ЗАТВЕРДЖЕНО
Вченою радою ЗУІ
Протокол №2 від „28”лютого 2024 р.
Ф-КДМ-3

Міністерство освіти і науки України

Закарпатський угорський інститут ім. Ференца Ракоці II

Кафедра філології

Реєстраційний № _____

Кваліфікаційна робота

Фонетичні та фонологічні зміни в електронних засобах масової інформації (телебачення, кіно, радіо, Інтернет тощо)

МАРТОН СІНТІЇ ГАБОРІВНИ

Студентки 4-го курсу

Освітня програма: «Середня освіта (Мова і література (англійська))»

Спеціальність: 014 Середня освіта (Мова і література (англійська))

Рівень вищої освіти: бакалавр

Тема затверджена на засіданні кафедри
Протокол № 107 / 14.08.2024р.

Науковий керівник: **Сіладі Василь Васильович**
др. філософії, доцент кафедри філології

Завідувач кафедри: **Берегсасі Аніко Ференцівна**
д-р габілітований, доцент
професор кафедри філології

Робота захищена на оцінку_____, ____ _ _____ 2025_ року

Протокол №___/ _____2025

ЗАТВЕРДЖЕНО
Вченою радою ЗУІ
Протокол №2 від „28”лютого 2024 р.
Ф-КДМ-3

Міністерство освіти і науки України

Закарпатський угорський інститут ім. Ференца Ракоці II

Кафедра філології

Кваліфікаційна робота

Фонетичні та фонологічні зміни в електронних засобах масової інформації (телебачення, кіно, радіо, Інтернет тощо)

Рівень вищої освіти: бакалавр

Виконавець: студентка 4-го курсу
Мартон Сінтія Габорівна

Освітня програма: «Середня освіта (Мова і література (англійська))»
Спеціальність: 014 Середня освіта (Мова і література (англійська))

Науковий керівник: **Сіладі Василь Васильович**
Др. філософії, доцент кафедри філології

Рецензент: **Врабель Томаш Томашович**
Кандидат філологічних наук, доцент

Берегове

2025

ЗАТВЕРДЖЕНО
Вченою радою ЗУІ
Протокол №2 від „28”лютого 2024 р.
Ф-КДМ-3

Ministry of Education and Science of Ukraine

Transcarpathian Hungarian College of Higher Education Ferenc Rákóczi II

Department of Philology

Qualifying paper

PHONETIC AND PHONOLOGICAL VARIATION IN THE ELECTRONIC MEDIA (TV, FILM, RADIO, INTERNET ETC.)

Level of higher education: Bachelor’s degree

Presented by:

Cintia Marton
4th year student

Education programme: Secondary education (Language and literature (English))
Specialty: 014 Secondary education (Language and literature (English))

Thesis supervisor: László Szilágyi

PhD, Associate professor

Second reader: Tamás Vrábely

Candidate of Philological Sciences, Associate professor

Berehove

2025

ЗМІСТ

CONTENTS

INTRODUCTION

In the contemporary digital era, rapid technological advancement has significantly transformed the modalities of human communication. As social and cultural interactions increasingly migrate to digital platforms, a corresponding shift in the conceptualization and analysis of language, particularly its spoken form, has become imperative. Among the linguistic domains most profoundly affected by this transformation are phonetics and phonology. Established norms and stable speech patterns are being reshaped by the influence of electronic media, resulting in unprecedented variation in the production, transmission, and interpretation of spoken language.

Electronic media, including streaming platforms, YouTube, podcasts, TikTok, voice-activated assistants, and social messaging applications, have introduced novel speech styles, prosodic features, and pronunciation patterns. Conventions once regarded as standard are frequently challenged, altered, or creatively reconstructed within these communicative environments. For instance, articulatory reduction, exaggerated intonation, and the deliberate adoption or stylization of regional or social dialects for purposes of identity construction or entertainment are increasingly common. These developments underscore the growing necessity of investigating the interplay between spoken language and digital media, particularly in relation to language acquisition, variation, and sociophonetic awareness.

To investigate this relationship, the present thesis focuses on **phonetic and phonological variation in electronic media**, with special attention to the recognition, perception, and potential internalization of these variations by English philology students. Understanding how learners engage with media-based speech features is essential in an era where language input is increasingly digital, informal, and globalized.

The theoretical foundation for this study draws upon established linguistic frameworks in phonetics and phonology. To ground this exploration, it is first essential to understand the linguistic disciplines that examine the nature of speech: **phonetics** and **phonology**. As Hayes (2009) and Abercrombie (1967) explain, phonetics deals with the physical properties of speech, its articulation, acoustics, and perception, while phonology focuses on the abstract rules and systems that organize these sounds within a language. Scholars such as Odden (2005), Ladefoged & Johnson (2015), and Vrabel (2009) have highlighted the overlap and mutual dependence of these fields, especially when examining real-world language use.

In the age of digital media, however, traditional theoretical boundaries are increasingly blurred. As Marcos (2024) and Gershon et al. (2023) describe, social media and streaming platforms act as engines of linguistic innovation, influencing not only the content of

communication but also its form. Crystal (2011) emphasizes that electronic communication accelerates language change more rapidly than any previous medium. These findings are supported by more recent studies such as Asharaf (2025) and Cohn & Zellou (2024), which explore how platforms influence phonetic trends through audiovisual repetition, stylistic performance, and algorithm-driven amplification.

Technological tools like Siri, TikTok filters, and YouTube's automatic captions don't just reflect speech patterns, they influence them. Prosodic features such as pitch, rhythm, and stress are exaggerated or flattened by design, and users often adapt their speech accordingly to be better understood by algorithms or to go viral (Sterne, 2012; Bell, 2003). The emerging field of media linguistics, therefore, necessitates a new kind of phonetic and phonological literacy, one attuned to multimodal, interactive, and globalized soundscapes.

Extensive data collection and analysis were conducted over several months to support the theoretical and empirical dimensions of this work. For the theoretical overview, a wide range of scholarly literature was reviewed to provide a comprehensive overview of key concepts and frameworks in phonetics and phonology. This part establishes the linguistic groundwork necessary for analyzing speech variation in digital contexts.

The study is grounded in a comprehensive analysis of various forms of electronic media, including audiovisual content such as films, YouTube videos, and TikTok clips; audio-based sources like music and podcasts; as well as written digital interactions, including social media comments. Over an extended research period, these sources were examined for instances of phonological deviation, such as consonant cluster reduction, non-standard spelling and pronunciation, prosodic manipulation, and phonetic reversal. From this broad dataset, the most relevant and representative examples were selected, categorized, and interpreted to illustrate key types of variation and their communicative functions.

The **object** of this research is the examination of phonetic and phonological variation as it occurs within and is shaped by electronic media.

The **subject** of this study is the recognition, perception, and potential incorporation of media-induced variation by students of English philology.

The **aim** of this thesis is to analyze, categorize, and interpret the influence of electronic media on English pronunciation, with particular attention to how these effects are perceived by learners in a multilingual academic setting. It seeks to highlight how informal language models, whether in the form of vlogs, series, lyrics, or memes, contribute to shaping the soundscape of modern English.

To achieve this aim, the research was structured around several **key phases**. First, a comprehensive review of scholarly literature was conducted, encompassing the fields of phonetics, phonology, sociolinguistics, and digital linguistics to establish a solid theoretical framework. This was followed by collecting a large corpus of authentic phonetic and phonological examples drawn from various electronic media platforms. From this corpus, the most linguistically relevant items were selected and analyzed based on their communicative function and representativeness.

The present research is guided by the following **hypotheses**, which reflect anticipated correlations between media exposure and phonological awareness:

- Phonetic and phonological variations are expected to become increasingly widespread and socially accepted within electronic media, contributing to the normalization of non-standard speech features in digital communication.
- Students with greater exposure to electronic media are likely to exhibit a heightened ability to recognize phonetic and phonological variation in digitally mediated English.
- Media-influenced or non-standard pronunciations are anticipated to be viewed by students as acceptable, particularly within informal or non-institutional contexts.

In the empirical phase of the study, a mixed-methods questionnaire was developed and administered to English philology students at both undergraduate and graduate levels. The data gathered were subjected to both statistical analysis and qualitative interpretation, enabling the researcher to assess the participants' awareness, recognition, and attitudes toward phonological features commonly encountered in digital media.

The **novelty** and **practical value** of the thesis lies in its interdisciplinary nature, combining phonological theories, sociolinguistics, and digital media analysis to address how real-world, unscripted linguistic input reshapes phonological awareness. It highlights not only the observable changes in language but also the learner's role as both a recipient and participant in linguistic evolution. Furthermore, it contributes to educational practice by illustrating the importance of including informal, media-driven phonological features in formal language instruction.

The structure of the thesis is organized into **five main sections**, each contributing to a comprehensive examination of phonetic and phonological variation in electronic media. The Introduction outlines the background and significance of the topic, defines the objectives, research questions, and hypotheses, and presents the methodological framework along with an overview of the thesis structure.

The **first part**, entitled *Theoretical Overview*, examines the fundamental linguistic concepts relevant to the study, including the principles of phonetics and phonology. It explores

core topics such as articulation, prosody, phonotactics, segmental and suprasegmental features, as well as theoretical distinctions between phonetic and phonological analysis.

The **second part**, *The Role of Electronic Media in Language Change*, presents findings from several months of data collection and analysis, focusing on phonetic and phonological variation as manifested in various digital platforms. This section examines authentic examples from films, music, video-sharing platforms, podcasts, and social media to identify and interpret key patterns of variation and their communicative or stylistic functions.

The **third part**, *Empirical Research*, details the design, implementation, and analysis of a questionnaire administered to English philology students. It explores the participants' awareness of media-based phonological phenomena, their attitudes toward non-standard forms, and the influence of media exposure on their linguistic perception and usage.

In the **conclusion**, the key findings of the research are summarized, the initial hypotheses are evaluated in light of the results, and broader implications are discussed concerning language learning, pronunciation development, and directions for future linguistic research.

The **appendix** provides supplementary material relevant to the empirical study, specifically the complete version of the questionnaire used for data collection.

PART I
THEORETICAL OVERVIEW

1.1 Language and medium

The best way of introducing the subject of phonetics and clarifying what it deals with is to distinguish language and medium, as Abercrombie (1967) lays out in his book, *Elements of General Phonetics.* He explains that written English and spoken English are two completely different objects. While written English is like a collection of small black marks arranged on a white surface, spoken English, on the other hand, consists of a series of constantly varying sounds. These may seem entirely unrelated; however, once it is acknowledged that both convey meaning, it becomes evident that, despite their differences, they are both equally part of the English language. Understanding this allows one to see that the piece of spoken English and the piece of written English are the same language embodied in different mediums, one consists of shapes, the other of noises (Abercrombie, 1967, p.1).

Language, as a tool of communication, plays a vital role in human interaction. It enables the expression of ideas, emotions, and experiences, while also serving as a vehicle for the transmission of culture and civilization. In linguistic terms, language is an arbitrary sound symbol unit used by a member of society to work together, interact, and identify themselves (Nasution & Tambunan, 2022, p.2).

What makes language so adaptable is that it is not dependent on a single physical form. It exists as a set of patterns, whether spoken or written, and these patterns may be carried by various media. By distinguishing language from its medium, one is effectively separating meaning from the material form it takes. Language is not embedded in the shapes or sounds themselves, but in the structures and patterns they convey (Abercrombie, 1967, p. 2).

The medium, however, carries its properties. A written word, in addition to being a word, is also a shape like any other shape, and a spoken word, in addition to being a word, is also a sound like any other sound. The mediums have the properties that all shapes or sounds have, including aesthetic properties. As Abercrombie (1967, p.2) points out, both written and spoken words are a product of human activity. But it is important to keep in mind that a medium is not a language itself; it serves as a vehicle for language. Linguistics, as a discipline, is concerned with the study of language in all its forms. Within this field, phonetics specifically focuses on the spoken medium, examining the production, transmission, and reception of speech sounds across languages and dialects.

The environment of language development has undergone a significant transformation due to the rapid growth of digital technology. With the rise of new communication media, language habits have been deeply impacted, including text messaging, social media, and instant messaging, which have emerged with the development of the Internet (Marcos, 2024, p.1).

1.2 Phonetics and phonology

According to Hayes (2009), two branches of linguistic science deal with speech sounds: **phonetics** and **phonology.** Although phonetics and phonology both concern the study of speech, linguists have traditionally considered these as different areas of study (dde & Munro, 2012).

Phonetics is primarily an experimental branch of linguistics that deals with speech sounds from the following three perspectives:

- Production: how speech sounds are produced in the human vocal tract.
- Acoustic: studies the sound waves by which speech is transmitted through the air.
- Perception: how the incoming acoustic signal is processed to detect the sound sequence originally intended by the speaker

Phonology is also an experimental science, although it includes a fair amount of formal analysis and abstract theorizing. The main data on which phonological theory rests are phonetic data, that is, observations of the phonetic form of utterances. The goal of phonology is to understand the implicit system of rules that speakers use in apprehending and manipulating the sounds of their language, as explained by Hayes (2009, p.1).

When dealing with phonetics and phonology, it is essential to mention the **International Phonetic Alphabet (IPA)**. It is a standard transcription system for phonetics and phonology, used to write down the sounds of different languages, even those that are unexpected or unfamiliar (Nurhayati, 2020, p. 269). There is some debate about where it belongs. Some researchers see it strictly as a tool of phonetics, while others argue that it plays a key role in phonology too.

This raises an important question: in what ways does phonology differ from phonetics? While the two are closely related subfields within linguistics, they remain distinct in their scope and focus. Drawing a clear boundary between phonetics and phonology is often challenging. A widely accepted distinction is that phonetics is concerned with the physical properties of speech sounds, such as sound waves, formant values, frequency, amplitude, and the articulatory mechanisms involved in producing these sounds. In other words, phonetics deals with the observable, measurable aspects of speech.

Phonology, by contrast, operates at a more abstract cognitive level. It is concerned with the mental representation of sounds, the structure of the sound system within a language, and the

subconscious rules that govern the pronunciation of words. Phonology examines how speech sounds function within a particular linguistic system and how they are organized in the minds of speakers.

Despite these differences, the boundary between the two fields is not absolute. As research in both areas has developed, it has become increasingly clear that phonetics and phonology interact and inform one another. A thorough understanding of phonological patterns often requires phonetic insight, while phonetic data gains greater interpretative depth when analyzed through a phonological lens (Odden, 2005).

1.3 Phonetics as a branch of linguistics

Phonetics is concerned with the human sounds by which thought is expressed or given audible shape. It focuses on the nature of these sounds, how they combine, and how they function concerning meaning (Vrabel, 2009).

As Delahunty and Garvey (n.p., n.d., p.89) note, phonetics offers a means of attuning listeners to aspects of languages that are often overlooked, particularly due to the tendency to interpret language primarily through its written form rather than through its auditory realization. Levis and Munro (2012, p. 1) further emphasize that phonetics encompasses the physical aspects of speech production and their relationship to speech perception. This knowledge plays a crucial role in second language acquisition, as it enables learners to attain more accurate pronunciation. By understanding the specific articulatory mechanisms and sound structures of a target language, learners are better equipped to approximate native-speaker pronunciation, thereby enhancing intelligibility and minimizing communicative misunderstandings. As Kumar (2024, p. 11) affirms, knowledge of phonetics supports clearer speech production and improves communication by reducing potential ambiguities caused by mispronunciation.

Importantly, the study of phonetics extends well beyond the ability to use phonetic transcription. As Ladefoged and Johnson (2015, p.35) emphasize, a phonetician is a person who is able to describe speech, understands the mechanisms of speech production and perception, and knows how languages use these mechanisms. While phonetic transcription is a valuable tool for describing speech, it is only one part of what phonetics involves.

According to Vrabel (2009), phonetics is divided into two branches: **practical** and **theoretical**. Practical phonetics studies the physical substance of speech sounds and their relation to meaning, while theoretical phonetics is mainly concerned with the functioning of phonetic units in the language. Theoretical phonetics regards phonetic phenomena synchronically without any special attention paid to the historical development of English.

Another important distinction in the study of phonetics is between **segmental** and **suprasegmental** features. Segmental phonetics focuses on individual speech sounds or "segments", while suprasegmental phonetics examines larger speech units, such as syllables, words, and phrases (Vrabel, 2009, p. 5).

Although phonetics primarily focuses on the **expression level** of language, it must also take the **content level** into account. That is because a significant part of phonetic analysis involves understanding how the characteristics of speech units influence meaning. Speech consists of meaningful sound sequences, and phonetics, at its core, studies only those sounds produced by the human vocal tract that serve as carriers of structured linguistic information (Vrabel, 2009, p. 5).

1.3.1 Branches of phonetics

Phonetics is traditionally divided into three significant subfields, each of which focuses on a different aspect of language sounds and provides a comprehensive understanding of how language sounds are produced, transmitted, and received (Pasaribu & Al-Khali 2024, p. 69).

- **Articulatory phonetics** investigates how speech sounds are produced by the human vocal apparatus (Szilágyi 2014, p.4). It explores the movements of the lips, tongue, vocal cords, and other articulators. These sounds are then categorized based on their *place* and *manner* of articulation (Kumar, 2024, p.1).
- **Acoustic phonetics** analyzes the physical properties of speech sounds as they travel through the air. (Kumar, 2024, p.1). It seeks the waves involved in speech sounds and how they are interpreted by the human ear (Szilágyi, 2014, p.4).
- **Auditory phonetics** deals with the perception of speech sounds by the human ear and brain. It explores how the auditory system processes the incoming sound signals and converts them into meaningful linguistic information (Kumar, 2024, p.1).

1.4 Phonology as a branch of linguistics

Phonology is one of the core fields that compose the discipline of linguistics, defined as the scientific study of language structure (Odden, 2005, p. 2). As Nurhayati (2020, p. 269) points out, phonology involves reducing linguistic data to what speakers and listeners perceive, i.e., the sounds they assume they are pronouncing and hearing.

In essence, phonology examines the segmental and prosodic features that have distinctive value within a language. It looks at how speakers systematically use **phonemes** (the smallest units of sound) and **intonemes** (features like pitch and rhythm) to convey meaning (Vrabel, 2009, p. 6). In brief, phonology may be described as the study of the sound structure of language (Odden,

2005, p. 2). It constitutes a component of the speaker's linguistic competence that allows for both the production and interpretation of speech. This implicit knowledge enables individuals to decode spoken language from acoustic signals and, in some cases, from visual representations of language (Kenstowicz, 1994, p. 2).

Phonology is conventionally divided into two major branches: **segmental** and **suprasegmental** phonology. Segmental phonology breaks down speech into discrete units, such as phonemes, while supra-segmental or non-segmental phonology studies those larger units that measure more than one segment, like intonation patterns. (Vrabel, 2009., p. 6).

The primary goal of phonology is to uncover the principles that govern the organization of sounds in languages. It focuses on identifying the phonemes used by a language and the pattern they form, shaping the overall **phonological structure** of that language. By comparing different sound systems, phonologists may develop hypotheses about the rules that guide sound use in specific languages, and even across all languages, a field known as **phonological universals** (Vrabel, 2009, p. 6).

According to Vrabel (2009, p. 6), phonology also plays a crucial role in addressing several fundamental problems in linguistic analysis, including:

- The identification of the phonemes that constitute a language;
- The identification and distribution of phonemes within particular words or sentences, which involves establishing a phoneme system and determining the frequency and function of each phoneme at the levels of syllables, words, and larger syntactic units.

1.4.1 Key aspects of phonology

a. Phonemes

Phonemes are the fundamental and distinctive sound units within a language that serve to differentiate meaning. They are typically identified through the presence of *minimal pairs*, pairs of words that differ by only one segment (a single speech sound) in the same phonological environment. If two segments contrast in an identical environment and result in a change of meaning, they are considered to belong to separate phonemes (URL1).

A phoneme may be defined as the smallest meaningful unit in a language's sound system. To put it differently, changing one phoneme in a word may result in the outcome of a different word with a completely different meaning. For example, replacing the sound **[k]** in *call* with **[t]** will create the word *tall*, which is an entirely different English word. English speakers perceive **[k]** and **[t]** as separate sounds and find them easy to distinguish. (McMahon, 2002, p.14). Although a phonetician may identify the initial consonants in king and crab as different **[k]** sounds, due to

subtle articulatory differences, native English speakers generally perceive them as identical and classify both as the same phoneme **/k/.** This highlights the difference between phonetic detail and phonemic perception, emphasizing that phonemes are defined not by physical articulation alone, but by their functional role in the language's sound system.

b. Allophones

In every language, some sounds behave together as if they were just different versions of the "same" sound, rather than different sounds that may be used to differentiate words, even though they may be phonetically distinct (rexpechler, 2008, p. 102 on Scribd).

