

Allophonic Variations as Style Marker of a Voice Actor

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Keywords	Abstract
Allophones, phonetics, phonemes, stylistics, voice actor	<i>This study deals with the allophones of several phonemes pronounced by a voice actor in performing a character in animation movie. It concerns with the stylistic analysis in phonetic and phonology levels that reinforce the voice actor in performance. The data are taken from the utterances spoken by Adam Sandler, the voice actor of Count Dracula in Hotel Transylvania-2. The method of data analysis is through descriptive qualitative based on stylistic and phonetic approaches. By comparing the general American accent with the voice actor's pronunciation, it is found that the acoustic features of [ɰ], [r], [ʔ], [ɰ̥], [ɰ̃] and phonemes [ɰ̃] and /e/ have particular effects in reinforcing the character in the movie, mainly to bring up comical atmosphere.</i>
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INTRODUCTION

Stylistics, as the scientific study in analyzing style in language, has taken great roles in linguistic research, both literary and various scopes of non-literary studies. Leech (2013) defines that stylistics is the study of style (particularly in literary texts, and more particularly, with a view to explicating the relation between the form of the text and its potential for interpretation). It is the particular use of accent and pronunciation styles in the movie *Hotel Transylvania – 2*, a 3D-computer animated movie issued in 2015, which rouses the writer's curiosity by its idiosyncrasy. The role of a voice actor is very important in making certain expressions and sound effects since his voice is expected to express the animation characters in speaking and acting. Temporarily, there is assumption indicated and reflected in the movie to be exposed scientifically from stylistic study at phonological level. The articulations of certain phonemes frequently deviate from their native accent due to the stylistic purpose. For instance, phoneme /r/ in General American varies in several allophones: approximant [ɻ], a roll or trill [r̄], and a flap or tap [ɾ]. On the other hand, Collins and Mess (2013) identified uvular trill [ʀ] where uvula strikes the back of the tongue. These allophones might occur naturally as language varieties, paralinguistic representation, or the speaker's own style in speaking.

However, there was an effort to modify the voice actor's accent as close as possible to the character's origin, Indo-European accent. *Palatalized* or *dentalized* consonants are commonly found due to variants of accents. Nevertheless, speech style would be a cause in allophonic variations when a speaker imitates the accent, makes it up and fails to

convince audience on the character's origin accent, and instead turns things to be more comical. That is the moment when speech styles take over the actions, which reinforces the visual through aural pleasure.

Several recent studies examined the allophonic variations by applying different methods and data. Beňuš (2021) showed that allophonic variations could be displayed by comparing several morphemes where the contrasted consonants and vowels were shown through voice analyzer tool, drawn by spectrogram, in order to view the physical characteristics in voicing, timing and other environments that influenced the variability of the phonemes. Variations in rhotic consonants, focusing on phoneme /r/ in American Norwegian, represented retroflex flap and alveolar tap/trill. This occurred as the influence of increasing over time as the community shifts to English (Natvig, 2021). From language acquisition view, variation was influenced by sound proximity between the mother tongue and the learned language, that the mapping of the allophonic variation led to the speaker's ability in distinguishing similarity of certain phonemes as well as in cross-language perception, as investigated by Llompart and Reinisch (2021).

Due to the needs of analysis that deal a lot with phonemes, of both vowels and consonants, it is necessary to figure out the phonemes and their allophones by limiting the scopes, which is used in General American (GA) English.

a. Vowel characters

Viewed from phonology perspectives given by Collins and Mess (2013) on standard General American accents in vowel features, the phoneme characters are classified as follows: (1) Checked steady-state vowels: these are short. They are represented by a single symbol, e.g., /ɪ/ /ɛ/ /{ / /θ/ /Y/ /ɔ/ /≅/; (2) Free steady-state vowels: other things being equal, these are long. They are represented by a symbol plus a length mark :, e.g., /ɪ:/ /E:/ /A:/ /O:/ /v:/ /3:/; (3) Free diphthongs: They have tongue and/or lip movement and are represented by two symbols, e.g., /eɪ/ /αɪ/ /OI/ /≅Y/ /αY/ /I≅/ /Y≅/. From the three categories, none shows high-mid back rounded /o/ (which, refer to this paper, is frequently used by the character count Dracula) independently, unless it is bound in by another vowel as in *goat* /γoYτ/ and pre -r keyword (as in *force* /φo:pσ/). Compared with Romanian vowels, it was explicated that the length of phonemes /φ/ and /t:/ as well as /ε/ and /{/ in Romanian accents were influenced by their adjacent pairs (e.g., fortis and lenis consonants) that made these vowels distinctive from GA accents. As in /v:/, Rumanian /v/ is more rounded, closer and more retracted than English /v:/ (Marin, 2009).

