

SOUND CHANGES FOUND IN SALADDIN'S UTTERANCES
WITHIN *KINGDOM OF HEAVEN* MOVIE

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A FINAL PROJECT STATEMENT

I certify that this thesis is definitely my own work. I am completely responsible for the content of this thesis. Other writer's opinions or findings included in the thesis are quoted or cited in accordance with the ethical standard.

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SOUND CHANGES FOUND IN SALADDIN'S UTTERANCES WITHIN *KINGDOM OF HEAVEN* MOVIE

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ABSTRAK

Biasanya, seseorang mempunyai kesulitan dalam menangkap dan mengucapkan bunyi asing ketika mereka mempelajari suatu bahasa baru dikarenakan pengaruh fonologi bahasa asli mereka. Hal ini terlihat dalam film *Kingdom of Heaven*. Terdapat kesulitan dalam menyimak/mendengarkan semua ujaran Saladdin karena dia menggunakan bahasa Inggris secara berbeda. Penelitian ini bertujuan untuk mendeskripsikan perubahan-perubahan bunyi yang terdapat dalam ujaran-ujaran Saladdin dan pendistribusiannya, serta menjelaskan faktor-faktor yang mungkin mempengaruhi terjadinya perubahan bunyi tersebut. Penelitian ini dilakukan dengan metode kualitatif dan teori perubahan bunyi dari Davenport, Hannahs dan Fromkin dkk. Ujaran Saladdin dalam film *Kingdom of Heaven* digunakan sebagai data pokok. Beberapa pengucapan kata dalam kamus digital *Cambridge* edisi ke-3 dan fonologi bahasa Inggris dan bahasa Arab digunakan sebagai data penunjang untuk menemukan perubahan-perubahan bunyi tersebut. Hasilnya, perubahan-perubahan bunyi dalam ujaran Saladdin dapat dikelompokkan ke dalam 1) asimilasi : asimilasi progresif dan asimilasi regresif, 2) penambahan ciri, 3) pelepasan, 4) penyambung, dan 5) perubahan ciri. Asimilasi, penambahan ciri, pelepasan, dan penyambung sesuai aturan fonologi bahasa Inggris. Perubahan ciri tidak ditemukan dalam aturan fonologi bahasa Inggris. Hal ini dipengaruhi oleh aturan fonologi bahasa Arab. Beberapa aturan fonologi Arab dapat ditemukan dalam kasus 1) pengawasuaraan /g/, /v/, dan /j/, 2) dentalisasi fonem /d/, 3) aspirasi koda /k/ dan /t/, 4) penambahan fonem /k/ setelah bunyi nasal /ŋ/, and 5) perubahan vokal.

Kata kunci: perubahan bunyi, ujaran-ujaran Saladdin, fonologi, bahasa Inggris.

SOUND CHANGES FOUND IN SALADDIN'S UTTERANCES WITHIN *KINGDOM OF HEAVEN* MOVIE

By: Vivi Nurwulan

ABSTRACT

Usually people have difficulty in catching and producing foreign sounds when they learn a new language due to their mother tongue phonological interference. This seems to happen in the *Kingdom of Heaven* movie. There is difficulty to listen to Salladin's utterances because he speaks English rather differently. This research is aimed at describing the sound changes in Salladin's utterances and their distribution, as well as explaining the factors which may affect the sound changes. This research is conducted by using qualitative method and sound changes theory by Davenport, Hannahs and Fromkin et al. Saladdin's utterances in *Kingdom of Heaven* movie are used as the main data. Some words pronunciation in *Digital Cambridge Dictionary 3rd Edition* and both English and Arabic phonological rules are used as the supporting data to find out the sound changes. As the result, the sound changes found in Salladin utterances can be categorized into 1) assimilation; regressive assimilation and progressive assimilation, 2) feature adding, 3) deletion, 4) linking, dan 5) feature changing. The assimilation, feature adding, deletion, and linking confirm English Allophonic rules. The feature changing does not confirm English allophonic rules. They seem to be influenced by Arabic phonological rules. The Arabic phonology can be found in the case of 1) devoicing phonemes /g/, /v/, and /j/; 2) dentalization of phoneme /d/; 3) aspiration of coda /k/ and /t/; 4) insertion of phoneme /k/ after the nasal /ŋ/; and 5) vowel changing.

Keywords: sound changes, Saladdin's utterances, phonology, English.

MOTTO

Heart is medicine...

*It makes you strong to face everything that happen because of the
happiness inside*

Heart is poison...

It makes your life become ruin because of the sadness inside

Save your heart, save your life...

DEDICATION

*I dedicate this final project to:
my beloved mother and father,
my beloved brothers and sisters,
and
my beloved husband.*

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I realize that perfection belongs to Allah SWT. Some mistakes are possible found in my graduating paper, thus there is a need to revise them. Finally, I expect the readers to give their advice and criticism to improve my graduating paper.

