

## **This American Creak**

*Metaphors of Virus, Infection, and Contagion in Girls' Social Networks*

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Slides Below

**Creaky voice is produced by the human body.** It is a non-modal phonation type prototypically characterized by low  $f_0$  (pitch), irregular glottal pulses, and constricted glottis (Keating et al. 2015). It is classified as one of a number of potentially contrastive phonation types determined by degree of constriction and morphology of the glottis during speech production. Linguists categorize these distinct muscular movements within a continuum of phonation types (Ladefoged 1971) that ranges from one extreme—voiceless consonants—to another—complete glottal closure. Creaky voice is often described as contrasting with breathy voice, falsetto and the unmarked modal register (Podesva 2013).

Creaky voice is a product of the human glottis, it emerges from the human body, and it gains social meaning through networks of human interaction. Its indexical meaning is constructed in relation to other embodied, linguistic, and social variables. (1) The acoustic realization of creaky voice quality is affected by variation in airflow conditions, rate of vocal fold vibration, vocal tract manipulations, and the acoustic medium through which the sound travels as it leaves the body in an aperiodic sound wave. (2) Creak attends semantically meaningful utterances, but has no referential meaning on its own (Mendoza-Denton 2011). (3) And of course, use of creaky voice in speech cannot be delinked from the social context (Harkness 2014) in which it emerges and gains social value (Agha 2005).

The fields of linguistic anthropology and sociolinguistics are rich in analyses of the infinite relationships between human sound and human bodies. Especially regarding the ways in which discrete phonetic variables gain social meaning in relation to stylizations of persona (Podesva 2007; Mendoza-Denton 2011), gender identity (Zimman 2015), and racial identity (Holliday 2016).

Linguistic Anthropologists have given insight into the ways in which ideological links between sounds and bodies are exploited in the forced categorization of people (c.f. Goodwin and Alim 2010 on bullying, Mendoza-Denton 2015 on police profiling of non-native English speakers). Adrienne Lo and Jonathan Rosa (2015) also propose an inverse relationship between sounds and bodies, arguing that the simultaneous processes of *hearing* a speaker while *seeing* her body can influence the way a sound is perceived. Still, all of these perspectives recognize sound as simultaneously emerging *from* and being interpreted *by* human bodies.

Beginning around 2011 a curious new discourse emerged in U.S. media about one sound in particular, creaky voice—more commonly referred to in the media as vocal fry. Creak was a fresh-faced starlet in the world of pop-culture commentary. However, decades of cross-linguistic and cross-cultural research has documented between creak

production and meaning in a variety of different contexts. The non-modal phonation type has been documented as a means of producing phonemic contrast, organizing conversational structure, as indexing a social register, and as a variable in the production and perception of diverse linguistic styles. In this new media coverage creaky voice discursively materialized as an agentive non-human body of its own, seeming to defy everything we know about the relationship between human bodies and sounds. It was presented as a novel vocal affectation associated with the whimsical and annoying fashions of American girls.

In this presentation I analyze metapragmatic commentary in which creaky voice is objectified and subjected to a moralizing gaze (Ochs 2015). A listening subject (Inoue 2006) emerges in the countless headlines that spectacularize creak such as those on the screen, as well as in the data discussed in my presentation today.

This listening subject hears creak as symptomatic of an underlying problem: a metaphorical viral infection. Rather than the sonic material product of specific embodied vocal tract manipulations, creak is constructed as having a non-human body of its own. It is *itself* an embodied contagion that attaches to and contaminates the bodies of innocent girls and women, wreaking havoc on their vocal tracts and social lives.

George Lakoff and Mark Johnson (1980) argue that metaphor governs the human conceptual system. They propose that metaphors are deeply entrenched in not only language, but also thought and action—that they define, organize, and structure our everyday realities. (see also Santa Ana 2002: 20-21 on metaphor as a lens for ideology). Conceptual metaphor maps a ‘source’ domain onto a ‘target’ domain to describe an abstract concept in terms of a more concrete one. For example, the conceptual metaphor ARGUMENT IS WAR structures how we talk and think about arguments. WAR is the source domain that structures the target domain of ARGUMENT: arguments can be *won* or *lost*, in an argument you are up against an *opponente*, whose positions you *attack* (Lakoff and Johnson (2003 [1980]: 4).

