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Phonological Accent Features in Anne-Marie's and Ariana Grande's YouTube Interviews: A Descriptive Study

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A B S T R A C T

Accent variation is an important aspect of spoken English, yet descriptive studies of phonological features in spontaneous media interviews remain limited. This study aims to describe the phonological accent features found in the vowels and consonants produced by Anne-Marie (British English) and Ariana Grande (American English) in YouTube interviews. The study employs a qualitative descriptive method using International Phonetic Alphabet (IPA) transcription to analyze pronunciation patterns in spontaneous speech. The data consist of two interview segments: one interview of Anne-Marie (2 minutes 16 seconds) and one interview of Ariana Grande (3 minutes 39 seconds). The findings show that Anne-Marie demonstrates British English features such as /ɒ/ vowels, non-rhoticity, stable /ɪ/ realization, and T-glottalization. In contrast, Ariana Grande displays American English features including /ɑː/ vowels, stable /ɪ/ realization, and rhotic pronunciation. These patterns illustrate how phonological accent features systematically reflect speakers' linguistic identity in natural communication contexts.

Keywords: *Accent Variation, Phonological Features, British Accent, American Accent*

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INTRODUCTION

In English communication, accents play an important role in shaping how the message is perceived and understood by the listener. Accents are also a social categorization cue because listeners tend to associate accents with certain cultural, ethnic, or geographic backgrounds. In line with that (Yule, 2006), explains that the study of phonetics studies how speech sounds are physically generated through the vocal tract, resulting in variations in sounds that can affect perception. In addition to such theoretical reviews, it is important to realize that the perception of accents is not only a linguistic phenomenon, but also a social scope. Listenerspreferences, and biases when interacting with accented speakers. Therefore, accents can build or hinder understanding, depending on the level of familiarity the listener has with the accent. Previous research has shown that accented speech affects social impressions such as credibility and honesty (Woolridge et al., 2024) as well as reflecting the speaker's linguistic and cultural heritage (Lorenzoni et al., 2024).(Gibson, 2024) adds that listeners tend to pay more attention to speakers with different accents, while (Li & Feng, 2023) emphasizes that familiarity with certain accents improves the understanding of the message. Therefore, awareness of accent variations is important, especially since English is used globally in communication, education, and entertainment including music. English is widely recognized as a global language used for international communication across various domains such as education, science, business, and media (Ibrohimova, 2022). The spread of English as a global language has significantly shaped the sociolinguistic landscape of the twenty-first century, influencing communication across different cultural and linguistic communities (Rose et al., 2021) Given these social influences, understanding how accents appear

linguistically in different regions is an important step toward understanding the complex variations in English usage.

Accents in English vary widely across regions such as the United Kingdom, the United States, and Australia. This difference in accent arises because, as explained by (Roach, 2016) language basically has various accents that are influenced by geographical factors, social class, age, and educational background of the speaker. In other words, accents are not formed randomly, but rather are the result of the social history and linguistic development of a community. However, British English (BrE) and American English (AmE) accents are the two most dominant varieties in global media, so the differences between the two are the main focus in many phonological studies. (Fitria, 2023) notes that accent differences are most easily seen through the use of vowels and consonants, two core elements of the language sound system. In the context of music, accents not only reflect the way words are pronounced, but also become the linguistic identity of the singer that distinguishes their communication styles. (Burdin et al., 2022) asserts that accents convey cultural and linguistic information about the speaker, indicating that pronunciation patterns are closely connected to a person's identity and background. Building on this idea, Luxemburková (2024) explains that many English singers intentionally retain local phonological features such as non-rhoticity or particular vowel qualities as a way to preserve cultural authenticity in their performances.

This tendency shows that accent features do not merely reflect how a language is spoken, but also function as a symbolic expression of origin, belonging, and artistic identity. From a sociolinguistic perspective, language variation is closely related to social identity. (Labov, 1964) argues that linguistic variation is strongly associated with social stratification within a speech community, meaning that differences in pronunciation may reflect speakers' social backgrounds. Furthermore,(Labov, 1973) explains that language variation is a natural characteristic of speech communities and often signals identity, cultural background, and patterns of social interaction among speakers. (Roach, 2016) further clarifies that the term "accent" is often misunderstood as a dialect, even though the two differ significantly. While a dialect includes vocabulary and grammatical structures, an accent refers specifically to differences in pronunciation. This distinction is important because it highlights how vowel and consonant variations alone can shape listeners' perceptions of a speaker even without changes in grammar or word choice.(Georgiou, 2024) and (Fuse et al., 2024) both emphasize that accent perception is strongly influenced by listeners' linguistic experiences, expectations, and biases. Their findings imply that the way an accent is interpreted is not solely determined by its phonetic form but also by the listener's familiarity and sociocultural perspective. Therefore, vowel and consonant realizations serve a dual function: as concrete phonetic features and as meaningful social signals. Taken together, these insights suggest that phonological variations play a significant role not only in distinguishing accents but also in shaping how speakers are understood and evaluated in cross-cultural communication.