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Yogyakarta, 30 September 2014

The writer,



Vivi Nurwulan

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

Language is a phenomenon which is exciting to discuss. It is “a system of communication consisting of sounds, words and grammar, or the system of communication used by the people of a particular country or profession” (Cambridge Dictionary). Every language in this world has its own characteristics. Language is useful because it is a tool that makes humans understand each other, so they can do their daily activity, help each other, and discuss their idea. The words in a language play an important role in building a sentence, and they will be the main point to understand meaning of the whole sentence.

The language has been considered within two types, those are written and spoken language. As seen on its function in daily life of human beings, spoken language is meant to be the primary form of a language because it is firstly learned by human when they are baby.

Spoken language occurrence relates to phonetics and phonology. Both deal with sounds produced by humans. Phonetics and phonology are “two branches of linguistic studies about speech sound and the sound system of language” (Fauziah, 2011:1). Phonetics studies language sounds without thinking whether the sounds influence the meaning or not while phonemics concerns with its function in distinguishing meaning (Chaer, 2007: 102-103). Phonology, as

Abdul Chaer states in *Linguistik Umum*, is linguistic field which studies, analyses, and discusses sounds system of language (2007:102).

In phonology, language can be categorized in some ways based on some rules. Otherwise, there are some phenomena that happen in a language called “sound changes”. These happen when some words are not pronounced as how they should be or how they are normally pronounced as they are transcribed in the dictionary. The sound changing happens in the system of sounds and involves a changing in meaning (Smith, 2007: 7).

When the language is spoken over time, the development of time influences the development of the language. One language may have relation to another language, so the sounds may be influenced by their relation. The relation can be seen in some borrowing words. The mother tongue of a country will differ from the mother tongue of another country. A habit of speaking model is created from the different way of using vocal organs. Here, adaptation may happen when a foreign language is forced to be adjusted with the nearest sounds of a mother language (Campbell, 1998:61). The accommodation happens when phonological sequences of the foreign word do not conform to phonology of the host language, and it is modified to fit the phonological patterns by dropping the sounds (1998:61).

When the sound changes happen, the pronunciation of the words seems to be unnatural and broken. For the language learner, this will arouse certain difficulties. This is the reason of taking sound changes as the object of this research because those sounds will take part in the possibility of misunderstanding

the words. The importance of studying sound changes relates to the holy Qur'an surah Al Muzzammil verse 1- 4. Allah states that:

يَا أَيُّهَا الْمَزْمِلُ ﴿١﴾ قُمْ أَلَيْلَ إِلَّا قَلِيلًا ﴿٢﴾ نِصْفَهُ أَوْ انْقُصْ مِنْهُ قَلِيلًا ﴿٣﴾ أَوْ زِدْ

عَلَيْهِ وَرَتِّلِ الْقُرْآنَ أَنْ تَرْتِيلًا ﴿٤﴾

“O you who wraps himself [in clothing]. Arise [to pray] the night, except for a little - Half of it - or subtract from it a little. Or add to it, and recite the Qur'an with measured recitation.” (quran.com)

The related verse to the sound change is the verse 4. In saifulelsaba.wordpress.com, Saiful Bahri states that Moslems must read Al Quran slowly and carefully with the measured knowledge of the reading rules (tajweed) for they can think of and comprehend its meaning (2013). It is worried that the fast reading will effect different pronunciation, so it may influence the word meanings. It is a serious case because different pronunciation may change the meaning of the word. In *nahwu* and *shorof* study, it should be noted that a consonant or vowel influences the meaning.

The example can be taken from Arabic words. The word ضرب means “he hit”. When it is pronounced /ḍōroba/ (/ō/ long vowel ‘o’) it means they (two men) hit each other. The word خَلَقْتُ means “I (had) created”. When it is pronounced /xolaqta/ it means “you (had) created”. When it is pronounced

/xuliqtu/ it means I (had) been created. In English, the word *cut* will have different meaning when it is pronounced as /kæt/.

A word which is pronounced differently from its standard pronunciation may sound like a different word in the listeners' understanding, so it may create different meaning between speaker and listener's. Nevertheless, it should be noted that not all sound changes cause different meanings because there is a process called language variation. The examples above may show reasons of taking phonology, especially sound change to be the object of this research.

A phenomenon of sound changes is found in a movie entitled *Kingdom of Heaven*. This action movie is about a classic war in Islam history. In the information media, this movie has thousands of fans. They are amazed at the movie for its great scene and visual effects (Rottentomatoes.com & Imdb.com). The battle involves hundreds of people with old weapons and it seems realistic. Sholahuddin Al Ayyubi takes an important role in this story, and he is an idol for Muslims.