Allophones are the linguistically non-significant variants of each phoneme. In simpler terms, a phoneme might be realized by multiple speech sounds, and the choice of each variant is usually influenced by the phonetic environment of the phoneme (Mannell, 2008). Ladefoged and Johnson (2005, p. 46) describe allophones as the variations of the phonemes that occur in detailed phonetic transcriptions. Each member of a phoneme class is called an allophone, linked to an actual phonetic segment articulated by a speaker. Each member of a phoneme class is referred to as an allophone and corresponds to an actual phonetic segment produced in speech. A phoneme, therefore, may be understood as a set of such non-contrastive sounds, its allophones, which do not signal a difference in meaning when substituted for one another within a given linguistic environment (Mannell, 2008).

A clear example from English is the phoneme **/p/**, which has different allophones depending on a word's position. In the word ***"pot"*** [p^hat], the **/p/** sound is aspirated (**[p^h]**), meaning it has a strong burst of air after its release, while in the word ***"spot"*** [spɑt], the /p/ sound is **unaspirated** (**[p]**), meaning there is little to no burst of air (rexpechler 2008, p. 102 on Scribd).

c. Phonotactics

Phonotactics is a subfield of phonology that focuses on identifying the rules governing how sounds are organized to form linguistic units of higher levels (Дворжецька, et al. 2005, ст,22). Various scholars have offered definitions of the term, reflecting the complexity and multi-faceted nature of phonotactic analysis. For instance, Jones (2004, p. 522) defines phonotactics as the study of phoneme sequences, emphasizing that the phonotactic constraints of any given language are closely shaped by its syllabic structure. According to this view, any sequence of sounds produced by a native speaker can be segmented into syllables without requiring the omission of any segments.

Crystal (2003, cited in Faris, 2005, p. 29) offers a complementary perspective, describing phonotactics as the study of the sequential arrangement of phonological units that occur within a

language. In this view, phonotactics is concerned with determining what qualifies as a phonologically well-formed word in a given linguistic system.

Goldsmith (1995, p. 3) expands on this concept by outlining multiple criteria that define a well-formed word from a phonological standpoint. According to his framework, a well-formed word must be produced through the application of a language's phonological rules to a morphologically generated string, by the correct hierarchical ordering. Moreover, the word must consist of a sequence of syllables that are structurally acceptable within the language. In addition, it must exhibit a configuration in which all phonological features, such as autosegments, are appropriately aligned, each phoneme belongs to a syllable, and each syllable contributes to a higher-level prosodic unit referred to as a ***"foot"***. Finally, the word must simultaneously satisfy all phonological conditions imposed by the language's system.

Despite the relatively permissive phonotactic rules of English, not all theoretically possible sound combinations occur in the language. This discrepancy gives rise to two distinct types of phonotactic gaps.

The first type, known as **systematic gaps**, involves sound combinations that violate the structural rules of English. For example, a sequence such as **bm-** in a hypothetical form like **/bmık/** is not permissible according to English phonotactic constraints, and therefore cannot be regarded as a valid English word.

The second type, known as **accidental gaps**, refers to sequences that conform to the phonotactic rules of the language and resemble actual words, such as **/fu**:**l/**, which is phonetically similar to existing words like feel or fool, but are not currently attested in the lexicon. These gaps are considered theoretically well-formed and may eventually be adopted into the language.

d. Prosody

Prosody is essential in shaping the phonological, lexical, syntactic, and semantic interpretation of a sentence, and it also contributes to understanding aspects of a sentence's information structure (Dahan, 2015, p. 1). At its core, prosody refers to the interplay of features such as pitch, loudness, and tempo, which together produce stress (or accent), intonation, and rhythm essential components of spoken communication (Vrabel, 2009, p. 9).

In linguistics terms, prosody, also known as prosodic or suprasegmental phonology, is concerned with the way speech sounds are connected. Due to this, prosody is often referred to as the "music" of language. Prosodic features are a set of linguistic features that are used to convey meaning and emphasis in spoken language (URL2).

The principal prosodic elements include intonation, stress, rhythm, and pauses. These elements play a crucial role in structuring spoken language and significantly affect how listeners

interpret utterances. For instance, in the sentence *"Oh, how beautiful!",* prosodic cues such as stress and intonation determine whether the speaker is expressing genuine admiration or employing sarcasm. Prosodic features typically emerge in connected speech and are more prominent in extended utterances than in isolated words. When only one or two words are spoken, the presence of prosody is often minimal; however, as speech becomes more continuous, prosodic variation naturally increases, enhancing the expressiveness and clarity of communication (URL2).

The International Phonetic Alphabet (IPA) includes a dedicated set of symbols under the category *"Suprasegmentals"* to represent prosodic elements in phonetic transcription. (URL2).

1.4.2 Phonological rules and theories

Phonological rules are fundamental to how to use language for communication, whether spoken or written. Understanding the nature and function of these rules provides crucial insight into the systematic patterns that govern linguistic behavior (Obied, 2019, p. 1).

To understand the purpose of phonological rules, it is first necessary to understand what a **phoneme** is. As defined by Crystal (1997, cited in Obied, 2019, p.1), a phoneme is the smallest unit in a language's sound system. Phonological rules dictate how these phonemes are modified in the process of speech.

Phonological rules explain how phonemes are realized as their allophones in surrounding phonemes. According to Smith (1995, cited in Obied, 2019, p.1), these rules serve to connect two levels of sound representation: the abstract (underlying) form and the actual (surface) spoken form. Similarly, Hayes (2009, cited in Obied, 2019, p. 1) describes these rules as generalized patterns explaining the different ways a sound can be pronounced in different contexts. In general, phonological rules explain how a speaker goes from the abstract representation of a phoneme to the actual sound they articulate when they speak. For example, the English plural ***"-s"*** can be pronounced as **[s]** (in "*cats"*), as **[z]** (in "*cabs"*), or as **[iz]** (in "*buses"*). These forms are stored mentally as the same ***"-s"***, phonological rules dictate how they are realized in speech.

Several key types of phonological processes illustrate how these rules function. **Assimilation** occurs when a sound becomes more similar to a neighboring sound, often reflecting articulatory adjustments based on the surrounding phonetic environment (Obied, 2019, p. 4). For example, the nasal [n] may become **[m]** before a bilabial consonant, as in the transformation **[n]** → *[m] / __ [+bilabial].*

In contrast, **dissimilation** refers to the process when a sound changes one of its features to become less similar to a nearby sound, usually to make the two sounds more distinguishable.

Examples include lexical shifts such as *annual* becoming *annular*, or *sexual* becoming *secular* (Obied, 2019, p. 6).

Deletion refers to the process when a sound, often an unstressed syllable or a weak consonant, is not pronounced. This process reflects phonological simplification in speech. For instance, the **[k]** in *knife* or the **[n]** in *condemn* may be deleted in actual pronunciation. Deletion may occur in different positions: **initial deletion** (apheresis) is observed in contractions such as *I am → I'm or they have → they've*; **medial deletion** (syncope) involves the loss of an internal vowel, as in *secretary /ˈsɛkrɪtɛri/ → /ˈsɛkrɪtrɪ/*; **final deletion** (apocope) refers to the loss of word-final sounds, often before a consonant, such as *last time* pronounced as *las time* (Obied, 2019, p. 7).

Another phonological process, **insertion**, occurs when a sound is added to a word to facilitate pronunciation or to comply with phonotactics. This process can happen at various linguistic levels, influencing how words are formed and pronounced in a given language. A common example of insertion is when adding a vowel sound in words that end with consonant cluster, making them easier to pronounce (URL3).

According to Obied (2019, p. 8), a well-known and somewhat unusual example of insertion is the **intrusive** or **linking "r"** found in British English and certain American dialects. This phenomenon occurs when a historical /r/, which is typically dropped at the end of a word following a vowel, reappears when the next word begins with a vowel sound. In such contexts, the /r/ is inserted to ease the transition between words and maintain fluency in speech. For example, *"idea" → [aɪˈdɪə], "idea is" → [aɪˈdɪərɪz]* (with an intrusive /r/) (Obied, 2019, p. 8).

Generative Theory

Generative phonology (GP), a subfield of **generative grammar**, is a theory that describes language's possibilities through rules (Pandey, n.d., p. 2). These rules are developed to analyze phonological systems worldwide. The theory aims to clearly define and explain native speakers' abilities to produce, perceive, and comprehend spoken utterances in a specific language. (Obied, 2019, p. 3).

One of the foundational contributions to generative phonology was the development of the theory of distinctive features, introduced by Morris Halle in collaboration with Roman Jakobson and Gunnar Fant. This theory proposed that segmental sounds could be more accurately and systematically represented using binary feature values, allowing for more effective classification into natural classes, groups of sounds that behave similarly in phonological processes. According

to Halle, this approach enhances the generalizability of phonological rules and simplifies grammatical descriptions (Pandey, n.d.).

As summarized by Kenstowicz (cited in Pandey, n.d., pp. 4–5), generative phonology is based on two central assumptions. First, that phonology is a critical component of generative grammar, reflecting a speaker's innate knowledge of how sounds function in their language; and second, that native speakers possess the competence to generate phonetic representations from abstract sentences, enabling accurate speech production and comprehension.

Optimality Theory

Optimality theory (OT) is a relatively recent theory among established phonological theories (Osifeso,2020, p. 1), which proposes that underlying forms are directly linked to surface forms through evaluation by a set of constraints, rather than relying on rules (Davenport & Hannahs, 2010, p. 198).

The theory consists of three main components. **The Generator** (GEN) is responsible for producing a potentially infinite set of candidate outputs from a given underlying form. These candidates may include forms with added, deleted, transposed segments, or feature modifications (Osifeso, 2020, pp. 4–5). The **Constraint component** (CON) establishes a set of universal constraints that assess the well-formedness of these candidates. While these constraints are assumed to be universal across languages, their hierarchical rankings vary between languages, accounting for cross-linguistic differences. **The Evaluator** (EVAL) component then selects the optimal candidate from among those generated by GEN, based on how well they satisfy the ranked constraints (Osifeso, 2020, pp. 4–5).

1.5 The influence of electronic media on phonetic and phonological variation

The rapid rise of electronic media has transformed linguistic communication, creating dynamic platforms that introduce novel phonetic and phonological phenomena. Electronic media, encompassing platforms that utilize electronics or electromechanical energy, such as video recordings, multimedia presentations, audio streams, and online interfaces, differ fundamentally from traditional print media, which, while often created electronically, do not require electronics for audience access in their final form (Junaid, 2025). These platforms enable interactive, globalized, and multimodal communication, serving as primary tools for linguistic innovation (Jayashantha, 2025). Digital media, including social media platforms like TikTok, YouTube, and Instagram, streaming services, and websites, have revolutionized language use, influencing vocabulary, syntax, and the phonetic and phonological dimensions of speech (Gershon et al., 2023,

p. 27). The complexity of language development in the digital era lies in how technology reshapes usage and acquisition, particularly in the production and organization of speech sounds (Marcos, 2024, p. 1).

1.5.1 Phonetic innovation on social media platforms

Social media platforms are fertile grounds for phonetic innovation, driven by their emphasis on concise, engaging content. Platforms like TikTok, YouTube, and Instagram Reels push creators to make every word pop, using wild intonation, funky stress patterns, or snappy rhythms to hook viewers (Marcos, 2024, p. 3). Viral phrases like ***"skibidi toilet"*** or ***"rizzler"*** come with stretched vowels or sharp consonants that spread like wildfire (Asharaf, 2025). These linguistic patterns are frequently replicated across digital content, as users imitate influencers or viral audio clips, contributing to a global environment in which novel pronunciations become widely adopted and normalized (Crystal, 2011, p. 47). Reed (2014) nails it: social media makes catchy pronunciations spread fast because everyone wants to sound shareable. These platforms incentivize creators to employ stylized speech patterns to capture attention, often featuring exaggerated prosodic features such as distinctive intonation, stress, or rhythmic variations (Marcos, 2024, p. 3). The New York Times notes how TikTok users adapt pronunciation to evade content moderation, creating terms like ***"seggs"*** (for "sex") or ***"panoramic"*** (for "pandemic") with distinct phonetic realizations to maintain platform visibility (Hsu, 2022). These adaptations create audio-visual feedback loops, where users mimic the speech of influencers or viral audio clips, standardizing phonetic features within online communities (Crystal, 2011, p. 47). Reed (2014) highlights that social media accelerates the adoption of such stylized pronunciations, as users prioritize catchy, memorable delivery to enhance shareability.

The global reach of social media exposes users to diverse accents and dialects, fostering both phonetic convergence and divergence. Convergence occurs when creators adopt features of widely circulated accents, such as the **"General American"** accent in YouTube tutorials, to appeal to international audiences (Eckert, 2019, p. 35). Divergence, conversely, is evident when users emphasize local distinct speech features to assert cultural identity, as seen in Instagram content from marginalized communities using non-standard vowel shifts or prosodic patterns (Herring, 2013, p. 22). For instance, African American Vernacular English (AAVE) features, such as monophthongized vowels, have gained prominence in TikTok videos, influencing mainstream phonetic trends (Gershon et al., 2023, p. 29). Together, these dynamics highlight social media's role in promoting both innovative and identity-driven pronunciation shifts.

1.5.2 Technological influences on phonetic production and perception

Technological advancements in electronic media, particularly voice-based interfaces and audio processing, profoundly influence phonetic production and perception. Voice-activated assistants like Siri, Alexa, or Google Assistant require clear articulation for accurate recognition, prompting users to standardize pronunciation or reduce regional variations to optimize system performance (Cohn & Zellou, 2024, p. 12). Bell (2003) observes that human-computer dialogues encourage phonetic accommodation, where users adjust speech patterns, such as minimizing coarticulation or emphasizing consonants, to align with system expectations (p. 45). Over time, these systems adapt to user speech, potentially reinforcing non-standard pronunciations in their output, which users may mimic, creating a feedback loop that shapes phonetic norms (Cohn & Zellou, 2024, p. 17).

Audio compression and enhancement technologies in streaming platforms and social media further alter phonetic perception. Algorithms designed for low-bandwidth environments enhance features like plosive consonants or high-frequency formants, subtly changing how listeners perceive **"natural"** speech (Sterne, 2012, p. 112). For example, YouTube's audio processing may amplify certain phonetic elements in vlogs, influencing how audiences replicate those sounds in their own speech. Similarly, tools like autotune, popularized in music and TikTok content, introduce stylized phonetic effects, such as pitch normalization or vibrato, that reshape speech production and perception (Asharaf, 2025). These technological interventions challenge traditional articulatory models by blending human and machine-mediated phonetics, creating hybrid soundscapes that redefine phonetic authenticity.

1.5.3 Sociolinguistic implications and the dynamics of language communities

Electronic media fosters sociolinguistic communities that develop distinct phonetic and phonological norms tied to shared interests or identities. Online gaming platforms like Twitch or Discord host communities that create jargon with unique pronunciations, such as the stylized articulation of ***"poggers"*** or ***"yeet",*** which signal group membership and are reinforced through live streams and voice chats (Tagliamonte, 2016, p. 104). These micro-dialects form phonetic subcultures within broader digital ecosystems, driven by the need for in-group cohesion. Social media also amplifies marginalized voices, increasing the visibility of non-standard dialects. For example, the use of AAVE in viral TikTok content has popularized specific prosodic patterns, such as stress shifts, influencing broader phonetic trends (Gershon et al., 2023, p. 30).

Digital platforms play a pivotal role in language revitalization, where endangered languages are recorded and shared online, influencing how their phonetic systems are taught or

perceived. Indigenous communities leverage YouTube to share recordings of native speakers, standardizing phonetic features for new learners, as seen in revitalization efforts for languages like Māori or Navajo (Herring, 2013, p. 24). Additionally, electronic media enables phonetic experimentation with identity. Creators on platforms like Instagram may use pitch, intonation, or rhythm to perform gender, cultural, or regional identities, contributing to evolving prosodic norms (García & Li, 2014, p. 67). These sociolinguistic shifts highlight electronic media's role in promoting phonetic diversity and challenging hegemonic linguistic norms.

1.5.4 The phonetic impact of emerging lexical forms

Electronic media drives lexical innovation, often with significant phonetic implications. Social media platforms introduce new terms like ***"stan"***, ***"rizz"***, or ***"bussin'"***, accompanied by specific prosodic stylizations that spread through viral content (Asharaf, 2025). Reed (2014) notes that social media accelerates the adoption of slang, with phonetic realizations shaped by platform dynamics, such as the need for memorable delivery to maximize engagement. The New York Times reports how TikTok users create euphemisms to evade moderation, each with unique phonetic markers, such as altered stress or vowel quality, that influence spoken language (Delkic, 2022). These lexical innovations are not merely semantic; they carry phonetic signatures that reshape how words are pronounced and perceived, illustrating the interplay between vocabulary and sound systems in digital contexts.

1.5.5 Challenges facing conventional phonetic and phonological frameworks

Traditional phonetic and phonological models, designed for stable, localized speech communities, struggle to account for the fluidity and scale of digital communication. The rapid spread of phonetic trends through viral content, such as the adoption of **"vocal fry"** or **"uptalk"** on YouTube, defies the gradual, geographically constrained changes predicted by models like Labov's principles of linguistic change (Labov, 2010, p. 92). The ephemeral nature of online content, combined with multimodal communication integrating text, audio, and visuals, complicates phonetic transcription and analysis (Herring, 2013, p. 24). For instance, a TikTok video blending spoken dialogue, background music, and text overlays challenges traditional methods of isolating phonetic features for study.

The globalized context of electronic media disrupts the notion of a **"speech community."** Users engage in translanguaging, blending phonetic features from multiple languages or dialects in bilingual vlogs or multilingual gaming streams, creating hybrid sound systems (García & Li, 2014, p. 69). Algorithmic content curation on platforms like YouTube or Spotify prioritizes certain

voices or accents, amplifying specific phonetic patterns and influencing their adoption (Bucher, 2018, p. 78). These dynamics necessitate new theoretical frameworks that integrate sociolinguistics, media studies, and computational analysis to capture the complexity of digital phonetic variation.

1.5.6 Future research directions

The intersection of electronic media and phonetics & phonology is a burgeoning field with significant research potential. Emerging areas include the impact of AI-generated voices on human speech patterns, as synthetic voices in virtual assistants or deepfake technology may normalize certain phonetic features (Cohn & Zellou, 2024, p. 20). Virtual reality (VR) platforms, which simulate diverse speaking contexts like virtual classrooms or global conferences, could further influence phonetic production by immersing users in varied linguistic environments (Bailenson, 2018, p. 55). Algorithmic curation on platforms like YouTube or Spotify, which prioritizes certain voices or accents, may shape phonetic trends by amplifying specific sound patterns (Bucher, 2018, p. 78).

Future research should explore how digital platforms influence prosodic features like intonation or rhythm in multilingual contexts, particularly in translanguaging practices (García & Li, 2014, p. 70). Computational tools, such as machine learning models for phonetic analysis, can process large datasets of digital speech, offering insights into emerging trends (Herring, 2013, p. 25). Interdisciplinary approaches, combining linguistics with media studies and sociolinguistics, will be essential for understanding these changes. As electronic media continues to evolve, it presents both challenges and opportunities for redefining phonetic and phonological systems in the digital age.

PART II

THE ROLE OF ELECTRONIC MEDIA IN LANGUAGE CHANGE

The rise of electronic media has significantly transformed contemporary language use and perception. From social media posts to voice-activated devices, digital technologies are reshaping modes of written and spoken communication, as well as the ways individuals interact in both personal and public spheres. These changes go deeper than surface trends, affecting vocabulary, grammar, pronunciation, and even the tone of communication. For example, platforms like Twitter and TikTok have sparked new words like *"meme"* and *"binge-watch"*, while abbreviations like ***"LOL"*** and ***"DM"*** have become everyday shorthand, reflecting the fast-paced nature of online interaction (Anderson, 2024).

Another key feature of social media is how fast linguistic trends can spread. A phrase or meme that starts in one corner of the internet can go viral globally within hours. As Crystal (2011) points out, the internet doesn't just promote linguistic innovation, it accelerates it. In this way, online spaces have become breeding grounds for new words, styles, and even digital dialects.The growing popularity of podcasts and YouTube videos has also had a big impact on how people speak. These platforms tend to favor a relaxed, conversational tone. Even when content is scripted, creators often try to sound natural and spontaneous, using everyday expressions, filler words like ***"you know"*** or ***"like",*** and informal grammar. This creates a sense of intimacy and connection with the audience.

In some cases, creators even develop recognizable speech styles, marked by energetic intonation, clear articulation, or exaggerated emphasis. This style, sometimes jokingly called **"podcast voice"**, has become so widespread that it's now influencing how people speak in everyday life, especially younger listeners (Tagg, 2015). These platforms also encourage a mix of different language styles. Code-switching, slang, and cultural references often blend in one stream of speech, reflecting a broader trend toward linguistic diversity and creativity in digital communication.

Streaming platforms like Netflix and Twitch, along with social media influencers, are another major source of language change. Popular shows and online personalities have a big influence on how people speak, especially teens and young adults. Catchphrases, accents, and specific vocabulary often move from the screen to real life.