On the other hand, Renwick presented the phonemes distribution in Romanian vowels and consonants in order to expose the rare distribution of high central vowel /ɪ/ (1,8%). Of 88,580 words analyzed, the frequencies of /t/ (25,5%), /ε/ (20,4%), /α/ (19,9%) and /o/ (12,1%) tend to be morphological markers in Romanian accent. For consonants distribution, /p/, /t/, /v/, and /λ/ (alveolar) are the major frequencies. Hence, those dominant vowels and consonants are consecutively adjacent in many lexical word formations (Renwick, 2011).

b. Consonant characters

Consonants may also vary allophonically. Phoneme /r/ is classified as rhotic and non-rhotic accents. A rhotic accent generally has an audible /r/ in pronunciation. A non-rhotic accent, however, does not have the /r/ in final or pre-consonantal positions (Demirezen, 2015). Malmkjaer (2002) classifies the /r/ sound in three classes: approximant [ɻ], a roll or trill [r], and a flap or tap [ɾ]. On the other hand, Collins and Mess (2013, p.50) identifies uvular trill [ʁ] where uvula strikes the back of the tongue. Collins and Mess describes phoneme /l/ in three positions of a word, resulted in the following allophones: (1) Clear [l] occurs before vowels (as in *live*, *love*, etc.); (2) Dark (velarized) [ɫ] before a consonant or a pause (as in *told*, *bold*, *children*, *Paul*, etc.); (3)

Voiceless (fricative) [λ] occurs initially in a stressed syllable following /p/ or /k/ (as in *clean, play*, etc.).

Varieties in allophones may be also caused by assimilation of adjacent phonemes. Pavlík (2009) classified this process in assimilation case, dental assimilation, which occurs when the dental characteristics of the assimilator are transferred (categorically or non- categorically) to the assimilee. This process may be referred to as dentalization and it is expressed in the IPA by the symbol [ɹ̠]. For instance, in the phrase *one thing*, the /n/ is articulated dentally as [vɹ̠], and this dentalization is categorical. From consonant features, allophones of a phoneme might occur depending on the accent influencing the speaker. On the other hand, voice actor’s pronunciation might result in several allophones due to the speech style in performing a character who is obviously not a Native American.

METHOD

This research, as a part of linguistic field, is a descriptive qualitative study by organizing an observation through theoretical approaches of stylistics and phonetics. Due to the big amount source of data taken from the movie script and audio, the writer considers to choose the representation of the data. In this stage, some considerations are taken for the sampling, which is the first thirty minutes of the movie to be taken in the analysis, considering the quota of the data which are able to represent the whole parts of data. The sample units are chosen because they have particular features or characteristics which will enable detailed exploration and understanding of the central themes and puzzles which the researcher wishes to study (Ritchie and Lewis, 2003). This includes fifty five percent (55%) of the utterances from Count Dracula’s turn, which is one hundred thirty-four (134) of the total two hundred and forty-three utterances. The audio files were collected through digital conversion, using a computer application namely Video to mp3 converter v.5.1.2. The conversion result is the audio file in mp3 format. This audio files were converted again into wave file in mono sound in order to get high quality result for the further analysis. The display of pitch contour in Figure 3 was gained by using drawing utility from *Praat*, a voice analyzer software.

RESULT

1. Distinguished Articulations of Consonant Sounds

There are several consonants which are uttered differently from the GA accent, viewed from the place and manner of articulations of the standard American English. For specific use, acoustic value is also considered important to distinguish the sound specially to figure out the style used in speaking.

1.1 Phoneme /l/

By listing the words which contain phoneme /l/ uttered by the voice actor, in initial, medial and final positions, a distinguished /l/ sound is found deviating from the GA accent.