As a war commander of Islam, Saladdin is the focus figure in the movie. There is something interesting when Saladdin (the great King of Islam in Arab) in the movie speaks his English rather differently. It may be because Ghassan Massoud, the actor of Saladdin/Salahuddin, is a Syrian man, yet he speaks English during the movie (Imdb.com). Since his mother language is not English, his pronunciation takes possibility of mispronouncing some words. This makes the study about the description of his speech necessary in terms of English phonetics

and phonology. Here is a simple example of the phenomenon of sound changes in the movie:

Saladdin: I pray you pull back your cavalry and leave this matter to me.

According to the phonological transcription in digital *Cambridge Advanced Learner's Dictionary* 3rd edition, the utterance “I pray you pull back your cavalry and leave this matter to me” should be pronounced as below:

/aɪ/ /preɪ/ /jʊ/ /pʊl/ /bæk/ /jɔː/ /'kæv.ə'liː/ /ənd/ /liːv/ /ðɪs/ /'mæt.ə/ /tu/ /mi/.

Practically these words are pronounced as:

[aɪ 'pʰreɪjʊ 'pʰɒl ,bæk jɔː 'kʰʌvə'liː ən 'liːv ðɪs 'mætə tu mi.]

In the word *pray*, *pull*, and *cavalry* there are two phonemes become aspirated because they are stressed. Those phonemes are /p/ and /k/ which are pronounced /p^h/ and /k^h/. The low front stressed vowel /æ/ in the word *cavalry* becomes low center stressed vowel /ʌ/. There is elision in the word *and* because phoneme /d/ is deleted when it occurs between two consonants, they are /n/ and /l/. These prove that sound changes happen in some parts of Ghassan Massoud's utterances. Since this example shows the different pronunciation, the writer wonders about the other words pronounced by Ghassan Massoud in the movie, and it makes her curious to study the sound changes that happened in Ghassan Massoud's utterances more deeply to describe the cases and explain the process and reasons.

In conclusion, it is clear how important to know how sound changes happen in a spoken English, including the case of Salladin's utterances in *Kingdom of Heaven* movie. Besides, this will avoid listeners and audiences possible misunderstanding. This case needs to be analyzed what factors may influence the sound changes. Since Ghassan Massoud is a Syrian (Arabic) man, there is a possibility that Arabic phonology takes an influence in his English word pronunciation.

In terms of the subject, the movie is the one introducing Islam, this paper studies about phonological process which is focused on the classification of sound changes based on some types. Since the primary objectives of this paper is to study sound changes, the data analysis is limited only to phonological processes disregarding the semantic meanings of the words and phrases.

1.2 Problem Statements

Based on the explanation in the background, the writer formulates three research questions as follow:

1. How are the sound changes in the Saladdin's utterances in *Kingdom of Heaven* movie?
2. How is the distribution of the sound changes in each category?
3. What factors may affect the sound changes?

1.3 Objectives of the Study

Based on the previous explanation above, the main objects of this paper are listed as follow:

1. to describe the sound changes found in the conversation of Saladdin in *Kingdom of Heaven* movie,
2. to describe the distribution of sound changes in each category, and
3. to explain what factors may affect the sound changes.

1.4 Significance of Study

This analysis gives more information in studying phonetics and phonology with its risk for not obeying the phonemic rules. It is expected that the result of this study gives some contributions to several parties. First, this research may be a reference as an additional input for other researchers who discuss the same topic. Second, for the speakers and the listeners, they may enjoy exploring their idea without worrying about a possibility of misunderstanding words. It may help them to understand the speaker's meaning or goal by thinking the written words. Third, teachers will be more careful in uttering words when they teach students and deliver the lesson. Fourth, since Saladdin actor is a Syrian man, this study may be useful for learners especially English Literature of State Islamic University Sunan Kalijaga Yogyakarta to know both similarities and differences of the way in pronouncing Arabic and English phonemes.

1.5 Literature Review

This paper focuses on sound changes of Saladdin's utterances within *Kingdom of Heaven* movie. Before doing the analysis, the writer has found several prior researches which have similarities to and differences from this research. The prior researches here prove that this research has not been done yet by other writers. For the writer herself, these prior researches will help her do her analysis as they provide a model of study.

The first prior research is Lia Balantina Sudarso's thesis entitled "Sound Changes in Connected Speech". She was a Gadjah Mada University student, and her thesis was written in 2007. In her thesis, she formulates a problem statement of how sound changes in connected speech are, so it has objective of study to classify and identify the sound changes found in the connected speech. She uses Mannell and Cox, Roach, Steele, Verhaar, and Ward's theory to do her analysis. She takes the data from ABC (Australian Broadcasting Corporation) called Live Matters. It is downloaded, and the recording is listened to. Sound changes are noted down and put in a list in which the phonemic transcriptions are provided of the word phrases as if they are pronounced in isolation according to Oxford dictionary. The data are then classified into five categories. They are weak form, assimilation, dissimilation, linking and intrusive, and elision. The number of sound changes which is found in the data was converted into percentage and an interpretation of the percentages is attempted.