Influencers, in particular, act as modern-day trendsetters. Their speech often mixes informal language with persuasive or performative styles, which are then copied by followers. Bednarek (2018) notes that the language used in television series and online videos does not just

entertain; it shapes real-world linguistic habits. When a phrase or way of speaking becomes part of an influencer's brand, it often becomes part of their audience's language too.

And in multilingual communities, this effect is even more noticeable. Influencers often switch between languages or use loanwords, which contributes to the growth of hybrid or **"glocal"** (global + local) ways of speaking

Voice technologies like Siri, Alexa, and Google Assistant add a new dimension to the experience of language. These systems are designed to sound clear, friendly, and efficient, but they are not neutral. Depending on how they're programmed, they reflect specific choices about accent, tone, vocabulary, and politeness. Even though the speech is synthetic, users often respond to it as if it were human. People tend to use polite language when talking to their devices, and the rhythm or phrasing of these voices can subtly influence how people speak back to them (Purington et al., 2017).

While voice assistants may not drive major language change on their own, they do influence how people think about clarity, tone, and what counts as "standard" pronunciation in digital communication.

2.1 Consonant clusters and their reduction in speech development

Consonant clusters, defined as sequences of two or more consonants occurring within a single syllable without an intervening vowel, are a characteristic feature of numerous world languages. The accurate articulation of such clusters is considered a key indicator of clear and intelligible speech. For example, words like ***"street"***, ***"thrive"***, ***"school"***, ***"monster"*** (URL4).

It is crucial to study consonant clusters for several reasons. Firstly, consonant clusters are apparent in many world languages. Secondly, one-third of the English monosyllables start with a consonant cluster. Thirdly, consonant clusters dominate word-final position and are important for making phonetically complex morphemes. Finally, preschool-aged children with speech sound disorder have difficulty with the production of consonant clusters (URL4).

Consonant Cluster Reduction (CCR) refers to the simplification of consonant sequences, a process frequently observed in spontaneous or rapid speech, as well as in early stages of language acquisition. In typical development, children often reduce complex consonant sequences to simpler forms. For example, in the word ***"children"*** /ˈʧɪldrən/, the consonant sequence /ldr/ may be simplified to a form like ***"chi'en"*** [ˈʧɪən], where one or more consonants are omitted. This phenomenon illustrates the natural tendency to simplify articulatorily demanding sequences, especially during early speech development (URL5).

Several types of cluster reduction have been identified in phonological analysis. **Partial reduction** occurs when only one element of the cluster is omitted. For instance, the word spaghetti may be realized as ***"s'ghetti"*** or ***"p'ghetti"***, with one consonant in the initial cluster omitted. Total reduction involves the deletion of the entire consonant cluster, resulting in more drastic simplification; for example, ***"spaghetti"*** may be reduced to ***"ghetti"***, or ***"glow"*** to ***"oh"***. In such cases, the reduction can significantly impact intelligibility (URL5).

Additional forms of simplification associated with consonant clusters **include final consonant deletion**, where the final consonant in a word is omitted, as in ***"ca"*** for ***"cat"***, or ***"dah"*** for ***"dog"***. Initial consonant deletion involves the omission of the word-initial consonant, as seen in ***un*** for ***"sun"*** or ***up*** for ***"cup"***. Another related process is weak syllable deletion, in which an unstressed syllable is omitted entirely. An example of this is the pronunciation of ***"banana"*** as ***"nana"*** (URL6).

ORIGINAL WORD	CLUSTER	IPA (ORIGINAL)	POSSIBLE REDUCED FORM	IPA (REDUCED)	NOTES
snake	*/sn/*	/sneɪk/	**"nake"**	/neɪk/	Initial /sn/ reduced by omitting /s/
play	*/pl/*	/pleɪ/	**"pay"**	/peɪ/	Initial /pl/ reduced by omitting /l/
fast	*/st/*	/fæst/	**"fas"**	/fæs/	Final /st/ reduced by omitting /t/
flower	*/fl/*	/ˈflaʊər/	**"fower"**	/ˈfaʊər/	Initial /fl/ reduced by omitting /l/
jump	*/mp/*	/dʒʌmp/	**"jup"**	/dʒʌp/	Final /mp/ reduced by omitting /p/
skate	/sk/	/skeɪt/	**"kate"**	/keɪt/	Initial /sk/ cluster reduced by omitting /s/
breakfast	/br/	/ˈbrɛkfəst/	**"bekfast"**	/ˈbɛkfəst/	Initial /br/ reduced by omitting /r/
drink	/dr/	/drɪŋk/	**"dink"**	/dɪŋk/	Initial /dr/ cluster reduced by omitting the /r/

Table 1. ***Consonant cluster reduction***

Example analysis:

To illustrate the phenomenon of consonant cluster reduction (CCR) in contemporary electronic media, an analysis was conducted on spoken dialogue from the film ***Snatch*** (2000), directed and written by Guy Ritchie. This film offers a particularly salient example due to its deliberate portrayal of regional and sociolectal variation in British English.

In the movie, consonant cluster reduction is used to portray a particular character's regional accent and phonetics. For example, at 00:22:23 timestamp, ***"just"*** (/dʒʌst/) is pronounced as ***"jus"*** (/dʒʌs/) with the final */t/* being reduced. This demonstrates **final consonant deletion**, which colloquially occurs within phonological processes in fast speech, especially in Cockney English. Likewise, at 00:23:42 timestamp, ***"here"*** is pronounced as ***"ere"*** with the initial */h/* omitted. This is called **H-dropping**, a feature of working-class British accents, which is typical of this film.

Both examples contribute to the spontaneity and realism of the dialogue, enhancing character, social context, and authenticity within the movie.

CCR is also prominently featured in musical genres such as hip-hop and R&B, where dialect-rich and non-standard pronunciations play a stylistic and expressive role. For example, **Kendrick Lamar's** song ***"m.A.A.d city"*** (2012) features **MC Eiht** from the album ***good kid***. In first line of the song: ***"If Pirus and Crips all got along / They'd probably gun me down by the end of this song"***, several examples of CCR are present:

- ***"got"*** pronounced as ***"go"***, where the final */t/* is dropped, resulting in [goʊ], so it is heard as: *"go' along"*
- ***"end"*** pronounced as ***"en"***, where the */d/* in the word is omitted, resulting in a reduced form *"en"* [ɛn]
- ***"down"*** pronounced *as* ***"doun"***, where the final nasal consonant is weakened or elided, often approximated as [daʊn] → [daʊ].

Similarly, in Eminem's ***The Real Slim Shady*** (2000), CCR is used to reflect rapid, colloquial speech. In the line ***"Y'all act like you never seen a white person before,"*** the word *act* is pronounced as *ac*, omitting the final /t/, and the word before is realized as befo", with deletion of the final /r/ sound.

2.2 Non-standard spelling

JD. Michael (2025) emphasizes that standardized language is essential for effective communication in this globalized world, as it reduces confusion and fosters understanding across diverse linguistic groups. However, the rise of social media platforms such as Instagram, TikTok, Facebook, and streaming platforms like Netflix, Disney+ has introduced noticeable shifts away

from standardized grammatical rules. Online communication prioritizes brevity, informality, and creative linguistic modifications.

Black (2008) distinguishes between **Standard English (SE)** and **Non-standard English (NSE)**. According to her, SE is the most prestigious form of English, defined by its grammatical, orthographical, and vocabulary features, but not by accent or pronunciation. The SE is the variety of English used as the norm of communication in official settings, and although it is widely understood, it is not used in spontaneous speech.

In contrast, NSE includes variations of the English language that do not follow the widely accepted standards. (Hein, 2015) It may be characterized as a substandard usage of the English language in terms of grammar and spelling. (M. Simina, 2018)

NSE is often used in casual conversations among friends or within a specific social group, and it may involve accents or pronunciation patterns that differ from SE. (M.M. Hein, 2015 on Scribd).

STANDARD SPELLING	IPA (STANDARD)	NON-STANDARD SPELLING	IPA (NON-STANDARD)
going to	/ˈgoʊɪŋ tu/	**gonna**	/ˈgʌnə/
sister	/ˈsɪstər/	**sista**	/ˈsɪstə/
didn't you	/ˈdɪdənt ju/	**didn'tcha**	/ˈdɪdənʧə/
tell them	/ˈtɛl ðəm/	**tell'em**	/ˈtɛl əm/, /
something	/ˈsʌm. θɪŋ/	**somethin'**	/ˈsʌmθɪŋ/
kind of	/ˈkaɪnd ʌv/	**kinda**	/ˈkaɪnə/
you	/ju/	**yer/ ya**	/jɜːr/, /jə/
should have	/ˈʃʊd həv/	**shoulda**	/ˈʃʊdə/
let me	/ˈlɛt mi/	**lemme**	/ˈlɛmi/
probably	/ˈprɒbəbli/	**prolly/ prob'ly**	/ˈprɒbli/, /ˈprɒli/
isn't it	/ˈɪzənt ɪt/	**innit**	/ˈɪnɪt/
until	/ənˈtɪl/	**'till/ till**	/tɪl/
for	/fɔːr/	**fer**	/fɚ/
could have	/ˈkʊd həv/	**coulda**	/ˈkʊdə/

Table 2. ***Non-Standard Spelling***

Some forms of non-standard English (NSE) include dialects, accents, slang, and jargon, all of which frequently lack standardized spelling conventions and are therefore often transcribed phonetically. Among these, dialect is one of the most prevalent and powerful tools used in writing for characterization. The representation of dialect in written form can convey substantial information about a character's social background, regional origin, age, or even gender. Dialect is thus understood as the written depiction of spoken language, employed to construct character identity and to signal geographic or sociocultural affiliations (Simina, 2019).

One form of the written dialect is the **eye-dialect,** which Simina (2019) defines as *"non-standard spelling that represents standard pronunciation"*. It refers to the use of non-standard spelling that is visually marked but phonetically identical to the standard form. As Bowdre (1964, p. 1) explains, it consists of words or expressions that are intentionally spelled in a way that appears non-standard to the reader, while still representing a pronunciation that is standard to the ear. For instance, the spelling ***"smol"*** in place of the standard ***"small"*** exemplifies eye dialect. Phonetically, both forms represent the pronunciation /ˈsmɔl/. Thus, although they are indistinguishable to the ear, the eye perceives a clear orthographic difference between the two spellings.

Example analysis:

To illustrate the use of non-standard spelling in digital communication, an analysis was conducted of user-generated content from two widely used social media platforms: YouTube and TikTok. These platforms were chosen due to their popularity and their rich linguistic environments, which reflect a variety of informal, creative, and non-standard language practices. The comments selected for analysis were chosen based on their deviation from standardized orthographic norms.

Example 1.

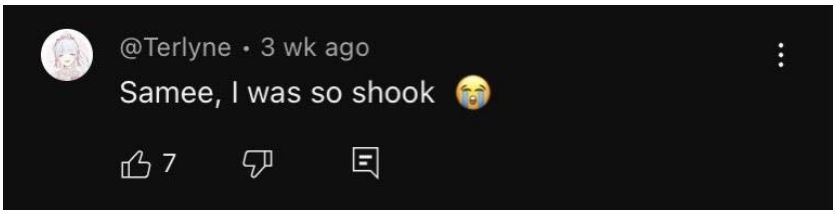


Figure 2. ***YouTube comment 1.***

A YouTube comment reads: *"Samee, I was so* ***shook****"* (Figure 2). In this instance, the word ***"shook"*** is a slang expression derived from the standard word ***"shocked"/ "shock".*** While the

original meaning is retained, the lexical shift adds an element of informality and emotional intensity.

The comment could be rephrased in standard English as: *"*Samee, I was ***in shock***" or "Samee, I was ***shocked."*** The extended vowel in samee (with the duplicated final letter) is also notable, serving a stylistic or emphatic function.

Example 2.

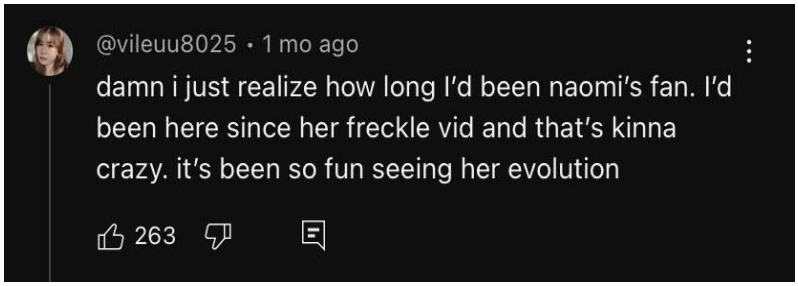


Figure 3. ***YouTube comment 2.***

Another YouTube comment provides multiple examples of non-standard spelling: *"Damn i just realize how long I'd been naomi's fan. I'd been here since her freckle* ***vid*** *and that's* ***kinna*** *crazy. it's been so fun seeing her evolution."* (Figure 3), where tthe word ***"vid"*** is a clipped form of ***"video",*** commonly used in digital communication for brevity. The term ***"kinna"*** represents a phonetic spelling of ***"kinda",*** which itself is a reduced form of the phrase ***"kind of".*** Such reductions reflect spoken language patterns and demonstrate how phonetic approximation influences written expression in informal contexts.

Example 3.

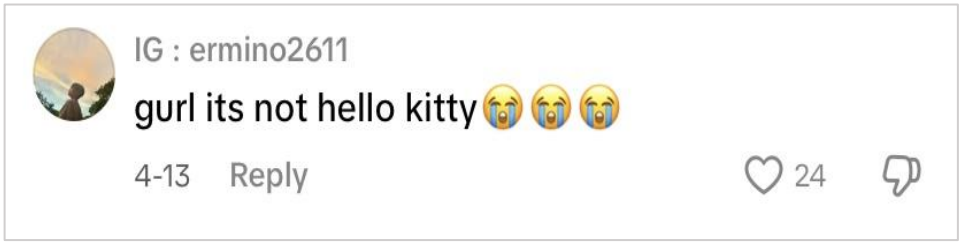


Figure 4. ***Tiktok comment 1.***

A TikTok comment reads: *"****gurl*** ***its*** *not hello kitty"* (Figure 4). This sentence includes two notable deviations from standard spelling. The word ***"gurl"*** is written instead of ***"girl",*** and the word ***"its"***

appears without the apostrophe ***("it's"),*** which occurs frequently in digital media writing, where grammar is often relaxed.

Example 4.

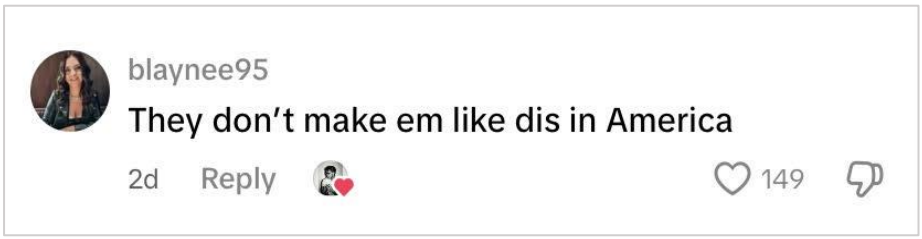


Figure 5. ***TikTok comment 2.***

A final example from TikTok states: *"They don't make **em** like **dis** in America"* (Figure 5). This sentence contains two examples of non-standard spelling. The first one is the word ***"them"*** written as ***"em".*** The second is the word ***"dis"*** instead of ***"this".*** Both forms are characteristic of colloquial or dialect-influenced speech and are frequently found in both spoken language and informal digital writing.

The standard version of this comment would be the following: *"They don't make **them** like **this** in America".*

2.3 The use of emojis

In today's digital era, the use of emojis has become an essential part of online communication and interactions on social media platforms. Emojis are small digital images or icons used to express an idea, emotion, or concept in electronic communication. They are standardized across different platforms through their inclusion in the Unicode Standard, allowing for consistent use and interpretation globally (Telaumbanua, 2024).

The rapid development of digital technology and the growth of Internet use drive the popularity of emojis. Telaumbanua (2024) stated, emojis evolve into an important element in digital communication that allows users to convey emotions more directly and visually. For instance, Instagram and Facebook allow the use of emojis in messages and comments, while apps like Viber, Telegram, and WhatsApp offer emojis as an integral part of instant messaging, allowing a more dynamic and expressive way of conversation.

From a linguistic perspective, emojis are categorized as symbols, as they are used to represent socially agreed-upon ideas, concepts, or emotions. They facilitate understanding and add a layer of meaning to written text, serving as visual markers that enhance digital exchanges. Although emojis are designed to express emotions in written communication, their use is more

nuanced and multifaceted. However, the issue of misinterpretation can arise, particularly when contextual cues are lacking. Emojis are often used in ways that extend beyond their original intended meaning. For example, the smiling face emoji (😊) can convey happiness and a positive attitude, but may also express sincerity, politeness, or even function as a subtle form of flirtation. The context and norms of each platform influence emoji usage patterns, with certain emojis being more prevalent or carrying distinct connotations depending on the platform (Telaumbanua, 2024).

Example analysis:

The table below presents a selection of commonly used emojis, alongside their varied connotations and potential misinterpretations across different digital communication platforms.

EMOJI	LITERAL MEANING	COMMON CONNOTATIONS	EXAMPLE USAGE	POTENTIAL MISINTERPRETATION
💀	death	something hilarious/ something cringy	*"Is this for real? 💀"* *"Pls stop! 💀"*	may be taken literary as death
😭	crying loudly	intense laughter/ emotional overload/ something cringy	*"I can't do this 😭"* *"That joke had me crying 😭"*	can appear overly dramatic, as if reacting to something deeply upsetting
💅	nail polish	sass/ confidence	*"Girl, you handled it like a queen 💅"*	could be misunderstood as literal self-care or beauty routine
🤲	folded hands	gratitude/ appreciation	*"Thanks for helping me 🤲*	often misinterpreted as praying rather than thankfulness.
👀	eyes	attention/ curiosity/ silent judgement	*"Spill the beans 👀"*	may appear nosy
🙂	smiling face	neutral politeness/passive-aggression	*"Sure, that's ok 🙂"*	may be perceived as sarcastic

Table 3. ***Common emojis in digital media***

2.4 Phonetic reversal in audio content

Phonetic reversal, the process of inverting the order of phonemes within a word or phrase, is a phonological manipulation technique widely used in electronic media to create distinctive auditory effects. This process, distinct from simple audio reversal, involves rearranging phonemes while preserving their allophonic properties appropriate to their new positions, as described by Davenport and Hannahs (2010). For example, in English, a **reversed initial /t/** would retain its aspirated form **[t^h]** if it remains in an onset position post-reversal. Phonetic reversal is particularly prominent in audio content like music, films, and digital media, where it serves artistic, thematic, or communicative purposes. From the perspective of Generative Phonology, phonetic reversal can be modeled as a transformation rule that maps underlying phonemic representations to surface forms, while Optimality Theory (OT) might analyze it as the result of ranked constraints prioritizing perceptual or aesthetic effects (Osifeso, 2020).

Example analysis:

The following paragraphs present examples of phonetic reversal as observed in electronic media, illustrating how this phenomenon manifests in contemporary digital communication.

One of the most widely discussed examples comes from Queen's 1980 hit **"Another One Bites the Dust."** When the title phrase is reversed, not just as raw audio, but with attention to how individual phonemes sound in reverse, some listeners claim it resembles the phrase ***"It's fun to smoke marijuana."***

This phenomenon goes beyond simple sound reversal. In many cases, artists and producers intentionally manipulate phonemes during production so that when the track is played backward, it forms something coherent or suggestive. The phonemes are carefully selected or edited so their reversed versions still follow basic phonological rules, maintaining features like aspiration or voicing depending on their new positions in the word. This distinction between basic audio reversal and structured phonetic reversal is key to understanding how these effects are constructed.

Another example os phonetic reversal appears in ***"Twin Peaks"*** (1990-1991), directed by David Lynch, particularly in the iconic **Red Room** scenes. These dreamlike sequences feature characters speaking in eerie, distorted voices, achieved through a unique phonetic technique. Rather than simply reversing recorded speech, the actors learned to speak their lines in reverse phoneme order. For example, in one famous scene, Laura Palmer, played by Sheryl Lee, says: ***"Hello, Agent Cooper. I'll see you again in twenty-five years"*** (URL7).