Biological virus as a source domain in metaphorical mappings is not unique to U.S. discourses about creaky voice. For example we describe computer viruses as spreading through the Internet networks, infecting computers, and contaminating files (Fauconnier 1997: 18). The target domain in a given virus mapping has similar properties to a biological virus in that it is (1) present, unwanted, and from the outside; (2) able to replicate; (3) disruptive and harmful to the “standard” function of the system; and (4) a threat to the system, which is consequentially in need of protection (*ibid.*). Otto Santa Ana discusses a similar linguistic phenomenon with the metaphors IMMIGRANT AS DISEASE and NATION AS BODY in media descriptions of Latino immigration to the United States (2002: 96). Santa Ana proposes that metaphors of virus, disease, and invasion are a subset of the semantic domain of WAR. The invader must be conquered and eradicated from the body, lest it takes the body over for its own ends.

Descriptions of creaky voice as having viral properties came to my attention while doing research on a phenomenon I have described elsewhere as Mock White Girl. Creaky voice is one feature in a giant constellation of linguistic, embodied, and material

resources drawn upon in MWG performances. One genre of MWG performance, *Savior*, is relevant to my discussion today. In *Savior* performances individuals—usually middle aged white women—style-shift into mock in order to problematize the phonetic content of the register as holding girls back from socioeconomic success and upward mobility.

For example, this happens in the following clip is from a 2013 appearance by voiceover actress Lake Bell on *Late Night With Conan O'Brien*.

1 Bell: um  
2: there is a pandemic that is  
3: rampant in this count~**ry**~  
4: and it's the  
5: sexy baby ~**vocal virus**~ ↑

While I don't know the reality of how creaky voice is used by speakers of various intersectional identity categories, I suggest an ideological association between these discourses of creak and white femininity. The CREAKY VOICE IS VIRUS metaphor is motivated by ideologies and moral panic surrounding white women's bodies.

In *Savior* MWG performances like Lake Bell's, creaky voice is discursively positioned as a contamination threat to girls' implied pure and moral voices. Narratives about white women's bodies as pure, moral, sexually innocent, and at-risk are pervasive throughout U.S. history; for example, in arguments for enforcing institutions of slavery and segregation. In these discourses white women's bodies are positioned as being at-risk of contamination by an ideologically impure, immoral, racialized, and hyper-sexualized Other. One could argue a similar conceptual framework was at play when Donald Trump—a white father of two white daughters, a husband to a white woman, and a former husband to two more white women—referred to Mexican immigrants to the U.S. as rapists.

In January 2015 the National Public Radio program *This American Life* dedicated a segment to hate mail that the program receives about the use of creaky voice by women on the show. After hearing this segment I got super excited and emailed the program to ask if I could use the hate mail for research. *This American Life* staff anonymized 26 emails and shared them with me. All were written between 2008 and 2013. They looked like this:

Date: June 4, 2014

To: [web@thislife.org](mailto:web@thislife.org)

I love your show and listen to it all the time! Today I was listening to #526 "Is that what I look like?" and noticed that your new contributor, Miki Meek, has a vocal problem. She speaks with vocal fry. I thought I would write to let you know that this is audible over the radio, that this type of vocal use can be harmful, and is certainly hard on the ears of the listener. Perhaps she should consider seeing a vocal coach to take care of this problem; her story-telling skills are certainly worth supporting with proper voice use.

[...]

Thanks for your time! :)

Date: April 21, 2012

To: [web@thislife.org](mailto:web@thislife.org)

Subject: Alix Spiegel

Perhaps Alix could cover the vocal fry epidemic. It would be really interesting to hear her take, as she is clearly a victim herself. This is a genuine suggestion - but I will be honest and say I find the sound of vocal fry unbearable.

I coded the creaky voice commentary according to the four pervasive themes: infection, inauthentic, infantile, and incompetent. These categories are not mutually exclusive—there’s a lot of crossover.