She classifies sound changes into weak form, assimilation, dissimilation, linking and intrusion, and elision. The result is that the weak form category has

the most token of all, and the number is much bigger compared to other types. Each type occurs repeatedly more than once. Weak form is the most common sound change which occurs in the semi-formal conversation compared to other categories. According to the direction of the influence, assimilation can be subcategorized into progressive, regressive, and reciprocal. According to articulation processes, assimilation can be subcategorized into assimilation of place, manner, and voice. The most common intrusion out of three intrusive sounds (/r/, /w/, /j/) is intrusive /r/. In the elision category, consonant dropping is more common than vowel dropping.

The second prior research is Saltiq Fajar Umar Kencana's graduating paper entitled "English Department Students' Production of English Palato-Alveolar Consonant Sounds". It was written when he finished his study in Gadjah Mada University in 2011. Two research questions are formulated in his analysis. They are how well the students produce palato-alveolar sounds [ʃ] [ʒ] [tʃ] [dʒ] and what the level of acceptability of students' production of these sounds according to native speakers of English is. He uses theory of Spears, Catford, O'Grady, Crystal, Fromkin, and Roach which all are about speech sounds, speech organs and the classification of articulations. His method of analysis is by pronunciation test. Some sentences are produced by students of Gadjah Mada University. Then the voice recordings are assessed by a native speaker of English as an informant.

From his analysis, it can be concluded that the level of acceptability by the informant toward the subjects' production of palato-alveolar sounds is very high as it is scored 85.5% in average. The highest acceptability is in the sound [tʃ]

with 96.9%. It is followed by the sound [dʒ] which is scored 84.6%. The average of sound [ʃ] is 80.2% and the lowest acceptability is in the sound [ʒ] with 76.2%.

The third prior research is written by Anggi Kharismayuda Guntari from Gadjah Mada University. She wrote her thesis entitled “Sundanese Student’s Production of English Dental Fricative Consonant Sounds” in 2013. Her research questions have two objectives of study. They are to investigate the acceptability level of Sundanese students’ production of English dental fricative sound and to find out the possible factors which influence their production. She uses theory of Spears, Catford, O’Grady, Crystal, Fromkin, and Roach which all are about speech sound, speech organ and the classification of articulations. The data are acquired from a pronunciation test. The data are in the form of recordings of English dental fricative sounds produced by 20 Sundanese students of Gadjah Mada University. She makes them read 35 sentences containing 4 dental fricative consonant [f], [v], [ð] and [θ]. Every sound represents by 3 different words in 3 different positions, they are initial, middle, and final. The sentences are obtained and used as the data of the research. The production of four consonants is then assessed by a native speaker of English for their acceptability.

At the end of her analysis, she concludes that the acceptability of Sundanese student’s production of English dental fricative sounds is low. It is showed by 13.80% of the analysis. The highest result about 45.82% is for being not clear in the Sundanese student’s production. The difficulty to pronounce English dental fricative sounds of [ð] and [θ] are more difficult than [f] and [v]. Thus, phonology and vocabulary factor may influence this phenomenon.

These three prior researches have similarities to and differences from this paper in some ways. All focus on phonology study. The similarity of the writer's paper with the first prior research is both classify the sound changes. However, they differ in the subject. The writer's paper analyzes utterances within a movie while Sudarso's paper analyzes the recording from a radio dialogue. The relation to the second and the third prior researches are that the subject differs in the sound production. This paper studies English utterances of a Syrian man while Kencana's is of Gadjah Mada University students. Anggi's subject is of Sundanese (Indonesian), but this paper is of Syrian. They also differ in the scope of study. The second prior research focuses on the palato-alveolar sound (one aspect), and Guntari's paper is limited to the dental fricative consonant sounds (one aspect) while this paper studies the sound changes of sounds that happen in a movie.

1.6 Theoretical Approach

Learners of English may have difficulties in understanding a speech and recognizing the words even though they are already familiar with the vocabulary. Some adaptations are needed to smooth the flow of the utterance and it causes the words to undergo some changes both internally or between words. The adaptation can be studied from the types of phonological operation which is mentioned by Davenport and Hannahs (1998:124-126). Some types of the phonological operations are:

1.6.1 Assimilation

Assimilation is a process of sound changes because of the influence from the surrounding sound, so that the sound becomes more identical or creates different sound (Davenport and Hannahs, 1998: 102-103). Verhaar classifies assimilation into progressive assimilation and regressive assimilation. Regressive assimilation is also called anticipatory assimilation (1982: 34). The progressive assimilation is assimilation whose influence of the sound goes forward, and regressive assimilation is assimilation whose the influence goes backward (Verhaar, 1982: 34). For example, the nasalization of all vowel /ə/ when it is followed by nasal phonem as seen in the word *and* which is pronounced as / ǣn /.

1.6.2 Deletion

Deletion or dropping is found when there is a phoneme becomes zero (Davenport and Hannahs, 1998:125). Usually phonemes /t/ and /d/ are deleted when they occur between two consonant (Davenport and Hannahs, 1998:125). For example:

The word *handful* which should be pronounced as /'hænd.fʊl/ is pronounced as /'hæn.fʊl/. The phoneme /d/ in the word *hand* is lost.

