ʌnɔ̃st̃ɑ̃nɑ̃]

Maria [ʌnɔ̃st̃ɑ̃nɑ̃]

These sounds are applied by Philippe and Maria as the native characters, and there is no any different in producing *understand*.

33. Down

Fernando [ɔ̃ɑ̃n]

Father Pedro [ɔ̃ɑ̃n]

Maria [ɔ̃ɑ̃n]

Different speakers have the single set of phonemes, and all of them pronounce it similarly.

34. Sword

Fernando [sɔ̃:ɔ̃]

Philippe [sɔ̃wɔ̃:ɔ̃]

Together they are native characters; however, the sounds articulated are contrast.

Philippe makes velar approximant consonant /w/, but Fernando does not.

35. Son

Father Pedro [sʌn]

Of the native characters, these sounds is produced merely by him.

36. Kingdom

Philippe [kɪŋdɔ̃m]

These sounds are enunciated by the only native character, Phillipe De Torres.



37. Introduce

Fernando [ɪntɪə'dʒu:s]

Fernando is the single native character who applies these phonemes.

38. Many

Fernando [mæni]

Maria [meni]

These native characters differ from each other phonetically. Fernando qualifies half-open front unrounded vowel /æ/ whereas Maria makes half-close front vowel /e/.

39. Enemy

Philippe [enəmi]

He is the native character that utters these phonemes on his own.

40. Daughter

Philippe [dɔ:ptɔ:ɪ]

Fernando [dɔ:ptɔ:ɪ]

The phonetics of the two native characters is pronounced alike.

41. Leave

Philippe [li:v]

Fernando [li:v]

Father Pedro [li:v]

Of the three native characters, there is no variety of phonetics showed by them.

42. Go

Philippe [gəʊ]

Father Pedro [gʊ]

*Go* is actualized identically by both native characters.

43. Right

Philippe [ʃaɪt]

Father Pedro [ʃaɪt]

Here is showed the similarity of phonetics among the native characters.

44. Mother

Fernando [mʌðə]

*Mother* is uttered merely by a native character, Fernando de Gama.

45. Her

Philippe [həɹ]

Fernando [hə]

Philippe produces alveolar approximant consonant /ɹ/ in the end of his phonetics but Fernando does not.

46. Take

Philippe [teɪk]

Fernando [teɪk]

The phonetics of the two native characters does not vary each other.

47. Fought

Philippe [fɔ:t]

There is no more native character articulated *fought*.

48. Return

Fernando [ɹɪtʃ:n]

This phonetics is begun by alveolar approximant consonant /ɹ / and ended by alveolar nasal consonant /n/. These are uttered by Fernando, the merely native character.

49. Command

Philippe [k əm ə n]

These phonemes pronounced by the single native character.

50. Come

Philippe [k ə m]

Maria [k ə m]

A Portuguese [k ə m]

Father Pedro [k ə m]

Among the four native characters, they do not have any contrastive phonetics of *come*.

51. Know

Fernando [n əʊ]

Maria [n əʊ]

Philippe [n əʊ]

There is no distinctive realization of the phonemes of the three native characters.

52. Time

Philippe [t aɪ m]

Father Pedro [t aɪ m]

Fernando [t aɪ m], [tʃaɪ m]

In this case, a character has two different pronunciation of realizing a similar phoneme, while the other two characters only have a variant of phonemes uttered similarly.

53. With

Philippe [wɪθ], [wɪð]

Fernando [wɪθ], [wɪð]

Maria [wɪtʃ], [wɪθ], [wɪð]

The phonetic variations are occurred in *with*, while the set of phonemes is same, the actualizations are distinctive of the three native characters. Two of them have similar variants but another has three variants.

54. Glad

Fernando [ɡlʌd]

Fernando is the lone native character who articulates these phonemes.

55. Evening

Fernando [i: vɔnɪŋ]

Maria [i: vɔnɪŋ]

Philippe [ɜ:vnɪŋ]

Once more, the multiplicity of phonetics showed in *evening*. Fernando and Maria have close front unrounded vowel /i:/ while Philippe has half-open central vowel /ɜ:/. Fernando and Maria produce half-open central vowel /ə/, on the other hand, Philippe does not.

56. Let

Phillipe [let]

Fernando [let]

Father Pedro [let]

The phonetics produced by the three native characters is identical.

57. Look

A Portuguese [lu:k]

Fernando [lʊk]

The degree of muscular tension had by both native characters is different. A

Portuguese uses tense vowel but Fernando uses lax vowel.

58. Your

Father Pedro [jɔ:ɪ], [jʊɔɪ]

Phillipe [jɔ:ɪ], [jʊɔɪ], [jə]

Maria [jʊɔɪ]

Fernando [jə], [jʊɔɪ]

A Portuguese [jʊɔɪ]

There are three variants of phonetic had by the fifth native characters in enunciating *you*. Moreover, a speaker may have more than one or even two variants in realizing the phonemes.

59. Night

Father Pedro [naɪt]

Fernando [naɪt]

These two native characters pronounce equally the phonemes.

60. Bring

Fernando [bɪŋ]

Philippe [bɪɪŋ]

The native characters' similar phonetics, else, is found in *bring*.

61. Compliment

Fernando [kʌmplɪmənt]

These phonemes are produced merely by a native character, Fernando De Gama.

62. See

Fernando [sɪ:]

Father Pedro [sɪ:]

Philippe [sɪ:]

A Portuguese [sɪ:]

Maria [sɪ:]

It does not appear the divergence of phonetics of the five native characters.

63. News

Philippe [njʊ:s]

News is expressed by single native character, he is Phillippe de Torres.

64. Need

Philippe [ni:ɹ]

Father Pedro [ni:ɹ]

The phonemes *need* are uttered identically by the two native characters.

65. City

Maria [sɪɹɪ]

The native character who pronounces *city* is Maria solitary.

66. Here

Father Pedro [hɪəɪ]

Fernando [hɪə]

Maria [hɪə]

Philippe [hɪə]

The phonetic distinctiveness appears in *here*. While father Pedro uses alveolar approximant /ɹ/, the other native characters do not.

67. Dream

Father Pedro [dɪi:m]

These phonemes are uttered only by Father Pedro.

68. Saw

Fernando [sə:]

The native character who says *saw* is Fernando lonely.

69. Show

Father Pedro [ʃəʊ]

Maria [ʃəʊ], [ʃə:]

Together as speakers, both native characters are different. Maria has two variants of phonetic concreteness, while father Pedro has only a variant.

70. Him

Maria [həm], [hɪm]

Fernando [həm]

Philippe [hɪm]

Maria enunciates half-open central vowel /ə/ and close front rounded vowel /ɪ/ as the variants of pronouncing *him*, whereas Fernando merely uses half open central vowel /ə/, and close front rounded vowel for Philippe/ɪ/.

71. Told

Fernando [t ɒld]

Father Pedro [t ɒd]

Maria [t ɔld]

In presenting *told*, each native character has own phonetics. So that there is contrastive actualization of phonemes.

72. Death

Maria [dɛθ]

Fernando [dɛθ]

The native characters mutually produce the similar phonemes for *death*.

73. Why

Fernando [waɪ]

Maria [waɪ]

There are two native characters producing these phonemes, but they do not create any variation of phonetics.

74. Tell

Fernando [t eɪ]

Philippe [t eɪ]

Father Pedro [t eɪ]

Maria [t eɪ]



No distinctive phonetics showed by the four native characters in expressing *tell*.

75. Much

Father Pedro [mʌtʃ]

Philippe [mʌtʃ]

Maria [mʌtʃ]

Fernando [mʌtʃ]

The four native characters enunciate equal phonetics of *much*.

76. How

Fernando [hʌw]

Maria [hʌw]

*How* is similarly pronounced by these two native characters.

77. What

Philippe [wɒt]

A Portuguese [wɒt]

Fernando [wɒt]

Maria [wɒt], [wɒtʃ]

One of the four native characters has two variants of pronouncing *what*, that is the use of voiceless alveolar plosive /t/ and voiceless postalveolar affricate /tʃ/. The other three native characters have the same variants of phonetics.

78. Remember

Fernando [ɹɪmɛmbə]

Philippe [ɹɪmɛmbə]

These two native characters together have identical actualization of phonemes.

79. Who

Fernando [hʷ]

Philippe [hʷ]

Maria [hʷ]

The actual instantiation of *who* is expressed in the same way of the three native characters.

80. Murderer

Maria [mɜ:ɗɛɾɛɾ]

She is the one of native characters who says *murderer*.

81. Duty

Fernando [ɗjʷt̪ i]

Philippe [ɗjʷt̪ i]

Both Fernando and Philippe have equal articulations of *duty*.

82. Good

Fernando [ɟʊɗ], [ɟʊt̪]

Father Pedro [ɟʊt̪]

Philippe [ɟʊɗ]

Maria [ɟʊɗ]

There are two variants of *good* uttered by the four native characters, they are by using voiceless alveolar plosive /t̪/ and voiced alveolar plosive /ɗ/.

83. Could

Fernando [kʊɗ]

Philippe [kʊɗ]

Maria [kʊɔ]

The three of them express the sounds similarly.