In Standard American English, this sentence's phonetic transcription, using the International Phonetic Alphabet (IPA), is approximately:

– /həˈloʊ ˈeɪdʒənt ˈkuːpər | aɪl ˈsiː ju əˈgɛn ɪn ˈtwɛnti faɪv ˈjɪrz/

To create the reversed effect, the sequence of phonemes was inverted, and the actors practiced reproducing this reversed articulation. A rough approximation of the reversed sequence might look like:

– /zrɪj ˈvɪaf ɪtnɛwtˈ nɪ ˈnɛgə ju ˈsiːs lɪaɪ | rəpuːkˈ tnədʒɪeɪ ˈoʊləh/

Actors like Sheryl Lee mastered these unnatural phoneme sequences, which included distorted transitions, atypical stress patterns, and altered prosody. For instance, diphthongs such as /oʊ/ in ***"hello"*** often lose their glide, becoming more like **[o]**, while consonants such as /s/ may become affricated due to reversed coarticulation, sounding like **[ts].**

Once recorded and played backward, these sequences return to the original word order, but the speech retains unusual phonetic qualities, flattened diphthongs. For example, /eɪ/ in ***"Agent"*** may sound closer to **[ɛ]**, missing schwas, and irregular intonation patterns. The result is a kind of speech that is technically intelligible but feels uncannily alien, with a rhythm that, as Crystal (2008) notes, disrupts the expected suprasegmental flow of English.

PART III
EMPIRICAL RESEARCH

3.1 Research design and planning

This research aims to explore the extent to which phonetic and phonological variations appearing in electronic media (TV, films, radio, Internet, etc.) are recognized and how they influence the language use and perception of English major students. The study also seeks to investigate the degree to which students are aware of these linguistic phenomena, their attitudes toward different accents and pronunciation variations, and their ability to recognize, interpret, and potentially adopt these in their language use.

This study was designed as an exploratory, mixed-methods investigation into how phonetic and phonological variations present in electronic media influence the language perception and usage of English philology students. The research focused on students' awareness of these linguistic phenomena, their attitudes toward various pronunciation styles, and the degree to which media exposure impacts their own spoken English.

The planning phase began with a thorough review of existing literature in phonology, sociolinguistics, media linguistics, and second-language acquisition. This theoretical foundation informed the creation of the central research questions and guided the development of the primary data collection tool: a **29-question questionnaire**. The instrument was designed to gather both surface-level data about students' media habits and deeper insights into their linguistic perceptions and reflections.

The study targeted students enrolled in Bachelor's (BA I–IV) and Master's (MA I–II) English philology programs. These individuals were considered well-suited for the research, as they are frequently exposed to English in both academic and non-academic contexts, and are likely to engage with diverse varieties of English through digital platforms.

3.2 Research tool: Questionnaire

The primary research instrument was a **self-constructed questionnaire** consisting of 29 questions. It was designed to be comprehensive, accessible, and suitable for online distribution. The questionnaire was divided into thematic sections that addressed key areas relevant to the research aims:

- Demographic information, including students' year of study and native language
- Media engagement patterns, focusing on the types of electronic media used, time spent interacting with them daily, and the primary languages consumed

- Recognition of phonetic and phonological variation, including non-standard spellings, simplified forms, and dialectal variants commonly used in digital communication
- Applied phonetic tasks, requiring participants to match phonetic spellings or IPA transcriptions to their standard English equivalents.
- Attitudinal and interpretive questions, aimed at eliciting students' thoughts on the acceptability of informal pronunciation in formal contexts, the educational relevance of such variations, and the possible future direction of English pronunciation norms.

The questionnaire included a range of question types designed to collect both quantitative and qualitative data. **Closed-ended** questions were used to obtain structured responses suitable for statistical analysis, while **multiple-choice** questions aimed to identify patterns in usage and awareness. **Likert scale** items were incorporated to measure participants' attitudes toward specific aspects of phonetic and phonological variation. Additionally, **open-ended** questions provided opportunities for respondents to elaborate on their experiences and opinions, allowing for deeper qualitative insight.

This structure allowed for both statistical analysis and thematic interpretation, ensuring that the data would reflect not only what students do and notice, but also how they think and feel about phonological variation in media.

3.3 Procedure and research circumstances

The data collection took place over several weeks during the **spring academic semester**. The questionnaire was distributed digitally via the university email systems to English major students. The email included a short explanation of the study's purpose, ethical assurances regarding anonymity and confidentiality, and a direct link to the questionnaire.

All responses were submitted online. This method ensured both efficiency in data gathering and convenience for participants, who could complete the survey at their own pace and from any location. On average, the questionnaire required **10–15 minutes** to complete.

The timing of the survey was particularly suitable, as students were actively engaged in coursework that likely involved exposure to various English dialects and registers. Many participants reported daily interaction with digital platforms such as YouTube, Netflix, TikTok, Instagram, Spotify, and instant messaging services, making the study both contextually relevant and timely.

The linguistic setting of the research was also significant. The study was conducted in a multilingual academic environment, where the primary native languages of participants were

Ukrainian and Hungarian. This added dimension allowed for additional insight into how second-language speakers perceive and potentially internalize phonetic features from digital English input.

3.4 Participants

A total of **102 responses** were collected, representing a broad cross-section of English philology students from different academic years. This sample included students from all four undergraduate years and both levels of graduate study, allowing for comparative analysis across different experience levels.

Participants came from various linguistic backgrounds, primarily Ukrainian and Hungarian, with many indicating daily exposure to multiple languages via digital platforms. This linguistic diversity provided a valuable context for understanding how English phonetic input is filtered through and influenced by bilingual or multilingual competence.

3.5 Data analysis

Data from the questionnaire were analyzed using a mixed-methods approach, allowing for both **quantitative interpretation** and **qualitative exploration**.

Quantitative data, such as responses to closed-ended and multiple-choice questions, were processed using descriptive statistics. Frequencies and percentages were calculated to determine general trends in media usage, recognition of phonetic forms, and self-reported influence of media on speech.

Qualitative data, drawn from open-ended responses and applied linguistic tasks, were analyzed through thematic content analysis. Responses were read multiple times to identify common patterns, recurring themes, and particularly insightful or illustrative remarks. In the analysis of phonetic recognition tasks, correct and incorrect answers were recorded and categorized to assess general levels of awareness.

Together, these methods allowed for a holistic understanding of how digital phonological input is perceived, processed, and potentially adopted by English learners. By combining objective frequency data with subjective perspectives, the study was able to capture not only what students notice in media but also how they interpret and internalize these features in their language use.

3.6 Findings of the research

To better understand how exposure to phonetic variation might differ across levels of academic experience, the first question asked participants to indicate their current year of study. All 102

respondents were English philology students, ranging from first-year undergraduates to second-year Master's students.

The responses revealed a strong presence of both **first-year (BA I)** and **fourth-year (BA IV)** students, with **34 responses each (33,3%).** Together, these two groups made up exactly two-thirds of the total sample. Second-year students **(19 responses – 18,6%)** and third-year students **(12 responses – 11,8%)** were less represented, while only three Master's students (**2 in MA I – 2% and 1 in MA II – 1%)** took part in the survey.

This distribution gives us a broad look at the undergraduate experience, from newcomers just beginning their English studies to students finishing their final BA year. The small number of MA participants means that the findings largely reflect the perspectives of **BA-level students**, which is appropriate considering the undergraduate focus of the program and the population surveyed. It also raises interesting possibilities for comparing early- and late-stage students in terms of phonetic awareness and media influence.

In addition to academic standing, the questionnaire examined the native language of participants. the second question asked participants about their native language. This is an important factor, as a person's first language can significantly shape how they hear and process the sounds of a second language like English.

Among the 102 respondents, **65 students (64%)** identified **Hungarian** as their native language, while **37 students (36%)** reported **Ukrainian**. This mix reflects the multilingual setting in which the research was conducted, where both language communities are well represented in the English philology program. Having students from both Ukrainian and Hungarian linguistic backgrounds adds a valuable dimension to the study. Each group brings different phonetic expectations and experiences, which could influence how they perceive accent variation, non-standard pronunciation, or phonetic simplifications in media. While the questionnaire didn't test L1 interference directly, the diversity of the sample gives a richer picture of how students with different phonological baselines respond to media-influenced English.

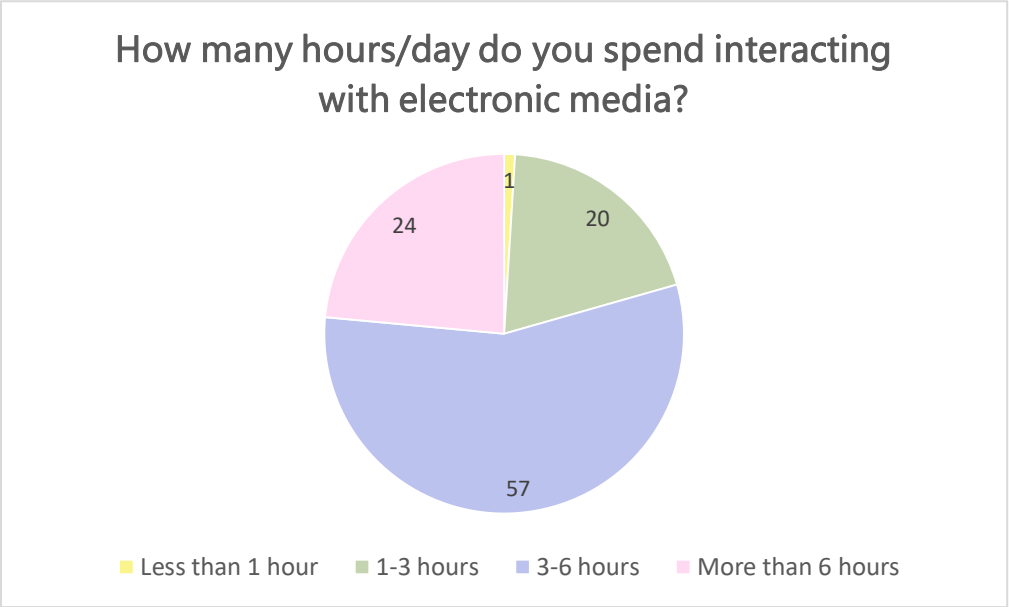


Figure 6. ***Daily time spent on electronic media***

To understand how much exposure students have to phonetic and phonological input through digital platforms, the third question asked how many hours per day they typically spend interacting with electronic media. This included social media apps like Instagram, TikTok, and X, as well as content platforms such as YouTube, Spotify, and various streaming services.

The responses revealed that the vast majority of students are highly active digital media consumers. Over half of the participants, **57 students (55,9%**), reported spending **3 to 6 hours per day** on such platforms, while another **24 students (23,5%)** said they spend **more than 6 hours daily.** This means that almost **80% of the participants** engage with digital media for **at least three hours a day**, suggesting consistent and extended exposure to spoken English in its many forms, from casual video blogs and music to professionally produced films and series.

A smaller portion, **20 students (19,6%)**, reported a more moderate use of **1 to 3 hours daily**, while just **1 student (1%)** indicated spending **less than an hour per day** on digital media, which appears to be an exception rather than the norm.

This constant interaction with English through digital channels reinforces the relevance of the study's focus. When language is encountered in casual, entertainment-driven contexts, it often includes phonological simplifications and non-standard features that may not be emphasized in academic language learning. The results support the assumption that digital media is a major source of language input for English philology students and plays an increasingly influential role in shaping their listening habits, phonetic awareness, and potentially their language production.

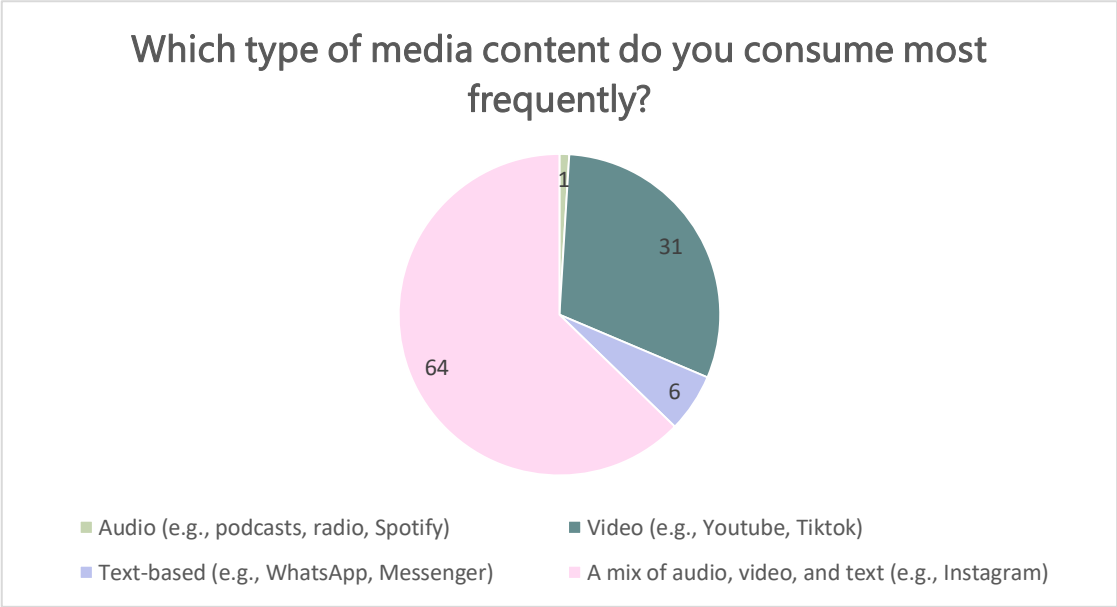


Figure 7. ***Most frequently consumed type of electronic media content***

This question aimed to identify which type of media content students engage with most often: audio, video, text-based, or a combination of all three. Understanding the dominant modes of media interaction helps contextualize the kind of phonetic input students are exposed to in their everyday lives.

The results clearly show a preference for multimodal media. The majority of students, **64 out of 102 respondents (62,7%), indicated that they most frequently consume a mix of audio, video, and text-based content**, such as what is commonly found on platforms like Instagram. This suggests that students are engaging with content that combines spoken language with visual and written elements, often in rapid succession. Such exposure can reinforce phonetic features by presenting them simultaneously through speech, subtitles, and contextual cues.

A significant portion of students, **31 respondents (30,4%)**, reported that they primarily consume video-based content, such as YouTube or TikTok. This is noteworthy given that video platforms are rich in natural, unscripted speech and diverse accents, offering students repeated access to authentic pronunciation patterns, regional dialects, and informal phonological variants.

Only **6 students (5,9%)** selected text-based media, for example, WhatsApp or Messenger, as their main form of digital interaction. While text-based platforms do occasionally represent spoken features, for instance, non-standard spellings, elongations like *"sooo,"* or emoji to mimic prosody, their role in phonetic exposure is likely more limited compared to audio and video.

Interestingly, just 1 student (1%) reported consuming audio-only content (such as podcasts, radio, or Spotify) most frequently. This may reflect generational preferences, with visual or

interactive media being more appealing to the current student population. Despite the rich phonetic input available in audio formats, they appear to be a less dominant source of everyday media engagement for these learners.

Overall, these findings suggest that students are regularly immersed in spoken English, especially through media that blends video and audio with textual elements. The dominance of mixed and video content supports the idea that digital platforms serve as powerful sources of phonological input, potentially influencing how students hear, interpret, and reproduce spoken English features. It also highlights the importance of considering media format when evaluating the phonetic awareness of learners in a modern, media-saturated environment.

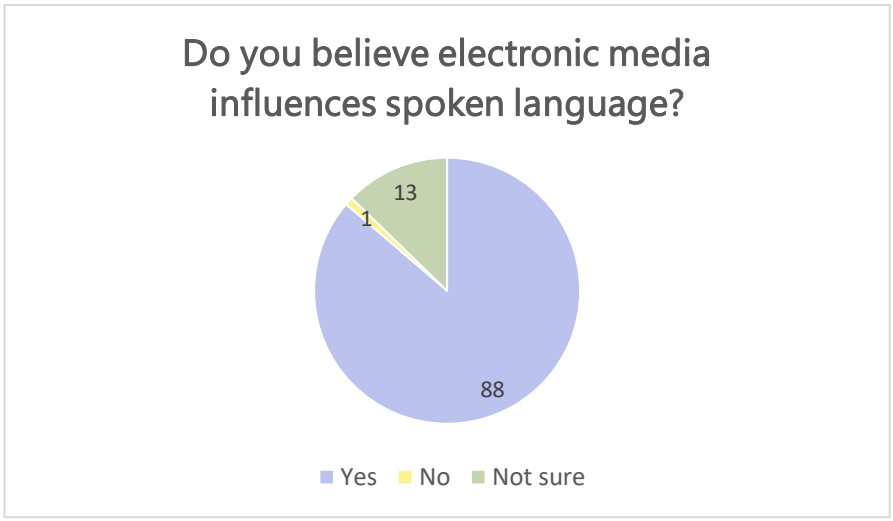


Figure 8. ***Student beliefs about the influence of electronic media on spoken language***

This question addressed one of the core assumptions of the study: whether students themselves perceive a link between electronic media and spoken language. Their responses offer insight into how aware they are of the potential impact that digital platforms have on pronunciation, vocabulary, and overall language use.

The overwhelming majority of participants, **88 out of 102 students (86,3%),** responded **"Yes",** indicating that they do believe electronic media influences spoken language. This strong consensus suggests a high level of awareness among English philology students regarding the role media plays in shaping how language is used, particularly in informal, everyday contexts. It reflects their recognition that platforms such as YouTube, TikTok, and streaming services do more than just entertain; they also act as unofficial language models for pronunciation, intonation, slang, and even accent adoption.

A small number, **13 students (12.7%)**, chose **"Not sure"**, suggesting that while they may notice changes or variation in language, they are uncertain whether these are directly influenced by media or stem from other social or linguistic factors. This response highlights an area where further reflection or instruction could deepen students' understanding of sociolinguistic influence in media environments.

Only **1 student (1%)** responded **"No",** suggesting that the belief in a disconnection between digital media and spoken language is virtually nonexistent in this group. This further reinforces the idea that students generally view media as a powerful linguistic influence, consciously or unconsciously shaping the way people speak.

Taken together, these results highlight just how relevant and timely this research truly is. Not only are students deeply immersed in digital media daily, but they also clearly recognize that what they watch, hear, and engage with online shapes the way language sounds and is used. This awareness adds meaningful weight to the study's focus and reinforces the importance of examining how electronic media may influence their phonological sensitivity and evolving patterns of spoken English.

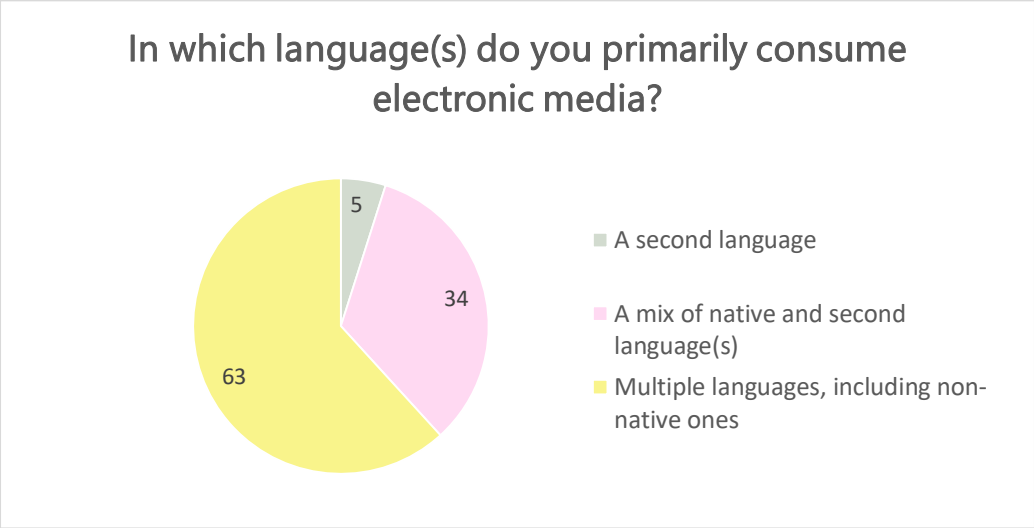


Figure 9. ***Primary language(s) of media consumption***

The **sixth question** aimed to explore the linguistic context in which students engage with electronic media, helping to determine whether their exposure to phonetic and phonological variation in English is direct or filtered through other languages.

The results indicate that students overwhelmingly consume media in more than one language. The largest group, **63 students (61,8%)**, reported using multiple languages, including

non-native ones, when interacting with electronic media. This suggests a high level of multilingual engagement, where English is likely one of several languages students encounter regularly. This kind of media environment offers rich and varied phonetic input, often exposing students to a range of dialects, accents, and informal forms in English alongside content in their native or other acquired languages.

Another **34 students (33,3%)** stated they consume media in both their native and second languages, further reinforcing the idea that bilingual or multilingual media habits are the norm among this group. These students may switch between languages depending on platform, content type, or context, something that likely contributes to a broader phonological awareness.

Interestingly, only **5 students (4,9%)** reported using a second language only, while no respondents indicated consuming media exclusively in their native language. This is a striking finding, especially considering the multilingual region in which the study was conducted. It reflects not only the students' high level of English proficiency, but also their strong orientation toward global content, which is often produced in English.