It’s an infection:	Miki, please seek the help of a voice coach. Your creak is curable.
It is inauthentic:	It’s not natural. It’s affected.
It’s infantile:	She sounds like a 15 year old, and thus very, very unprofessional.
It’s incompetent:	It's so distractingly disgusting, the story is irrelevant. Please do not feature her any more. She's not NPR worthy.

Creaky voice is overtly referred to in the emails as an infectious disease—specifically, a “verbal tic”, a “speech pathology”, and “epidemic” to which the reporters have fallen “victim”. Others warn of imagined health consequences it poses for speakers who have succumbed to the epidemic, as well as listeners who are exposed to it through radio wave transmission. These examples are closely related to the notion that the sound is inauthentic (Bucholtz and Hall 2004). It is described as an “affectation” which, like a virus, is not natural to the regularly functioning system of the human body.

The side effects of the creaky voice virus are its perceived social consequences: sounding infantile and incompetent. It is determined to sound un-adult and unfit for radio. For some listeners, creaky voice is so severe that they describe its use alone as discrediting the entirety of the speaker’s professional work. The verbal skills associated with radio are undoubtedly economic resources for *TAL* reporters (Irvine 1989). As such, it’s notable that the listening subject so often highlights creak as sounding incompetent and unfit for NPR. A reporter’s ability to effectively tell a story in a way that is pleasing to her show’s audience contributes to job security, professional mobility, and the overall success of the show. By suggesting the complete eradication of their voices from the radio the emails demand the enforcement of the hegemonic social order of a standard radio voice—a style that is perhaps more likely to emerge from the body of an upper middle-class white man.

But many still hang onto hope that creak can be cured and these girls can be fixed. One listener implores, “please get help for the women presenters who have terrible cases of glottal fry”.

And there *is* help!



“serious” non-creaky voices. While she does not use creaky voice in the first appearance, she uses a H-L% continuation rise at the end of “stay” in line 6. This boundary tone is spectacularized by virtue of being highlighted in relation to the problematized voice in question. As Kardashian continues into the continuation counterpart of the H-L% contour her voice is cut off by Reid’s narration, further drawing attention to the contour as non-normative. Strategic video editing decontextualizes the pragmatic meanings of Kim Kardashian’s pitch contours and voice qualities, rendering her utterances less meaningful than the pan of sizzling bacon.

The teenage girl-type has a lot in common with Kim Kardashian. The teenager is similarly linked to vapid, empty, decontextualized phrases. She is on display for use of creak (“hi guys”), as well as for the use of continuation rise (“that’s so cute”). Yet while her vapid utterances emerge seemingly without context, she is not context-less: she is portrayed as part of a larger girl group that we can only assume talks about makeup in addition to cute and pretty things, probably while shopping at the mall.

Finally, there is a performance frame wherein creaky voice and young women’s language more generally becomes indexically linked to notions of hyper-stylization, and thus inauthenticity. Kardashian’s voice is placed in the context of reality television, the teenage girls’ voices in the context of performance for the Fox 8 crew, and Maronian’s production of creaky voice is simultaneously a performance of bacon.

Throughout the report the doctors are portrayed as authority figures, communicating critical health information to the public through the media (Briggs and Hallin 2007). Otolaryngologist Dr. Nicole Maronian and clinical speech pathologist Dr. Tracey Newman are interviewed individually, wearing white lab coats, sitting in offices at University Hospitals of Cleveland. They are surrounded by offices full of medical paraphernalia including models of the human larynx, posters about the human larynx and vocal tract, an intimidating chair, and a Pentax laryngeal strobe machine. Maronian and Newman are represented as successful, authoritative *individuals*, whereas the teenage girls who use creaky voice are represented as a *group* of nameless victims.

This authority generated through titles, credentials, institutional affiliations, lab coats, and machines is exploited later in the report when Dr. Newman suggests consequences of creak beyond those imagined in the medical domain.