1.6.3 Linking

Linking is meant by the absence of break (Davenport and Hannahs, 1998: 101). In other words, linking happens when two words are pronounced without any break. Linking usually happens when a coda is followed by an initial vowel.

For example, the words *it is* which should be pronounced as / ɪt.ɪz / with a point break after the phoneme /t/ are pronounced as /ɪ.t̚ɪz/ with a point break after the vowel / ɪ /. This causes the coda /t/ in the word *it* changes to be an onset in the word *is*.

1.6.4 Feature-changing

In feature changing a sound influences another sound, so it makes changing in the features to match or be more like the other (Davenport and Hannahs, 1998:124). Feature changing happens in consonant and vowel. This kind of feature changing is called assimilation also, but the writer separates this part from assimilation because there are some cases which cannot be categorized into assimilation. For example the word *disease* which should be pronounced as /dɪ'zi:z/ is pronounced as /d̪ɪ'zi:z/. There is a changing in the phoneme /d/ which is pronounced more dental. This case is purely not influenced by its surrounding phoneme.

1.6.5 Feature Adding

Davenport and Hannahs explain the aspiration process in their book, but they do not state its category. In *An Introduction to Language*, the aspiration process is included in feature adding (Fromkin et al, 2011: 249). The aspiration is the allophone of the voiceless stops which is pronounced aspirated (Davenport and Hannahs, 1998: 22). This case usually happens when a voiceless stop phoneme is stressed. The stress will cause aspiration to the syllable. For example

the word *truly* is pronounced as /^lt^hru:li/. There is the addition of a feature /^h/ after the syllable initially (onset) /t/. When the pronunciation of /t/ is stressed the air is forced to pass the top of tongue, so it causes aspiration /^h/.

1.7 Method of Research

1.7.1 Type of Research

In order to get the best recording of the data, the suitable approach in conducting this study is qualitative. Qualitative approach concerns the way to evaluate humans' attitude, behaviour, and opinions (Kothari, 2004: 5). Related to the writer's study, this paper analyzes sounds produced by humans and it is influenced by humans' behavior where the speaker lives. This paper will show how the actor of Saladdin in the movie pronounces words, so the sounds are distorted in some way.

1.7.2 Data Sources

The main source of the data used in this paper is all the utterances pronounced by Salahuddin actor in *Kingdom of Heaven* movie. The phonetic transcription of Saladdin's words in digital *Cambridge Advanced Learner's Dictionary* 3rd edition is used to compare the pronunciation. The supporting data of this study is the Arabic phonetics and phonology. This is used to analyze whether Saladdin's utterances are intervened by his Arabic pronunciation.

1.7.3 Data Collecting Technique

Several methods in collecting primary data; observation, interviews, questionnaires, schedule, and other methods like warranty cards, distributor audits, pantri audits, consumer panels, mechanical devices, projective techniques, depth interviews, and content analysis (Kothari, 2004: 96). Among these methods, the only one deals with the source like movie is content analysis. The writer firstly defines the dialogue of Saladdin. Second, the words will be written in phonetic transcription based on the dictionary. The third, the pronunciations of the words will be heard by several comprehensive students or lecturers, so the sounds can be identified more accurately. After that, Saladdin's pronunciations are written in phonetic transcription.

1.7.4 Data Analysis Technique

In analysing the data, the writer makes a note of all utterances and list the words. Therefore, there are several steps determined by the writer in analysing the data. They are:

1. comparing the phonetic transcriptions of the uttered words with the phonetic transcriptions in *Cambridge Advanced Learner's Dictionary 3rd ed*,
2. identifying what sounds are changed in their pronunciations,
3. determining the type of sound changes in each category,
4. determining the distribution of sound change in each category,
5. determining the reason of the sound changes, and

6. drawing conclusion of all analyses in this study.

1.8 Paper Organization

In organizing this graduating paper, the writer divides it into four chapters. The first chapter consists of background of study which tells about the object and the subject of this study, the reason in choosing them as her topic of research, and the limitation of the study. She also states the objectives of the study, problem statements and the significance of analyzing this study. Several prior researches is reviewed as a proof that this study has not been done yet in the literature review. It also continues methods of research which tells all the methods and techniques used in this study and paper organization which tells the arrangement of organizing this graduating paper. The second chapter will be the theoretical approach which tells about all phonology theories, especially sound changes. It is used as a tool to analyze this research. The third chapter will be discussion of sound changes and the last chapter contains conclusion and suggestion.

CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 CONCLUSION

The writer has completely collected the data through some process. All Salladin's utterances are listed based on different classifications. All of the analyses have been done in the previous chapter, so the writer can conclude the answers of the problem statements of this research. This analysis has some results.