These results underscore the role of English as a dominant language in digital spaces and reinforce the assumption that English philology students are regularly and directly exposed to authentic spoken English in various accents and registers. Their multilingual media habits also suggest they are well-positioned to notice and reflect on phonetic variation, making them a particularly relevant group for studying how electronic media shapes language perception and use.

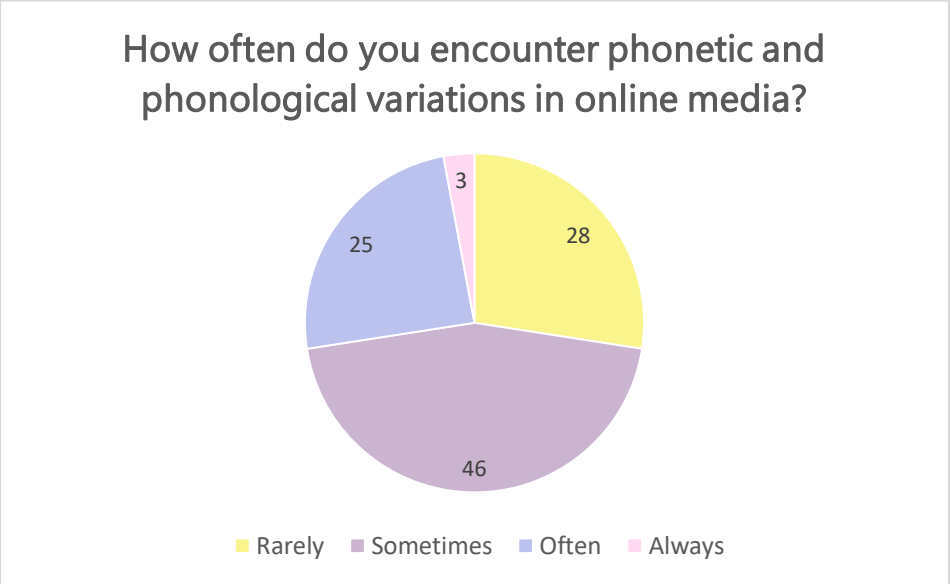


Figure 10. ***Frequency of encountering phonetic and phonological variations in online media***

The next question explored how often students come across differences in pronunciation, accent, and other phonological features while consuming content online (Figure 10). Since media platforms often present a wide variety of Englishes, from regional dialects to informal, spoken styles, this question offers insight into how frequently students notice such variation.

The most common response was **"Sometimes"**, chosen by **46 students (45,1%),** suggesting that for many, phonetic variation is something they're aware of, but perhaps not always focused on. It may depend on the type of content, the speaker, or even how attentive they are to the sound of the language in the moment.

Another **28 students (27,5%)** said they **rarely notice these features**. This could mean that some students either watch more standardized content or are less attuned to the subtle differences in speech. It is also possible that some forms of variation simply go unnoticed unless they're particularly striking.

On the other hand, **25 students (24,5%)** said they **often encounter phonetic and phonological differences in online media**. These students may be watching a wider range of content, such as vlogs, regional speakers, or unscripted conversations, places where natural and informal English is more common.

Only **3 students (2,9%)** responded with **"Always"**, which likely reflects a heightened awareness of how English varies from speaker to speaker. These students may pay closer attention to pronunciation, either out of personal interest or because of their linguistic sensitivity.

Altogether, the responses show that while not all students are consistently aware of the phonetic diversity present in online media, most do notice it at least occasionally. This variation in awareness highlights the value of encouraging more conscious listening, especially for students who may one day be teaching, translating, or working professionally with different varieties of English.

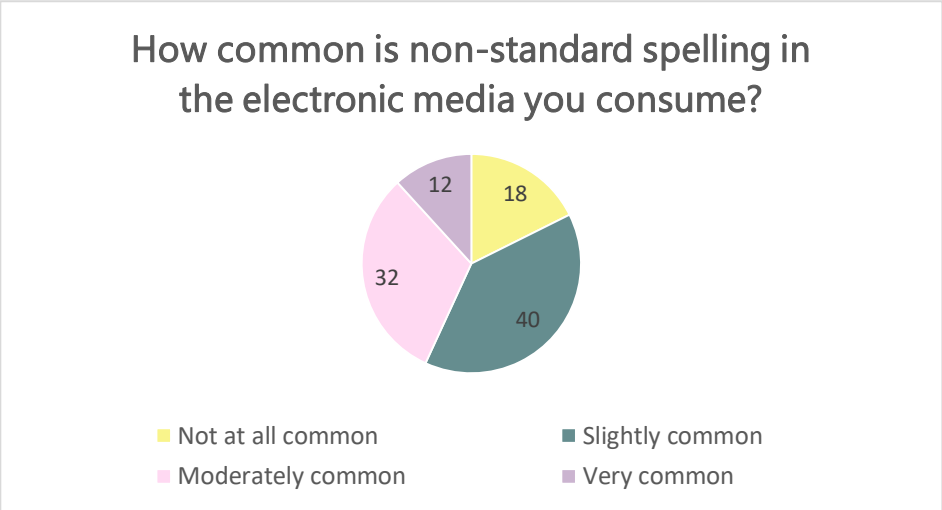


Figure 11. ***Perceived frequency of non-standard spelling in electronic media***

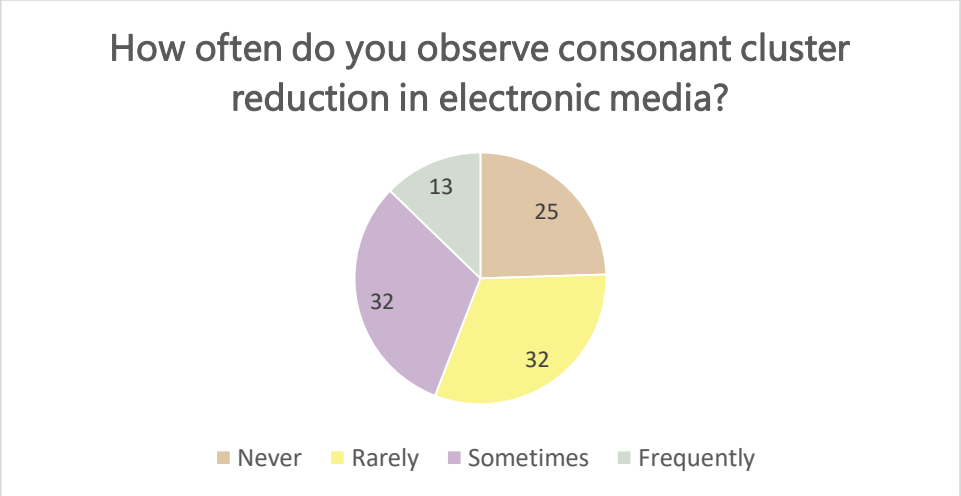


Figure 12. ***Student awareness of emojis and punctuation***

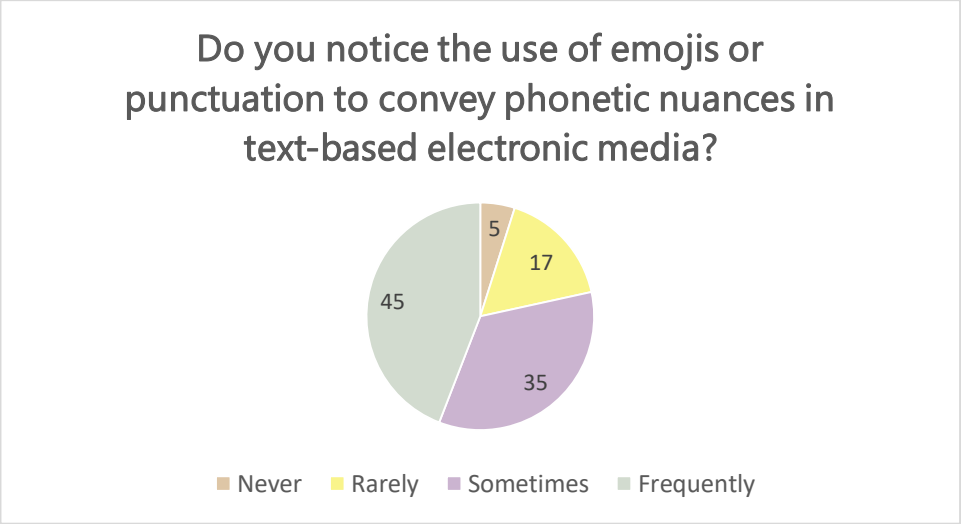


Figure 13**. *Frequency of Observed Consonant Cluster Reduction in Electronic Media***

To explore how students experience phonetic and phonological variation in written online content, three questions looked at their awareness of non-standard spellings, stylized writing (like stretched vowels or emojis), and simplified pronunciation reflected in spelling.

When asked about non-standard spellings (Figure 11), most students felt these forms show up occasionally. The largest group **(40 students, 39,2%)** said such spellings are **slightly common**, and another **32 (31,4%)** described them as **moderately common**. Only a few found them **very common (12 students, 11,8%)** or said they do not see them at all **(18 students, 17,6%).** These responses suggest that while non-standard spellings aren't overwhelming in digital spaces, they're still part of how people express themselves, especially in casual or creative settings like social media posts, chats, or comments.

The use of emojis or exaggerated spelling to reflect speech patterns, for example, *sooo happy* or *noooo!* It was far more noticeable (Figure 12). A clear majority reported seeing this either **frequently (45 students, 44,1%)** or **sometimes (35 students, 34,3%).** Only a small number said they **rarely (17 students, 16,7%)** or **never (5 students, 4,9%)** notice it. This suggests that for many students, stylized writing is a regular and familiar part of their online experience. It helps mimic the rhythm, tone, or emotion of spoken language, bridging the gap between speech and text in a fun, expressive way.

In contrast, consonant cluster reduction, like dropping the final t in left, so it becomes lef, was less frequently observed (Figure 13). While **32 students (31,4%)** each answered **rarely** and **sometimes**, **25 students (24,5%)** said they **never** observe it, and **13 students (12,7%)** noted they encounter it **frequently**. These mixed results could mean that this feature is not always easy to detect unless one is listening carefully or reading stylized representations of speech, like in song lyrics, transcriptions, or dialect writing.

Taken together, these findings show that students are picking up on some of the ways online communication reflects spoken language, especially through visual cues like emojis or drawn-out spellings. While more subtle features, like consonant reduction, might fly under the radar, there's still an overall awareness that digital media isn't just a space for formal writing. Instead, it is a dynamic environment where written language becomes more playful, more personal, and often more spoken in nature.

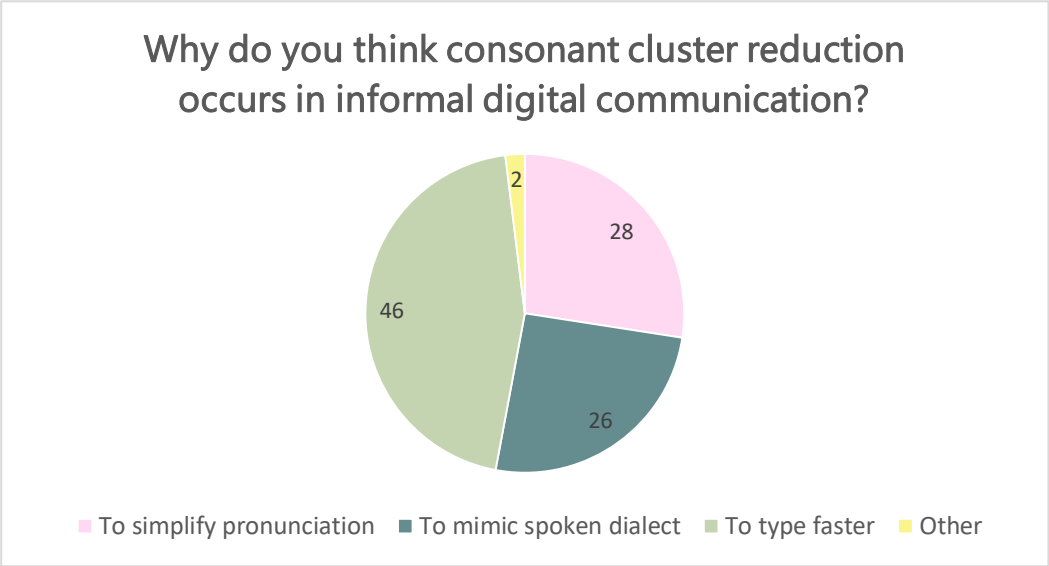


Figure 14. ***Perceived reasons for consonant cluster reduction in informal digital communication***

In **question eleven**, students were asked why consonant cluster reduction occurs in informal digital communication. The answers reflect various reasons for these changes in writing habits.

The most common answer was **"to type faster",** chosen by **46 students (45,1%),** suggesting that convenience and speed play a major role in this practice, particularly on mobile devices.

The second most frequently selected reason was **"to simplify pronunciation,"** chosen by 28 students (27.5%). This response reflects an awareness of the relationship between spoken and written language, suggesting that orthographic reductions are perceived as representations of informal or casual speech patterns..

Another **26 students (25,5%)** chose **"to mimic spoken dialect".** In this case, students may recognize that people write the way they (or others) talk, using spelling to reflect accent, region, or just a more relaxed tone. It is not just about speed, but about sounding authentic.

Two students (2%) selected **"Other".** One wrote **"slang-type expressions,"** indicating that the reduction is seen as part of broader informal language use in digital spaces. The other student said, **"I do not notice such things,"** reminding that not everyone is consciously aware of these small shifts in language. For some, they happen naturally and go unnoticed, blending into the background of everyday communication.

All in all, the responses show that consonant cluster reduction is more than just lazy typing. For most students, it is a mix of convenience, speech influence, and personal or cultural expression.

In digital spaces, language isn't fixed; it bends and adapts, often in ways that reflect patterns of everyday speech.

The **twelfth question** tasked participants with identifying the standard English equivalents of eight commonly used phonetic spellings prevalent in online communication. The terms provided were: ***"lemme", "wanna", "ain't", "tryna", "cuz", "prolly", "goin'",*** and ***"y'all".*** This exercise aimed to assess students' understanding of informal, non-standard spellings often encountered in digital contexts and their ability to translate these into formal English.

Overall, the results showed that most students were quite familiar with these spellings. The majority correctly identified ***"lemme"*** as **"let me"**, ***"wanna"*** as **"want to"**, ***"cuz"*** as **"because"**, **"*prolly"*** as **"probably"**, ***"goin'"*** as **"going",** and ***"y'all"*** as **"you all"** or **"you (plural)".** These consistent answers suggest that students are used to seeing these kinds of spellings, which likely come from their frequent use of social media and texting, spaces where written language often imitates how people speak.

However, ***"ain't"*** stood out as the word with the most different responses. Answers included **"am not"**, **"is not"**, **"are not"**, **"has not"**, and **"have not"**. This variety shows that the word has many meanings depending on how it is used. Some students gave just one translation, while others listed a few, showing that they understand how flexible the term can be in different situations.

There was also a bit of difference in how students interpreted ***"tryna"***, with most translating it as **"trying to"**, though a few wrote **"try to"**. This small difference might come from how each student understands the level of formality or the intent behind the expression.

A few students gave answers that didn't quite match the most accurate standard forms. For example, ***"cuz"*** was sometimes written as **"cause"** instead of **"because".** While similar, the two words are not the same in meaning or grammar. Also, ***"goin'"*** was occasionally interpreted as **"going to",** suggesting that some students linked it to a future meaning (like in *"I'm goin' to do it"*) rather than simply the verb going.

These small differences show how personal experience and context can affect how people interpret informal language. Without extra information about how the word is being used, it can be easy to understand it in different ways. Still, overall, the students' answers show that they have a strong understanding of how these casual spellings work in English, especially in the kinds of online spaces where short and expressive language is common.

Their responses show not just recognition, but also the ability to understand how English keeps changing in everyday use. This highlights how comfortable they are with modern language

trends and how prepared they are to think about how digital communication affects the way people use language.

The **thirteenth question** challenged students to identify the correct words corresponding to five phonetic transcriptions written in the International Phonetic Alphabet (IPA**): /ˈwɒnə/, /ˈwʊdə/, /ˈdɪdn̩/, /ˈkʌmn̩/, and /ˈduːnə/.**

For the first three items: /ˈ**wɒnə/,** /ˈ**wʊdə/**, and /ˈ**dɪdn̩/**, students showed a high level of agreement. The transcription /ˈ**wɒnə/** was almost universally identified as wanna **("want to"),** /ˈ**wʊdə/** as **woulda ("would have")**, and /ˈ**dɪdn̩/** as **didn't ("did not")**. These results suggest that students are not only familiar with these informal contractions in written form but can also recognize them phonetically, even when presented in formal IPA notation. Their prevalence in spoken English, particularly in casual conversation and digital communication (such as texting, vlogs, and social media), likely contributed to this strong recognition.

Responses became more varied with the transcription /ˈ**kʌmn̩/.** While many students correctly interpreted it as **comin' ("coming"),** there were several other interpretations, including **come on**, **c'mon**, and occasionally even **common**. The most accurate and frequent response was **comin'**, which best fits the phonetic structure and aligns with the informal style of the other items. However, the presence of answers like come on suggests that some students perceived the transcription as a short colloquial phrase rather than a contracted single word. This variation illustrates the challenge of interpreting reduced speech forms, especially when multiple informal expressions sound quite similar in casual spoken English.

The transcription /ˈ**duːnə/** proved to be the most ambiguous and difficult. Student responses varied widely, with common guesses including **dunno ("don't know"), doin' a ("doing a"), dunna, doing to,** and even **gonna ("going to").** While dunno and doin' a were the most frequently cited, the spread of answers reflects how tricky it can be to assign a single meaning to a phonetic form without any context. The sound structure of /ˈ**duːnə**/ overlaps with several informal contractions, making it harder to pin down one correct interpretation. This ambiguity highlights a broader issue: when stripped of sentence-level context, even familiar-sounding reductions in speech can be difficult to identify with certainty.

This difficulty underscores the complexity of interpreting IPA transcriptions without contextual cues, particularly for non-standard expressions.

In the **fourteenth question**, students were asked to match a series of informal or phonologically altered words with their standard English equivalents. These included: ***"dis", "dat", "ax", "talkin'", "ya", "y'all",*** and ***"'em"***, words that many people encounter in everyday conversations, especially in informal settings or online.

Most of the students had little trouble with the task. Almost everyone correctly identified ***"dis"*** as **"this"** and ***"dat"*** as **"that"**, which shows these forms are very familiar, likely from casual speech or digital communication like texting and social media. Likewise, "***talkin'"*** was consistently recognized as **"talking",** and ***"'em"*** was matched with **"them",** reflecting how naturally students can translate informal speech into standard usage.

The word ***"ax"***, a less common variation of **"ask"**, caused a bit more confusion. While many got it right, a few either left it blank or weren't sure. This may be because ***"ax"*** is more often heard in certain dialects or cultural settings that not all students may be exposed to regularly.

"Ya" prompted a wider variety of answers. Most students said it meant you, which is the intended equivalent, but others said **"yeah", "yes",** or even **"your".** These differences suggest that the meaning of ***"ya"*** isn't always clear-cut; it can shift depending on how it is used or the tone of voice, which can change its meaning from a pronoun (you) to an affirmative (yeah).

As for ***"y'all"***, students generally knew this one well. The majority answered you all or **"you (plural)"**, which is spot on. It shows that even though ***"y'all"*** comes from Southern U.S. English, it is widely recognized and understood, likely thanks to its growing popularity in online and spoken language.

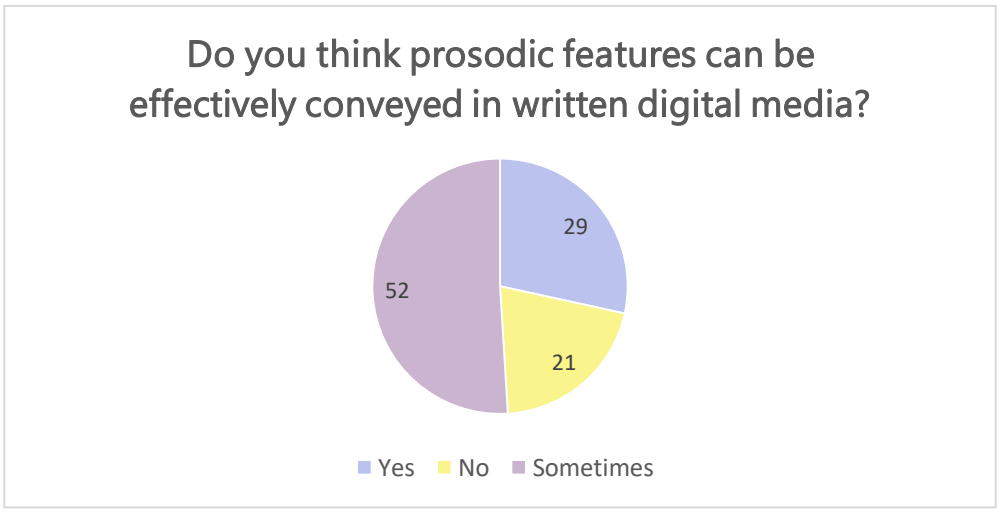


Figure 15. ***Perception of prosody in digital text***

The next question asked students whether they believe prosodic features, such as intonation and stress, can be effectively conveyed in written digital communication.