84. Have

Philippe [hæv]

Father Pedro [hæf]

Fernando [hæv]

Maria [hæv],[hæf]

In this case, *Have* has two variants of phonetics. The first variant is voiced labiodental fricative consonant /v/, which is actualized by Philippe and Fernando.

In addition, the second one is voiceless labiodental fricative consonant /f/ by father Pedro, while Maria has both variants.

85. Make

Fernando [meɪk]

Philippe [meɪk]

Both native characters enunciate the identical variants.

86. Made

Philippe [meɪɔ]

These phonemes are only uttered by Philippe as a native character.

87. Skills

Philippe [skɪls]

Yet, Philippe is the only native character who expresses these ones.

88. Child

Father Pedro [ʃaɪlɔ]

Philippe [ʔaɪld]

The phonetics of the two native characters does not vary in *child*.

89. Stop

Maria [stɒp]

Father Pedro [stɒp]

Fernando [stɒp]

*Stop* is realized similarly by the three native characters.

90. Soul

Philippe [səʊl]

Father Pedro [səʊl]

The actual instantiation of these sounds is mutually uttered by the two native speakers.

91. Very

Fernando [veɪi]

Philippe [veɪi]

Nothing variations of phonetics produced by Fernando and Philippe in *very*.

92. News

Philippe [nju:z]

Philippe is the single native character who pronounces *news*.

93. She

Father Pedro [ʃi]

Philippe [ʃi]

Fernando [ʃi:]

The use of vowel quality of father Pedro and Philippe differs from Fernando.

Fernando uses tense vowel, on the other hand, father Pedro and Philippe use lax vowel.

94. He

Maria [hi:], [h i]

A Portuguese [hi:]

Philippe [hi:], [h i]

Fernando [h i]

Lax vowel and tense vowel are the various phonetics uttered by the four native characters. Maria and Philippe have both, while a Portuguese has only tense vowel and lax vowel for Fernando.

95. They

Philippe [ðeɪ]

Among the native characters, it is only Philippe who utters *they*.

96. Alive

Fernando [əlaɪv]

*Alive* is merely pronounced by Fernando.

97. Our

Father Pedro [aʊə]

These sounds are uttered by father Pedro lonely.

98. We

Philippe [w i]

Father Pedro [w i]

Fernando [w i ]

These sounds are in single enunciation by the three native characters.

99. My

Father Pedro [maɪ]

Fernando [maɪ], [mʌ]

Maria [maɪ]

Philippe [maɪ]

All of these native characters use equal pronunciation of *my*, but Fernando has different ones, he produces two variants of the phonetics.

100. Mine

Fernando [maɪn]

These sounds are produced only by a native character, Fernando De Gamma.

101. Brave

Philippe [b ɹeɪv]

Among the native characters, Philippe is the only one who expresses *brave*.

102. Great

Philippe [ɡɹeɪt], [ɡɹi:t]

These sounds are pronounced barely by Philippe, but he has more than a single phonetics to say.

103. And

Philippe [ən], [ənd], [ænd]

Maria [ænd]

Fernando [ænd]

In pronouncing *and*, the three native characters are same, but for Philippe, he also has two other variants.

104. But

Fernando [bʌt]

Father Pedro [bʌt]

Maria [bʌt]

Philippe [bʌt]

The four native characters similarly pronounce *but*.

105. Will

Fernando [wɪl]

Father Pedro [wɪl]

Philippe [wɪl]

Maria [wɪl]

*Will* is enunciated in single phonetics by the four native characters.

106. Shall

Fernando [ʃæ], [ʃɔ]

Philippe [ʃæ]

*Shall* is pronounced in a variant by Philippe and two variants by Fernando although they are together native characters.

107. Which

Philippe [wɪtʃ]

Maria [wɪtʃ]

The two characters without any variation create these sounds.

108. There

Fernando [ðeəɪ]

Maria [ðeəɪ]

Philippe [ðeəɪ]

*There* is enunciated in single way by the three native characters.

109. All

Father Pedro [ɔ:l]

Philippe [ɔ:l]

Fernando [ɔ:l]

In pronouncing *all*, the three native characters have similar instantiation.

110. Do

Fernando [dʊ]

The native character who expresses these sounds is just Fernando.

111. Me

Fernando [m i], [mi:]

Maria [m i], [mi:]

Philippe [m i], [mi:]

A Portuguese [m i]

All of these native characters have two variants of *me* but a Portuguese has a single.

112. Enough

Maria [ɪ n ʌ f]

These phonemes are uttered only by Maria.



### 113. The Queen

Fernando [ðə ɡwi: n]

Maria [ðə kwi: n]

The two native characters describe *the queen* differently. While Fernando uses voiced velar plosive consonant /ɡ/, Maria has voiceless velar plosive consonant /k/.

### 114. Prince

Philippe [pɪɪns]

*Prince* is articulated solitary by a native character, Philippe De Torres.

### 115. Behind

Fernando [bɪhæn]

Philippe [bɪhæn]

The sounds of both native characters do not show any variation.

### 116. About

Father Pedro [əbaut]

Philippe [əbaut], [əbautʃ]

Maria [əbaut]

Philippe has different phonetics from father Pedro and Maria as he pronounces *about* in the double variants. Beside using voiceless alveolar plosive consonant /t/, he also has voiceless postalveolar affricate consonant /tʃ/.

### 117. Looked

Maria [lukt]

Maria is the only native character who produces these phonemes.

118. The King

Fernando [ðə kɪŋ]

Maria [ðə kɪŋ]

Philippe [ðə kɪŋ]

Nothing contrastive phonetics found in these phonemes said by these native characters.

119. Was

Father Pedro [wəz]

Fernando [wəz]

Philippe [wəz]

Maria [wəs]

Maria's segment differs from the other three native characters since they articulate voiced alveolar fricative consonant /z/ and Maria uses voiceless alveolar fricative consonant /s/.

120. Innocent

Fernando [ɪnəsənd]

Maria [ɪnəsənd]

Only these two native characters express the same articulation of these sounds.

121. As

Maria [æs]

Fernando [æz]

Philippe [æz]

Fernando and Philippe articulate *s* in voiced alveolar fricative consonant /z/

whereas Maria makes it in voiceless alveolar fricative consonant /s/.

122. New

Maria [nʝu:]

These phonemes are uttered only by this native character.

123. When

Father Pedro [wɛn]

*When* is merely pronounced by this one of native character.

124. Like

Philippe [laɪk]

Else, there is single native character that produces a set of phonemes.

125. These

Philippe [ði:z]

A native character who utters *These* by himself is Philippe De Torres.

126. Of

Philippe [ɒv]

Fernando [ɒv], [əv]

Maria [ɒf],[əv],[əf]

These three native characters have their own phonetics. While Philippe has a variant, Fernando has two, and three variants for Maria.

127. To be

Fernando [tʊ b i]

Philippe [tʊ b i]

These two native characters produce similar realization of *to be*.

#### 4.2.2 The Phonetics of Non-Native Characters

Dealing with the second problem statement:

5. What phonetic variations of the non-native characters are used in “The King Maker”?

and after describing the variety of phonetics produced by the native characters, the following is described the variable of some sets of phonemes and the realizations as different variants produced by the non-native characters. Broad transcription in brackets is used as well as earlier.

1. Father

Tong [fɑ:θə]

The non-native character who expresses these sounds is only Tong.

2. Safe

Tong [seɪf]

Yet, *safe* is produced merely by Tong as a non-native character.

3. Soon

The Queen [su:n]

There is no non-native character who utters these sounds but the Queen.

4. Where

The Queen [weəɪ]

*Where* is enunciated as that sounds by the Queen.

5. King

Tong [kɪŋ]

The Queen [kɪŋ]

Announcer [kɪŋ]

Lord Chakkraphat [kɪŋ]

The phonetics actualized by the four non-native characters do not vary in any way

6. Wants

The witch [wɒns]

These segments are articulated merely by a non-native character; the witch.

7. Welcome

The Queen [welkəm]

Among the non-native characters, The Queen solitary applies these phonemes.

8. Portuguese

King's servant [pɔrtʊɡi:s]

Tong [pɔrtəʊgi:s], [pɔ:tʊɡi:s]

The phonetic variations appear in these two non-native characters; even Tong has two variants of pronouncing these sounds.

9. Problem

The Queen [pɹɪˈblɛm]

There is no comparison of the phonetics since the speaker of *problem* is the Queen lonely.

10. Want

The Queen [wɒn], [wɒnt]

Lord Chakkraphat [wɒn]

Announcer [wɒn]

The actual instantiation of the variable is demonstrated into two variants. The first variant is with voiceless alveolar plosive consonant /t /, and another variant is without the consonant. The two variants are had by the Queen.

#### 11. Serve

The witch [sɜ: f]

The non-native character who reveals *serve* is just the witch herself.

#### 12. Please

Phan [pli: s]

The witch [pɪɪ s]

The Queen [pli: s]

The non-native characters have contrastive degrees of muscular tension each other. Phan and the Queen state tense vowel, on the contrary, the witch uses lax vowel.