Table 1: count Dracula’s phoneme /l/ in three positions

Initial	Medial	Final
<i>long</i> /lɑ:ŋ/	<i>welcome</i> /ˈwɛlkəm/	<i>cool</i> /ku:l/
<i>light</i> /laɪt/	<i>enlighten</i> /ɪnˈlaɪtən/	<i>school</i> /sku:l/
<i>large</i> /lɑ:rdʒ/	<i>old</i> /oʊld/	<i>all</i> /ɑ:l/
<i>little</i> /ˈlɪtl/	<i>ceiling</i> /ˈsi:lɪŋ/	<i>able</i> /ˈeɪbl/
<i>look</i> /lʊk/	<i>really</i> /ri:əli/	<i>hotel</i> /hoʊˈtel/
<i>leave</i> /li:v/	<i>wolf</i> /wɒlf/	<i>whole</i> /hoʊl/

Phoneme /l/ in initial position is pronounced with clear /l/ as they follow the vowel sounds, and end with consonant sounds (closed syllables). In medial position, the one-syllable words (*old* and *wolf*) are pronounced with dark [ɫ] sound. On the other hand, the phoneme /l/ which takes final position is pronounced with clear [l] by the voice actor, which is not an acoustic feature of GA accent. The final /l/ sound is clearly pronounced, and tends to be *palatalized*, as shown in *cool* /ku:l/; *whole hotel* /hol ˌhouteɪl/ and *he'll be able* /hi:l bi eɪbəl/. The word *cool*, which is pronounced four times in the first thirty minutes, is consistently performs clear [l] sound. Despite the actor's ability in modifying his voice, it can be detected obviously by comparing the natural sound of phoneme with the artificial one.

1.2 Phoneme /r/

Incongruity is found in the production of /r/ sounds as shown in the following section.

a. 00:05:03 : ..., *monster, unicorn, ...*. The first, in saying '*monster*', the voice cast pronounced /r/ sound in trill [mɒnstər], but an approximant in the word '*unicorn*' [ju:nɪkɔːn].

b. 00:05:12 : *soar*

In the second case, '*soar*' is pronounced as /sɔː/, not even any sound of /r/ is sounded. Compared with the GA accent, [sɔːr], a post-alveolar approximant is sounded.

c. 00:06:07 : *forever*

In saying the word '*forever*', the voice actor clearly pronounced it in two different manners: a flap in the final /r/ of the first syllable, and a trill in final /r/ of the last syllable, and thus transcribed as [fɔːvər].

d. 00:07:06 : Remember what we played when you were little.

The word '*remember*' in the utterance is pronounced as [rɪmɛmbə] where initial and final /r/ are sounded as flap. Compared with standard American English sound, both position of /r/ sounds are pronounced as approximant sounds. A very distinguished sound is resulted in the end of the utterance '*...were little*', transcribed as [wə ˈlɪtl̩]. The phoneme /r/ is not sounded at all that interconnect this style to a non-native American English speaker.

e. 00:07:09: Okay. **Regular** hide and go seek.

An extreme trill is articulated in initial /r/, but silent in the final position, thus it is transcribed as [rɛdʒl̩].

f. 00:07:11: Where are you?

In this utterance, both /r/ sounds are pronounced as flap, transcribed as [wɛr ɪz juː].

1.3 Phoneme /t/

There are several allophones of phoneme /t/ uttered in particular ways as shown in [00:04:55]: *He would've eaten him. He's not as enlightened as your hip Daddy.* /hi wʊdəv iːtɛn hɪm/ /hɪz nɒt æz ɪnlaɪtɛnd æz jɔːr hɪp dædi/. The word *eaten* in GA is pronounced as [iːtɛn] with the glottal stop before the phoneme /n/, whereas *enlightened* is pronounced as [ɪnˈlaɪtɛnd]. In the utterance above, phoneme /t/ is pronounced in both words as non-glottalized transcribed as /iːtɛn/ for *eaten* and /ɪnlaɪtɛnd/ for *enlightened*. Further examples take place in the following section:

00:05:58: *Oh, hey, guys! Todd, take a break.* The initial /t/ in both words is not aspirated.

00:06:25: I, I would eat a bucket of garlic to fly with you. /aj aɪ wʊd iːt ə bʌkɪt əv ɡɑːlɪk tu flai wɪð juː/

Two final phonemes /t/ in *eat* and *bucket* as well as initial in *to* are unaspirated. However, phonation effect may influence the manner in the phrase /tu flai wɪð juː/, where the harsh voice influence voiceless value of /t/ when it is said in lower pitch and frequency. On the other hand, falsetto voice drops the aspirated [tʰ] in the word *bucket* that almost no plosion could be heard there.

