

The Influence of Social Status and Gender on Using Voice Affectation: A Sociophonetic Study

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Abstract—This study examined the influence of social status and gender on using voice affectation. The aim of this study is to find out the sociophonetic strategies that are used to convey voice affectation, show which strategies were more frequently used, and discovering the important roles of social status and gender in using voice affectation. The main conclusion of the study was that creaky voice, the frequent use of filler words, and uptalk were the sociophonetic strategies that were used to convey voice affectation. It can also be concluded that, through social status, these affected characters see themselves as influential people in society and their followers imitate their actions; as a result, this leads them to being affected personalities. Moreover, both genders used affectation, but they differ in the strategies that are used to convey voice affectation.

Index Terms—affectation, creaky voice, gender, social status, sociophonetics

I. INTRODUCTION

This study tackles affectation, or “behavior or an action that is not natural or sincere and that is often intended to impress other people” (Cambridge Dictionary). A phony accent someone uses to sound more sophisticated, for example, can be considered affectation. Moreover, affectation can happen in speech, dress, and behavior (Merriam-Webster Dictionary). The present study will tackle affectation in speech from selected celebrity interviews. It asks the following questions: 1.) What are the sociophonetic strategies used to convey affectation? 2.) Which strategies are more frequently used? and 3.) How do the social variables of social status and gender play an important role in using affectation?

II. LITERATURE REVIEW

A. *The Social Variables of Social Status*

Fasold (1990) defines social variables as linguistic elements covarying with other factors like age, gender, ethnicity, and social status, defined by Oxford's English dictionaries as an individual's social value and standing within a society.

Anderson et al. (2015) assure that this is one explanation for its seeming cross-cultural universality. Conversely, while those with a higher social status have a long list of advantages that include better health and more respect, resources, influence, and independence, those with lower status fare worse on all of those metrics.

Status is a widely held belief in a community's morals and abilities, often based on societal traits like race or occupation. It can sustain social stratification systems by making unequal power and resource distributions seem normal and fair, as cultures use status to distribute authority (Ridgeway et al., 2006).

B. *Gender*

Gender is a social variable that influences how people use language differently. Wardhaugh (2006) states that the connection, if any, between the social roles of men and women who speak a given language and its structures, vocabularies, and usage patterns is a fundamental subject in the field of sociolinguistics. Individuals pick up on characteristics that are associated with masculine and feminine identities. Wardhaugh (2006) also posits that both sexes are social creatures with acquired behavior. That is, women learn to be women, and men learn to be men. They are treated differently starting in childhood, where girls typically play “house” with their friends, using their dolls and plastic pots and pans to learn about sensitivity and friendship, and boys typically play football and other spirited games to learn about competition. Furthermore, Lakoff's (1990) study on the speech patterns of men and women revealed significant differences between the sexes where women showed a greater diversity in intonational contours, impreciseness in forms, question-like intonation for uncertainty, and breathier vocals compared to men.

C. *Affectation*

According to the Merriam-Webster dictionary, affectation is “a speech or conduct not natural to oneself: an unnatural form of behavior meant especially to impress others.” A similar definition is given by the Cambridge Dictionary, which

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defines affectation as “a speech or behavior that is not natural or sincere and is used to produce a certain effect.” The present study examines voice affectations such as using a fake accent to sound more sophisticated.

D. The Sociophonetic Strategies of Voice Affectation

(a). Creaky Voice (Vocal Fry)

Vocal fry is a low-pitched, cracking vocal distortion caused by vocal cords vibrating extremely slowly (Merriam-Webster). Wolk et al. (2012) state that there are many social and cultural contexts in which vocal fry is a common occurrence. The majority of female college students who speak Standard American English exhibit the use of vocal fry. Vocal fry as a “fashion trend” has generated more negative opinions, especially among older generations, despite others arguing that it may make these ladies appear more educated and therefore favorable.

Wolf (2015) and Anderson et al. (2014) support the view that shows that people perceive young women who use vocal fry as less competent, educated, trustworthy, attractive, and employable. The phenomenon has generated diverse opinions on its impact on American women's standard of living.

(b). Uptalk

Eckert and Mendoza-Denton (2006) define uptalk as a phenomenon that is characterized by rising intonation for phrases that ordinarily do not have this kind of intonation, including declarative sentences. According to Gorman (1993), there are a few reasons this characteristic is used; for instance, a rising intonation can be used as a sign that more is coming and indicates that the speaker does not want to be stopped. Additionally, he notes that uptalk may be a kind of accent, a tag, to draw attention to new information for listeners. He also quotes speakers who explain their use of it as a means to connect phrases and to connect the speaker to the listener.