#### 13. Thank

Tong [θæŋ]

The witch [θæŋ]

The Queen [θeŋ]

The distinctive phonetics is produced between the Queen and the others non-native characters. Contrast to Tong and the witch that they use half-open front unrounded vowel / æ /, the Queen has half-close front unrounded vowel /e/.

#### 14. Urgent

Tong [ɜ: dʒəŋ]

These phonemes are actualized merely by a non-native character, he is Tong.

15. Family

Announcer [fæməli]

Family is uttered merely by announcer, who is one of the non-native characters.

16. So

The queen [səʊ]

King's servant [səʊ]

The King [səʊ]

Tong [səʊ]

The phonetics produced by these four non-native characters does not show any fluctuation.

17. Must

The king [mʌtʃ]

A Thai [mʌs]

Must is said by two non-native characters, and each of them have different phonetics. The king articulates voiceless postalveolar affricate consonant /tʃ/, it differs from a Thai who pronounces voiceless alveolar fricative consonant /s/.

18. Wait

The queen [weɪt]

Tong [weɪt]

Nothing any variations of phonetics actualized by the two non-native characters in affirming *wait*.

19. Happy

Phan [hʌpi]

The pronunciation of *happy* is merely had by Phan.

20. Can

The queen [kɛn]

The sole non-native character that enunciates *can* is the queen.

21. Man

The queen [mæn]

The king [mæn]

Phan [mæn]

These three non-native characters produce *man* in equal concreteness.

22. Majesty

Tong [mæʃəstɪ]

Maid [mædʒəstɪ]

King's servant [mædʒəstɪ]

Lord Chakkraphat [mædʒəstɪ]

Variations are appeared in the actualization of *majesty*. The phonetics of the four non-native characters contrasts in terms of the consonant and the vowel.

23. That

The king [tæts]

King's servant [dæts]

Phan [æt]

The queen [ðæt]

The witch [ðæd],[ðæt]

Lord chakkraphat [ðæt]



Many variants raised by the non-native characters in uttering *that*, two of them are same but the others are distinctive, weather the beginning or the end of the sound.

#### 24. Dead

The queen [dɛd]

Tong [dɛd]

The king [dɛd]

The witch [dɛd]

Lord Chakkraphat [dɛθ]

In uttering *dead*, the contrastive is created only by Lord Chakkraphat who produces voiceless dental fricative consonant /θ/, while the rest have voiced alveolar plosive consonant /d/.

#### 25. You

Prince Yodfa [j u]

A trainer [j u]

The king [j u], [j u:]

Tong [j u:], [j u]

King's servant [j u]

Lord Chakkraphat [j u:]

The witch [j u:], [j u]

The queen [j u], [j u:]

The variants used by the non-native characters in applying *you* are in term of vowels. They are tense and lax vowel. Some of the characters merely have one of them, and the other have both.

26. Life

The king [laɪ f]

Thong [laɪ f]

The queen [laɪ f]

The three non-native characters pronounce these phonemes identically.

27. Think

The queen [θɪ ŋ]

The witch [θɪ ŋ]

Tong [θɪ ŋ]

*Think* is phonetically similar turned out by the three non-native characters.

28. Name

Tong [neɪm]

These sounds are made solely by Tong as one of the non-native characters.

29. Old

The queen [ɒld]

The queen is the single speaker of *old* of non-native characters.

30. Now

The queen [naʊ]

Phan [naʊ]

The similar phonetics is applied by both non-native characters in *now*.

31. Kill

Malee [kɪl]

The king [kɪl]

Phan [kɪ]

Announcer [kɪ]

The queen [kɪ]

Although there are five non-native characters saying *kill*, nothing any variation of phonetics created.

32. Understand

The witch [ʌndəstɛn]

The queen [ʌndəstɛnd]

The contrastive phonetics made by both non-native characters. Whereas the witch does not enunciate voiced alveolar plosive consonant /d/, the queen does.

33. Down

The queen [daʊn]

These sounds are produced by the queen herself; without other non-native characters.

34. Sword

The king [sɔ:d]

Tong [sɔ:d], [ʃɔ:d]

The actual instantiation of the non-native characters to the variable is different. It is in one variant by the king and in two variants by Tong.

35. Son

The queen [sʌn]

Tong [sʌn]

Lord Chakkraphat [sʌn]

Announcer [s ɒŋ]

From the four non-native characters saying *son*, one of them has different phonetics; he is the announcer. That all of them produce half-open back rounded vowel /ʌ/, he uses open back rounded vowel /ɒ/.

36. Kingdom

The queen [kɪŋdɒm], [kɪŋdɔm]

King's servant [kɪŋdɒm]

Both non-native characters actualize the same phonetics, additionally for the queen, she has more than one variant of the vowel.

37. Introduce

Tong [ɪntɪˈdʊːs]

The non-native character applies these phonemes solely is Tong.

38. Many

Tong [meni]

No more non-native characters who utters these sounds but Tong.

39. Enemy

The king [ɛnəmi]

Among the non-native characters, the king is solitary the one who states *enemy*.

40. Daughter

Tong [dɔ:tə]

There is no other non-native character saying *daughter* except Tong.

41. Leave

The queen [li:f]

King's servant [li: f]

Fluctuations of the segments produced by the two non-native characters are unfilled.

42. Go

Phan [ᑭᐅ]

The witch [ᑭᐅ]

The queen [ᑭᐅ]

A trainer [ᑭᐅ]

The king [ᑭᐅ]

There are many non-native characters saying *go*, but the phonetics produced by them are not different each other.

43. Right

The witch [ɹaɪt]

The queen [ɹaɪt]

Both the witch and the queen have similar realizations of the sets of the phonemes.

44. Mother

Prince Yodfa [mʌsə]

Tong [mʌðəɪ]

Announcer [mʌðəɪ]

From the three non-native characters applying *mother*, Tong and announcer create equal actualization of phonemes, but prince Yodfa makes the different ones.

While Tong and announcer produce voiced dental fricative consonant /ð/, prince

Yodfa has voiceless alveolar fricative /s/. Again, although both non-native characters articulate alveolar approximant consonant /ɹ/, prince Yodfa does not.

45. Her

The queen [həɹ]

Tong [hə]

In this pronunciation, one of the non-native characters actualizes alveolar approximant consonant /ɹ/ and another does not.

46. Take

Announcer [ɬɛk]

King's servant [ɬɛk]

Tong [tɛk]

Lord Chakkraphat [tɛk]

The queen [tɛk], [tʃɛk]

King's servant [tɛk]

These six non-native characters have their own way in pronouncing *take*. Many variants are raised although two of the speakers apply them in single.

47. Fought

Prince Yodfa [fɔt]

The king [fɒt]

Both non-native characters utters distinctive vowel in *fought*. In contrast to prince Yodfa that produces closing diphthong /ɔʊ/, the king uses open back rounded vowel /ɒ/.

48. Return

The king [ɹɪ t̪ ɜ:n]

The queen [ɹɪ tʃ ɜ:n]

The variety of phonetics once more is found in *return*. The king makes voiceless alveolar plosive consonant /t̪/, which differs from the queen that articulates voiceless postalveolar affricate consonant /tʃ/.

49. Command

Announcer [k ə m ə n]

This phonemes are uttered by a single non-native character, he is an announcer.

50. Come

The queen [k ə m]

The witch [k ə m]

Phan [k ə m]

Tong [k ə m]

All of these non-native characters have uniformity in articulating *come*.

51. Know

Tong [n əʊ]

The queen [n əʊ]

Lord Chakkraphat [n əʊ], [n j u:]

In pronouncing know, Tong and the queen demonstrate similar phonetics, they realize unchanged variant of set of phonemes. It distinguishes from Lord Chakkraphat that has different one with two variants of phonetics.

52. Time

The queen [tʃ aɪ m]

The witch [ɰam]

The queen and the witch are divergence in producing the initial of the sound in *time*. The queen enunciates voiceless postalveolar affricate consonant /tʃ/ but the witch utters voiced alveolar plosive consonant /d/.

53. With

The queen [wɪθ]

Tong [wɪt]

The king [wɪd]

Announcer [wɪθ]

The queen and the announcer have equal articulation of *with*, but the other two non-native characters are different from those in the end of the consonant produced.

54. Glad

The king [gɫæd]

The non-native character who has these sounds is just the king.

55. evening

Announcer [i: fənɪŋ]

There is no non-native character saying *evening* but the announcer.

56. Let

Tong [let]

The queen [let]

The actual instantiation of the variable is identical of the two non-native characters.



57. Look

The queen [lʊk]

Lord Chakkraphat [lʊ:k]

Tong [lʊ:k],[lʊk]

*Look* is pronounced by various degree of muscular tension of the non-native characters. The queen uses lax vowel /ʊ/ whereas lord Chakkraphat produces tense vowel /ʊ:/, and the two kinds of vowels by Tong.