First, the writer categorizes the sound changes in Salladin's utterances into assimilation, feature adding, deletion, linking, and feature changing. There are two types of assimilation; they are progressive assimilation and regressive or anticipatory assimilation. Some processes that belong to progressive assimilation are nasalization, devoicing, and dentalization. The process that belongs to regressive or anticipatory assimilation is devoicing. The feature adding found in Saladdin's utterances is all about aspiration process. The next finding is deletion process which happens to consonants and vowel which is called monophthongization. The next case is linking which is divided in three different distributions. They are the structure of consonant-vowel, the structure of vowel-consonant (monophthongization), and the structure of vowel-vowel. The feature changing consists of devoicing, dentalization, aspiration, insertion, vowel changing, and syllabification.

Second, some of the sound changes in Salladin's utterances of English phonemes confirm English phonological rules, but some of the changes do not confirm English Phonological rules. He confirms English phonological rules in some cases. They are assimilation, feature adding, deletion, and linking. He also does not confirm English phonological rules in some cases. They are:

- a. the devoicing phoneme /g/, /v/, and /j/ in the word *great*, *cavalry*, and *you*,
- b. the dentalization phoneme /d/ as seen in the word *disease*,
- c. the aspiration /^h/ of the coda /k/ as seen in the word *conduct to* and of the coda /t/ as seen in the word *cannot*,
- d. the insertion of /k/ in the coda /ŋ/ as in the words *king* and *nothing*,
- e. the vowel changing of /æ/ becomes /ʌ/, /ɜ/ becomes /e/, and /ʌ/ becomes /ɑ/.
- f. the syllabification in the word *thank you*.

Third, the sound changing happens to Salladin's English pronunciation may have some reasons. The changing which confirms English phonological rules is a normal changing, because they have been arranged in the English phonological rules. It means that Salladin follows English phonological rules. Some changing which is not found in English Allophonic rules are because some factors. First, the insertion of coda /k/ in the word *nothing* and *king* is because English allophonic rules of *ikhfa'*. Second, the aspiration of coda /k/ is because of the letter of *Al Hams* in Arabic allophonic rules. Third, the devoicing of phonemes

/ g, v /, the dental phoneme /d/, and the vowel changes of /æ/ becomes /ʌ/, /ɜ/ becomes /e/, and /ʌ/ becomes /ɑ/ are because of his Arabic phonology. Then, the syllabification in the word *thank you* is because it happens in a connected speech.

By the explanation above, the writer concludes that the main factor may affect the aim at the phonological interference. The phonological interference is concluded from the nationality of Ghassan Masso'ud (Salladin actor). He is a Syrian man who grows up by speaking Arabic language, so he is not the man who grows up in the place where English pronunciations are produced. This makes a habit in pronouncing Arabic phonemes so that his tongue seems to have difficulty in pronouncing some English phonemes. This condition may influence his production of English phonemes. Besides, Salladin's fake consideration of pronouncing English phonemes may make him difficult to distinguish and consider the differences of some Arabic and English phonemes.

4.2 SUGGESTION

After conducting this research, the writer suggests that the readers or other researchers make further research concerning English prosodic phonology, pragmatic implicature, sociolinguistic of American and British language such as the dialect in the *Kingdom of Heaven* film, and other theories.