The majority of respondents **(52, or 51%)** selected **"Sometimes"**, suggesting that while students recognize certain tools (like punctuation, capitalization, emojis, or formatting) can hint at prosodic meaning, these are not always reliable or sufficient. This middle-ground response reflects

the nuanced nature of prosody in text; it is possible to approximate it, but not consistently or without ambiguity.

A smaller group of students **(29, or 28,4%)** answered **"Yes",** indicating a more confident belief in the ability of written language to replicate speech-like features. These students may be thinking of how people use exclamation points, ellipses, repeated letters, or even creative spacing to express emphasis, pitch changes, or pauses.

On the other hand, **21 students (20,6%)** responded **"No"**, suggesting they feel that written communication lacks the tools necessary to effectively convey intonation and stress. These students may view digital text as fundamentally limited when it comes to representing the subtleties of spoken language.

Overall, the results show that students are aware of the challenges in translating spoken features into writing. While many believe it is sometimes possible to convey tone and emphasis digitally, there's still a shared understanding that written communication lacks the full expressive range of spoken language.

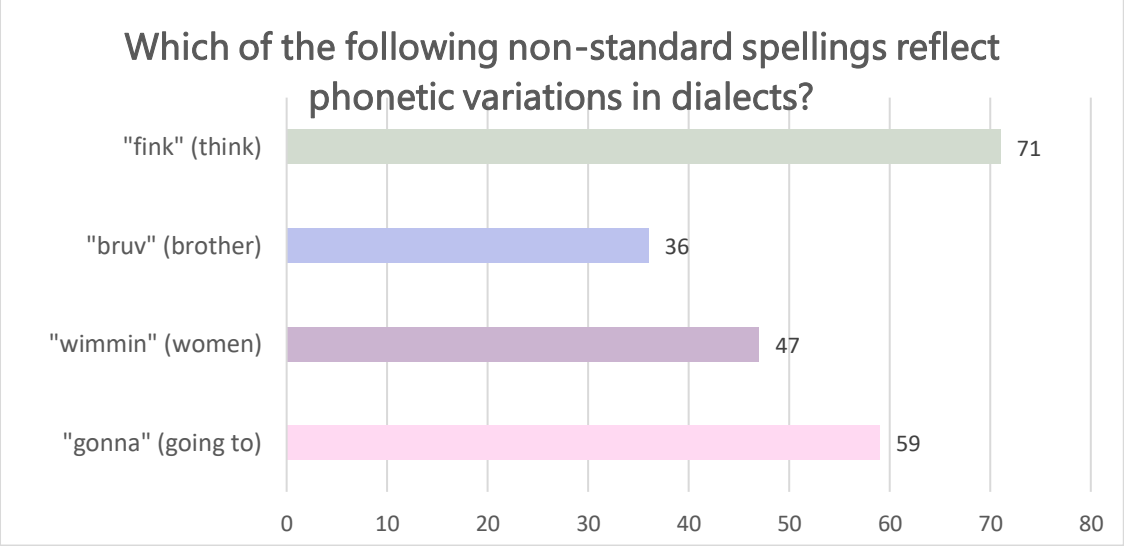


Figure 16. ***Recognizing phonetic variation in non-standard spellings***

This question asked students to identify which informal spellings reflect phonetic variation in dialects, offering insight into their familiarity with how pronunciation influences non-standard writing (Figure 16).

The most recognized form was ***"fink"*** **(for think)**, selected by **71 students (69,6%)**, indicating strong awareness of th-fronting, a common feature in some British English dialects. ***"Gonna"*** **(for going to)** followed closely with **59 responses (57,8%),** reflecting students' frequent exposure to this reduction in both speech and digital media.

***"Wimmin"* (for women)**, chosen by **47 students (46,1%),** was moderately recognized, likely due to its less frequent appearance in everyday media. ***"Bruv"* (for brother)** had the lowest recognition, with **36 students (35,3%),** possibly due to its strong association with specific regional or cultural groups.

Overall, the results suggest that students are generally aware of how dialectal pronunciation can influence spelling, especially when the forms are widespread or commonly encountered online. Less familiar or region-specific forms appear harder to identify, highlighting how media exposure plays a key role in developing phonological awareness.

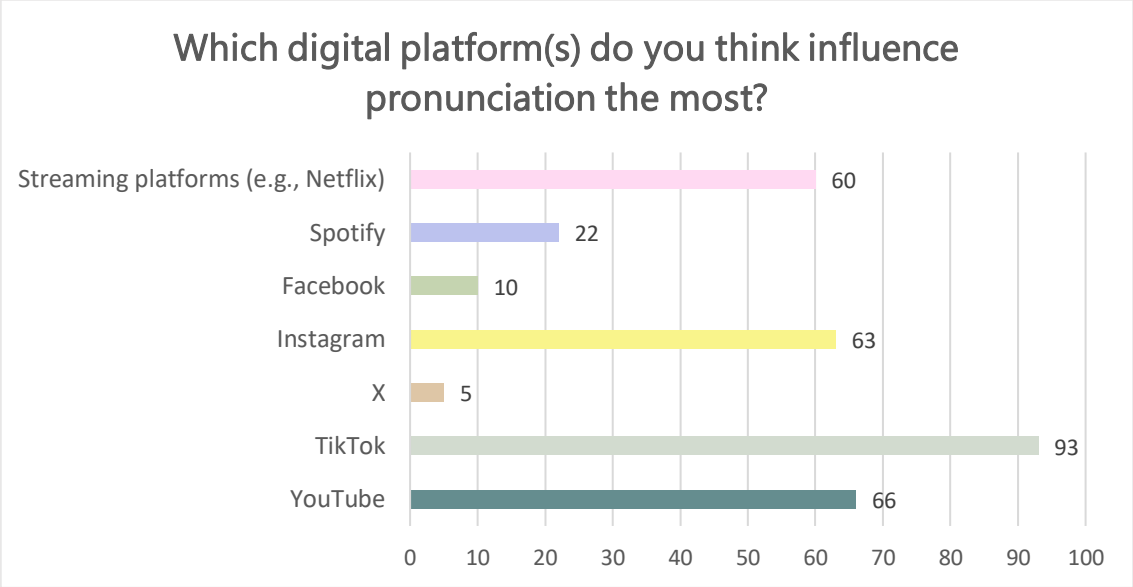


Figure 17. ***Platforms that influence pronunciation***

This question asked participants to indicate which digital platforms they believe have the most influence on spoken language and pronunciation (Figure 17). Importantly, students were allowed to select multiple platforms, reflecting the reality that language input comes from a variety of sources across their daily media use.

The responses highlight the dominance of short-form, speech-heavy platforms. ***TikTok*** was selected by **93 out of 102 students (91,2%)**, making it by far the most frequently chosen option. This suggests that students perceive TikTok as a powerful influence on pronunciation, likely because of its algorithm-driven feed of short, unscripted videos featuring a wide variety of accents, informal speech, and real-world interaction. Its spontaneous, speech-focused format creates constant exposure to how English is used in natural, fast-paced conversation.

YouTube was the second most chosen platform, selected by **66 students (64,7%).** With its mix of long-form and informal content: vlogs, interviews, tutorials, and commentary, it offers regular exposure to authentic, unscripted English in a range of global voices and contexts.

Instagram followed closely, with **63 students (61,8%)** identifying it as influential. While traditionally more visual, Instagram's Reels, Stories, and Lives have become increasingly audio-visual and speech-oriented, often mimicking the TikTok style and giving users regular exposure to casual, speech-driven content.

Streaming platforms like Netflix, selected by **60 students (58,8%)**, were also recognized as major sources of phonological input. These platforms often feature a wide range of English varieties, from British to American to Australian accents, presented in both scripted and semi-scripted formats. This contributes to greater familiarity with global Englishes and various levels of formality in speech.

In contrast, other platforms were selected less frequently. ***Spotify*** **(22 students, 21,6%)** may influence pronunciation indirectly through music and podcasts, but its lack of visual or facial cues may reduce its phonological impact. ***Facebook*** **(10 responses)** and ***X*** (formerly Twitter) **(5 responses)** were the least selected, likely due to their more text-based nature and declining relevance among younger users.

Overall, these results suggest that students associate visual, interactive, and informal media, especially TikTok, YouTube, and Instagram, with the greatest impact on their perception and understanding of spoken English. The ability to choose multiple platforms reflects the multisource nature of language exposure today, where students do not rely on a single medium but gather input from various speech-rich digital environments.

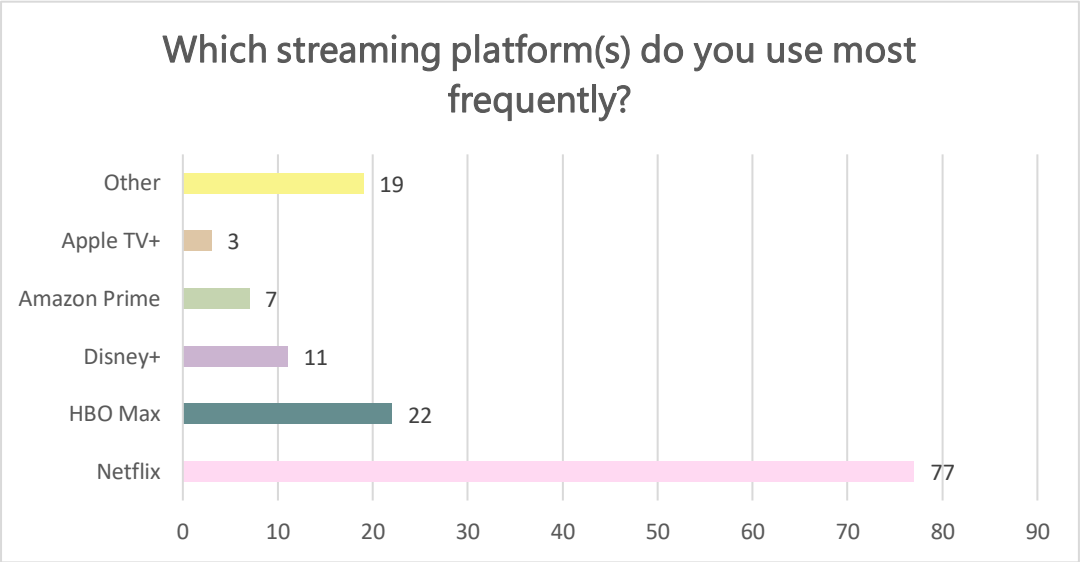


Figure 18. ***Most frequently used streaming platforms***

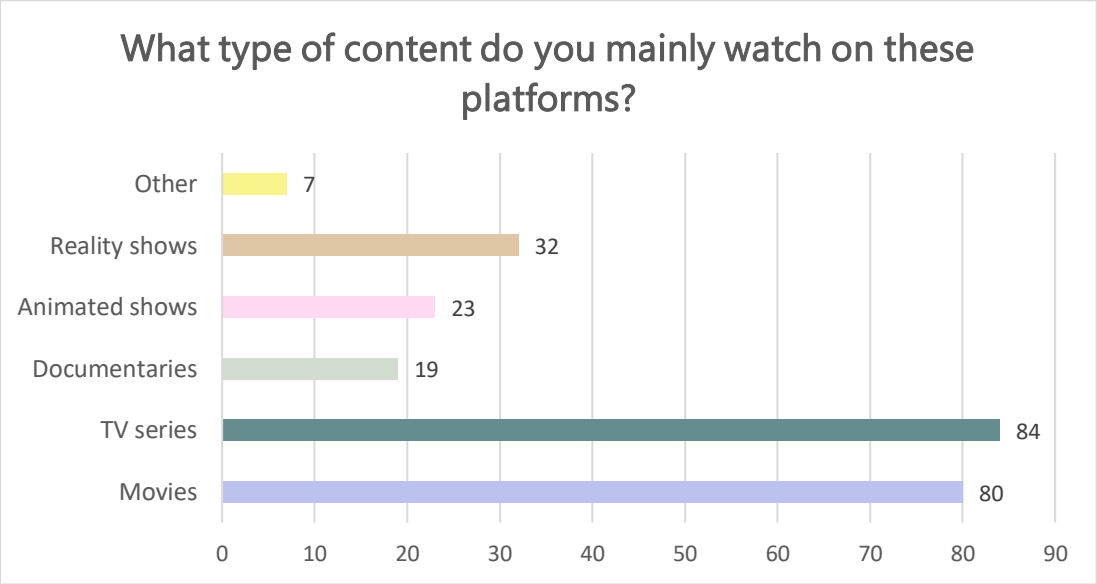


Figure 19. ***Content preferences on streaming platforms***

To better understand the kinds of spoken English students are exposed to, these two questions looked at both the streaming platforms they use (Figure 18) and the types of content they tend to watch (Figure 19). Together, the responses offer a well-rounded picture of the linguistic input students encounter in their daily media routines.

Unsurprisingly, ***Netflix*** emerged as the most popular platform, selected by **77 out of 102 students (75,5%)**. Its extensive library of English-language content, ranging from Hollywood films to international series with English dubbing or subtitles, makes it a convenient and engaging source of spoken English in various accents and styles Other streaming services were mentioned

far less frequently: ***HBO Max*** was selected by **22 students (21,6%)**, ***Disney+*** by **11 students (10,8%)**, ***Amazon Prime*** by **7 students (6,9%)**, and ***Apple TV+* by 3 students (2,9%)**. These lower figures likely reflect not only differences in content preference but also practical factors such as subscription access, platform popularity in the region, and local availability.

Interestingly, **19 students (18,6%)** indicated using other or alternative platforms, naming services like ***Hulu***, ***Zoechip***, ***HDrezka,*** or noting that they do not use streaming platforms at all. These responses hint at the diversity of student habits; some rely on lesser-known or free sources, while others may consume more content through platforms like YouTube or TikTok instead.

When it comes to what students watch, the most common answers were ***TV series*** **(84 students, 82,4%)** and ***movies*** **(81 students, 79,4%).** This makes sense: both formats offer rich exposure to natural dialogue, emotional tone, and everyday pronunciation across a range of English varieties. Whether it is a British crime drama, an American sitcom, or a fantasy series with international cast members, students are regularly hearing how English sounds in context.

Other types of content were less commonly selected, but still noteworthy. For instance, ***reality shows*** **(32 students, 31,4%)** often feature unscripted, spontaneous speech, making them particularly useful for hearing informal pronunciation, regional accents, or speech simplifications. ***Animated shows*** were selected by **23 students (22,5%)**, while ***documentaries*** were chosen by **19 students (18,6%).** These genres provide distinct types of phonetic input: animation typically exaggerates articulation for clarity or comedic effect, whereas documentaries tend to use more formal, carefully enunciated speech, often narrated in standard accents. Despite their lower selection rates, these genres still contribute meaningfully to students' exposure to varied English pronunciation.

A few students listed ***comedy shows***, ***talk shows***, or no specific preferences under ***"Other,"*** suggesting more varied or niche viewing habits. Talk shows and comedy formats, in particular, tend to feature fast-paced, idiomatic, and culturally rich dialogue, which may also shape how students perceive and interpret spoken English.

Taken together, the results show that students are not only active users of streaming platforms but also consistently engaging with content that exposes them to natural, real-world English. From scripted series to spontaneous reality shows, these media experiences are likely contributing to how students internalize pronunciation, accent variation, and speech rhythm, often without even realizing it.

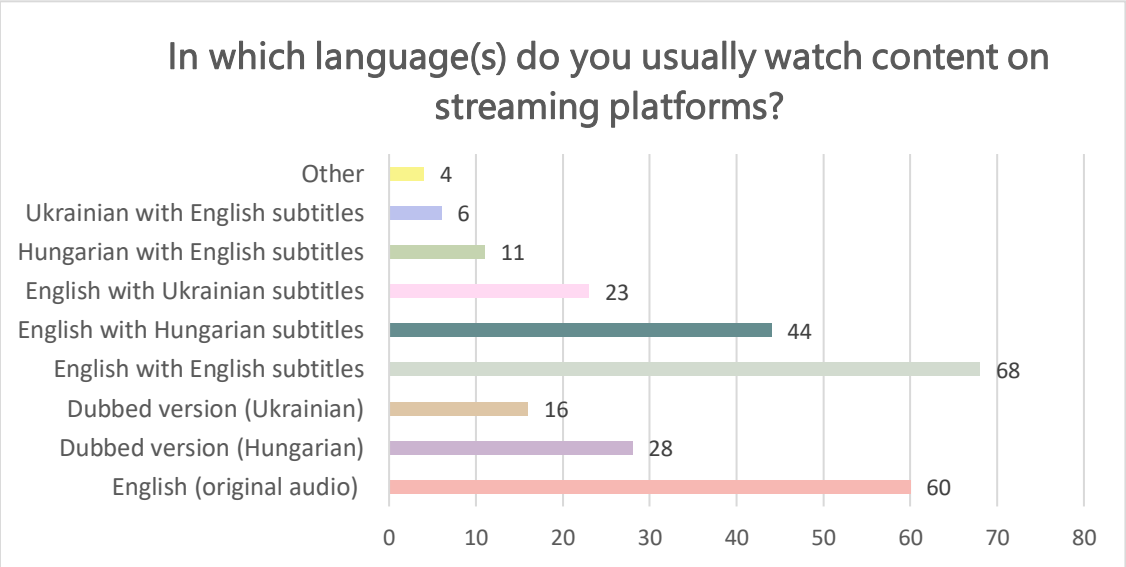


Figure 20. ***Language preferences on streaming platforms***

The twentieth question explored the languages students typically use when watching content on streaming platforms, with the option to select multiple answers.. Unsurprisingly, English emerged as the dominant choice. The majority of students, **68 respondents (66,7%)**, reported watching content in ***English with English subtitles***, and **60 (58,8%)** said they prefer watching it in ***English without subtitles***, using the original audio. This suggests a high level of confidence in English comprehension and reflects the students' academic background. Many likely see this as an opportunity to reinforce language skills through immersive experiences.

However, subtitles are far from obsolete. **44 students (43,1%)** prefer watching content in ***English with Hungarian subtitles***, while **23 (22,5%)** opt for ***Ukrainian subtitles***. This points to a balanced approach: students want to benefit from the original English audio while also relying on their native or regional languages for additional clarity, especially when dealing with complex dialogue or unfamiliar accents.

Though not as popular as subtitled content, dubbed versions still play a role in students' viewing habits. **28 students (27,5%)** reported watching content ***dubbed into Hungarian***, and **16 (15,7%)** into ***Ukrainian***. These choices may reflect a desire for comfort or simply ease of comprehension during more relaxed viewing.

Some students indicated fewer common combinations: **11 (10,8%)** watch ***Hungarian audio with English subtitles***, perhaps as a language-learning strategy, while **6 (5,9%)** watch ***Ukrainian audio with English subtitles***, a reflection of the multilingual environment many students navigate daily.

A small number, **4 respondents (3,9%),** selected ***"Other"*** and noted watching content in ***Russian***, ***German with German subtitles***, and ***Japanese with English subtitles***. These answers reveal broader linguistic interests and point to the global nature of streaming culture.

The **twenty-first question** focused on students' attentiveness to pronunciation and accent while watching streaming content. Using a five-point Likert scale ranging from 1 (Never) to 5 (Always), this question aimed to assess the extent of students' active engagement with phonological aspects of spoken language in digital media. The majority of respondents fall on the more attentive end of the scale. **43 students (42,2%)** selected 4, indicating that they often notice pronunciation and accent features. This suggests a high level of linguistic awareness, likely influenced by their academic training and interest in phonetics and phonology.

The data revealed that most respondents are attentive to these features. **43 students (42.2%)** selected a rating of 4, indicating frequent awareness of pronunciation and accent. This level of attention suggests considerable phonological sensitivity, likely influenced by the students' academic training. **27 students (26.5%)** chose 3, signifying moderate attention; although these students may not engage in conscious phonetic analysis during every viewing experience, they remain generally aware of spoken features. **13 students (12.7%)** reported always paying attention (rating 5), identifying a group of highly observant viewers who may actively study pronunciation and accent, whether for academic purposes or personal interest. Conversely, **17 students (16.7%)** selected 2, and only **2 students (2%)** chose 1, indicating minimal to no awareness of phonetic detail. These responses may reflect a viewing style that prioritizes narrative engagement over linguistic form.

In the **twenty-second question**, participants were asked whether they had ever picked up words, phrases, pronunciation patterns, or speech habits from characters or actors on streaming platforms. A significant number, **69 (67,6%)** participants responded **"Yes"**, suggesting that for the majority of English philology students, exposure to media content extends beyond passive consumption and influences their language use. The responses demonstrate just how influential streaming content can be on viewers' language habits. With over two-thirds of participants confirming that they have adopted words, phrases, or accents from the media they consume, it is evident that popular shows and characters leave a lasting linguistic impression. The remaining **33 students (32,4%)** reported that they had not consciously adopted any linguistic features from the media.