Eckert goes on to say that because “language changes very fast”, what older peer groups perceive as “excessively ‘girly’” may appear to younger peer groups as “smart,” authoritative, and strong. The truth is that college-age women employ these “linguistic features and use them as powerful tools for building relationships,” according to Carmen Fought, who acknowledged that uptalk may come across as “stupid” to some (Quenqua, 2012).

(c). The Frequent Use of Filler Words

In addition to phonological characteristics, Eckert and Mendoza-Denton (2006) list some additional characteristics that identify Valley Girls: discourse markers such as those used “to introduce quoted speech” are a distinctive feature. They are employed in phrases like “like.” For example, “So, I'm like, ‘Where did he go?’, and she's like, ‘I don't know, I haven't seen him’”, rather than using, say, “he or she said”.

Those who frequently use “like” also frequently use other superfluous words, such as “literally,” “basically,” “totally,” and “you know,”.

III. METHODOLOGY

A. Hypotheses

This study hypothesized that creaky voice, the frequent use of filler words, and uptalk are the most often used sociophonetic strategies that are employed to convey voice affectation. Of these, the creaky voice and the use of filler words are the more frequently used. Furthermore, it is also hypothesized that social status and gender play an important role in using voice affectation.

B. Data Collection and Model of Analysis

The data of the study is limited to celebrity interviews. These interviews are found on the YouTube channel Jay Shetty Podcast under the title “Celebrities,” which consist of 78 videos. After watching all 78 of these videos of Jay Shetty interviewing celebrities, the researcher chose ten of them, including five male and five female celebrities, who used one or more of the three strategies mentioned above to convey affectation.

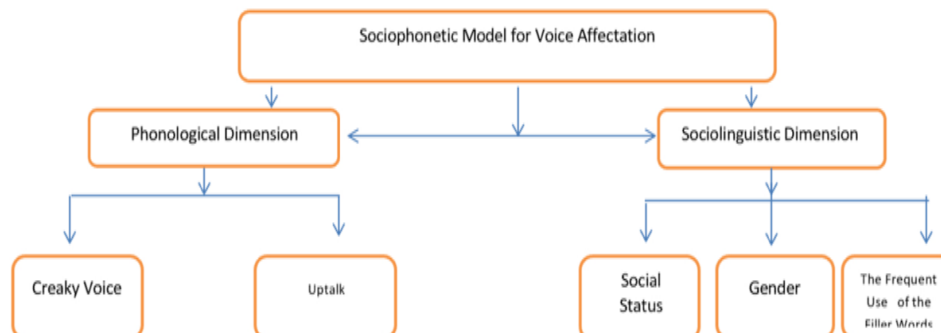


Figure 1. The Model of Analysis

C. Instruments

The chosen data will be analyzed sociophonetically, both qualitatively through the eclectic sociophonetic model and quantitatively through statistical means, as these methods support the aim of the study.

D. Procedures

For the analysis of the data under study, the following procedures were adopted:

1. Selecting the appropriate data from ten interviews, five for each gender, which served as data for the study.
2. Adopting an eclectic model to analyze the data sociophonetically, based on Wardhaugh (2006) for the social variables of gender and Ridgeway and Cornell (2006) for the social variable of social status.
3. Conducting a descriptive statistical analysis to achieve some of the aims of the study and validate or refute some of its hypotheses.
4. Discussing the findings of data analysis to arrive at some conclusion.

IV. RESULTS

A. The Qualitative Analyses

(a). Extract 1

Jay Shetty: “What did it feel like going back to, like, your school and all these old places?”

Selena Gomez: “Well, going home is, like, to me, it's untainted territory, right? It is safe. It is simple and kind where I'm from. It is all about, you know, being together, loving each other. I go home, and people are like, “Welcome home, Miss Gomez!” They're not, you know, treating me any differently, and I enjoy visiting, you know, what made me who I am, and it always gives me a good sense of, like, ‘Oh! I hope I can inspire’”. (Shetty, 2022, 33:1)