Phonological variation is a common phenomenon iin language, which has manny different varieties across regions and social groups. Variation in phonology can be observed thorugh differences in sound realization, stress, and intonation patterns among speech communities. A study of (Burdin et al., 2022) shows that phonological variation can be identified through diverse realizations of pitch accents and sound patterns, reflecting the dynamic nature of spoken language. In context of British English (BrE), one of the most widely recognized pronunciation models is Received Pronunciation (RP), which is traditionally consideres a prestigious variety and widely used as a model in pronunciation teaching. According to the study Karaeva & Qizi, n.d. (2023), RP is one of the most extensively described Englinsh accents, although its description has often been based on informal observation and self-analysis by linguists. Phonology as the main branch of linguistics studies how language sounds work in a system and how they distinguish meaning. (Yule, 2006) , explains that phonology focuses on sound patterns and their mental representations, while phonetics examines how sounds are physically produced. Understanding the two is important because accent differences arise not only from the way sounds are produced, but also from how the speaker organizes and processes those sounds in his or her mind. (Roach, 2016) emphasized

that the study of phonetics and phonology must go hand in hand to understand pronunciation variations in English. Contemporary research has also shown that sound variations are influenced by acoustic and social factors. (Foulkes, 2023) mentioned that vowel duration and frequency form (formant) have an important role in distinguishing vowel categories, while (Clopper, 2024) found that vowel variations are very sensitive to regional environments. In addition, (Johnson & Babel, 2024) shows that speakers who live in multilingual contexts often produce vowel and consonant variations that are influenced by their language experiences and social identities. Overall, these findings confirm that variations in vowels and consonants realization are an important basis for understanding how phonological accent traits are formed and develop in various speech contexts.

Previous studies have examined accent variations from phonological, sociolinguistic, and technological perspectives.Pratiwi et al. (2022) compares the BrE and AmE phonological systems based on students' pronunciation errors and shows that understanding vowel-consonant differences greatly affects pronunciation competence. Al-Alawi (2025) examines how the perception of accent shapes gender identity, showing that accents are often used as a symbol of social identity. Baratta (2022) discusses the influence of accent diversity on the linguistic identity of EFL learners, emphasizing that accent is not only a phonetic phenomenon, but also a social process related to self-confidence and linguistic identity. In the field of technology, Radzikowski et al. (2021) showed how artificial intelligence models can be modified to recognize non-native accents, while (Johnson & Babel, 2024) found linguistic biases that prioritize AmE in AI systems. Although much research has been done, there is still a lack of studies describing phonological accent features in authentic spoken contexts, particularly media interviews of singers that reflect their natural communication styles. This opens up space for more in-depth research on the realization of accents in non-formal and spontaneous situations.

This study aims to describe the phonological accent features found in vowels and consonants produced by Anne-Marie and Ariana Grande in their interviews on YouTube. These objectives include identifying how vowel and consonant sounds are realized in spontaneous speech and documenting the phonological patterns that emerge through phonetic transcription. Through this description, the research is expected to provide a clearer understanding of accent characteristics reflected in the natural pronunciation of the speakers. In this study, the International Phonetic Alphabet (IPA) is used to represent speech sounds systematically. According to (Yule, 2006), the IPA is an international system of phonetic symbols that allows speech sounds to be represented consistently and enables scientific analysis of pronunciation variation. The use of IPA helps identify and analyze accent features in detail and interpret how they relate to the linguistic habits of each speaker.

Based on these objectives, the research questions of this study are formulated as follows; first, What phonological features associated with British English are realized in Anne-Marie's spontaneous speech in YouTube interviews? And the second, What phonological features associated with American English are realized in Ariana Grande's spontaneous speech in YouTube interviews? The formulation of these questions allows the phonological analysis to be conducted in a more systematic and focused manner. Through this approach, the pronunciation patterns that contribute to the accent characteristics of each speaker can be explained more clearly and comprehensively.