To further explore this phenomenon, the next question explored those who answered **"yes"** to **provide examples**. Their answers were categorized into three main groups: lexical adoptions, accent and pronunciation influences, and quoted lines.

Lexical adoptions included informal expressions and slang. Frequently cited examples were everyday contractions such as ***gonna, wanna, y'all, cus***, and ***dunno***, commonly used in both digital and spoken informal English. Students also mentioned more recent slang terms popularized through social media and youth culture, including ***bet, cap/no cap, drip, lit, vibe, bussin', GOAT,*** and ***rizz***

Accent and pronunciation influences were also widely reported. Several students described attempting to imitate British accents, often inspired by series such as Peaky Blinders, The Originals, or performances by actors like Benedict Cumberbatch. Others reported experimenting with regional English varieties, including Brummie and Scottish dialects ("Oy mate"), as well as non-English accents such as French, Indian, or Schwäbisch. Some noted an exaggerated or humorous use of Surzhyk, a Ukrainian-Russian mixed dialect, often encountered in dubbed content. Notably, these imitative practices were often described as playful or performative, with students clarifying that their intention was not to mock but to engage with the phonetic diversity and cultural nuance of these speech patterns.

Finally, **quoted lines** and **catchphrases** frequently appeared in the examples provided by students. Popular phrases included "Alright, mate", "Pressure? What pressure?", "Hello, darlin'", "Slay", "Friends don't lie" (Stranger Things), "I burn for you" (Bridgerton), and "Do you wanna hear it in Spanish? NOH." Participants referenced catchphrases originating from specific television shows, such as "800 bucks??" (The Simpsons), "mouth breather" (Stranger Things), and "by order of the Peaky Blinders." These references highlight how linguistic borrowing from media is often interwoven with popular culture, humor, and identity performance.

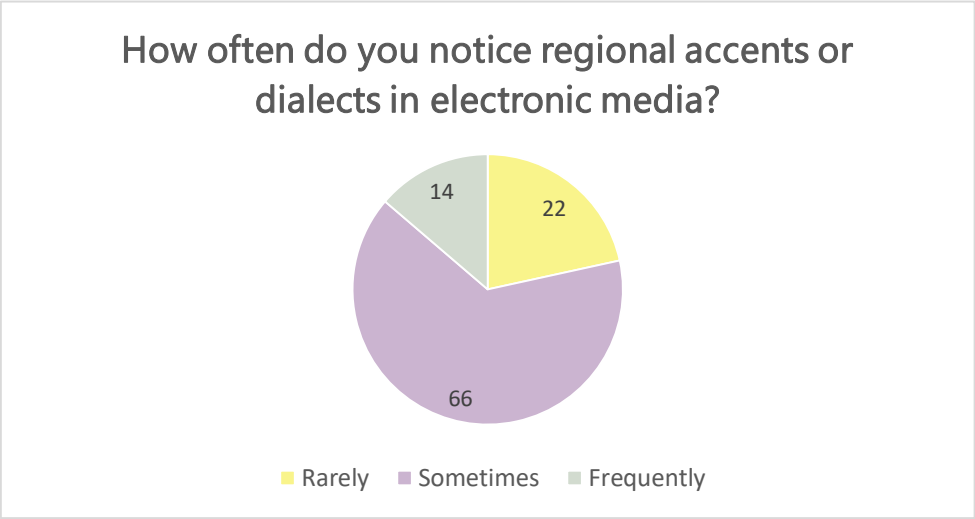


Figure 22. ***Students' awareness of regional accents and dialects in electronic media***

When asked how often they notice regional accents or dialects in electronic media content, most participants indicated at least some awareness. The majority, **66 out of 102 students (64,7%),** selected **"Sometimes"**, suggesting that while regional variation isn't always consciously noted, it is recognized with moderate frequency. Another **22 respondents (21,6%)** chose **"Rarely"**, indicating a more passive or occasional engagement with accent variation. Only **14 students (13,7%)** reported noticing such features **"Frequently"**, suggesting that for a smaller group, possibly those with a strong linguistic interest, regional variation stands out more prominently. Interestingly, **no one selected "Never",** which underlines the idea that regional accents and dialects are a noticeable part of electronic media for virtually all participants, even if not consistently foregrounded.

This suggests that while accent awareness may vary in intensity, it remains a subtle yet present part of how viewers process spoken language in media.

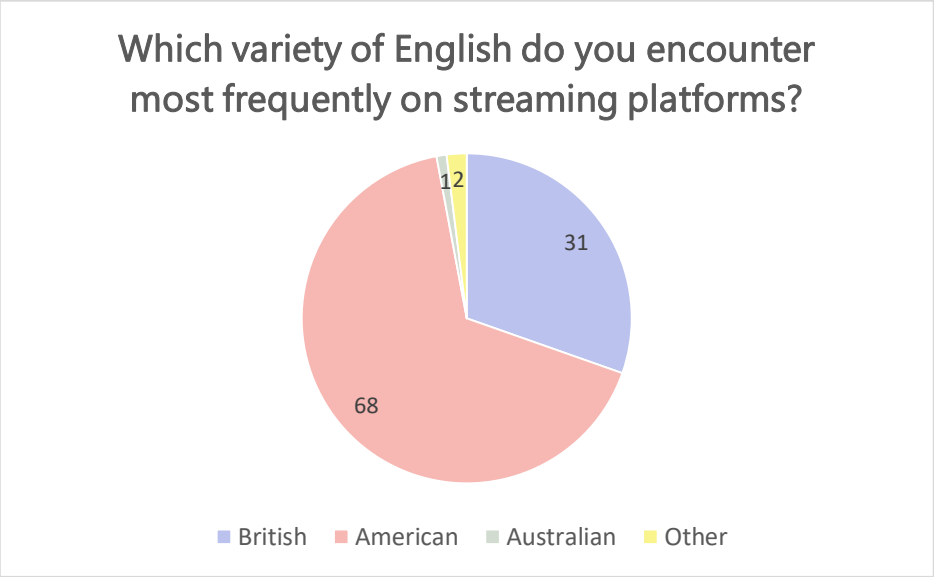


Figure 25. ***Variety of English is encountered most frequently on streaming platforms***

The responses to this question reveal a pronounced predominance of American English in the media consumption habits of participants. A significant majority, **68 out of 102 respondents (66,7%),** reported that **American English** is the variety they encounter most frequently on streaming platforms. This finding is consistent with the global dominance of American-produced content across major streaming services such as Netflix, Hulu, and Disney+, which extensively promote media characterized by General American pronunciation and vocabulary. In contrast, **31 participants (30,4%)** indicated that they most frequently come across **British English**, which may be attributed to the enduring popularity of British television series and films such as *The*

Crown, Sherlock, or *Peaky Blinders*. **Australian English** was noted by only **one participant (1%),** reflecting its limited visibility in mainstream streaming media. An additional **2 respondents (2%)** selected **"Other",** typically referencing a combination of American and British English, suggesting occasional exposure to a broader range of English varieties.

This pattern of exposure raises questions about how such content influences learners' linguistic perceptions. To address this, students were asked, ***"Do you notice differences between British English and American English (or other varieties) in streamed content?"*** on a five-point scale. The majority of respondents appear to notice differences between British and American English, with varying degrees of frequency. The most common response was 2, chosen by **33 students (32,4%),** suggesting that while participants do notice differences, they may not be particularly prominent or frequent in their media consumption. A significant group, **27 students (26,5%),** marked 1, indicating they notice differences frequently; this may point to participants who are particularly sensitive to variations in vocabulary, accent, and pronunciation.

Meanwhile, **29 students (28,4%)** selected 3, which suggests that while they occasionally notice distinctions, these aren't consistently prominent. A smaller group, **12 students (11,8%),** rated the differences as infrequent by choosing 4, and only **1 student (1%)** selected 5, indicating that for this individual, differences between the varieties of English were nearly invisible.

The next open-ended question asked students to reflect on the influence of streaming platforms, such as Netflix, YouTube, Spotify, and others, on the global spread and possible standardization of English pronunciation. The question was phrased as follows:

- ***"Do you think the widespread use of streaming services contributes to the globalization or standardization of English pronunciation? Why or why not?"***

A clear majority of students agreed that streaming services do contribute to both globalization and a certain degree of standardization in how English is spoken and understood across the world. Many emphasized the idea that hearing similar accents repeatedly, especially American and British English, naturally influences pronunciation.

One student wrote:

- *"Yes, because Americans lead most of the streaming platforms, so the people who are learning English are gonna pick up that accent."*

Another noted the power of repetition:

"Totally, especially in this generation. We pick it up because we hear them all the time."

Several students also touched on the passive nature of accent acquisition:

- *"Yes, it becomes natural for people."*

– *"Streaming services expose people worldwide to common English accents... which can lead to more standardized pronunciation."*

Some students pointed out that while streaming platforms primarily promote dominant varieties like General American or British RP, they also introduce viewers to diverse English accents, which may help preserve variation rather than erase it. As one student expressed: *"Streaming services contribute to both the globalization and partial standardization of English pronunciation. But they also highlight diverse accents, preserving linguistic variety."*

Another added: *"No, they don't necessarily lead to standardization due to the variety of accents presented."*

Interestingly, a few students reflected on their own learning journey through streaming: *"I use American pronunciation because I learned most of the English I know from the internet, but I really love the British accent and I use it too."*

There were also more critical voices who questioned the idea of a single standard, noting that exposure doesn't always equal adoption:

– *"I don't think a temporary trend can change pronunciation globally."*
– *"With streaming, different pronunciations become more widespread and more acceptable."*

Despite minor disagreements, most responses show that students are aware of the power streaming platforms have in shaping spoken English, especially for learners who may not interact with native speakers regularly. As one student summed it up: *"Most learners cannot speak with natives, but streaming services provide a great opportunity to acquire standard English pronunciation."*

In summary, students overwhelmingly believe that streaming services contribute to the global spread of English pronunciation, particularly dominant varieties. At the same time, they recognize the role these platforms play in exposing audiences to diverse accents, creating a more nuanced, flexible understanding of how English sounds around the world. Their responses reflect a growing awareness that media not only influences language, but it actively shapes how it is heard, learned, and used globally.

The following question was stated as follows: ***"Do you think phonetic simplifications (e.g., 'gonna' instead of 'going to') will become more accepted in formal speech over time? Why or why not?"***

The responses reveal a wide range of thoughtful opinions, from cautious optimism to strong resistance. While a significant number of students recognized that language is constantly evolving, most still expressed doubt that such simplifications would fully enter formal speech, at least in the near future.

Many students felt that simplifications might gain ground in informal or semi-formal speech, but not in highly formal or professional settings. As one student put it: *"Phonetic simplifications like 'gonna' may become more accepted in informal or relaxed professional settings over time, but they are unlikely to replace standard forms in formal speech due to the value placed on clarity and professionalism."*

This sentiment was echoed in various ways, often emphasizing the importance of clear communication, respect, and tradition in formal situations:

- *"Formal speech should stay formal."*
- *"Clarity and tradition are valued in professional settings."*
- *"There will always be a standard English which we use in formal places."*

Some students expressed concerns that increased use of simplifications might blur social and communicative boundaries. One wrote: *"No, because then there won't be boundaries."*

Others referenced social norms, particularly the perception of formality in hierarchical contexts: *"If you're going to meet someone in a higher position, you wouldn't feel comfortable saying 'watcha doin'.' It wouldn't seem polite."*

Still, several students argued that phonetic simplifications are likely to become more accepted over time, particularly due to media influence and the natural evolution of language:

- *"Yes, because language evolves with usage, and informal speech patterns often influence formal communication over time."*
- *"I think yes, because the world cares much less about formality even on higher grounds."*
- *"It's already being used in daily life, especially in American English."*

A few students took a generational view, suggesting that once current informal-speaking generations grow older, what is now casual might shift into the formal norm:

- *"Maybe not now, because of the older generations. But when our generation becomes the elderly, it might be fine."*
- *"Future generations might start to view these simplifications as formal."*

However, even among those open to the idea of change, many acknowledged that formal contexts, especially academic or official ones, tend to resist rapid linguistic shifts. Several noted that phonetic forms may become more normalized in spoken settings, but not necessarily in writing:

- *"Simplified forms like 'gonna' may be accepted in casual or semi-formal speech, but likely not in very formal settings."*
- *"They may appear more in speech than in writing, where standard forms still dominate."*

While students agree that phonetic simplifications are becoming more widespread in informal speech, they are divided on whether these forms will ever be widely accepted in formal contexts.

Most responses reflect an understanding of the tension between linguistic change and social convention, recognizing that while media and everyday use are shifting norms, formal English still tends to preserve clarity, tradition, and distinction. Still, many students suggest that continued exposure through media and generational change may gradually open the door to broader acceptance.

This final question explored whether students feel that phonetic and phonological variations, especially those found in media, deserve a place in formal linguistics education. It asked:

- ***"Do you believe phonetic and phonological variations in media should be studied in formal linguistics courses? Why or why not?"***

The responses revealed overwhelming support for the inclusion of this topic in formal study. Students emphasized that media doesn't just reflect entertainment; it reflects how people actually speak, and therefore offers a rich, real-world source of linguistic data. As one student put it: *"Yes, because media reflects real language use, and studying it helps understand language diversity and change."* Another echoed this sentiment: *"Yes, phonetic and phonological variations in media should be studied in formal linguistics courses because they reflect real-world language use, showcase dialectal diversity, and help students understand how pronunciation shifts across contexts, regions, and social groups."*

Many students linked this topic to language evolution, sociolinguistics, and identity—areas increasingly emphasized in modern linguistic studies. As one respondent wrote:

- *"They reflect real-world language use, cultural identity, and language change, which are key topics in linguistics."*

Another explained:

- *"It helps understand the live language that people actually use every day."*

Several students noted that media plays a powerful role in shaping pronunciation trends and that learners are constantly exposed to variations, whether they're aware of it or not. One wrote: *"Yes, because if you don't know about them, then you won't understand native speakers."*

Others saw value in using media as a tool for comparing formal and informal registers: *"Yes, because if not, then how will we distinguish the formal and informal?"*

While the majority supported integrating these variations into coursework, a few students offered more cautious or critical perspectives. Some believed such content should be included only to a certain extent, or as an elective:

- *"It could be an optional course."*
- *"Just a general overview could be useful."*

One student pointed out: *"No, because formal linguistics courses should focus on standard forms of language and grammar."*

Still, the dominant view was clear: studying how people speak in real-life, digital environments helps students better understand natural speech, become more effective communicators, and engage more critically with the rapidly evolving nature of English. As one respondent noted:

- *"Sure, it's important for speakers to understand real-world speech."*
- *Another summed it up concisely:*
- *"Media shows how people really speak—and it's important to study different ways of speaking in linguistics."*

In short, students widely agree that phonetic and phonological variations found in media deserve serious academic attention. They see these features not as distractions from "proper" English, but as reflections of language in motion, a living, shifting system shaped by culture, context, and communication. Integrating such content into linguistics courses, they argue, is not only relevant, it is essential.

3.7 Discussion of the results

The empirical findings of this study offer substantive evidence concerning the extent and nature of English philology students' exposure to, awareness of, and engagement with phonetic and phonological variation as mediated through electronic media. The results align with the study's initial hypothesis that digital platforms serve not merely as sources of entertainment but as influential linguistic environments where learners encounter and internalize diverse patterns of spoken English.

One of the clearest patterns to emerge from the data is the extent to which students are immersed in digital media. Most reported spending several hours each day on platforms such as YouTube, Instagram, TikTok, and Netflix, spaces where English is not only the dominant language but is also used in a variety of forms. A significant number of participants indicated they consume content in English, often in the original audio and sometimes with English subtitles. This suggests that streaming platforms function not only as entertainment but also as a form of language input, where learners are continuously exposed to real-world pronunciation, intonation, and stylistic variation.

The widespread use of English in these contexts likely contributes to incidental language acquisition, particularly at the phonological level. Students hear how English is naturally spoken in different regions and registers, which supports the development of both comprehension and

production skills. The findings suggest that media plays a significant role in students' phonetic awareness, even outside the formal classroom environment.

Participants demonstrated a solid awareness of informal and non-standard forms in digital media. Most students indicated that they sometimes or frequently notice differences in pronunciation, accent, or speech style in the content they watch. This suggests that exposure has translated into a certain level of phonological sensitivity, though not all learners are equally attentive to these features.

The data also showed that students were generally successful in identifying standard equivalents for commonly used phonetic spellings. These forms are often encountered in fast-paced, informal digital communication, and the fact that learners could recognize and translate them indicates that they are actively processing these reduced or contracted forms, many of which reflect authentic patterns of spoken English.

Perhaps one of the most revealing aspects of the study was the extent to which students acknowledged the influence of streamed content on their language use. A large majority (over 67%) reported that they had picked up words, phrases, or pronunciation patterns from media, whether consciously or subconsciously. Many shared specific examples: from slang terms like sus, rizz, and slay, to catchphrases from well-known shows (*"Friends don't lie"* or *"I burn for you"*), to the imitation of accents from series such as Peaky Blinders or Stranger Things.

These examples highlight how media is not only a source of passive input but also a space of linguistic experimentation. Students adopt and reproduce what they hear, often blending these features into their own speech in playful or expressive ways. This imitation can reflect identity alignment, social influence, or simple enjoyment, but regardless of the motivation, it confirms the active role of media in shaping pronunciation and stylistic choices.

When asked which variety of English they most frequently encountered on streaming platforms, the majority of students identified American English, a result that aligns with the dominance of U.S.-produced content on platforms like Netflix and Disney+. British English followed as the second most commonly heard variety, while Australian and other varieties were rarely mentioned.

Despite this imbalance in exposure, students generally reported being able to recognize differences between English varieties, particularly between American and British English. While not all participants noticed these distinctions with the same frequency, most indicated at least moderate awareness of lexical and phonological differences across dialects. This suggests that even when one variety is dominant, learners are still capable of identifying and reflecting on variation, an important skill in the context of global English use.

Another recurring theme in the students' responses was the belief that streaming platforms contribute to both the globalization and partial standardization of English pronunciation. Many participants noted that learners, especially those without regular contact with native speakers, tend to absorb the accents and speech patterns most frequently heard in global media. American English, specifically General American pronunciation, was frequently identified as the most influential variety, followed closely by British Received Pronunciation. At the same time, some students acknowledged that streaming services also present a wide range of English varieties, helping to normalize accent diversity. These contrasting perspectives point to a dual role: while streaming content can lead to greater homogeneity in pronunciation, it can also serve as a platform for preserving and exposing learners to linguistic variety.

When discussing informal forms like ***"gonna"*** or ***"wanna"***, students expressed mixed opinions about their appropriateness in formal contexts. Some suggested that frequent exposure to such forms through media might gradually lead to their acceptance beyond casual settings, particularly as language norms evolve. Others maintained that these features will likely remain informal and context-bound. This variation in response reflects an understanding of linguistic registers—the idea that language use is shaped by context, audience, and formality. It also reveals how students are negotiating the boundary between media-influenced speech and more standardized, institutional norms.

Finally, many participants expressed support for integrating media-based phonological content into language instruction. They emphasized that streamed media offers authentic examples of pronunciation, slang, and dialectal variation that are often absent from textbooks. Several respondents suggested that analyzing speech in films or series could make phonetics more relatable and relevant, especially for future educators, translators, or linguists. This sentiment reinforces the argument that real-world language input, particularly from digital sources, has significant pedagogical value. Including such material in phonetic or linguistic education may enhance students' ability to perceive and analyze natural speech in all its variation.

CONCLUSION

This research has examined the evolving relationship between electronic media and phonetic-phonological variation in contemporary English, with a particular focus on how such variation is recognized, perceived, and potentially adopted by students of English philology. The findings underscore the profound impact of digital communication platforms on spoken language norms, revealing how non-standard phonetic forms, prosodic shifts, and creative pronunciation patterns are increasingly prevalent in informal, media-driven contexts.

The analysis of authentic media samples, including audiovisual content, audio recordings, and written digital interactions, revealed the prevalence of phonetic and phonological phenomena such as consonant cluster reduction, non-standard spelling-based representations, prosodic exaggeration, and phonetic reversal. These features reflect a departure from traditionally accepted pronunciation standards and often serve specific communicative, stylistic, or identity-related purposes. Such variation is facilitated by the multimodal affordances and creative conventions of digital communication platforms.

Empirical findings derived from a questionnaire distributed among English philology students substantiated the theoretical claims and confirmed the initial hypotheses. A statistically observable correlation was found between the degree of media exposure and the ability to recognize and accept media-influenced phonological forms. Respondents who reported frequent engagement with digital media demonstrated a heightened awareness of informal or non-standard speech features and generally expressed more favorable attitudes toward their use in casual contexts. These results suggest that learners are not passive consumers of linguistic input but active participants in a dynamic process of phonological adaptation, shaped by their ongoing interaction with digital environments.