The third is that there is incongruity voicing of phoneme /t/ found in Dracula's speech, which is one of American English acoustic character, such as in *matter*, *Saturday*, *butter*, *eating*. Collins and Mess (2013, p. 90) clarify this as intervocalic /t/ (i.e. /t/ between vowels) which is realized as a very brief voiced stop written as [≡], e.g. *British*, *pretty*, *but I*, *pathetic*, *that I*. The following sections aim to figure out how intervocalic /t/ is articulated.

a. 00:12:51: *We get it.* [wi ge≡ it]

The t-voicing occurs as the allophone of /t/, proceeding vowel /e/ and preceded by /i/, in which both are high front vowels.

b. 00:13:24: *Is this a party?* [ɪz ðɪs ə pɑ:≡i]

Voicing occurs between approximant [≡] and high front vowel /i/. The influence of approximant is assumed to relate with the movement of the tongue from retracted position in the middle part of alveolar (post-alveolar) in [≡] toward the front part of alveolar [≡] and consequently ends by front vowel /i/ as shown in the picture below.

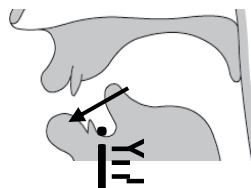


Figure 1. Tongue movement for [pɑ:≡i]

c. 00:12:58: *Just checking for cavities.* [dʒəst tʃekɪŋ fɔ:r kæv≡tɪz]

Phoneme /t/ is articulated plainly; neither voicing occurs nor is plosive sound resulted. As it takes initial position of syllable –ties, phoneme /t/ is supposed to be aspirated, which is the typical of GA accent.

d. 00:15:39: *Okay. All that taught me is that you're pathetic.* /ou'keɪ ə:l ðæt tɔ:t mi: ɪz ðæt jʊ≡ pə'tetɪk/

Intervocalic /t/ in pathetic is commonly pronounced in /≡/, that similarly to the sound /t/ in party in point two. Count Dracula pronounced it as aspirated /t/ instead.

1.4 Phoneme /n/

Compared to the place of articulation, the alveolar /n/ is pronounced distinctively by Count Dracula in quite many parts of the movie. The sense of its /n/ sound tends to be in outer part of the oral cavity, closer to dental rather than alveolar. In general, American English, this is also an allophonic variation, termed as *advanced*, refers to the tongue position and in the context of assimilation. To clarify this point, the following section shows when nasal /n/ takes position as dental.

a. 00:04:41 : *wanted* [wɒntɪd]

Phoneme /n/ is dentalized and followed by dentalized /t/. Both phonemes are in the state of dental where plosive /t/ is influenced by /n/ in place of articulation.

b. 00:04:48 : *honey* [ˈhʌni]

Phoneme /n/ is dentalized when it takes initial position in the syllable –ni.

c. 00:04:55 : *eaten* [i:tɛn]; 00:04:55: *enlightened* [ɪnˈlaɪtɛnd]

Since phoneme /t/ is non-glottalized and the voice cast is quite consistent to utter it as dental, dentalized /n/ is pronounced in both utterances.

d. 00:05:03 : *Human, monster* [ˈhju:mən ˈmɒnstər]

Phoneme /n/ is dentalized in final position of syllables in both. / *monster*. But it remains alveolar in the word *unicorn*. There is indication that long back vowels /u/ and /O/ before the nasal /n/ defends the position /n/.

e. 00:06:23 : *No, no! Are you kidding?* [nɔ nɔ ə ju ˈkɪdɪŋ]

f. 00:08:17 : No, no, no. You mustn't give in to your cravings. [n̥o n̥o n̥o ju v̥masnt̥ giv̥ ɪ̥n̥ ɪ̥n̥ juː4 v̥kreiv̥ɪnz̥]

In accordance to point (b), the voice cast pronounced /n/ as dental as it takes initial position followed by a vowel. On the other hand, opposed to point (e) where back vowels influence /n/ remain in alveolar position, the high front vowel /i/ precedes dentalized /n/ and is reinforced when it assimilates with plosive /t/, turn it to dental position accordingly.

2. Distinguished Articulations of Vowel Sounds

There have been indications that the accent used by Count Dracula performs that he is not a native speaker of GA, whether his English is adopted from where the character Count Dracula is originated (Romania) or whether his English accent is influenced by voice actor's speech style through articulations of consonants and vowels in particular ways. Before mapping these contrasted vowels, it is efficient to list down the standard pronunciation in American English compared with the one used by Count Dracula (only the utterances which contain distinguished vowels).