58. Your

The king [jʊ]

A Thai [jʊɔɪ]

Phan [jʊɪ], [jʊ]

Lord Chakkraphat [jʊɔɪ], [jɔ:ɪ]

King's servant [jʊɔɪ]

King's servant [jɔ:ɪ]

The queen [jʊɪ], [jʊɔɪ]

There are many non-native characters saying *your*. Consequently, many variants are emerged in applying the phonetics, whether they are from the vowels or the consonants.

59. Night

The queen [nait]

It is merely the queen expressing these segments. .

60. Bring

Lord Chakkraphat [bɪɪŋ]

The king [bɪŋ]

Phan [bɪŋ]

The non-native characters who reveal *bring*, entirely apply it in the same way.

#### 61. Compliment

The queen [kəmplɪmənt]

The queen is the one of non-native characters uttering *compliment*.

#### 62. See

Prince Yodfa [sɪ]

The queen [si:]

Tong [si:]

In saying *see*, the two of these non-native characters produce sole variant and one of them pronounces it differently.

#### 63. News

Tong [nʝu:s]

Phan [nu:s]

Variation rises in *news*. From the two non-native characters, Tong utters it with palatal approximant consonant /j/ and Phan has without it.

#### 64. Need

The witch [ni:ɹ]

The queen [ni:ɹ], [nɪɹ]

The queen has tense and lax vowel in *need* but the witch produces only tense vowel.

#### 65. City

Lord Chakkraphat [sɪ d̪ i]

Lord chakkraphat solitary who instantiates these phonemes.

66. Here

The king [hɪ d̪]

King's servant [hɪ d̪]

The queen [hɪ d̪]

Lord Chakkraphat [hɪ d̪], [hɪ d̪]

The variable emerges into two variants by the four non-native characters. One of the variant uses alveolar approximant /ɹ/ and another does not.

67. Dream

Prince Yodfa [d̪ɪ i: m]

The queen [d̪ɪ i: m]

No any contrastive phonetics appears in pronouncing *dream*. These two non-native characters apply it equally.

68. Saw

Phan [sɔ]

These phonemes are produced by a single non-native character, phan.

69. Show

Tong [ʃəʊ]

The queen [ʃɔ], [ʃəʊw]

Three variants are demonstrated by the three non-native characters. One of them differs in the vowel and another differs in the last sound from the two; it is the being of the consonant.

70. Him

The queen [hɪm]

Announcer [hɪm]

Malee [hɪm]

Phan [hɪm]

Although these phonemes are enunciated by four non-native characters, the variety of phonetics is absent.

71. Told

The queen [tɒld]

It is solely the queen that says *told*, no more non-native characters do it.

72. Death

The king [deθ]

Announcer [deθ]

Lord Chakkraphat [deθ]

Nothing variation showed by the three non-native characters in pronouncing *death*. These phonemes are uttered identically by them.

73. Why

The king [waɪ]

These phonemes consist of velar approximant consonant /w/ and a closing diphthong /aɪ/. The speaker is only one of the non native characters, he is the king.

74. Tell

Tong [teɪ]

The queen [tʃeɪ]

The variation made by the two non-native characters is in the initial consonant.

Contrary to tong that uses voiceless alveolar plosive consonant /t/ as the beginning of his sound, the queen has voiceless postalveolar affricate consonant /tʃ/.

75. Much

The queen [mʌtʃ]

The witch [mʌtʃ]

Both non-native characters have the identical sounds of *much*.

76. How

The queen [həʊ]

Tong [həʊ]

phan [həʊ]

Prince Yodfa [həʊ]

Nothing any diversity of actualizing the phonemes produced by the four non-native characters.

77. What

A Thai [wʌɔ]

The queen [wɔt]

Phan [wɔt]

In pronouncing what, a Thai has phonetics which is distinctive from the other two non-native characters. The two apply open back rounded vowel /ɔ/ while a Thai has half-open back rounded consonant /ʌ/.

78. Remember

The queen [ɹɹmɛmbəɹ]

Among the non-native characters, no speaker articulates these sounds but the queen.

79. Who

Announcer [hʊ:]

Lord Chakkraphat [hʊ]

The king [hʊ]

The queen [hʊ:]

Phan [hʊ]

The vowel demonstrated in *who* is applied into two variants. Each variant is had by two speakers and the other three speakers.

80. Murderer

Lord Chakkraphat [mɜ:dɹɹə]

Lord Chakkraphat himself produces the sounds of *murderer*.

81. Duty

King's servant [dʊt i]

King's servant is the single non-native character uttering *duty*.

82. Good

The queen [gʊ:t ]

The king [gʊ:d ]

Tong [gʊ:t ]

Phan [gʊd ]

Many variations created by non-native characters, such as these phonemes. They are actualized contrastively by every character, except the queen and Tong that utter them in similar.

83. Could

The queen [kʊɫ]

The queen is the single non-native character enunciating these sounds.

84. Have

The queen [hæf]

The king [hef]

Lord Chakkraphat [hæf]

Tong [hæf]

Phan [hæf]

The witch [hæf]

These all six non-native characters are identical in pronouncing *have* excluding the king. The vowel and consonants articulated are half-open front unrounded vowel /æ/, glottal fricative /h/ and voiceless labiodental fricative consonant /f/.

The king also has these but the vowel is apart; it is half-open central vowel /e/.

85. Make

Announcer [mek]

The queen [mek]

The identical phonemes are made by the two non-native characters.

86. Made

Lord Chakkraphat [meɪɫ]

It is lord Chakkrapahat himself who applies *made*.

#### 87. Skills

Announcer [skɪls]

*Skills* is produced merely by a non-native character, he is the announcer.

#### 88. Child

The king [tʃaɪld]

Phan [tʃaɪld]

The equal realization of the phonemes is showed by the two non-native characters.

#### 89. Stop

Lord Chakkraphat [stɒp]

Along with the non-native characters, lord Chakkraphat is the only speaker of *stop*.

#### 90. Soul

The queen [səʊl]

Again, a single speaker of non-native characters is showed in *soul*.

#### 91. Very

Phan [feɪi]

The witch [feɪi]

The contrastive phonetics cannot be found in these two non-native characters at the time applying *very*.

#### 92. News

Phan [njuːs]

Tong [njʊːs]



Two sets of phonetics are little bit different each other. There is palatal approximant consonant /j/ in one set, whereas it is absent in another.

93. She

King's servant [ʃi]

*She* is produced merely by a non-native character, king's servant.

94. He

King's servant [hi]

The king [hi:]

The queen [hi:], [hi]

According to the degree of muscular tension, the queen produces tense vowel and lax vowel /i:/ and /i/. It contrasts to the king's servant that has only lax vowel /i:/, and just tense vowel /i:/ for the king.

95. They

The queen [ðeɪ]

The witch [ðeɪ]

The king [deɪ]

The use of voiced alveolar plosive consonant /d/ is pronounced by the king. It causes the distinctiveness from the phonetics that the rest of the non-native characters use voiced dental fricative consonant /ð/.

96. Alive

The queen [əlaɪf]

These phonemes are enunciated merely by the queen.

97. Our

The king [auəɪ]

The queen [auə]

The absence of alveolar approximant /ɹ/ raises the contrastive phonetics of *our*.

98. We

Phan [wi]

The king [wi]

King's servant [wi]

Tong [wi]

These four non-native characters have identical phonetics of *we*. It causes no variations appeared.

99. My

Announcer [maɪ]

Maid [maɪ]

King [maɪ]

A trainer [maɪ]

Tong [maɪ]

The queen [maɪ]

The witch [maɪ]

The phonetics of these non-native characters does not vary in any way.

100. Mine

The witch [maɪn]

*Mine* is uttered merely by the witch as one of the non-native characters.

101. Brave

The king [bɹeɪf]

Amongst the non-native characters, he is solely the king who presents these sounds.

102. Great

Announcer [gɹeɪt]

No any else of the non-native characters pronounces these phonemes apart from the announcer.

103. And

King's servant [ænd]

The queen [æn], [en]

The king [æn], [en]

Phan [æn]

Lord Chakkraphat [æn]

The witch [æn]

The actual realization of these phonemes show variations since some non-native characters produce differently from the other.

104. But

The queen [bʌt]

A single non-native character presenting these sounds is the queen.

105. Will

King's servant [wɪl]

Announcer [wɪl]

The queen [wɪl]

Phan [wɪl]

The articulation of will is same by the four non-native characters. It consists of three sounds. They are velar approximant consonant /w/, close front unrounded vowel /ɪ/, and alveolar lateral approximant consonant /l/.

106. Shall

The queen [ʃæ]

A non-native character producing shall is the queen herself.

107. Which

The king [wɪtʃ]

Tong [wɪtʃ]

The identical phonetics is presented by the two non-native characters in *which*.

108. There

Announcer [ðə]

No one of the non-native characters has the sounds except for the announcer.

109. All

A trainer [ɔ:l]

King's servant [ɔ:l]

The king [ɔ:l]

The queen [ɒ]

The three non-native characters actualize the distinctive vowel from the queen.

The queen's vowel is open back rounded /ɒ/ but the rest is not.

110. Do

Tong [ɔu:]

The queen [ɔu:]

Both non-native characters, Tong and the queen, have the sounds alike.