METHOD

This study employs a qualitative descriptive approach. Qualitative descriptive aims to provide straightforward, low-inference, and accurate description of a phenomenon while maintaining close a proximity to the original data Sandelowski (2000). This research design is appropriate for studies that seek to describe naturally occurring linguistic features without generating new theories. In this study, the qualitative descriptive approach is used to analyse phonological accent features in the spontaneous speech of Anne-Marie and Ariana Grande in YouTube interview. Since the study focuses on identifying how vowels and consonants are

realized in natural speech, this approach allows the researcher to present the phonological feature based directly on the observed data. Through his method, the phonological characteristics captured through International Phonetic Alphabet (IPA) transcription can be described as they naturally occur in the speech of the speakers.

Instruments

The instruments used in this research consist of data sheets and phonetic transcription tools in the form of tables. The data sheet serves to record, organize, and categorize words taken from Anne-Marie and Ariana Grande's interviews. These data sheets help document a word that contains vowels and consonants that are relevant to the focus of the research. Meanwhile, phonetic transcription is carried out using the International Phonetic Alphabet (IPA). Science provides a consistent and systematic way to adjust how each sound is produced in spontaneous speech. With this instrument, researchers can clearly and accurately identify the realization of vowels and consonants, ensuring that the phonological features that appear in the data can be described in detail.

Procedures

The research procedure consists of several stages. The author selected two YouTube interview videos as the primary data sources:

Anne-Marie reacts to her craziest tweets! from Heart (February 2020) with a duration of approximately 2 minutes and 16 seconds.
Ariana Grande Reacts to Her Childhood Photos from Billboard (December 2018) wih duration of approximately 3 minutes and 39 seconds.

The videos were selected base on several criteria. First, the interviews contain spontaneous speech that reflects the natural pronunciation of the speakers. This interview was chosen because it contained spontaneous and natural conversations, which allowed the author to observe the speaker's original access features.

Second, videos are watched repeatedly to ensure accuracy in identifying verbal data. The relevant speech is then transcribed. After that, the selected words are converted into IPA transcriptions to capture their phonetic details.

Thirdly, all extracted words are classified into the categories of vowels and consonants. This classification leaves data for the identification of phonological features such as quality vowels dan consonants. Finally, each vowels and consonants contained in the word is described based on how the sound is realized by the speaker. These descriptions are then arranged in a table and interpreted descriptively to identify the features of phonological accents that appear naturally in both interview videos.

Data analysis

Data were studied using a descriptive qualitative approach. This focused on identifying, not comparing, the phonological features that appeared in the speech of the two singers. Each word containing target vowels and consonants is transcribed using IPA, then grouped based on the accent of each speaker. After classification, phonetic realizations are identified and described to determine the features of vowels and consonants that appear in speech. The results were summarized in a table and described descriptively to show the phonological accent patterns that appeared naturally in each interview. This approach allows the study to highlight the accent features present in the data without making comparative claims, in line with the descriptive objectives of the study.

The identified phonological features were the interpreted with reference to the phonological characteristics of British English (BrE) and American English (AmE), considering that Anne-Marie represents a British English speaker while Ariana Grande represents an American English speaker. To ensure reliability of the transcription process, the author repeatedly listened to the audio recordings and rechecked he phonetic transcriptions several times. This step was conducted to minimize possible transcription errors and to ensure that the identified vowel and consonant realizations accurately reflect the speaker's pronunciation. Finally, the phonetic realizations were summarized in tables and described descriptively to show the phonological accent patterns appearing naturally in each interview.

FINDINGS AND DISCUSSION

This section presents the. Phonological features found in the spontaneous speech of Anne-Marie and Ariana Grande in their YouTube interviews. The findings are organized according o vowel and consonant realizations. Each table presents examples of words taken from the interview data, followed by an explanation of the phonological features that appear in the speakers' pronunciation.