Table 2: Distinctive utterances of vowels in Count Dracula's speech

No.	Section	words	Phonetic Transcription	
			General American	Count Dracula
1	00:01:55	<i>welcome</i>	/welkəm/	/welkam/
2.	00:06:26	<i>bucket</i>	/bʌkɪt/	/bʌkɛt/
3.	00:07:08	<i>go</i>	/goʊ/	/go:/
4.	00:07:11	<i>okay</i>	/oʊ'keɪ/	/ʋo:ke/
5.	00:09:35	<i>really</i>	/ˌri:əli/	/ˌi:li/
6.	00:11:53	<i>whole</i>	/hoʊl/	/ho:l/
7.	00:11:53	<i>hotel</i>	/hoʊ'tel/	/ho:vtel/
8.	00:12:36	<i>don't</i>	/doYnt/	/do:nt/
9.	00:12:46	<i>only</i>	/oYnli/	/o:nli/
10.	00:13:24	<i>deal</i>	/di:l/	/di:l/
11.	00:13:52	<i>leave</i>	/li:v/	/li:v/
12.	00:14:05	<i>wrong</i>	/rɔ:ŋ/	/roŋ/
13.	00:16:23	<i>said</i>	/sed/	/ʋseid/
14.	00:18:17	<i>yes</i>	/jes/	/jtes/
15.	00:23:50	<i>alone</i>	/ˌɜːloʊn/	/eʋloʊn/

In pronouncing *bucket*, Count Dracula turns the high front /i/ into mid-central /ɛ/. In the utterance [00:06:23], /a ai wʊd i:t ə v̥bʌkɛt əv̥ v̥gɑ:lɪk/, the vowel /ɛ/ in *bucket* seems to get influences from the adjacent vowels where they take lower positions of tongue instead of high front /i/.

Another distinctive use of vowels is found in pronunciation of vowel /o:/ instead of diphthong /oY/. Table 2 shows how the words *go*, *okay*, *whole*, *hotel*, *don't* and *only* are pronounced with long /o:/ sound.

Compared with the vowels in GA, vowel /o/ is not included as a feature in GA accent, both in short and long vowels, except in diphthongs. However, the sound /o/ is commonly replaced by /O/ and /ɑ/ as in *boy* /bɔɪ/ and *gonna* /gɒnə/ which are back rounded vowels. This also occurs in [00:14:05], where phoneme /ɑ:/ in *wrong* is replaced by /o/, thus pronounced it as /roŋ/. Meanwhile, Count Dracula pronounced those diphthongs /oY/ as /o/ where the tongue position slightly raises and lips are in the state of rounding. Compared with diphthong /oY/, which is a vowel glide (where the tongue slightly moves forward from back position /o/ and lips remain round), the writer observed that the voice actor of Count Dracula tends to simplify the diphthong by prolonged the initial vowel, and therefore the diacritic [:] marks the long sound /o/. This

triggers such speculations about the accent that influence his speech style; whether he was imitating Transylvanian accent as the origin of Dracula Character (therefore related to Rumanian Accent) or it was definitely his own speech style. According to Schane (2013), Rumanian has seven vowels:

Table 3: Vowels of Rumanian

	Front unrounded	Back unrounded	Back rounded
high	ɪ	ɪ	u
mid	ɛ	ɘ	o
low		ɑ	

In addition, Renwick (2012) describes the two diphthongs [eɪa] and /oɪa/ which are very low in frequency of the corpus, compared with the vowels in the language system. This chart obviously explicates the previous cases on the exchange of vowels used in speech, such as in *welcome*, since the absence of mid-central vowel /ɘ/ in the final of stressed syllable. This also occurs in saying *alone* where mid-vowel is turned into /e/, [eʌlon]; similarly in the dominant use of mid-rounded /o/ in replacing diphthong /oY/. But still there is no fundamental reason to affirm that Rumanian is the speaker’s native language due to his inconsistency in accent, except if he adopted this accent in voice modification. In [00:09:35], another simplification of diphthong occurs, where /ɪɘ/ is pronounced as /i:/ and the central vowel /ɘ/ is dropped. The word *really* is uttered with a centering diphthong in General American. Similar to the previous omission of vowel /Y/ as in the word *hotel*, only the initial vowel of the diphthong is sounded. This also occurs in the word *deal* [00:13:24] where only vowel /ɪ:/ is sounded.

Contrast with the simplification of diphthongs, the word *said* /sed/ in [00:16:23] is diphthongized as [ʌseið]. The timbre in falsetto gives its effect in saying this utterance, “Cool, like I said”, where *cool* and *said* are in falsetto and spontaneously turn the intonation higher than its former pitch. This effect carries the nature of high vowel /i/, as if to convey it in such a gay manner.