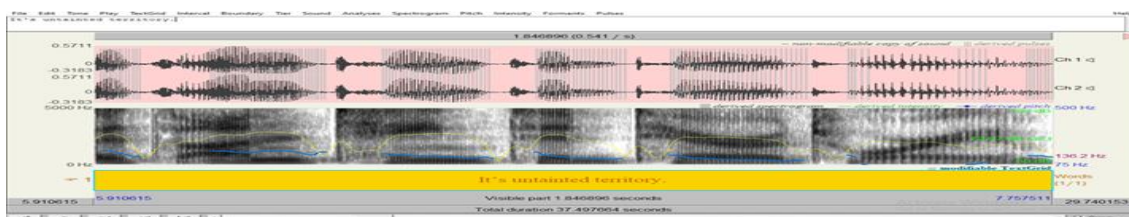


Figure 2. Selena Gomez’s Creaky Voice as a Sample for This Extract

1. Phonological Dimension

- (1). *Creaky Voice*: Selena Gomez uses her creaky voice in this extract as it is shown in Figure 2 and almost in most of her words throughout this conversation, which is an affectation.
- (2). *Uptalk*: Selena Gomez does not use uptalk as an affectation because she doesn’t use it in sentences that are not interrogative sentences.

2. Sociolinguistic Dimension

- (1). *Gender*: Selena Gomez is female.
- (2). *Social Status*: Selena Gomez is an American singer-songwriter, actress, businesswoman, and producer. She has 429 million followers on Instagram.
- (3). *Frequency of Filler Words*: She uses the filler words “like” three times and “you know” three times within 36 seconds.

(b). Extract 2

Jay Shetty: “You're resisting, avoiding, running away from not accepting.”

Kunal Nayar: “You know, I just made a lot of money. I’m feeling incredibly happy. What's wrong with that? Sometimes you achieve what you want to achieve, and there's still a ‘but’ attached to it. Why? You know, that's the simplicity of intention that you're talking about. You don't have to go to a cave and sit for 10 years to meditate, you know?” (Shetty, 2021, 29:56)

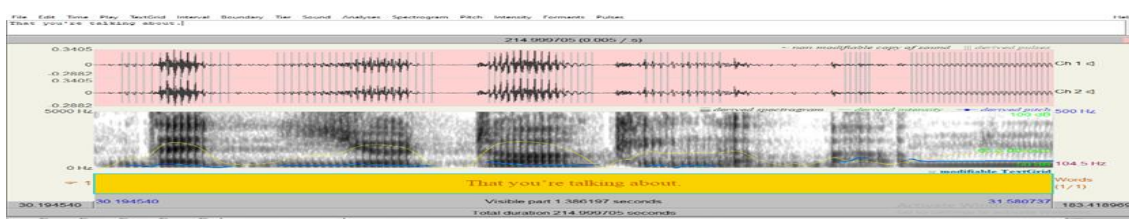


Figure 3. Kunal Nayar’s Creaky Voice as a Sample for This Extract

1. Phonological Dimension

- (1) *Creaky Voice*: Kunal Nayyar uses his creaky voice in this extract, as shown in Figure 3, and nearly all of his words throughout this conversation, which is an affectation.
- (2) *Uptalk*: Kunal Nayyar does not up-speak with the declarative sentences.

2. Sociolinguistic Dimension

- (1) *Gender*: Kunal Nayyar is male.
- (2) *Social Status*: Kunal Nayyar is a British actor. He has 2.9 million followers on Instagram.
- (3) *Frequency of Filler Words*: He uses the filler words “you know” three times within 22 seconds.

(c). Extract 3

Jay Shetty: “Yeah, I mean, I can see you doing the work. It’s fun watching you do the work.”

Kendall Jenner: I love working on myself. Like, it is actually, like, a passion of mine, and, like, I just find so much comfort and joy, and, like, actually finding where I think I could better myself and being, like, even if it’s physical, like, physical as in, like, my physical health, or working out, or I just started doing speaking. I started doing, like, cold plunges and ice baths, and, like, even if I don’t have the time to go outside, I just got a cold plunger. I did it right before I got here. It’s the best thing ever. Again, it takes so much mental; the whole thing of it is all mental, so, I don’t know, just stuff, like, that I really love so much”. (Shetty, 2022, 05:00)

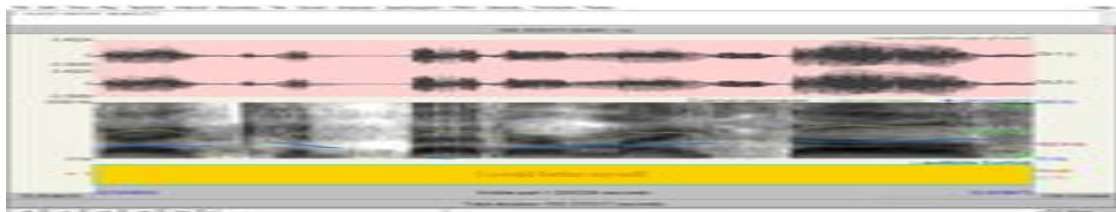


Figure 4. Kendall Jenner’s Uptalk

1. Phonological Dimension

- (1) *Creaky Voice*: Kendall Jenner doesn’t use her creaky voice constantly, so it isn’t considered affectation.
- (2) *Uptalk*: Kendall Jenner uses rising intonation at the end of a declarative sentence, as shown in Figure 4.