Qualitative responses further indicated that students perceive digital media as both a linguistic resource and a space for phonological creativity. While formal education continues to emphasize standardized models of pronunciation, learners appear increasingly aware that actual language use, especially in informal digital communication, often diverges from prescriptive norms. This reflects a broader sociolinguistic trend in which digital media act as influential environments for language acquisition, performance, and identity construction.

The pedagogical implications of these findings are significant. Integrating media-based phonological variation into language instruction could enhance learners' phonological awareness, auditory discrimination, and sociolinguistic competence. By engaging critically with the diverse

phonetic input found in media, students can develop a more realistic and adaptable understanding of English pronunciation as it is used in global, digitally mediated contexts.

In contributing to the fields of phonetics, phonology, and media linguistics, this study underscores the need for continued research at the intersection of spoken language and digital communication. It affirms that the evolution of English pronunciation in the digital age must be understood not only as a descriptive phenomenon but also as a pedagogical and theoretical concern. As communication increasingly unfolds in multimodal, informal, and algorithmically curated environments, examining the phonetic and phonological consequences of media becomes essential for both linguistic scholarship and applied language education.

REFERENCE LIST

1. Abercrombie, D. (1967). *Elements of general phonetics*. Edinburgh University Press.
2. Anderson, J. (2024). *From texts to tweets: How digital platforms shape English language evolution*. EasyChair Preprint № 14701.
3. Asharaf, Z. (2025). The impact of digital media on language change: A study of English lexical innovation. *Digital Linguistics Review.* (Forthcoming).
4. Bailenson, J. N. (2018). *Experience on demand: What virtual reality is, how it works, and what it can do.* W.W. Norton & Company.
5. Bednarek, M. (2018). *Language and Television Series: A Linguistic Approach to TV Dialogue.* John Benjamins Publishing Company
6. Bell, L. (2003). *Linguistic adaptations in spoken human-computer dialogues: Empirical studies of user behavior* [Doctoral dissertation, Stockholm University]. Stockholm University Repository.
7. Black, B. (2008). *Investigating non-standard English in GCSE level students in England*. Edinburgh, United Kingdom.
8. Bowdre, P. H., Jr. (1964). *A study of eye dialect*. University of Florida, p. 1.
9. Bucher, T. (2018). *If...then: Algorithmic power and politics*. Oxford University Press.
10. Cohn, M., & Zellou, G. (2024). The impact of voice AI on human speech patterns. *Journal of Sociolinguistics*, 28(1), 10–25.
11. Crystal, D. (2008). *A dictionary of linguistics and phonetics* (6th ed.). Blackwell Publishing.
12. Crystal, D. (2011). *Internet linguistics: A student guide*. Routledge.
13. Dahan, D. (2015). Prosody and language comprehension. *Wiley Interdisciplinary Reviews: Cognitive Science*, 6(5), 441–452.
14. Davenport, M., & Hannahs, S. J. (2010). *Introducing phonetics and phonology* (3rd ed.). Hodder Education, p. 198.
15. Delahunty, G. P., & Garvey, J. J. (n.d.). *Phonetics and phonology*. (n.p.)
16. Delkic, M. (2022). Leg booty? Panoramic? Seggs? How TikTok is changing language. *The New York Times*. Retrieved on [2025.05.04] from: https://www.nytimes.com/2022/11/19/style/tiktok-avoid-moderators-words.html
17. Dvorzhetska, M. P. (Дворжецька, М. П.), Makukhina, T. V. (Макухіна, Т. В.), Velikova, L. M. (Велікова, Л. М.), та ін. (2005). *Фонетика англійської мови: Фоностилістика,*

риторика мовленнєвої комунікації (*Phonetics of English: Phonostylistics, rhetoric of speech communication*). Нова книга, p. 22.

18. Eckert, P. (2019). The limits of meaning: Social indexicality, variation, and the cline of interiority. *Language*, 95(4), 751–776.
19. Eisenstein, J. (2013). Phonological factors in social media writing. *ACL Anthology*.
20. Faris, M. S. (2005). *A phonotactic analysis of English linguistic terms* (p. 29).
21. URL3 Fiveable. *Insertion - (Intro to Linguistics)*. Retrieved on [2025.04.29] from: https://library.fiveable.me/linguistics/phonology/insertion/study-guide/
22. García, O., & Li, W. (2014). *Translanguaging: Language, bilingualism and education*. Palgrave Macmillan.
23. Gershon, K. L., Collins, K. A., & Akrobotu, M. (2023). Language and communication in the digital age: The study of how new technologies and digital media are affecting language use, communication patterns, and sociolinguistic dynamics. *Journal of Literature and linguistic Studies.* Bluemark Publishers.
24. Goldsmith, J. A. (1995). *The handbook of phonological theory*. University of Chicago., p.3
25. Hayes, B. (2008). Introductory phonology (Blackwell Textbooks in Linguistics). Oxford: Blackwell Publishing.
26. Herring, S. C. (2013). Discourse in Web 2.0: Familiar, reconfigured, and emergent. In D. Tannen & A. M. Trester (Eds.), *Discourse 2.0: Language and new media* (pp. 1–25). Georgetown University Press.
27. Jayashantha, V. (2025). Digital media vs. traditional media: Understanding the difference. *LinkedIn*. Retrieved on [2025.05.02] from: https://www.linkedin.com/pulse/digital-media-vs-traditional-understanding-difference-jayashantha-v9vzc
28. Junaid. (2025). *Electronic media*. Scribd. Retrieved on [2025.05.04] from: https://www.scribd.com/document/283950722/Electronic-Media
29. Kenstowicz, M. (1994). *Phonology in generative grammar*. Blackwell Publishing.
30. Kumar, D. (2024). *Phonetics: Understanding pronunciation basics*. Bluerose Publishers.
31. Labov, W. (2010). *Principles of linguistic change: Cognitive and cultural factors*. Wiley-Blackwell.
32. Ladefoged, P., & Johnson, K. (2015). *A course in phonetics* (7th ed.). Cengage Learning.
33. URL7 Language at Play. *The phonetics of Twin Peaks: Why does the Black Lodge sound so strange?*. Retrieved on [2025.04.28] from: https://languageatplay.blogspot.com/2021/04/the-phonetics-of-twin-peaks.html

34. Levis, J., & Munro, M. (2012). Phonetics and phonology: Overview. In C. A. Chapelle (Ed.), *The Encyclopedia of Applied Linguistics*.
35. URL 1 Mannell, R. (2008). *Phoneme and allophone*. Macquarie University. Retrieved on [2025.03.21] From: https://www.mq.edu.au/faculty-of-medicine-health-and-human-sciences/departments-and-schools/department-of-linguistics/our-research/phonetics-and-phonology/speech/phonetics-and-phonology/phoneme-and-allophone
36. Marcos, L. (2024). The language development in the digital age: A review. *Digital Linguistics Review*, 2(1), 1–15.
37. McMahon, A. (2002). *An introduction to English phonology*. Edinburgh University Press.
38. Melina Delkic. (2022, November 19). *Leg booty? Panoramic? Seggs? How TikTok is changing language*. *The New York Times*. Retrieved on May 25, 2025 from: https://www.nytimes.com/2022/11/19/style/tiktok-avoid-moderators-words.html
39. Michael, C. J. (2025). Social media and language standardization: Analyzing the effects on online communication on grammar and syntax. IRE Journals, 8(8), 485–486.
40. Munteanu, S. (2008). *Non-standard Englishes in writing*. Scribd.
41. Nasution, F., & Tambunan, E. E. (2022). Language and communication. *International Journal of Community Service*, p. 2.
42. Nurhayati, D. A. W. (2020). Phonology and online media used in enhancing listening skill. *State Islamic Institute of Tulungagung*.
43. Obied, I. M. (2019). *Phonological rules*. University of Babylon, College of Basic Education, English Department.
44. Odden, D. (2005). *Introducing phonology*. New York: Cambridge University Press.
45. Osifeso, E. A. (2020). Optimality theory. In *Linguistic and literary theories: An empirical exploration* (pp. 1–10). O.A.U. Press, Ile-Ife, Nigeria.
46. Pandey, P. (2025). *Linguistics introduction to phonetics and phonology: Generative phonology: Introduction*. (n.p.)
47. Pasaribu, A. R. I., & Al-Khali, M. M. (2024). Phonetics in digital media: Implications for speech recognition technology. *Jurnal Penelitian dan Pengabdian*, *1*(2), 69–76.
48. Reed, J. (2014). How social media is changing language. *Oxford Dictionaries Blog*. Retrieved on [2025.04.13] from: https://blog.oup.com/2014/06/social-media-changing-language/
49. rexpechler. (2008). *Phonemes and allophones* [Scribd]. Retrieved on [2025.03.02] from: https://www.scribd.com/doc/2880454/Phonemes-and-Allophones
50. Smith, J. G. (1995). *Phonological theory: The essential readings*. Blackwell Publishing.

51. URL4 SpringerOpen. *Electronic journal open*. Retrieved on [2025.03.21] from: https://ejo.springeropen.com/articles/10.1
52. Sterne, J. (2012). *MP3: The meaning of a format*. Duke University Press.
53. URL2 StudySmarter. *Prosody: Meaning, definitions & examples*. Retrieved on [2025.03.17] from: https://www.studysmarter.co.uk/explanations/english/phonology/prosody/
54. Szilágyi, L. (2014). *Put English phonetics into practice*. Beregszász.
55. Tagg, C. (2015). *Exploring Digital Communication: Language in Action.* Routledge.
56. Tagliamonte, S. A. (2016). *Teen talk: The language of adolescents*. Cambridge University Press.
57. Telaumbanua, Y. A., et al. (2024). The use of emojis in language communication on social media platforms. *Journal of English Language and Education*,
58. URL5 The Center For Speech & Language Development. *Consonant cluster reduction*. Retrieved on [2025.04.22] from: https://www.speechandlanguagecenter.com/cluster-reduction/
59. URL6 TherapyWorks. *Phonological processes*. Retrieved on [2025.03.15] from: https://therapyworks.com/phonological-processes/
60. Vrabel, T. T. (2009). *Lectures in theoretical phonetics of the English language and method-guides for seminars*. Ungvár.

РЕЗЮМЕ

У контексті стрімкої цифровізації комунікативного простору особливої наукової актуальності набуває вивчення впливу електронних засобів масової інформації на мовну варіативність Представлена кваліфікаційна робота присвячена дослідженню фонетичних і фонологічних змін, що виникають під впливом цифрових комунікаційних платформ, а також аналізу того, як ці мовні явища сприймаються, інтерпретуються та (потенційно) засвоюються студентами англійської філології.

Теоретичне підгрунтя дослідження базується на класичних і сучасних працях у галузі фонетики та фонології (Abercrombie, 1967; Hayes, 2009; Ladefoged & Johnson, 2015; Odden, 2005), які дозволяють окреслити відмінності між фізичними характеристиками звуків мовлення та когнітивними механізмами їх організації в межах мовної системи. Окрему увагу приділено таким ключовим поняттям, як фонема, алофон, просодія, фонотактика, а також сучасним фонологічним теоріям, зокрема генеративній фонології та оптимальній теорії.

В емпіричній частині представлено результати кількісно-якісного дослідження, здійсненого методом анкетування серед студентів бакалаврського та магістерського рівнів англійської філології. Метою дослідження було з’ясувати рівень обізнаності студентів із мовними явищами, зумовленими впливом цифрових інформаційних ресурсів, їхню оцінку прийнятності цих змін, а також ступінь інтеграції відповідних варіацій у власне мовлення.

Отримані результати підтвердили робочі гіпотези: студенти, які активно споживають цифровий англомовний контент, демонструють вищий рівень розпізнавання фонетичних і фонологічних відхилень. Наприклад, було зафіксовано визнання таких явищ, як редукція приголосних кластерів, нестандартне написання, стилізована інтонація, як прийнятних у неформальному мовленні.

Особливу увагу приділено медіаплатформам як джерелам мовної інновації Проаналізовано, зокрема, стилізоване використання просодичних засобів у відеоконтенті TikTok (Marcos, 2024), вплив алгоритмічних механізмів на вимову в YouTube та Spotify (Bucher, 2018), а також поява нових лексичних одиниць із характерними фонетичними особливостями (Asharaf, 2025). Дослідження підтверджують спостереження Crystal (2011), згідно з якими електронні медіа прискорюють мовні зміни й формують нові норми фонетичної поведінки.

Педагогічні наслідки цих висновків є вагоммими. Інтеграція фонологічної варіативності, зумовленої цифровим впливом, у процес вивчення англійської мови здатна

підвищити рівень фонологічної обізнаності, слухової чутливості та соціолінгвістичної компетентності студентів. Завдяки критичному осмисленню різноманітного фонетичного матеріалу, представленого в цифровому просторі, студенти можуть сформувати більш реалістичне й адаптивне розуміння англійської вимови, як вона функціонує в глобалізованому, цифрово опосередкованому контексті.

Уносячи вклад у розвиток фонетики, фонології та медіалінгвістики, це дослідження підкреслює необхідність подальших наукових пошуків на перетині усного мовлення та цифрової комунікації. Воно підтверджує, що еволюцію англійської вимови в цифрову епоху слід розглядати не лише як описовий феномен, а також як педагогічне й теоретичне питання. У той час як комунікація дедалі частіше відбувається в мультимодальних, неформальних і алгоритмічно куруємих середовищах, аналіз фонетичних і фонологічних наслідків медіа стає необхідним як для мовознавчої науки, так і для прикладної мовної освіти.

Практична цінність дослідження полягає у поєднанні фонетичних, фонологічних, соціолінгвістичних і медіалінгвістичних підходів. Отримані результати можуть бути застосовані у галузі викладання англійської фонетики як іноземної мови, зокрема в адаптації освітнього контенту до реалій цифрового мовного середовища.

APPENDIX

Questionnaire

1. Year of Study

a. BA I
b. BA II
c. BA III
d. BA IV
e. MA I
f. MA II

2. Native Language

a. Ukrainian
b. Hungarian

3. How many hours/day do you spend interacting with electronic media (e.g., Instagram, X, TikTok, YouTube, Spotify, streaming platforms, etc.)?

a. Less than 1 hour
b. 1-3 hours
c. 3-6 hours
d. More than 6 hours

4. Which type of electronic media content do you consume most frequently?

a. Audio (e.g., podcasts, radio, Spotify)
b. Video (e.g., Youtube, Tiktok)
c. Text-based (e.g., WhatsApp, Messenger)
d. A mix of audio, video, and text (e.g., Instagram)

5. Do you believe electronic media influences spoken language?

a. Yes
b. No
c. Not sure

6. In which language(s) do you primarily consume electronic media?

a. My native language only
b. A second language only
c. A mix of native and second language(s)
d. Multiple languages, including non-native ones

7. How often do you encounter phonetic and phonological variations in online media?

a. Rarely
b. Sometimes
c. Often
d. Always

8. How common is non-standard spelling (e.g., "goin'" for "going" or "fiš" for "fish") in the electronic media you consume?

a. Not at all common
b. Slightly common
c. Moderately common
d. Very common

9. Do you notice the use of emojis or punctuation (e.g., "sooo" or "noooo") to convey phonetic nuances in text-based electronic media?

a. Never
b. Rarely
c. Sometimes
d. Frequently

10. How often do you observe consonant cluster reduction (e.g., "left" written as "lef" or pronounced without the /t/) in electronic media?

a. Never
b. Rarely
c. Sometimes
d. Frequently

11. Why do you think consonant cluster reduction occurs in informal digital communication?

a. To simplify pronunciation
b. To mimic spoken dialect, To type faster
c. Other:

12. Identify the standard English equivalent of these commonly used phonetic spellings in online communication.

Example: *gonna* → going to

1. lemme
2. wanna
3. ain’t
4. tryna
5. cuz
6. prolly

7. goin’
8. y’all

13. Recognizing Phonetic Transcriptions (IPA-Based Variations).

Identify the correct word from the given phonetic transcription.

Example: */ˈgʊnə/* → **gonna (going to)**

1. /ˈwɒnə/
2. /ˈwʊdə/
3. /ˈdɪdn̩/
4. /ˈkʌmn̩/
5. /ˈduːnə/

14. Give the standard English equivalent for the phonological variations.

1. "dis"
2. "dat"
3. "ax"
4. "talkin’"
5. "ya"
6. "y’all"
7. "’em"

15. Do you think prosodic features (intonation, stress) can be effectively conveyed in written digital communication?

a. Yes
b. No
c. Sometimes

16. Which of the following non-standard spellings reflect phonetic variations in dialects? *(Choose all that apply.)*

a. “gonna” (going to)
b. “wimmin” (women)
c. “bruv” (brother)
d. “fink” (think)

17. Which digital platform(s) do you think influence pronunciation the most? *(Choose all that apply.)*

a. YouTube
b. TikTok
c. X
d. Instagram

e. Facebook
f. Spotify
g. Streaming platforms (e.g., Netflix)

18. Which streaming platforms do you use most frequently? *(Choose all that apply.)*

a. Netflix
b. HBO Max
c. Disney+
d. Amazon Prime
e. Apple TV+
f. Other:

19. What type of content do you mainly watch on these platforms? (Choose all that apply.)

a. Movies
b. TV series
c. Documentaries
d. Animated shows
e. Reality shows
f. Other:

20. In which language(s) do you usually watch content on streaming platforms? *(Choose all that apply.)*

a. English (original audio)
b. Dubbed version (Hungarian)
c. Dubbed version (Ukrainian)
d. English with English subtitles
e. English with Hungarian subtitles
f. English with Ukrainian subtitles
g. Hungarian with English subtitles
h. Ukrainian with English subtitles
i. Other:

21. How often do you pay attention to the pronunciation or accent of the characters in the content you watch?

1- Never
1- 2
2- 3
3- 4
4- Always

22. Have you ever picked up words, phrases, pronunciation, or speech patterns (e.g., slang, accent) from a character or actor on a streaming platform?

a. Yes

b. No

23. If yes, please give an example:

24. How often do you notice regional accents or dialects in electronic media content?

a. Never

b. Rarely

c. Sometimes

d. Frequently

25. Which variety of English do you encounter most frequently on streaming platforms?

a. British

b. American

c. Australian

d. Other:

26. Do you notice differences between British English and American English (or other varieties) in streamed content?

1- Yes, frequently

a. 2

b. 3

c. 4

d. 5- Not at all

27. Do you think the widespread use of streaming services contributes to the globalization or standardization of English pronunciation? Why or why not?

28. Do you think phonetic simplifications (e.g., *"gonna" instead of "going to"*) will become more accepted in formal speech over time? Why or why not?

29. Do you believe phonetic and phonological variations in media should be studied in formal linguistics courses? Why or why not?

Similarity Report

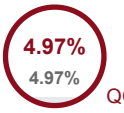
Metadata

Name of the organization
Hungarian College of Higher Education Ferenc Rakoczi II Transcarpathian
Title
9_BA_N_Marton_Cintia
Coordinator
Author(s)**Еніке Надь-Коложварі**
Organizational unit
Закарпатський угорський інститут імені Ференца Ракоці II

Record of similarities

SCs indicate the percentage of the number of words found in other texts compared to the total number of words in the analysed document. Please note that high coefficient values do not automatically mean plagiarism. The report must be analyzed by an authorized person.

SC1



QC

25	21931	157030
The phrase length for the SC 2	Length in words	Length in characters

Alerts

In this section, you can find information regarding text modifications that may aim at temper with the analysis results. Invisible to the person evaluating the content of the document on a printout or in a file, they influence the phrases compared during text analysis (by causing intended misspellings) to conceal borrowings as well as to falsify values in the Similarity Report. It should be assessed whether the modifications are intentional or not.

Characters from another alphabet		99
Spreads	A→	0
Micro spaces		0
Hidden characters		0
Paraphrases (SmartMarks)	a	30

Active lists of similarities

This list of sources below contains sources from various databases. The color of the text indicates in which source it was found. These sources and Similarity Coefficient values do not reflect direct plagiarism. It is necessary to open each source, analyze the content and correctness of the source crediting.

The 10 longest fragments

Color of the text

NO	TITLE OR SOURCE URL (DATABASE)	NUMBER OF IDENTICAL WORDS (FRAGMENTS)
1	https://www.stud24.ru/foreign-language/phonetics-as-a-branch-of/453344-1715145-page1.html	34 0.16 %
2	https://www.researchgate.net/publication/287533440_Phonological_Rules	26 0.12 %
3	https://ejo.springeropen.com/articles/10.1186/s43163-023-00379-2	23 0.10 %
4	http://repository.teknokrat.ac.id/5393/4/b218111006.pdf	23 0.10 %
5	https://present5.com/introduction-to-the-course-of-theoretical-phonetics/	22 0.10 %