Anne-Marie Vowel for (/ɒ/)

Table 1 the Vowel /ɒ/ Appears Consistently in Anne-Marie's Pronunciation in Words

No.	Speaker	Line/Utterance	Phonetic Transcription (IPA)	Categorize of Vowel
1.	Anne-Marie	"So I've ***got*** a lot quicker now..."	[gɒt]	(/ɒ/)
2.	Anne-Marie	"...all day ***log*** loaf of bread baby burger, anything."	[lɒg]	(/ɒ/)
3.	Anne-Marie	"So I've got a ***lot*** quicker now..."	[lɒt]	(/ɒ/)
4.	Anne-Marie	"...because I can't ***not*** it's the worst think ever..."	[nɒt]	(/ɒ/)
5.	Anne-Marie	"I'm ***sorry*** but we need to sort it out..."	[ˈsɒrɪ]	(/ɒ/)
6.	Anne-Marie	"I just ***want*** to eat bread."	[wɒnt]	(/ɒ/)
7.	Anne-Marie	"There ***was*** like a running joke…"	[wɒz]	(/ɒ/)
38.	Anne-Marie	"…I'm part of the ***problem*** the non - appreciation."	[ˈprɒbləm]	(/ɒ/)

Based on table 1, the vowel /ɒ/ appears consistently in Anne-Marie's pronunciation in words such as (got [gɒt], log [lɒg], lot [lɒt], not [nɒt], sorry [ˈsɒrɪ], want [wɒnt], was [wɒz] and problem [ˈprɒbləm]). These examples demonstrate the realization of the open back rounded vowel /ɒ/ in her spontaneous speech. The repeated occurrence of this vowel indicates that the sound is produced regularly in various contexts during the interview. From a phonological perspective, the vowel /ɒ/ is commonly associated with British English (BrE) pronunciation. In many varieties of British English, this vowel appears I words such as lot, not, problem, whereas in American English (AmE) these words are often realized with a different vowel quality, such as /ɑː/. The presence of /ɒ/ in Anne-Marie's pronunciation therefore reflects the phonological characteristics of British English. The consistent use of this vowel in spontaneous speech suggest that Anne-Marie's pronunciation follows the phonological system commonly found in British English speech communities. This pattern shows how vowel realization can reflect the speaker's accent background and linguistics environment.

Anne-Marie Vowel for (/ɪ/)

Table 2 the Realization of the Vowel /ɪ/ in Anne-Marie's Speech

No.	Speaker	Line/Utterance	Phonetic Transcription (IPA)	Categorize of Vowel
1.	Anne-Marie	"***Hi*** I'm Anne Marie..."	[hɪ]	(/ɪ/)
2.	Anne-Marie	"...but late ***it***."	[ɪt]	(/ɪ/)
3.	Anne-Marie	"...my socials ***which*** it's quite scary."	[wɪtʃ]	(/ɪ/)
4.	Anne-Marie	"...sitting there ***with*** my pencil..."	[wɪð]	(/ɪ/)
5.	Anne-Marie	"...doing this for like thirty ***minutes***."	[ˈmɪnɪts]	(/ɪ/)
6.	Anne-Marie	"...I can do them quite ***quickly***."	[ˈkwɪkli]	(/ɪ/)
7.	Anne-Marie	"...what the worst ***thing*** is..."	[θɪŋ]	(/ɪ/)
8.	Anne-Marie	"...the worst thing ***is*** I am actually..."	[ɪz]	(/ɪ/)
9.	Anne-Marie	"...the worst ***think*** ever but brain is just God!"	[θɪŋk]	(/ɪ/)
10.	Anne-Marie	"...I can't ***believe*** we don't just talk about…"	[bɪˈliːv]	(/ɪ/)
11.	Anne-Marie	"...can speak ***English*** is the only animal..."	[ˈɪŋglɪʃ]	(/ɪ/)

Table 2 shows the realization of the vowel /ɪ/ in Anne-Marie's speech. The vowel /ɪ/ appears in vocabulary such as (hi [hɪ], it [ɪt], which [wɪtʃ], with [wɪð], minutes [ˈmɪnɪts], quickly

[ˈkwɪkli], thing [θɪŋ], is [ɪz], think [θɪŋk], believe [bɪˈliːv] and English [ˈɪŋglɪʃ]). The repeated occurrence of this vowel across different utterances indicates that /ɪ/ is consistently produced in Anne-Marie's spontaneous speech. Unlike the vowel /ɒ/, the vowel /ɪ/ is not exclusive to one particular variety of English. Instead, it appears widely across different English accents, including both British English and American English. Therefore, he appearance of /ɪ/ in Anne-Marie's speech represents a stable phonological element that occurs across English varieties. The presence of this shared vowel demonstrates that while certain phonological features distinguish different accents, other sounds remain relatively stable across varieties of English.