2. Sociolinguistic Dimension

- (1) *Gender*: Kendall Jenner is female.
- (2) *Social Status*: Kendall Jenner is an American model, media personality, socialite, and businesswoman. She has 294 million followers on Instagram.
- (3) *Frequency of Filler Words*: She uses the filler word “like” nine times within 40 seconds.

(d). Extract 4

Jay Shetty: “Could you give us an example of some people that you’ve sat?”

John Legend: “There, to be, like, you’re kind of what my sense is. I don’t know him. Yeah, and I don’t know his friends, but what I’m, my sense is that he’s saying, like, he might want to be too cool around them, yes, and if he’s too cool around them, he may not come up with the best art. Yeah, and, um, I think it’s important to have; I don’t have random people in the studio when we write. Like, I have only...”. (Shetty, 2022, 31:52)

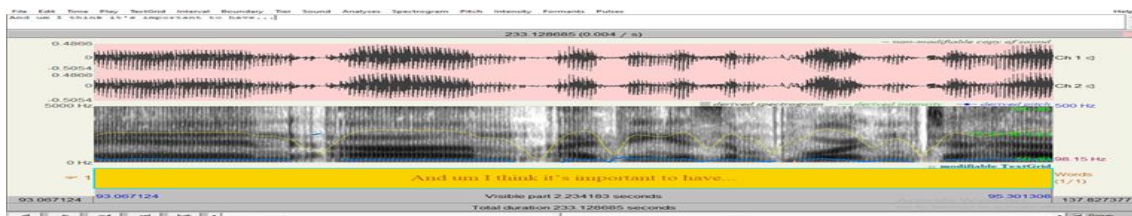


Figure 5. John Legend’s Creaky Voice as a Sample for This Extract

1. Phonological Dimension

- (1) *Creaky Voice*: John Legend uses his vocal fry register, as shown in Figure 5, as an affectation.
- (2) *Uptalk*: John Legend does not use up-speak in his declarative sentences.

2. Sociolinguistic Dimension

- (1) *Gender*: John Legend is male.
- (2) *Social Status*: He is a songwriter, pianist, record producer, and actor and has 16 million followers on Instagram.

(3). *Frequency of Filler Words*: He uses the filler word “like” three times within 21 seconds.

(e). *Extract 5*

Jay Shetty: “Why did it take you so long?”

Paris Hilton: “I think that I had just been so manipulated by him, and I didn't want to think of myself as a victim. But now as an adult, I look back on that and think of when I have a daughter one day, and she's...”. (Shetty, 2023, 19:09)

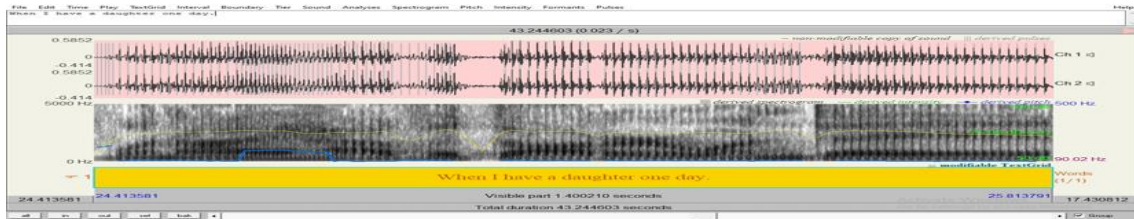


Figure 6. Paris Hilton’s Creaky Voice as a Sample for This Extract

1. *Phonological Dimension*

(1). *Creaky Voice*: Paris Hilton uses the lowest register (tone), characterized by its deep, creaky, breathy sound constantly in this interview, as shown in Figure 6, which is considered a sign of affectation.

(2). *Uptalk*: Paris Hilton does not use a high rising terminal in her declarative sentences.

2. *Sociolinguistic Dimension*

(1). *Gender*: Paris Hilton is female.