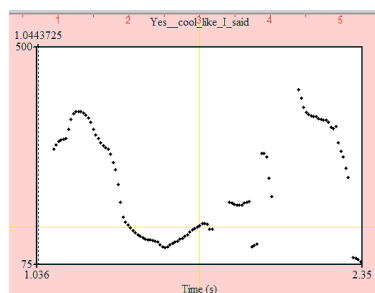


Figure 3: Pitch contour for the utterance *cool, like I said*

DISCUSSION

The very first marked pronunciation is the phoneme /l/ which is pronounced distinctively in final position of a word or syllable. Viewed from the features of articulations commonly used in GA accent, an /l/ before a pause will be pronounced as a velarized /l/. Count Dracula utters the initial /l/ in the same manner, though it sounds ‘thicker’ or too clear in manner as if the place of articulation were farther back than alveolar. By imitating the sound, the writer would say that this initial /l/ tends to be post-alveolar, or even next to palatal (compared with post-alveolar). The dark /l/ sound [ɫ] is a typical GA accent that accentuates the feature of consonant /l/ in final position from another English accent. This feature is carried out naturally, so that someone may be

assumed not a native speaker of the language when he uses a different feature, in this case the final /l/ sound.

Consonant /r/ in American English is an alveolar sound where the tip of the tongue raises to the alveolar ridge, but this phoneme varies in many ways viewed from the manner of articulation. The native speakers of American English hardly ever use trill sound in pronouncing /r/, but tend to use a flap or tap [ɾ] sound. In the movie, the voice actor of Dracula demonstrates various allophones of phonemes /r/ which do not associate his accent as an American English native speaker. Moreover, his speech styles in pronouncing phoneme /r/ deviate from GA accent, which mostly is pronounced as post-alveolar approximant.

A word-initial /t/ is pronounced in aspirated, and in many word-final contexts, /t/ is pronounced with an accompanying glottal stop [ʔ]. Depart from the analysis, there are more evidences now that the voice actor adopted non-GA (whether it is RP or NRP) accent and there is indication that this speech style is modified by adopting European accents where aspiration does not occur in phoneme /t/ of initial position and *glottalization* is not taken as reinforcement of phoneme /t/ in final stop. Another distinguished pronunciation of phoneme /t/ is t-voicing (intervocalic-t), which is particularly common in high-frequency words and expressions. The brevity of the tap and the shortening of the preceding vowel serve to maintain the contrast with /d/. A tendency of pronunciation phoneme /n/ that is closer to dental instead of alveolar leads to a speculation on a *dentalized* process of phoneme /n/ where tongue position (that is the tip of the tongue) is either at the back part of the upper-teeth or between the upper and lower teeth (inter-dental), classified as assimilation case (Pavlík, 2009).

In vowel case, referring to IPA Conventions of the vowel chart and comparing it with the standard pronunciations of American English, several contrasts are found in his speech styles deviating from GA conventions. In the first case, there is a shifting of phoneme /ɛ/ in *welcome* into /a/. Mid-central vowel /ə/, commonly termed as schwa is significant in General American accent since it carries the accent of American English and makes distinguished pronunciation especially in syllabic sound. Another phenomenon is the simplification of the diphthongs which might occur in several varieties of English as in African English (Kadenge and Mudzingwa, 2011) since the vowel system inventory is restricted, compared with the English vowel system. Accordingly, by performing analysis of the syllable structures, the features of deletion and substitutions are claimed to be the simplification of diphthongs and is commonly found in East Asian English and is categorized as monophthongized (Suntornsawet, 2019). This leads to centralization in Romanian vowel reduction (Renwick, 2014) which occurs when a speaker tries to attain the vowel's full articulatory target during its relatively shorter duration.

CONCLUSION

A voice actor would count on his ability in modifying his accent accordingly to the origin of the character he plays, in this case, Count Dracula, a mythological figure of Rumanian. The voice actor's linguistic background might cause distinguished pronunciation and accent which results in comical atmosphere. Since this animation movie intends to show the amusing side of this horrible character, then the voice actor has successfully revived the character. Some accent modifications, including velarization, dentalization, palatalization and non-glottalization in consonant features, associate with non-GA accent. Another modified pronunciation is also shown by the shifting of vowel sounds, such as the use of back- rounded /o/ in initial, medial and final position of a word, and the distinguished pronunciation of articles 'a' and 'the' preceded by consonant sounds. However, the way he modifies the sound has successfully brought

up the humorous side and given a firm identity of the character style which is irreplaceable for the further sequel of this animation movie.

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