Anne-Marie Consonants for Non-Rhoticity (/r/)

Table 3 Anne-Marie Demonstrates Non-Rhotic Pronunciation in Several Words

No.	Speaker	Line/Utterance	Phonetic Transcription (IPA)	Categorize of Consonant
1.	Anne-Marie	"Eyebrows are very ***important*** to me..."	[ɪmˈpɔːtənt]	Non-Rhoticity (/r/)
2.	Anne-Marie	"...rushing out the ***door***."	[dɔː]	Non-Rhoticity (/r/)
3.	Anne-Marie	"...there ***were*** like a running joke..."	[wɜː]	Non-Rhoticity (/r/)
4.	Anne-Marie	"I never ***over*** that..."	[ˈəʊvə]	Non-Rhoticity (/r/)
5.	Anne-Marie	"...kind of ***nerve***-wracking how weird."	[ˈnɜːv]	Non-Rhoticity (/r/)
6.	Anne-Marie	"...I'll just be sitting ***there*** with my pencil..."	[ðɛə]	Non-Rhoticity (/r/)
7.	Anne-Marie	"...what the ***worst*** thing is I am actually..."	[wɜːst]	Non-Rhoticity (/r/)
8.	Anne-Marie	"...it's the worst think ***ever*** but brain is just God!"	[ˈɛvə]	Non-Rhoticity (/r/)
9.	Anne-Marie	"...we need to ***sort*** it out and up..."	[sɔːt]	Non-Rhoticity (/r/)
10.	Anne-Marie	"...when I was ***younger***, my grand dad had a parrot..."	[ˈjʌŋgə]	Non-Rhoticity (/r/)
11.	Anne-Marie	"***colourful*** and amazing so I just think..."	[ˈkʌləfʊl]	Non-Rhoticity (/r/)
12.	Anne-Marie	"It's obviously I'm ***part*** of the problem..."	[pɑːt]	Non-Rhoticity (/r/)
13.	Anne-Marie	"Eyebrows ***are*** very important to me..."	[ɑː]	Non-Rhoticity (/r/)
14.	Anne-Marie	"…***for*** like thirty minutes."	[fɔː]	Non-Rhoticity (/r/)

As shown in table 3, Anne-Marie demonstrates non-rhotic pronunciation in several words such as door [dɔː], over [ˈəʊvə], sort [sɔːt], and part [pɑːt]. In these examples, the consonant /r/ is not pronounced when it occurs after a vowel and before another consonant or at the end of a word. Non-rhotic pronunciation is widely recognized as a defining characteristic of many British English accents. In these accents, the /r/ sound is typically omitted in post-vocalic positions, meaning that it is not pronounced unless it is followed by another vowel. The consistent occurrence of this feature in Anne-Marie's speech indicates that her pronunciation reflects the phonological norms associated with British English. This pattern also illustrates how consonant realization can function as a clear marker of accent identity.

Anne-Marie Consonants (T-Glottalization)

Table 4 an Example of T-Glottalization in Anne-Marie's Speech

No.	Speaker	Line/Utterance	Phonetic Transcription (IPA)	Categorize of Consonant
1.	Anne-Marie	"...and I ***get*** a crisp from potato..."	[ge**ʔ**]	T-Glottalization
2.	Anne-Marie	"***but*** late it. Anyway, because I can't not..."	[bʌ**ʔ**]	T-Glottalization
3.	Anne-Marie	"...I never over that, but late ***it***"	[ɪ**ʔ**]	T-Glottalization
4.	Anne-Marie	"I just ***went*** to eat bread every type of bread…"	[wɛn**ʔ**]	T-Glottalization
5.	Anne-Marie	"This was ***not*** Halloween."	[nɒ**ʔ**]	T-Glottalization
6.	Anne-Marie	"I just ***want*** to eat bread…"	[wɒn**ʔ**]	T-Glottalization

Table 4 presents an example of T-Glottalization in Anne-Marie's speech. In this pattern, the consonant /t/ is realized as a glottal stop /ʔ/ in words such as get [g**eʔ**], but [bʌ**ʔ**], it [ɪ**ʔ**], went [wɛn**ʔ**], not [nɒ**ʔ**], and want [wɒn**ʔ**]. T-Glottalization is commonly found in many contemporary varieties of British English, especially in informal and spontaneous speech. This phonological process occurs when the alveolar stop /t/ is replaced by a glottal stop /ʔ/, particularly in word-final positions or before another consonant. The presence of this feature in Anne-Marie's speech suggests that the pronunciation reflects natural conversational patterns found in modern British English accents.