(2). *Social Status*: Paris Hilton is an American media personality, businesswoman, and socialite. She has 25.9 million followers on Instagram.

(3). *Frequency of Filler Words*: Paris Hilton does not use filler words.

(f). *Extract 6*

Jay Shetty: “People have heard you tell the story, but the way you're talking about today...”

Big Sean: “Yeah. Because it was, like, I can look back and wish I ‘woulda’, ‘coulda’, ‘shoulda’. I mean, I just couldn't. I just felt, like, I don't know why. And that was one of the concepts or one of my albums. But I just don't know why I felt like I lived a life already and, like, regretted it. And I was, like, I just felt that, in my heart, as a young, you know, as a teenager. So I was like, I got to make it happen. Like, that was just it. It was no other option, you know, and she presented these books to me...”. (Shetty, 2021, 08:09)

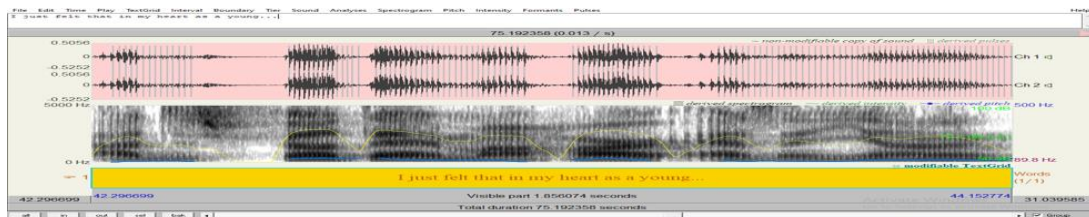


Figure 7. Big Sean’s Creaky Voice as a Sample for This Extract

1. *Phonological Dimension*

(1). *Creaky Voice*: Throughout this interview, Big Sean uses his raspy voice, as shown in Figure 7, which is an affectation.

(2). *Uptalk*: He does not use uptalk in his declarative sentences.

2. *Sociolinguistic Dimension*

(1). *Gender*: Big Sean is male.

(2). *Social Status*: Big Sean is a popular American rapper. He has 16.7 million followers on Instagram.

(3). *Frequency of Filler Words*: He uses the filler words “like” seven times and “you know” two times within 28 seconds.

(g). *Extract 7*

Jay Shetty: “But they don't see potential in themselves. How do you respond to that?”

Jessica Alba: “Let them come to it themselves because, like, the more they feel like it was their idea, and you just sort of like serve up the prompts for them to sort of think about it and reflect on it, um, and they're either gonna bite and be into it, or they're not. And that's their journey, and, like, even though, you know, they're not

happy even though, you know, they're stuck, even though, you know, like, it could be so much better. But if that's their life choice, you kind of have to also respect, you know...". (Shetty, 2021, 40:06)

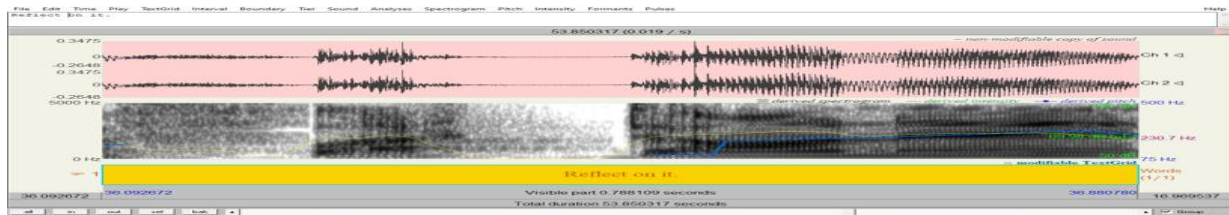


Figure 8. Jessica Alba's Uptalk

1. Phonological Dimension

(1). *Creaky Voice*: Jessica Alba does not use vocal fry in this extract.

(2). *Uptalk*: Jessica Alba uses upspeak in her declarative sentences, as shown in Figure 8, which is a sign of affectation.

2. Sociolinguistic Dimension

(1). *Gender*: Jessica Alba is a female character.

(2). *Social Status*: Jessica Alba is an American actress and businesswoman. She has 20.5 million followers on Instagram.

(3). *Frequency of Filler Words*: Jessica Alba uses the filler words "like" five times and "you know" four times within 26 seconds.

(h). Extract 8

Jay Shetty: "When was your first kind of foray into that space?"