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APPENDIX I

The Phonetic and Diacritic Transcription of Saladdin's Utterances

1	I pray you pull back your cavalry and leave this matter to me. (01:32:54)
	/aɪ/ /preɪ/ /jʊ/ /pʊl/ /bæk/ /jʊr/ /'kæv.ə.lɪ.ri/ /ænd/ /li:v/ /ðɪs/ /'mæt.ə/ /tu/ /mi/
	[// aɪ 'pʰreɪ_jʊ 'pʰɒl ,bæk jʊr 'kʰʌvə'li ri ðn *li:v ðɪs 'mætə tu mi //]
2	We have terms. I will send you my physicians. (01:33:29)
	/wi/ /hæv/ /tɜ:ms/ /aɪ/ /wɪl/ /send/ /jʊ/ /maɪ/ /frɪ'zɪʃ.əns/
	[// wi *hæv tʰe-ms // *aɪ wɪl 'sɛnd_jʊ maɪ frɪ'zɪʃns]
3	The results of battles are determined by God, but also by preparation, numbers, the absence of disease and the availability of water. One cannot maintain a siege with the enemy behind. How many battles did God win for the Muslims before I came? That is, before God determined that I should come. (01:37:48)
	/ðə/ /rɪ'zʌlts/ /əv/ /'bæt.ɪʃ/ /ɑːr/ /dɪ'tɜ:mɪnd/ /baɪ/ /gɑ:d/, /bʌt/ /'ɑ:l.sou/ /baɪ/ /prep.ə'reɪʃ.ən/, /'nʌm.bəs/, /ði:/ /'æb.s ənts/ /v/ /dɪ'zi:z/ /ə nd/ /ði:/ /ə'veɪ.lə'bɪl.ə.tɪ/ /v/ /'wɑ:t.ə/. /wʌn/ /'kæn.ɑ:t/ /mem'teɪn/ /ə/ /si:dʒ/ /wɪð/ /ði:/ /'en.ə.mi/ /br'hænd/. /haʊ/ /'men.i/ /'bæt.ɪʃ/ /dɪd/ /gɑ:d/ /wɪn/ /fɔ:r/ /ðə/ /'mɑ:zlems/ /br'fɔ:r/ /aɪ/ /keɪm/ /ðæt/ /ɪz/, /br'fɔ:r/ /gɑ:d/ /dɪ'tɜ:mɪnd/ /ðæt/ /aɪ/ /ʃʊd/ /kʌm/.
	[// ðə rɪ'zʌlts əv 'bʌt_ɪʃ *ɑːr dɪ'tʰɜ:mɪn baɪ gʰɑ:d, bʌt 'ɑ:lsoʊ baɪ pʰrepə'reɪʃ ən, 'nʌm.bəs // ði *æb.s ənts vɪ dɪ'zi:z ðn ði ə'veɪlə'bɪləti vɪ 'wɑ:t.ə // 'wʌn kʰæ'nat meɪn'teɪn ə *si:dʒ wɪð ði 'ɛnəmi br'hæɪnd // *haʊ meni 'bʌt_ɪʃ dɪd gʰɑd 'wɪn fɔ:r ðə *muzlɛms br'fɔ:r 'aɪ keɪm // ðæt ɪz, br'fɔ:r gʰɑd dɪ'tʰɜ:mɪn ðæt aɪ 'ʃʊd kʌm.]
4	It is because you were unprepared. (01:38:20)
	/ɪt/ /ɪz/ /br'kɑ:z/ /jʊ/ /wɜ:/ /,ʌn.pri'perd/
	[ɪtʰ_ɪz brɪkɒz_jʊ ,wer *ʌnpʰrɪperd.]
5	When I'm not king, I quake for Islam. Thank you for your visit. (01:38:33)
	/wen/ /aɪm/ /nɑ:t/ /kɪŋ/ , /aɪ/ /kweɪk/ /fɔ:/ /'ɪz.læm/. /θæŋk/ /jʊ/ /fɔ:/ /jɔ:/

	/ˈvɪz.ɪt/ [// wɛn aĩ_m *nat kʰĩŋ ^{kh} , ˌaɪ kweɪk fə ˌɪzɪlɪm // *θæŋkʰ jʊ fə jə vɪzɪt.]
6	Thank you for your visit. (01:38:45) /θæŋk/ /jʊ/ /fɔːr/ /jʊr/ /ˈvɪz.ɪt/ [ˈθæŋkʰ jʊ fɔːr *jʊːr vɪzɪt.]
7	If I do not deliver war, I have no peace. (01:39:18) /ɪf/ /aɪ/ /du/ /nɑːt/ /dɪˈlɪv.ə/ /wɔːr/ /aɪ/ /hæv/ /noʊ/ /piːs/ [ɪf_aɪ *duː nat dɪˈlɪvəːr wɔːr aɪ hæv no piːs.]
8	I did not give the cup to you. (02:14:46) /aɪ/ /dɪd/ /nɑːt/ /ɡɪv/ /ðə/ /kʌp/ /tu/ /jʊ/ [ˈaɪ dɪd *nat ɡɪv ðə ˈkʰʌp tu ˈjʊ]
9	A king does not kill a king. Were you not close enough to a great king to learn by his example? (02:16:00) /ə/ /kɪŋ/ /dʌz/ /nɑːt/ /kɪl/ /ə/ /kɪŋ/. /wɜː/ /jʊ/ /nɑːt/ /kloʊz/ /ɪˈnʌf/ /tu/ /ə/ /ɡreɪt/ /kɪŋ/ /tu/ /lɜːn/ /baɪ/ /hɪz/ /ɪɡˈzɑːm.pl/? [//ə *kʰĩŋ dʌz nat ˈkʰɪl ə ˈkʰĩŋ ^{kh} // *wɜː jʊ nat ˈkloʊz_ɪnʌf tu ə ˈɡreɪt kɪŋ ^{kh} // tu *lɜːn baɪ hɪz_ɪɡˈzɑːmpl]
10	They wait. (02:27:00) /ðeɪ/ /weɪt/ [ðe_wei]
11	No. I cannot. (02:29:46) /noʊ/ /aɪ/ /ˈkæn.ɑːt/ [noʊ, aɪ ˈkʰænɑːtʰ]
13	Who defends? (02:33:25) /huː/ /dɪˈfends/ ? [ˈhuː dɪˈfɛns ?]
14	Godfrey? Godfrey nearly killed me in the Lebanon. Truly, I did not know he had a son. (02:33:32) /ɡɒdfreɪ/ /ɡɒdfreɪ/ /ˈnɪr.li/ /kɪld/ /mɪ/ /ɪn/ /ðə/ /ˈleɪb.ənən/. /ˈtruː.li/, /aɪ/ /dɪd/ /nɑːt/ /noʊ/ /hi/ /hæd/ /ə/ /sʌn/ [// ɡɒdfreɪ ɡɒdfreɪ ˈnɪr.li *kʰɪl mɪ ɪn ðə ˈleɪbənən // ˈtʰruː.li aɪ dɪd nat nəʊ hi