Ariana Grande Vowel for (/ɪ/)

Table 5 the Realization of the Vowel /ɪ/ in Ariana Grande's Speech

No.	Speaker	Line/Utterance	Phonetic Transcription (IPA)	Categorize of Vowel
1.	Ariana Grande	"...Okay so ***this*** was not Halloween."	[ðɪs]	(/ɪ/)
2.	Ariana Grande	"So first up ***is*** this photo of me."	[ɪz]	(/ɪ/)
3.	Ariana Grande	"…try to ***in*** still that, or realize that…"	[ɪn]	(/ɪ/)
4.	Ariana Grande	"...now and ***figure*** that out, yeah."	[ˈfɪgəɹ]	(/ɪ/)
5.	Ariana Grande	"…been way better at ***giv***ing it's look like lots of love..."	[gɪv]	(/ɪ/)
6.	Ariana Grande	"***If*** my kid ever looks at me like that..."	[ɪf]	(/ɪ/)
7.	Ariana Grande	"This also is ***still*** what I look like…"	[stɪl]	(/ɪ/)
8.	Ariana Grande	"...cause ***it***'s pretty much."	[ɪt]	(/ɪ/)
9.	Ariana Grande	"This a really, really great baby ***picture***."	[ˈpɪktʃəɹ]	(/ɪ/)
10.	Ariana Grande	"If my ***kid*** ever looks at me…"	[kɪd]	(/ɪ/)
11.	Ariana Grande	"I seem to be ***enjoying*** a tiny guitar..."	[ɛnˈdʒɔɪɪŋ]	(/ɪ/)
12.	Ariana Grande	"…enjoying a tiny ***guitar***…"	[gɪˈtɑːr]	(/ɪ/)
13.	Ariana Grande	"…a really dope like ***Picasso*** pillow…"	[pɪˈkɑːsoʊ]	(/ɪ/)
14.	Ariana Grande	"…Very cute as young ***children***."	[ˈtʃɪldrən]	(/ɪ/)

Table 5 shows the realization of the vowel /ɪ/ in Ariana Grande's speech. These vowels often appear in words such as (this [ðɪs], is [ɪz], in [ɪn], still [stɪl], give [gɪv], kid, if [ɪf], picture [ˈpɪktʃəɹ], and children [ˈtʃɪldrən]). Similar to the findings in Anne-Marie's speech, the vowel /ɪ/ occurs repeatedly in Ariana Grande's pronunciation. This indicates that the vowel function as a stable phonological element that appears cross different varieties of English. The presence of this vowel in both speakers' speech demonstrates that certain phonological features are shared across English accents, even when the speakers come from different linguistic backgrounds.

Ariana Grande Vowel for (/ɑː/)

No.	Speaker	Line/Utterance	Phonetic Transcription (IPA)	Categorize of Vowel
1.	Ariana Grande	"…enjoying a tiny ***guitar***…"	[gɪˈt**ɑ**ːr]	(/ɑː/)
2.	Ariana Grande	"...still what I look like without makeup ***on***"	[**ɑ**ːn]	(/ɑː/)
3.	Ariana Grande	"***Mom***, can I have that?"	[m**ɑ**ːm]	(/ɑː/)
4.	Ariana Grande	"…a really dope like ***Picasso*** pillow…"	[pɪˈk**ɑ**ːsoʊ]	(/ɑː/)
5.	Ariana Grande	"I swear to ***God.***"	[g**ɑ**ːd]	(/ɑː/)
6.	Ariana Grande	"and you're ***watching*** billboard"	[ˈw**ɑ**ːtʃɪŋ]	(/ɑː/)
7.	Ariana Grande	"This was ***not*** Halloween."	[n**ɑ**ːt]	(/ɑː/)
8.	Ariana Grande	"This is me and my ***grandpa***…"	[ˈgræn.p**ɑ**ː]	(/ɑː/)

According to table 6, the vowel /ɑː/ is manifested in words such as (guitar [gɪˈtɑːr], on [ɑːn], mom [mɑːm], God [gɑːd], watching [ˈwɑːtʃɪŋ], not [nɑːt], and grandpa [ˈgræn.pɑː]). The

repeated appearance of this vowel indicates a stable pattern in Ariana Grande's pronunciation. In American English, the vowel /ɑː/ commonly appears in words that may be pronounced with /ɒ/ in British English. Therefore, the presence of /ɑː/ in Ariana Grande's speech reflects the phonological system associated with General American pronunciation. This pattern illustrates how vowel realization can differ across English varieties while still remaining systematic within each accent.