Macklemore: "I was like, 'Oh my God! I love the way that I feel right now.' Like, I finally am turning this off. I took two more. I wonder what three feels like. Another one. Wonder what four? I ended up, I probably weighed 130 pounds, and I took twelve shots of vodka in maybe a thirty-minute time period, and you know, ended up stumbling. I got on the bus to go to downtown Seattle. I ended up throwing up all over myself and then McDonald's. The cops came. I had to run from the cops. That was the beginning of my drinking career, which turned out to be a very painful one in the moment and in hindsight. And yeah, you know, drugs came along with that – marijuana, and, you know, some pills, and a bunch of other things. But you know...". (Shetty, 2023, 08:40)

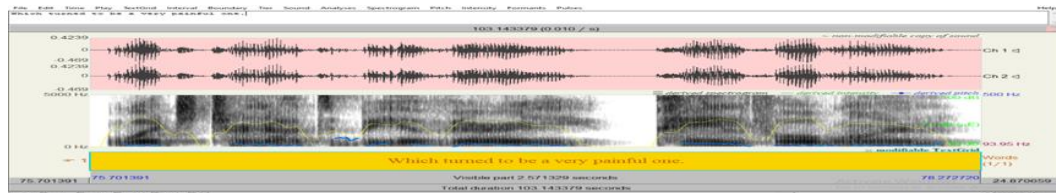


Figure 9. Macklemore's Creaky Voice as a Sample for This Extract

1. Phonological Dimension

(1). *Creaky Voice*: Macklemore uses his creaky voice almost in all his words throughout this extract, as shown in Figure 9, and mostly throughout this conversation, which is something unnatural but an affectation nonetheless.

(2). *Uptalk*: Macklemore does not use upspeak in its wrong position.

2. Sociolinguistic Dimension

(1). *Gender*: Macklemore is a male character.

(2). *Social Status*: He is an American rapper, singer, and songwriter. He has 5.1 million followers on Instagram.

(3). *Frequency of Filler Words*: He uses the filler words "like" three times and "you know" four times within 52 seconds.

(i). Extract 9

Jay Shetty: "You don't even need to care about anyone else because you've worked hard to get there."

Daniella Monet: "You know, like, I just kind of know that there's so many people and so many animals and so many resources and the planet. I mean, you could go down forever, right? Like, you can think about. And I think for me, one of the things that is always in the back of my head is my family and the people that sort of suffer with things in my family. My brother, who feels like he's almost, like, my own child, he suffers with addiction and has been homeless for probably, on and off, for about a year or two. Sorry. I've never actually, like, spoke about it. So, that – for me to see that in my own four walls and like the closest thing to me...". (Shetty, 2019, 10:01)

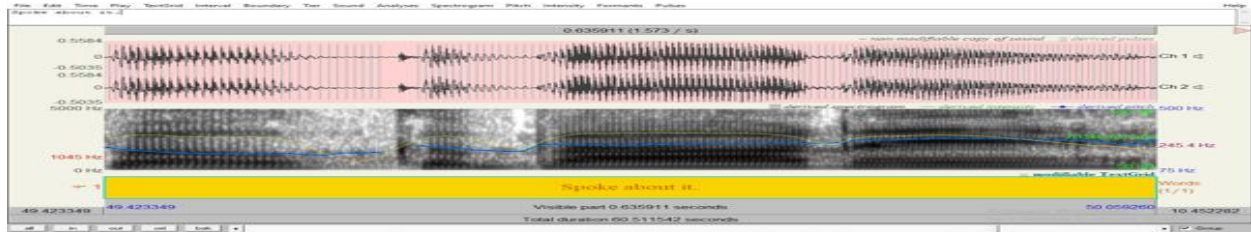


Figure 10. Daniella Monet’s Uptalk

1. *Phonological Dimension*

- (1) *Creaky Voice*: Daniella Monet doesn't use her creaky voice as an affectation.
- (2) *Uptalk*: She does use upspeak in this interview, as shown in Figure 10, her declarative sentence, which is considered a sign of affectation.

2. *Sociolinguistic Dimension*

- (1) *Gender*: Daniella Monet is a female character.
- (2) *Social Status*: She is an American actress, singer, television personality, and entrepreneur and has 4.3 million followers on Instagram.
- (3) *Frequency of Filler Words*: She uses the filler words “like” four times and “you know” once within 54 seconds.

(j). *Extract 10*

Jay Shetty: “When did you start realizing you want to work on yourself?”