	'hæd ə *sɛn]
15	The one you let live? (02:33:46)
	/ðə/ /wʌn/ /jʊ/ /let/ /liːv/
	[ðə 'wʌn jʊ *let liːv]
16	Perhaps you should not have. (02:33:48)
	/pə'hæps/ /jʊ/ /ʃʊd/ /nɑ:t/ /hæv/
	[pə'hæps jʊ 'ʃʊd nat *hæv]
17	Will you yield the city? (02:46:19)
	/wɪl/ /jʊ/ /ji:ld/ /ðə/ /'sɪtj/
	['wɪl jʊ *ji:ld ðə 'sɪtʰj]
18	I wonder if it would not be better if you did. You will destroy it? (02:46:36)
	/aɪ/ /'wʌn.də/ /ɪf/ /ɪt/ /wʊd/ /nɑ:t/ /bɪ/ /'betə/ /ɪf/ /jʊ/ /dɪd/. /jʊ/ /wɪl/ /dɪ'strɔɪ/ /ɪt/
	[/aɪ *wʌ:ndə ɪf ɪt wʊd nat bɪ 'betə ɪf jʊ 'dɪd // jʊ wɪl dɪ'strɔɪ *ɪt]
19	Your city is full of women and children. If my army will die, so will your city. (02:46:59)
	/jɔr/ /'sɪtj/ /ɪz/ /fʊl/ /wɪ/ /'wɪmɪn/ /ænd/ /'tʃɪl.drən/ . /ɪf/ /maɪ/ /'ɑ:r.mi/ /wɪl/ /daɪ/, /soʊ/ /wɪl/ /jə/ /'sɪtj/
	[jɔr 'sɪtʰj ɪz 'fʊl wɪ 'wɪmɪn æn *tʃʰɪldrən // ɪf maɪ 'ɑ:rmi wɪl daɪ, so ʊwɪl jə *sɪtʰj]
20	I will give every soul safe conduct to Christian lands. Every soul. The women, the children, the old. And all your knights and soldiers, and your queen. Your king, such as he is, I leave to you and what God will make him. No one will be harmed. I swear to God. (02:47:19)
	/aɪ/ /wɪl/ /gɪv/ /'ev.ri/ /soʊl/ /seɪf/ /kən'dʌkt/ /tu/ /'krɪs.tʃən/ /lænds/. /'ev.ri/ /soʊl/. /ðə/ /'wɪmɪn/, /ðə/ /'tʃɪl.drən/, /ði:/ /oʊld/. /ænd/ /ɑ:l/ /jɔr/ /naɪts/ /ænd/ /'soʊl.dʒə/, /ænd/ /jɔr/ /kwɪn/. /jɔr/ /kɪŋ/ /sʌtʃ/ /əz/ /hɪ/ /ɪz/. /aɪ/ /li:v/ /tu/ /jʊ/ /ænd/ /wɑ:t/ /gɑ:d/ /wɪl/ /meɪk/ /hɪm/. /noʊ/ /wʌn/ /wɪl/ /bɪ/ /hɑ:rmd/. /aɪ/ /swer/ /tu/ /gɑ:d/
	[/aɪ wɪl gɪv 'evri *soʊl seɪf kʰʌn'dʌkt to 'krɪstiən lænds // *evri soʊl, ðə 'wɪmɪn, ðə 'tʃʰɪldrən, ði 'oʊld. æn 'ɑ:l jɔr 'naɪts æn 'soʊldʒəs, æn jɔ: r

	kwĩ:n // jɔr *k ^h ĩŋ ^{kh} sʌtʃ əz hɪ ɹɪz // aɪ *li:ɹ̩ tɔ jɔ æn wat 'gɑ:d wɪl mɛk of hĩm // 'no_wɪn wɪl bɪ *hɑ:rmɔ̃, aɪ swer tɔ gɑ:d //]
21	I am not those men. I am Saladin. Saladin. (02:47:50)
	/aɪ/ /æm/ /nɑ:t/ /ðoʊz/ /men/. /aɪ/ /əɪm/ /sʌlʌdɪn/ /sʌlʌdɪn/
	[aɪ æm 'nɑ:t *ðoʊz mɛn. aɪ əɪm sʌlʌhʊdĩn sʌlʌ:hʊdĩn]
22	Nothing. Everything! (02:48:27)
	/'nʌθ.ɪŋ/ /'ev.ri.θɪŋ/
	['nʌθĩŋ ^{kh} 'evriθĩŋ]

APPENDIX II
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