111. Me

King's servant [m i]

Lord Chakkraphat [mi:]

The queen [m i], [mi:]

Prince Yodfa [mi:]

The witch [mi:]

The king [m i], [mi:]

Tong [m i]

Phan [m i], [mi:]

These eight non-native characters create two variants of a set of phoneme. It is through the vowels. Some of them only have tense vowel /i:/, lax vowel /i/ for few other and both kinds for other else.

112. Enough

Lord Chakkraphat [ɪ n ʌ f]

This way of pronunciation is had by Lord Chakkraphat, and he is a single speaker of non-native characters.

113. The Queen

The witch [ðə kwi:n]

*The queen* is uttered merely by the witch as one of the non-native characters.

114. Prince

The queen [pɪɪns]

There is no more non-native characters express these sounds but the queen

115. Behind

The queen [bɪhɑɪn]

Yet a single speaker of non-native characters is found, she is in *behind*.

116. About

A Thai [əbaut]

The witch [əbaut]

Both non-native characters enunciate equal instantiation of phonemes.

117. looked

Maid [lʊkt]

The king [lʊk]

Tong [lʊkt]

Maid and tong present similar phonetics, which differs from what is produced by the king. The king does not use voiceless alveolar plosive consonant /t/ in his sound, on the other side, the rest speakers does.

118. The King

Tong [ðə kɪŋ]

King's servant [ðə kɪŋ]

The queen [ðə kɪŋ]

Announcer [ðə kɪŋ]

Phan [ðə kɪŋ]

Such non-native characters utter *the king*, nevertheless, the sounds produced are same.

119. was

Prince Yodfa [wəʊs]

Announcer [wəʊs]

Lord Chakkraphat [wəʊs]

The queen [wɒs]

While these non-native characters have half-open central vowel /ə/, the queen has the contrastive one, she produces open back rounded vowel /ɒ/. This case raises variation in uttering *was*.

120. Innocent

The queen [ɪnəsɛnd]

Innocent is expressed by the queen herself without the other non-native character else.

121. As

King's servant [æʊs], [ʌs]

The queen [æʊs]

Phan [eʊs]

Announcer [æʊs], [əʊs]

The quality of vowel in *as* is various phonetically. Such vowel is half-open front unrounded /æ/, half-open back rounded /ʌ/, half-close front unrounded /e/, and half open central /ə/.

122. New

The witch [nʊ:]

The witch merely as a non-native character expresses these phonemes.

123. When

Lord Chakkraphat [wɛn]

A non-native speaker that presents *when* is just lord Chakkraphat

124. Like

The queen [laɪk]

The king [laɪk]

Phan [laɪk]

Tong [laɪk]

The four non-native characters present *like* identically without any variation.

125. These

The queen [ði: s]

These sounds articulate barely by the queen herself.

126. Of

King' servant [ɒf]

The king [ɒf]

Lord Chakkraphat [ɒf]

The witch [ɒf]

The queen [ɒf]

The non-native characters pronouncing *of* are five, however, nothing variation is created by them.



127. To be

The queen [tʊ bi]

It is solitary the queen who utters these sounds.

#### 4.2.3 The Comparison of Native and Non-Native Characters' Phonetic

##### Variation

- What are the similarities and differences of phonetic variations between native and non-native characters in "The King Maker"?

Answering the third constructed problem statement above, the research needs to compare the variety of phonetics created by the two characters to find the similarities and differences. Furthermore, Newman (1999:401) states:

'Comparative researchers examine patterns of similarities and differences across cases and try to come to terms with their diversity...'

Thus, the actual instantiation of the variable of each character, which has been described previously, below is compared in table.

| no  | Words  | Phonetic transcription |                            |
|---|--------|------------------------|----------------------------|
|   |        | Native characters (NC) | No-native characters (NNC) |
| 1.  | Father | [fɑ:ðə] [fɑ:ðəɪ]       | [fɑ:ðə]                    |
| A sound in NC is similar to NNC, but another does not.                    |        |                        |                            |
| 2.  | Safe   | [seɪf]                 | [seɪf]                     |
| Both characters have similar sounds                                       |        |                        |                            |
| 3.  | Soon   | [su:n]                 | [su:n]                     |
| These sounds are realized equally by NC and NNC                           |        |                        |                            |
| 4.  | Where  | [weə] [weəɪ]           | [weəɪ]                     |
| Only one of NC has equal phonetics with NNC, and the others do not        |        |                        |                            |
| 5.  | King   | [kɪŋ]                  | [kɪŋ]                      |
| The similar actualization of phonemes is pronounced by the two characters |        |                        |                            |
| 6.  | Wants  | [wɒns]                 | [wɒns]                     |
| The sounds presented in the two columns are same                          |        |                        |                            |

|   |            |                      |  |
|---|------------|----------------------|--|
| 7.  | Welcome    | [welkəʊm]            | [welkəʊm]                              |
| Phonetic transcription in the two column does not show any differences  |            |                      |  |
| 8.  | Portuguese | [pɔ:tʊgɪ:z]          | [pɔrtʊgɪ:s] [pɔrtəgɪ:s]<br>[pɔ:tʊgɪ:s] |
| The different sounds of both are appeared: (1) The second sound of NNC is open back rounded vowel /ɔ/ and half-open back rounded vowel /ɔ:/, but NC produces only one of those, (2) there is half-open central vowel /ə/ in one of NNC's variant. (3) The NC's last sound is voiced alveolar fricative /z/ while nnc's is voiceless alveolar fricative /s/. |            |                      |  |
| 9.  | Problem    | [pɪɒbləm]            | [pɪʌbləm]                              |
| The NC's third sound is open back rounded vowel /ɒ/ while NNC's is half-open back rounded vowel /ʌ/.  |            |                      |  |
| 10.   | Want       | [wɒn]                | [wɒn] [wɒnt]                           |
| One variant of phonetics produced by NNC is equal to what is had by NC.   |            |                      |  |
| 11.   | Serve      | [sɜ:v]               | [sɜ:f]                                 |
| The difference is that NC uses voiced labiodental fricative consonant /v/, and voiceless labiodental fricatives consonant /f/ for NNC.  |            |                      |  |
| 12.   | Please     | [pli:z] [pli:s]      | [pli:s]                                |
| In the last sound, NNC pronounces voiceless alveolar fricative consonant /s/, otherwise, voiced alveolar fricative consonant /z/ is had by NC except for a NC.  |            |                      |  |
| 13.   | Thank      | [θæŋ]                | [θæŋ]                                  |
| The pronunciation in the first and second column is identical.  |            |                      |  |
| 14.   | urgent     | [ɜ:ɟʒənt], [ɜ:ɟʒənt] | [ɜ:ɟʒənt]                              |
| All the characters have alike pronunciations except in a variant of NC that there is voiceless alveolar plosive in the last sound   |            |                      |  |
| 15.   | Family     | [fæməli]             | [fæməli]                               |
| Both NC and NNC have similar actualization of phonemes.   |            |                      |  |
| 16.   | so         | [səʊ]                | [səʊ]                                  |
| All phonetics in the first and second column are same   |            |                      |  |
| 17.   | must       | [mʌs]                | [mʌtʃ] [mʌs]                           |
| A NNC has equal articulation with NC but another does not.  |            |                      |  |
| 18.   | wait       | [weɪt]               | [weɪt]                                 |
| Once more, NC and NNC have equal articulation.  |            |                      |  |
| 19.   | happy      | [hæpi]               | [hʌpi]                                 |
| NC uses half-open front vowel /æ/ and half-open back rounded vowel /ʌ/ for NNC in the second sound  |            |                      |  |

|  |         |                       |                                |
|--|---------|-----------------------|--------------------------------|
| 20.  | can     | [kɛn]                 | [kɛn]                          |
| The similar sounds are produced by NC and NNC.   |         |                       |                                |
| 21.  | man     | [mæn]                 | [mæn]                          |
| NC and NNC articulate identical sounds.  |         |                       |                                |
| 22.  | majesty | [mædʒəstɪ] [mʌdʒəstɪ] | [mæʃəstɪ][meɪdʒəstɪ][mædʒəstɪ] |
| <ul style="list-style-type: none"> <li>- The second sound in the first variant of NC is half-open front unrounded vowel /æ/ while it is half-open back rounded vowel /ʌ/ in the second variant. Voiced post alveolar affricate consonant /dʒ/ occurs in the third sound of both variants.</li> <li>- There are three variants of NNC. The second sound in two variants is half-open front unrounded vowel /æ/ and another is half-close front unrounded vowel /e/. The third sound in a variant is voiceless post alveolar affricate consonant /ʃ/ but the rest is voiced post alveolar affricate consonant /dʒ/; same to nc.</li> </ul> |         |                       |                                |
| 23.  | that    | [ðæt]                 | [tæs][dæts][æt][ðæt][ðæd]      |
| The sound of NC is equal to one of the variants of NNC. The initial sounds of NNC is various, there is voiceless alveolar plosive consonant /t/, voiced alveolar plosive consonant /d/, voiced dental fricative consonant /ð/, and even half open front unrounded vowel /æ/. Likewise, the last sounds are voiceless alveolar plosive consonant /t/, voiced alveolar plosive consonant /d/, and voiceless alveolar fricative consonant /s/.  |         |                       |                                |
| 24.  | dead    | [ded]                 | [ded] [deθ]                    |
| The variation is in the last sound. In NNC, it is voiced alveolar plosive consonant /d/ that is identical to NC, and voiceless dental fricative consonant /θ/.   |         |                       |                                |
| 25.  | You     | [ju]                  | [jʊ] [ju]                      |
| NNC's phonetics is same to one of NNC's variants, it is the use of lax vowel /ʊ/, whereas another variant of nnc uses tense vowel /u/.   |         |                       |                                |
| 26.  | Life    | [laɪf]                | [laɪf]                         |
| Nc and nnc have the same pronunciation.  |         |                       |                                |
| 27.  | Think   | [θɪŋk], [θɪŋ]         | [θɪŋ]                          |
| One of NC's variants is same to NNC's. The other variant of NC is the addition of voiceless velar plosive consonant /k/ in the last sound.   |         |                       |                                |
| 28.  | Name    | [neɪm]                | [neɪm]                         |
| NC and NNC, again, produce similar sounds.   |         |                       |                                |
| 29.  | old     | [ɔld]                 | [ɔld]                          |
| The identical sounds are articulated by NC and NNC.  |         |                       |                                |
| 30.  | Now     | [naʊ]                 | [naʊ]                          |
| The phonetics of NC and NNC are alike.   |         |                       |                                |