- 1 Reid: so can vocal fry be reversed  
2: doctors say  
3: ~**absolutely**~  
4: but you have to catch yourself doing it first  
5: KK: wow  
6 Newman: and then I teach them how to correct that  
7: which is really by increasing breath support  
8: and using some techniques  
9: called forward focus therapy or resonant voice therapy  
10 Reid: and while doctors realize that young women are just  
11: trying to find their voice  
12: using that voice might not necessarily reflect  
13: what’s on the inside

14 N:           they don't care they're too cool  
15:           um  
16:           it doesn't really matter to them  
17:           this isn't important  
18:           and that's—that's how glottal fry will come off

Reid and Newman co-construct a sense of medical responsibility. The notion that one should “catch” her creaky voice and pursue medical intervention to “reverse” it and “correct” her voice act as public shaming practices, attempting to induce social awareness and responsiveness in the infected subject (Ochs & Izquierdo 2009; Lo & Fung 2011). Reid’s simultaneous ‘catching’ gesture visually perpetuates the idea that creaky voice is itself a body: the grasping of her hand around the invisible creak-entity suggests it can be touched, caught, and thus extracted. The clip produces anxiety about succumbing to creak because it is presented as evidence of moral shortcomings. A sense of panic is induced through Dr. Newman’s diagnoses of its social side effects. She proposes that girls who have creak will be perceived as thinking that they are “too cool”, “it doesn’t matter to them”, and it “isn’t important”.

Dr. Newman positions the teenage girls as being lower on a social hierarchy to those who are deemed more autonomous in accounting for their vocal behaviors. *Individuals* are not controlled by creak because they have either managed to avoid infection or they have already pursued a cure. Teenage girl *groups*, however, are still at risk of invasion if not already victims.

In the discourses highlighted in this presentation, creaky voice emerges as an invasive security threat to the moral social order of the Standard. These language ideologies are entrenched in hegemonic values of American individualism. In order to achieve success in a meritocracy the individual has a moral responsibility to recognize her shortcomings, pull herself up by her vocal bootstraps, and eradicate the virus of the non-Standard from her body. She must work hard to cure her voice of any and all of the stylistic features of her similarly contaminated peer social group. She must dedicate herself to achieving the healthy, neutral, moral, white man-inflected Standard English variety. A concerned public may try to socialize her into a pure unmarked adulthood. But ultimately, she alone must assume responsibility for our perceptions of her body. If she does not she alone will be blamed for negating herself the opportunity to have the upward mobility, socioeconomic stability, and equality that we are “all” promised by the American Dream.

# THIS AMERICAN CREAK

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Metaphors of Virus, Infection, and Contagion in  
Girls' Social Networks

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# Sounds Like Embodiment!

- **Creaky voice**

- Prototypical acoustic properties (Keating et al. 2015)
  - low  $f_0$  (pitch), irregular glottal pulses, and constricted glottis
- Phonation type
  - Continuum of phonation types (Ladefoged 1971)
  - Modal (unmarked), creaky, breathy, whispery, and falsetto (Podesva 2013)

- **Creaky voice and sign bundles (Keane 2003)**

- Cannot be produced in isolation (Mendoza-Denton 2011)
  - Acoustically
    - Realization determined by airflow, rate of vocal fold vibration, manipulation of the vocal tract, etc.
  - Semantically
    - “No referential meaning, no continuous segmentability, and no relative presuppositional qualities vis-à-vis its context of use” (Mendoza-Denton 2011: 262)
  - Socially
    - Cannot be delinked from the social (Harkness 2014)
    - Gains meaning through use in human interaction (Agha 2005)

# Sounds Like Embodiment!

- **Sound and embodied identity performance**

- Podesva (2007)
  - Falsetto→ Flamboyant diva persona
- Mendoza-Denton (2011)
  - Creaky voice→ Hardcore chicana gang persona
- Zimman (2015)
  - Acoustic properties of [s]→ Individual variation in gender identity performance
- Holliday (2016)
  - Intonational features→ Variation in Black/Biracial speakers' linguistic identity performance

- **Sound and the categorization of bodies**

- Goodwin and Alim (2010)
  - Teeth suck→ Racialized stereotypes of a poor, Black, “Ghetto Girl”
- Mendoza-Denton (2015)
  - Sound of an entire non-English language→ Criminal behavior

- **Bodies and the categorization of sound**

- Lo and Rosa (2015)
  - McGurk effect: when seeing a speaker changes the way the listener perceives sound
    - ex: viewers of Independence Day perceiving Will Smith say “welcome to EarF” instead of “welcome to Earth”
  - Racialized signs come to determine linguistic signs