Joe Jonas: “There's been a few hurdles that I felt, like, I probably need to take care of myself physically, mentally. I think the biggest one that comes to mind, many years ago, I released a solo album, so I did a record alongside with my brothers. We kind of all started to feel like we had separate personal interests professionally, and I'm in not, I'm really proud of now. I like it even more than I used to. I think at the time there was a lot of cooks in the kitchen. And when you're like performing at the level that the Jonas brothers were back when, and, you know, it was just...”. (Shetty, 2022, 09:38)

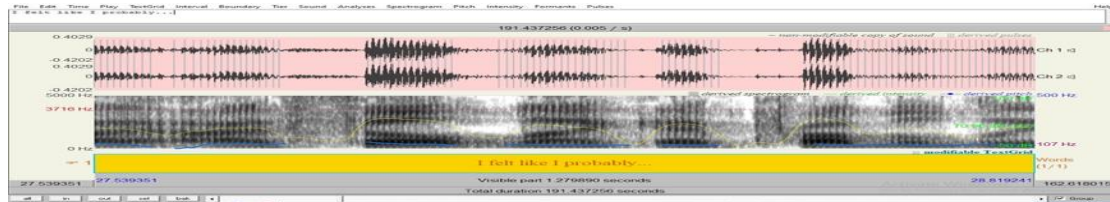


Figure 11. Joe Jonas’ Creaky Voice as a Sample for This Extract

1. *Phonological Dimension*

- (1) *Creaky Voice*: It is clear that, in this extract, Joe Jonas uses his creaky voice as shown in Figure 11 and in most of his speech in this episode, which is something not natural but an affectation.
- (2) *Uptalk*: Joe Jonas does not use upspeak in the wrong position.

2. *Sociolinguistic Dimension*

- (1) *Gender*: Joe Jonas is male.
- (2) *Social Status*: Joe Jonas is an American singer, songwriter, and actor. He has 12.5 million followers on Instagram.
- (3) *Frequency of Filler Words*: He uses the filler words “like” three times and “you know” one time within 34 seconds.

B. *The Quantitative Analyses*

Because the current study is concerned with the sociophonetic field, the following tables have been classified into two dimensions: the phonological dimension and sociolinguistic dimension. The current study aimed to find the interaction between these two dimensions to convey affectation and was based on three criteria: creaky voice, uptalk, and the frequency of filler words used. If one of these criteria was used by a celebrity, he or she is considered to have an affected personality. Next, the influence of sociolinguistic variables was taken into consideration. From the tables below, it can be seen that both genders use affectation. The second variable, social status, also plays an important role in using affectation. It has been observed that by virtue of the social status of these people, they see themselves as influential people in society and their followers imitate their actions; thus, this leads them to affectation.

TABLE 1
SELENA GOMEZ

Phonological Dimension		
Usage	Creaky Voice	Uptalk
Used	√	
Unused		√
Sociolinguistic Dimension		
Gender	Social Status	The filler words
Female	<ul style="list-style-type: none"> An American singer, songwriter, actress, businesswoman, and producer. She has 429 followers on Instagram. 	She uses the filler words “like” three times and “you know” three times within 36 seconds.

TABLE 2
KUNAL NAYYAR

Phonological Dimension		
Usage	Creaky Voice	Uptalk
Used	√	
Unused		√
Sociolinguistic Dimension		
Gender	Social Status	The filler words
Male	<ul style="list-style-type: none"> A British actor. He has 2.9 million followers on Instagram. 	He uses the filler words “you know” three times within 22 seconds.

TABLE 3
KENDALL JENNER

Phonological Dimension		
Usage	Creaky Voice	Uptalk
Used		√
Unused	√	
Sociolinguistic Dimension		
Gender	Social Status	The filler words
Female	<ul style="list-style-type: none"> An American model, media personality, socialite, and businesswoman. She has 29 million followers on Instagram. 	She uses the filler word “like” nine times within 40 seconds.

TABLE 4
JOHN LEGEND

Phonological Dimension		
Usage	Creaky Voice	Uptalk
Used	√	
Unused		√
Sociolinguistic Dimension		
Gender	Social Status	The filler words
Male	<ul style="list-style-type: none"> An American singer, songwriter, pianist, record producer, and actor. He has 16 million followers on Instagram. 	He uses “like” three times within 21 seconds.