|   |            |                |                        |
|---|------------|----------------|------------------------|
| 31.   | kill       | [kɪl]          | [kɪl]                  |
| Both phonetics are same.  |            |                |                        |
| 32.   | understand | [ʌndəstænd]    | [ʌndəstɛn] [ʌndəstɛnd] |
| Half-open front unrounded vowel /æ/ in NC creates the different in NNC that uses half-close front unrounded vowel /e/. Besides, the absence of voiced alveolar plosive consonant /d/ in a variant of NNC presents the distinctiveness.                        |            |                |                        |
| 33.   | down       | [daʊn]         | [daʊn]                 |
| NC and NNC pronounce the phonemes similarly   |            |                |                        |
| 34.   | sword      | [sɔ:d] [swɔ:d] | [sɔ:d] [ʃɔ:d]          |
| A variant of NC is alike with two variants of NNC. The variation raising is the presence of velar approximant consonant /w/ in another variant of NC, and the use of voiceless postalveolar fricative consonant /ʃ/ in the initial sound of a variant in NNC. |            |                |                        |
| 35.   | son        | [sʌn]          | [sʌn] [sɒn]            |
| Phonetics in NC is same to a variant in NNC, but it differs from another in NNC as the vowel is open back rounded /ɒ/.  |            |                |                        |
| 36.   | kingdom    | [kɪŋdəm]       | [kɪŋdɒm] [kɪŋdɒm]      |
| One of variants in NNC is equal to what in NC while another differs due to the presence of open back rounded vowel /ɒ/  |            |                |                        |
| 37.   | introduce  | [ɪntɹɪdʒu:s]   | [ɪntɹəʊdʒu:s]          |
| While the vowel in NC is half-open central /ə/, in NNC is a diphthong /əʊ/. There is voiced postalveolar affricate consonant /dʒ/ in NC and voiced alveolar plosive consonant /d/ in NNC. Those make variation between NC and NNC.                            |            |                |                        |
| 38.   | many       | [mæni], [meni] | [meni]                 |
| A variant in NC is similar to the variant in NNC, but another in NC is different for half-open front unrounded vowel /æ/.   |            |                |                        |
| 39.   | enemy      | [enəmi]        | [enəmi]                |
| Both sounds are produced alike  |            |                |                        |
| 40.   | daughter   | [dɔ:tɹɪ]       | [dɔ:tə]                |
| The contrast is the being of voiced alveolar plosive consonant /d/ in NC while there is voiceless alveolar plosive consonant /t/ in NNC, and alveolar approximant consonant /ɹ/ in NC which is absent in NNC.   |            |                |                        |
| 41.   | leave      | [li:v]         | [li:f]                 |
| The phonetics in NC is contrast to what in NNC.   |            |                |                        |
| 42.   | go         | [gəʊ]          | [gəʊ]                  |
| the two sets are same   |            |                |                        |
| 43.   | right      | [ɹaɪt]         | [ɹaɪt]                 |
| The pronunciations are same   |            |                |                        |

|  |         |                         |                                   |
|--|---------|-------------------------|-----------------------------------|
| 44.  | mother  | [mʌðə]                  | [mʌsə], [mʌðəɪ]                   |
| The three variants are clearly different. Voiced dental fricative consonant /ð/ is appeared in NC and a variant in NNC, while another is pronounced voiceless alveolar fricative consonant /s/. Alveolar approximant consonant /ɹ/ be in a variant of NNC but is absent in another and NC. |         |                         |                                   |
| 45.  | her     | [həɪ], [hə]             | [həɪ], [hə]                       |
| Both columns together have two variants  |         |                         |                                   |
| 46.  | take    | [t eɪk]                 | [d eɪk][t eɪk][t æk][tʃ æk][t ɛk] |
| Variant in NC is same to one of variants in NNC. There are five variants in NNC with the different in the initial consonant and the vowels.  |         |                         |                                   |
| 47.  | fought  | [fɔ:t]                  | [fɒt] [faut]                      |
| The three variants are different in the vowels. In NC the vowel is half-open back rounded /ɔ:/ but closing diphthong /aʊ/ and open back rounded vowel /ɒ/ are in NNC.  |         |                         |                                   |
| 48.  | Return  | [ɹɪ t ɜ:n]              | [ɹɪ t ɜ:n] [ɹɪ tʃ ɜ:n]            |
| The phonetics in NC is identical to a variant in NNC but not to another for voiceless postalveolar affricate consonant /tʃ/.   |         |                         |                                   |
| 49.  | command | [kəməɳ]                 | [kəməɳ]                           |
| NC has half-open front unrounded vowel /æ/ but half-open back rounded vowel /ʌ/ is had by NNC for the fourth sound.  |         |                         |                                   |
| 50.  | Come    | [kʌm]                   | [kʌm]                             |
| The two sounds are same  |         |                         |                                   |
| 51.  | Know    | [nəʊ]                   | [nəʊ] [nɔ:u:]                     |
| The variant in NC is same to a variant in NNC but not to another.  |         |                         |                                   |
| 52.  | Time    | [t aɪm] [tʃaɪm]         | [tʃaɪm] [d aɪm]                   |
| Both columns contain two variants. A variant of each is same and it vary from others since it has voiceless postalveolar affricate consonant /tʃ/ in the first sound, while the others are voiceless and voiced alveolar plosive consonant /t/ and /d/.                                    |         |                         |                                   |
| 53.  | with    | [wɪ tʃ] [wɪ θ] [wɪ ð]   | [wɪ θ] [wɪ t] [wɪ d]              |
| Every column consists of three variants and only one of each is same. It is because the last sound is voiceless dental fricative /θ/, and the other are voiceless postalveolar affricate /tʃ/, voiced dental fricative /ð/, and voiced alveolar plosive consonant /d/.                     |         |                         |                                   |
| 54.  | glad    | [gʌd]                   | [gʌd]                             |
| The difference is in the vowel, half-open back rounded /ʌ/ in NC and half-open front unrounded /æ/ in NNC.   |         |                         |                                   |
| 55.  | Evening | [ɜ:vɪ nɪ ŋ] [i:vɪ nɪ ŋ] | [i: fɪ nɪ ŋ]                      |
| The first sound in a variant of NC is half-open central vowel /ɜ:/, it differs from  |         |                         |                                   |