Ariana Grande Consonants Rhoticity (/r/)

Table 7 Ariana Grande Consistently Pronounces the /R/ Consonant in all Word Positions

No.	Speaker	Line/Utterance	Phonetic Transcription (IPA)	Categorize of Consonant
1.	Ariana Grande	"…enjoying a tiny ***guitar***…"	[gɪˈtɑːr]	Rhoticity (/r/)
2.	Ariana Grande	"So ***first*** up is this photo of me."	[fɜːrst]	Rhoticity (/r/)
3.	Ariana Grande	"… that without makeup, and ***hair***, and extensions, and stuff."	[hɛər]	Rhoticity (/r/)
4.	Ariana Grande	"***Carry*** on."	[ˈkæri]	Rhoticity (/r/)
5.	Ariana Grande	"and ***forgiveness***…"	[fərˈgɪvnəs]	Rhoticity (/r/)
6.	Ariana Grande	"***Very*** cute as young children."	[ˈvɛri]	Rhoticity (/r/)
7.	Ariana Grande	"I ***swear*** to God."	[swɛr]	Rhoticity (/r/)
8.	Ariana Grande	"Oh this **pretty** accurate…"	[ˈprɪɾi]	Rhoticity (/r/)
9.	Ariana Grande	"Also one had ***red*** hair, when…"	[rɛd]	Rhoticity (/r/)
10.	Ariana Grande	"At ***three***."	[θriː]	Rhoticity (/r/)
11.	Ariana Grande	"I get out of the ***shower***,"	[ˈʃaʊ.ər]	Rhoticity (/r/)
12.	Ariana Grande	"…I've ***ever*** seen in my whole life."	[ˈɛvər]	Rhoticity (/r/)
13.	Ariana Grande	"… maybe have ***another***…"	[əˈnʌðər]	Rhoticity (/r/)
14.	Ariana Grande	"…to run a business ***already***."	[ɔːlˈrɛdi]	Rhoticity (/r/)

Table 7 shows that Ariana Grande consistently pronounces the /r/ consonant in all word positions. Rhoticity is taken in words such as (guitar [gɪˈtɑːr], first [fɜːrst], hair [hɛər], carry [ˈkæri], very [ˈvɛri], swear [swɛr], red [rɛd], three [θriː], and ever [ˈɛvər]). This pattern shows stable rhotic pronunciation throughout his spontaneous speech. This pattern demonstrates rhotic pronunciation, where the /r/ sound is pronounced in all word positions, including after vowels. Rhoticity is widely recognized as a defining feature of American English accents, especially in General American pronunciation. The consistent realization of /r/ in Ariana Grande's speech therefore reflects the phonological norms associated with American English.

Based on Yule (2006) phonology is the branch of linguistics that analyses language's sound system, including how sounds are perceived and realized in speech situations. Phonology involves with the differences in the phonetic reality of sounds in actual speech besides their abstract forms, or phonemes. Therefore, the difference in sound realization in British English (BrE) and American English (AmE) can be explained descriptively through a phonological approach without having to enter the realm of comparison. Yule (2006) emphasizes that pronunciation variations between varieties of a language are natural and systematic phenomena that reflect the structure of each speech community. In the context of BrE and AmE, differences such as rhotic and non-rhotic pronunciation, variations in vowel quality (for example /ɒ/ and /ɑː/), as well as phonological processes such as T-Glottalization can be understood as typical phonological features of each variety. These differences do not indicate superiority or dominance of one variety over another, but rather illustrate the diversity of phonological systems within the English language. Therefore, this study focuses on describing how these phonological features appear in the speech data rather than directly comparing which variety is better or more standard. This descriptive approach is consistent with the research objectives of this study, which aim to explain how phonological features are realized in the spontaneous speech of BrE and AmE speakers.