TABLE 5
PARIS HILTON

Phonological Dimension		
Usage	Creaky Voice	Uptalk
Used	√	
Unused		√
Sociolinguistic Dimension		
Gender	Social Status	The filler words
Female	<ul style="list-style-type: none"> An American media personality, businesswoman, and socialite. She has 25.9 million followers on Instagram. 	Paris Hilton does not use the filler terms frequently

TABLE 6
BIG SEAN

Phonological Dimension		
The Usage	Creaky Voice	Uptalk
Used	√	
Unused		√
Sociolinguistic Dimension		
Gender	Social Status	The filler words
Male	<ul style="list-style-type: none"> American rapper. He has 16.7 million followers on Instagram. 	He uses “like” seven times and “you know” two times within 28 seconds.

TABLE 7
JESSICA ALBA

Phonological Dimension		
Usage	Creaky Voice	Uptalk
Used		√
Unused	√	
Sociolinguistic Dimension		
Gender	Social Status	The filler words
Female	<ul style="list-style-type: none"> An American actress and businesswoman. She has 20.5 million followers on Instagram. 	She uses “like” five times and “you know” four times within 26 seconds.

TABLE 8
MACKLEMORE

Phonological Dimension		
Usage	Creaky Voice	Uptalk
Used	√	
Unused		√
Sociolinguistic Dimension		
Gender	Social Status	The filler words
Male	<ul style="list-style-type: none"> An American rapper, singer, and songwriter. He has 15.1 million followers on Instagram. 	He uses the “like” three times and “you know” four times in 52 seconds.

TABLE 9
DANIELLA MONET

Phonological Dimension		
Usage	Creaky Voice	Uptalk
Used		√
Unused	√	
Sociolinguistic Dimension		
Gender	Social Status	The filler words
Female	<ul style="list-style-type: none"> An American actress, singer, television personality, and entrepreneur. She has 2.9 million followers on Instagram. 	She uses “like” four times and “you know” once in 54 seconds.

TABLE 10
JOE JONAS

Phonological Dimension		
The Usage	Creaky Voice	Uptalk
Used	√	
Unused		√
Sociolinguistic Dimension		
Gender	Social Status	The filler words
Male	<ul style="list-style-type: none"> An American singer, songwriter, and actor. He has 12.5 million followers on Instagram. 	He uses the filler words “like” three times and “you know” one time within 34 seconds.

TABLE 11
THE FINAL RESULTS

The Sociophonetic Strategies	Gender	Frequencies	Percentages	Total
Creaky voice	Male characters	5	26%	37%
	Female characters	2	11%	
Uptalk	Male characters	0	0%	16%
	Female characters	3	16%	
Filler Words	Male characters	5	26%	47%
	Female characters	4	21%	
				100%

V. DISCUSSION

In Table 11, the first criterion of the study, creaky voice, was used by 26% of time by male celebrities and 11% of the time by female celebrities. This means that males used creaky voice more than females. What is more, 16% of the female celebrities used uptalk, while zero male celebrities used uptalk in the selected interviews. This means that, according to the current study, female celebrities used uptalk more than male celebrities. The third criterion, frequency of filler word use, shows that 26% of celebrity males used this affectation, while female celebrities represented 21% of its users. This means that male celebrities used filler words more than female celebrities. It is also an important part of this study to know which criterion is used more to achieve affectation, whether by male celebrities or female celebrities. The first criterion, creaky voice, represents 37%, the second criterion, uptalk, represents 16%, while the third criterion, frequency of filler word use, represents 47%, which means that creaky voice and the frequent use of filler words are used more often than uptalk.

VI. CONCLUSIONS

After analyzing the chosen data sociophonetically, it is concluded that creaky voice, the frequent use of filler words, and uptalk are the sociophonetic strategies that are respectively used to convey voice affectation. It was also observed that, by virtue of social status, these affected characters see themselves as influential people in society, and their followers imitate their behavior; thus, this leads them to be affected personalities. Furthermore, it was also concluded that both genders used affectation, but they differ in the strategies that are used to convey voice affectation.

According to the current study, the first strategy, creaky voice, was used by 26% of the time by male celebrities and 11% of the time by female celebrities. This could be because the male's voice is characterized by its low register, so it is easier for them to use creaky voice more than it is for females to use it. Moreover, 16% of the female celebrities used uptalk, while zero male celebrities used uptalk in the selected interviews. This is likely due to women generally having higher-pitched voices than men, so it is easy for them to control their pitch to make it attractive to others. Finally, the third strategy of the study showed that celebrity males used filler words 26% of the time during their interviews and females used them 21% of the time during their interviews. Thus, celebrity men seem to use filler words only slightly more than female celebrities. This is likely because the frequent use of filler words has become a trend, and it is used by both genders nowadays.

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