|  |            |                   |                               |
|--|------------|-------------------|-------------------------------|
| others which is close front unrounded vowel /i:/. The second consonant in NNC is voiceless labiodental fricative /f/ although the other is voiced labiodental fricative /v/. |            |                   |                               |
| 56.  | Let        | [let]             | [let]                         |
| Sounds of Nc and NNC are articulated in same way.  |            |                   |                               |
| 57.  | Look       | [lu:k] [lʊk]      | [lu:k] [lʊk]                  |
| The two columns have two similar variants.   |            |                   |                               |
| 58   | Your       | [jʊɹ] [jɔ:ɹ] [jə] | [jʊɹ] [jəɹ] [jɔ:ɹ] [jʊɹ] [jʊ] |
| Two variants in NC are identical with the two other in NNC. And the rest in NC and NNC are diverse of each.  |            |                   |                               |
| 59   | Night      | [naɪt]            | [naɪt]                        |
| These sounds are produced similarly  |            |                   |                               |
| 60   | Bring      | [brɪŋ]            | [brɪŋ]                        |
| Equal sounds are shown in the two columns.   |            |                   |                               |
| 61   | Compliment | [kʌmplɪmənt]      | [kəmplɪmənt]                  |
| NC has half-close central vowel /ə/ but NNC presents close front unrounded vowel /ɪ/.  |            |                   |                               |
| 62   | See        | [si:]             | [sɪ] [si:]                    |
| A variant in NNC is equivalent to what in NC, but another is not.  |            |                   |                               |
| 63   | News       | [nju:s]           | [nu:s] [nju:s]                |
| Variant in NC is same to a variant in NNC for the presence of palatal approximant consonant /j/ while it is not found in another.  |            |                   |                               |
| 64   | Need       | [ni:d]            | [ni:d] [nɪd]                  |
| The similar vowel is produced in tense quality.  |            |                   |                               |
| 65   | City       | [sɪdɪ]            | [sɪdɪ]                        |
| These sounds are same.   |            |                   |                               |
| 66   | Hear       | [hɪə] [hɪɹ]       | [hɪə] [hɪɹ]                   |
| The two columns contain alike variations.  |            |                   |                               |
| 67   | Dream      | [dri:m]           | [dri:m]                       |
| The two sets of phonemes are equivalent.   |            |                   |                               |
| 68   | Saw        | [sɔ:]             | [sɒ]                          |
| The vowel in NC is half-open back rounded /ɔ:/, and open back rounded /ɒ/ in NNC.  |            |                   |                               |
| 69   | Show       | [ʃəʊ] [ʃɔ:]       | [ʃəʊ] [ʃɒ] [ʃəʊw]             |
| From the variants in the two columns, only one of each is same and the rest are different in the vowel   |            |                   |                               |
| 70   | Him        | [həm] [hɪm]       | [hɪm]                         |

|  |          |                          |                     |
|--|----------|--------------------------|---------------------|
| A variant in NC is the contrastive one as the use of half-open central vowel /ə/.  |          |                          |                     |
| 71   | Told     | [t ɒld] [t ɔld] [t əuld] | [t ɒld]             |
| There are three variants in NC but merely one, which is equal to what in NNC.  |          |                          |                     |
| 72   | Death    | [deθ]                    | [deθ]               |
| NC's phonetics is equivalent to NNC's.   |          |                          |                     |
| 73   | Why      | [waɪ]                    | [waɪ]               |
| The two set of sounds are identical.   |          |                          |                     |
| 74   | Tell     | [teɪ]                    | [teɪ] [tʃeɪ]        |
| NC's variant is like a variant in NNC and another is not since the existence of voiceless postalveolar affricate consonant /tʃ/.     |          |                          |                     |
| 75   | Much     | [mʌtʃ]                   | [mʌtʃ]              |
| These two sets of phonemes are alike.  |          |                          |                     |
| 76   | How      | [haʊ]                    | [haʊ]               |
| The actual instantiation of the variables is similar.  |          |                          |                     |
| 77   | What     | [wɒt] [wɔtʃ]             | [wʌd] [wɒt]         |
| One of each variant is same and the others are contrast in the vowel and consonant.  |          |                          |                     |
| 78   | Remember | [rɪmembə]                | [rɪmembəɪ]          |
| The absence of alveolar approximant /ɹ/ creates the variation.   |          |                          |                     |
| 79   | Who      | [hu:]                    | [hu:] [hʊ]          |
| The similar sounds are glottal fricative consonant /h/ with the tense vowel, and the lax vowel is the different one.                 |          |                          |                     |
| 80   | Murderer | [mɜ:dəɹɪə]               | [mɜ:dəɪə]           |
| What makes the variation is alveolar approximant consonant /ɹ/.  |          |                          |                     |
| 81   | Duty     | [dʒu:t i]                | [dʊt i]             |
| The dissimilarity occurs while NC has palatal approximant consonant /j/ and tense vowel /u:/, NNS produces centering diphthong /ʊə/. |          |                          |                     |
| 82   | Good     | [gʊd] [gʊt]              | [gʊ:d] [gʊd] [gʊ:t] |
| Only a variant of each is equal, the rest is different for the vowel and the last consonant  |          |                          |                     |
| 83   | Could    | [kʊd]                    | [kʊd]               |
| Those phonetics are similar.   |          |                          |                     |
| 84   | Have     | [hæv] [hæf]              | [hæf] [hef]         |
| The difference is in the last sound of a variant in NC whereas the others are alike.   |          |                          |                     |
| 85   | Make     | [meɪk]                   | [merk]              |

|   |        |            |                |
|---|--------|------------|----------------|
| Both columns contain equal phonetics.   |        |            |                |
| 86  | Made   | [meɪd]     | [meɪd]         |
| The phonetics in NC is akin in NNC.   |        |            |                |
| 87  | skills | [skɪls]    | [skɪls]        |
| Column one holds comparable sounds to column two.   |        |            |                |
| 88  | Child  | [tʃaɪld]   | [tʃaɪld]       |
| The sounds in the first column are as good as in the second one.  |        |            |                |
| 89  | Stop   | [stɒp]     | [stɒp]         |
| The two sets are equivalent phonetically.   |        |            |                |
| 90  | Soul   | [səʊl]     | [səʊl]         |
| The vowel and consonants are perfectly similar.   |        |            |                |
| 91  | Very   | [veɪɪ]     | [feɪɪ]         |
| NC's first sound is voiced labiodental fricative consonant but NNC's is voiceless one.  |        |            |                |
| 92  | News   | [nju:z]    | [nju:s] [nu:s] |
| These three variants are dissimilar in terms of the second and the last sound.  |        |            |                |
| 93  | She    | [ʃi:] [ʃi] | [ʃi]           |
| The identical variants are the sounds with lax vowel.   |        |            |                |
| 94  | He     | [hi:] [hi] | [hi:] [hi]     |
| There are two variants of each and they are alike.  |        |            |                |
| 95  | They   | [ðei]      | [ðei] [deɪ]    |
| NC's phonetics is same to only one of NNC's.  |        |            |                |
| 96  | Alive  | [əlaɪv]    | [əlaɪf]        |
| The last sound creates the distinctiveness of the two. NC has voiced labiodental fricative /v/ but NNC has voiceless labiodental fricative /f/. |        |            |                |
| 97  | Our    | [aʊə]      | [aʊə] [aʊɪ]    |
| The presence of alveolar approximant /ɹ/ in a variant of NNC causes the dissimilarity.  |        |            |                |
| 98  | We     | [wi]       | [wi]           |
| These phonemes are pronounced similarly.  |        |            |                |
| 99  | My     | [maɪ] [mʌ] | [maɪ]          |
| A variant in NC is akin in what in NNC although another is not.   |        |            |                |
| 100   | Mine   | [maɪn]     | [maɪn]         |
| Both realizations of phonemes are equivalent.   |        |            |                |
| 101   | Brave  | [brɛɪv]    | [brɛɪf]        |
| Else, voiced labiodental fricative consonant /v/ in NC and voiceless one /f/ in   |        |            |                |



|  |           |                          |                  |
|--|-----------|--------------------------|------------------|
| NNC makes the difference.  |           |                          |                  |
| 102  | Great     | [gɹɪt], [gɹi:t]          | [gɹet]           |
| The variation occurs in the vowel. There are lax and tense close front unrounded vowel /ɪ/ and /i:/ in NC and half-close front unrounded vowel /e/ in NNC. |           |                          |                  |
| 103  | And       | [ən], [ənd], [ænd]       | [ænd] [æn], [ən] |
| Among these variants only one of each column is equal, the others are different in the first and last sound.   |           |                          |                  |
| 104  | But       | [bʌt]                    | [bʌt]            |
| No variety of phonetics is showed in both columns.   |           |                          |                  |
| 105  | Will      | [wɪl]                    | [wɪl]            |
| The sounds do not vary clearly.  |           |                          |                  |
| 106  | Shall     | [ʃæl] [ʃɒl]              | [ʃæl]            |
| Only one of two variants in NC is same to variant in NNC.  |           |                          |                  |
| 107  | Which     | [wɪtʃ]                   | [wɪtʃ]           |
| There is no variation of the two columns.  |           |                          |                  |
| 108  | There     | [ðeəɹ]                   | [ðeəɹ]           |
| The two columns show the similarity of sounds.   |           |                          |                  |
| 109  | All       | [ɔ:l]                    | [ɒl] [ɔ:l]       |
| A variant in NNC with open back rounded vowel raises the contrastive sound from others.  |           |                          |                  |
| 110  | Do        | [dʊ:]                    | [dʊ:]            |
| These two sets of phonemes are same.   |           |                          |                  |
| 111  | Me        | [mɪ] [mi:]               | [mɪ] [mi:]       |
| Two variants of each column are alike.   |           |                          |                  |
| 112  | Enough    | [ɪnʌf]                   | [ɪnʌf]           |
| The phonetics in the first column is akin in the second column.  |           |                          |                  |
| 113  | The queen | [ðə kwɪ:n] [ðə<br>gwi:n] | [ðə kwɪ:n]       |
| Voiced velar plosive consonant /g/ in NC causes the distinctiveness from others that they are same with voiceless velar plosive consonant /k/.             |           |                          |                  |
| 114  | Prince    | [pɹɪns]                  | [pɹɪns]          |
| There is no any variation emerges in the two column.   |           |                          |                  |
| 115  | Behind    | [bɪhaɪn]                 | [bɪhaɪn]         |
| The similarity of phonetics is pronounced by NC and NNC.   |           |                          |                  |
| 116  | About     | [əbʌt] [əbʌtʃ]           | [əbʌt]           |
| The being of voiceless postalveolar affricate consonant /tʃ/ in the first column   |           |                          |                  |