The findings of this study show that the phonological patterns of both speakers are relatively consistent and reflect their respective accent backgrounds. Anne-Marie's speech demonstrates several phonological features commonly associated with British English pronunciation. These include the presence of the vowel /ɒ/ in words such as got [gɒt] and not [nɒt], the stable realization of the vowel /ɪ/ in words such as minutes [ˈmɪnɪts] and English

[ˈɪŋglɪʃ], the occurrence of non-rhotic pronunciation in words such as door [dɔː] and over [ˈəʊvə], as well as the presence of T-Glottalization where /t/ is realized as the glottal stop /ʔ/ in words such as get [geʔ] and not [nɒʔ]. These features appear repeatedly across different utterances, indicating stable phonological patterns in her spontaneous speech and reflecting the typical characteristics of contemporary British English pronunciation. In contrast, Ariana Grande's speech reflects phonological features commonly associated with American English pronunciation. The findings show the consistent realization of the vowel /ɑː/ in words such as mom [mɑːm], God [gɑːd], and not [nɑːt]. Additionally, Ariana Grande consistently produces rhotic pronunciation, where the consonant /r/ is articulated in all word positions, including post-vocalic contexts, as seen in words such as guitar [gɪˈtɑːr], first [fɜːrst], and very [ˈvɛri]. This pattern reflects the rhotic nature of General American pronunciation, where the /r/ sound is typically maintained in all phonological environments. Despite these accent-specific differences, the analysis also reveals certain phonological similarities between the two speakers. One of the most noticeable overlaps is the consistent realization of the vowel /ɪ/ in both speakers' speech. This vowel appears frequently in words such as this, still, kid, and picture in Ariana Grande's speech, and in words such as which, minutes, and English in Anne-Marie's speech. The shared presence of this vowel suggests that some phonological elements remain relatively stable across English varieties, even when the speakers belong to different accent backgrounds. From a sociolinguistic perspective, phonological features can also function as markers of linguistic identity. According to Labov (1994) patterns of pronunciation often reflect a speaker's social and regional background, as well as their membership in a particular speech community. In this context, the phonological features observed in this study can be interpreted as indicators of the speakers' accent identities. Anne-Marie's use of /ɒ/, non-rhotic pronunciation, and T-Glottalization reflects phonological patterns commonly associated with British English speech communities. Meanwhile, Ariana Grande's consistent rhotic pronunciation and use of /ɑː/ reflect phonological characteristics commonly associated with American English. Overall, the patterns found in the data support the idea that a speaker's phonological system is influenced by their linguistic environment and background. These phonological features naturally appear in spontaneous interviews, indicating that accent features function as part of the speaker's linguistic identity. Therefore, the variations observed in this study illustrate how phonological systems operate in real communication and how accent features can signal the social and regional identities of speakers

CONCLUSIONS

This study examined the phonological realization of vowels and consonants in the spontaneous interview speech of Anne-Marie and Ariana Grande to identify accent-related features associated with British English (BrE) and American English (AmE). The findings show that both singers consistently display phonological patterns that reflect their respective accent backgrounds. Anne-Marie's speech demonstrates several features commonly associated with British English pronunciation, including the use of the vowel /ɒ/, stable realization of /ɪ/, non-rhotic pronunciation, and the occurrence of T-Glottalization. In contrast, Ariana Grande's speech reflects typical characteristics of American English pronunciation, such as the consistent use of /ɑː/, stable realization of /ɪ/, and rhotic pronunciation in all word positions. These patterns appear naturally in unscripted interview speech, suggesting that the phonological features are part of the speakers' habitual pronunciation rather than consciously controlled stylistic choices. Beyond identifying these features, this study highlights how phonological patterns function as markers of accent identity in real communicative contexts. The findings support the view that pronunciation patterns are influenced by speakers' linguistic environments and social backgrounds, which shape the phonological systems they use in everyday communication. In this way, the study contributes to the understanding of how accent features can be observed and described systematically in authentic media discourse. This research also contributes to phonological and sociolinguistic studies by providing a descriptive analysis of accent features in contemporary media interviews. By

focusing on naturally occurring speech rather than scripted material, the study demonstrates how phonological variation appears in spontaneous communication and how accent traits remain relatively stable across different speaking contexts. However, several limitations should be acknowledged. First, the study only involves a limited number of speakers, focusing on two singers representing British and American English accents. Second, the data are restricted to media interview recordings, which may not fully represent the speakers' broader speech patterns across different contexts. In addition, the analysis is based on auditory phonetic transcription without the use of acoustic analysis tools, which may limit the level of phonetic precision. Future research may expand this study by including a larger number of speakers from different regional backgrounds, examining additional speech contexts, or applying acoustic phonetic analysis to provide more detailed measurements of vowel and consonant realization. Such approaches may offer a deeper understanding of how phonological variation operates across different varieties of English and communicative settings.

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