|  |          |                |                    |
|--|----------|----------------|--------------------|
| makes the different one.   |          |                |                    |
| 117  | Looked   | [lʊkt]         | [lʊk]              |
| These two phonetics are diverse for voiceless alveolar fricative consonant /t/ in NC.  |          |                |                    |
| 118  | The king | [ðə kɪŋ]       | [ðə kɪŋ]           |
| There is no variation in these two columns.  |          |                |                    |
| 119  | Was      | [wəz] [wəs]    | [wəs] [wɒs]        |
| Only a variant of each column is same. The others vary as open back rounded vowel /ɒ/ and voiced alveolar fricative consonant /z/. |          |                |                    |
| 120  | Innocent | [ɪnəsənt]      | [ɪnəsənt]          |
| The difference is there is half-open central vowel /ə/ in NC and half-close front unrounded vowel /e/ in NNC.                      |          |                |                    |
| 121  | As       | [æs] [əz]      | [əs] [æs] [ʌs][es] |
| Only one of every column has identical sounds while the rest is contrast.  |          |                |                    |
| 122  | New      | [nju:]         | [nu:]              |
| The presence of palatal approximant consonant /j/ causes the variation of the two.   |          |                |                    |
| 123  | When     | [wen]          | [wen]              |
| These phonetics do not vary at all.  |          |                |                    |
| 124  | Like     | [laɪk]         | [laɪk]             |
| The realization of phonemes is equivalent in the columns.  |          |                |                    |
| 125  | These    | [ði:z]         | [ði:s]             |
| Voiced alveolar fricative consonant /z/ in NC and the voiceless one /s/ in NNC present the variation.                              |          |                |                    |
| 126  | Of       | [ɒf],[əv],[əf] | [ɒf]               |
| There is only one variant in NNC and it is equal to one of the variants in NC.   |          |                |                    |
| 127  | To be    | [tu bi]        | [tu bi]            |
| The sounds expressed are equivalent.   |          |                |                    |

### 4.3 Result

The data analysis shows that the variety of phonetics does not occur only between the native and non-native characters, but also appear in each. It means that the division into the two groups is not sufficient, as there is variation inside the groups. In native characters, for example, when *told* is said, the various realizations emerge, they are [t ɒlɔ], [t ɒɔ], dan [t ɔlɔ]. These case happens in non-native characters as well, such as *take*, which comes out into some variants of pronunciations, they are [ɔɛk], [t ɛk], [t æk], [tʃæk], and [t ɛɪk].

Without considering other factors outside the sound itself -like age, sex, and social class- and generally concluding what is presented earlier is that these different realizations of phonemes are raised by two reasons:

- The first reason is because the phonemes constrained by where it occupies in a syllable. For instance, sound *th* in *with you*, which is produced by Maria (a native character). *Th* is realized as tʃ (voiceless postalveolar affricate consonant) rather than θ or ð (voiceless or voiced dental fricative consonant) since it occurs before j (palatal approximant consonant), which the place of the two articulations is nearer. Thus, the transcription is [wɪtʃ j u]. This such pronunciation is frequently produced by native characters.
- The second reason is that there is influence of the vernacular sounds. As Thai, based on the theory, does not have some sounds like voiced labiodental fricative consonant /v/ and voiced alveolar fricative consonant /z/. So, these sounds are replaced by voiceless labiodental fricative consonant /f/ and

voiceless alveolar fricative consonant /s/. For instance, have [hɛf], and please [plɪ:s].

However, the second reason does not always apply since the theory stated that Thai could not produce dental fricative consonants /θ/ and /ð/ while practically they do. It is also based on in samarin (\_:56):

Speakers of a language do not necessarily speak purely; their speech might expect a considerable amount of interference from the language they have been exposed to.

Overall, the phonetics between native and non-native characters is not quietly contrast. There are several sounds that the actual instantiations are similar and some others are dissimilar. The contrastive ones create multivariate.

Compared to British consonants, there are some sounds that are not had by Thai. They are voiced labiodental fricative consonant /v/, voiced alveolar fricative consonant /z/, and voiced postalveolar fricative consonant /ʒ/. Besides, there are some sounds added to the theory, they are voiceless and voiced dental fricative consonants /θ/ and /ð/, alveolar approximant consonant /ɹ/, voiceless postalveolar fricative consonant /ʃ/, voiced velar plosive consonant /ɡ/, and voiced postalveolar affricate /dʒ/. Besides, the vowels are central vowel /ə/ and /ɜ/, open back rounded vowels /ɔ/ and /ɑ/, and half-open front vowel /æ/.

This movements, however, is proper with what is ruled in modernism theory. It is the power of human being to create, improve, and reshape their environment with the new, progressive, and therefore better things

([http://en.wikipedia.org/wiki/teori\\_modernitas](http://en.wikipedia.org/wiki/teori_modernitas). accessed on August 11, 2008). Since many foreignness come to Thailand and give chance to the people to have interact with them, including the language. This case causes Thai to create new sounds that they did not have earlier.

## CHAPTER V

### CONCLUSION AND SUGGESTION

#### 5.1 Conclusion

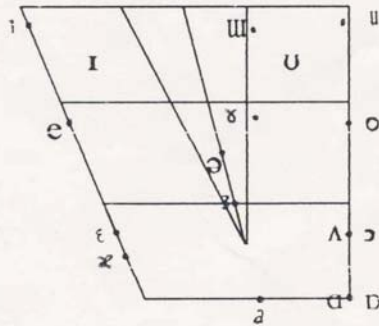
Based on the discussion in the chapter four, it can be concluded that the study of phonetic variation is the identification of the fluctuation between the presence and absence of a segment. Then, the different phonetics made by native and non-native characters is more than the similar ones. From 127 similar words and syllable had by both characters that are used as the data of this research, the words pronounced equally are 56, and there are 71 uttered words in diverse sounds.

Additionally, based on the finding, the new consonant and vowel diagrams of Thai are built.

- Consonants

|                     | bilabial   | Labio dental | dental     | alveolar   | Post alveolar | palatal  | velar      | glottal  |
|---------------------|------------|--------------|------------|------------|---------------|----------|------------|----------|
| Plosive             | <b>p b</b> |              |            | <b>t d</b> |               |          | <b>k ɡ</b> |          |
| Nasal               |            | <b>m</b>     |            | <b>n</b>   |               |          | <b>ŋ</b>   |          |
| Fricative           |            | <b>f</b>     | <b>θ ð</b> | <b>s</b>   | <b>ʃ</b>      |          |            | <b>h</b> |
| Affricate           |            |              |            |            | <b>tʃ dʒ</b>  |          |            |          |
| Trill               |            |              |            | <b>r</b>   |               |          |            |          |
| Approximant         |            |              |            | <b>ɹ</b>   |               | <b>j</b> | <b>w</b>   |          |
| Lateral approximant |            |              |            | <b>l</b>   |               |          |            |          |

- Vowels



- Diphthongs

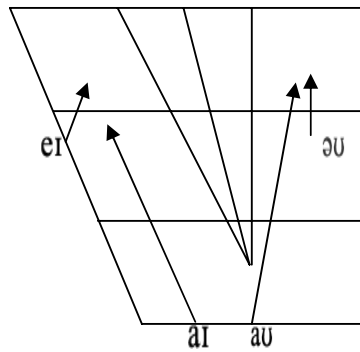


Diagram illustrating the formation of 'closing' diphthong

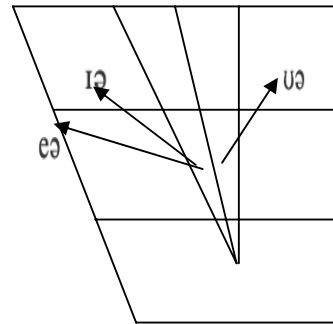


Diagram illustrating the formation of the 'centring' diphthong

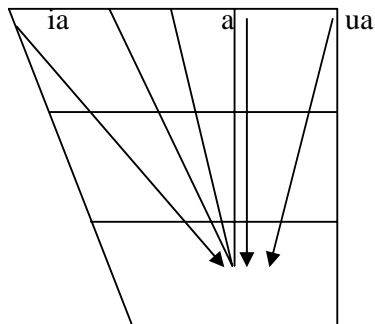


Diagram illustrating the formation of 'open' diphthong

## **5.2 Suggestions**

The researcher has some suggestions considering the next research: (1) examining the internal phonetic variations merely on native speakers or non-native speakers, (2) investigating the suprasegmental features of the same object to this research, (3) doing this kind of research in quantitative method by involving linguistic variables.

Finally, the researcher is aware that this research is far from perfect, many mistakes and weaknesses. Therefore, the researcher hopes so much to the constructed critiques and suggestions.

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| 2. | April 18, 2008  | Revising chapter 1 2 3     |           |
| 3. | April 21, 2008  | ACC for seminar            |           |
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