# Lots of Research on Creaky Voice

## • Phonemic Contrasts

- Ladefoged (1982)
- Silverman, Blankenship, Kirk, & Ladefoged (1995)
- Ladefoged and Maddieson (1996)
- Keating, Esposito, Garellek, Khan, Kuang (2013)

## • Discourse Markers

- Duncan and Fiske (1977)
- Ogden (2001)
- Grivičić & Nilep (2004)

## • Social Registers

- Brown & Levinson (1987)
- Urban (1988)
- Sicoli (2010)

## • Identities, Styles

- Henton and Bladon (1988)
- Lefkowitz & Sicoli (2007)
- Podesva (2007)
- Yuasa (2010)
- Mendoza-Denton (2011)
- Wolk, Abdelli-Beruh & Slavin (2012)
- Zimman (2012; 2013)
- Slobe (2015)

# 'Vocal Fry' Creeping Into U.S. Speech

By [Marissa Fessenden](#) | Dec. 9, 2011, 2:22 PM

Women using 'vocal fry' to sound more authoritative, sexy

## Stop! You're hurting my ears!

Learning to silence vocal fry and other bad speech habits

July 24, 2013 | By William Hageman, Tribune Newspapers

# Vocal Fry May Hurt Women's Job Prospects

In a new study, people said they were less likely to hire speakers who used the creaky-voiced affectation, particularly when they were female.



SCIENCE

# They're, Like, Way Ahead of the Linguistic Currrrve

By [DOUGLAS QUENQUA](#) FEB. 27, 2012

## Why Old Men Find Young Women's Voices So Annoying

By [Amanda Hess](#)



2.7k 3

# Vocal Fry And Young Women: Are They Trying To Sound Like Ke\$ha And Britney?

12/15/2011 01:31 pm ET | Updated Dec 21, 2011

Feminism  
Opinion

Young women, give up the vocal fry and reclaim your strong female voice

[Naomi Wolf](#)



What's heartbreaking about the trend for destructive speech patterns is that yours is the most transformational generation - you're disowning your power

# 'Vocal Fry' Is the Hot New Linguistic Fad Among Women



[Adrian Chen](#)  
12/12/11 10:37am · Filed to: TRENDWATCH



171.3K 272

CULTURE

# Get Your Creak On: Is 'Vocal Fry' a Female Fad?

By [Katy Steinmetz](#) @katysteinmetz | Dec. 15, 2011 | 3 Comments

# The Verbal Tic Of Doom: Why The "Vocal Fry" Is Killing Your Job Search

BY [CRAIG CHAPPELOW](#) | APRIL 19, 2012

If you've fallen into the annoying and off-putting vocal fry habit, unlearn it if you ever want to get hired or promoted. Or should we say, "unlearrrrm it if you everrrr want to get hrrrrred or promoted?"

# CREAKY VOICE IS VIRUS

- Conceptual metaphor theory (Lakoff and Johnson 1980)
  - SOURCE DOMAIN → TARGET DOMAIN
    - Describes an abstract concept in terms of a more concrete one
    - ARGUMENT IS WAR (Lakoff and Johnson (2003 [1980]: 4)
  - Discourse-based investigations of ideology, social value, and social order (Santa-Ana 2002: 20-21)
- Virus metaphor (Fauconnier 1997; Santa Ana 2002)
  - Properties (Fauconnier 1997: 18-19)
    - (1) present, unwanted, and from the outside
    - (2) able to replicate
    - (3) disruptive and harmful to the “standard” function of the system
    - (4) a threat to the system, which is consequentially in need of protection
- Subset of the semantic domain of WAR (Santa Ana 2002: 70)
  - IMMIGRANT IS DISEASE and NATION IS BODY

# Creaky Voice in Mock White Girl

- MWG
  - Embodied parody performances associated with contemporary middle class White girls in the U.S.
- Genres of MWG performance
  - *Shit White Girls Say*
    - Calls out white hegemony and normalized racism
  - *Teenage Girl Problems*
    - Delegitimizes homo-social feminine groups
  - **Savior**
    - Problematizes the phonetic content of the linguistic style as holding girls back from achieving success in professional spheres

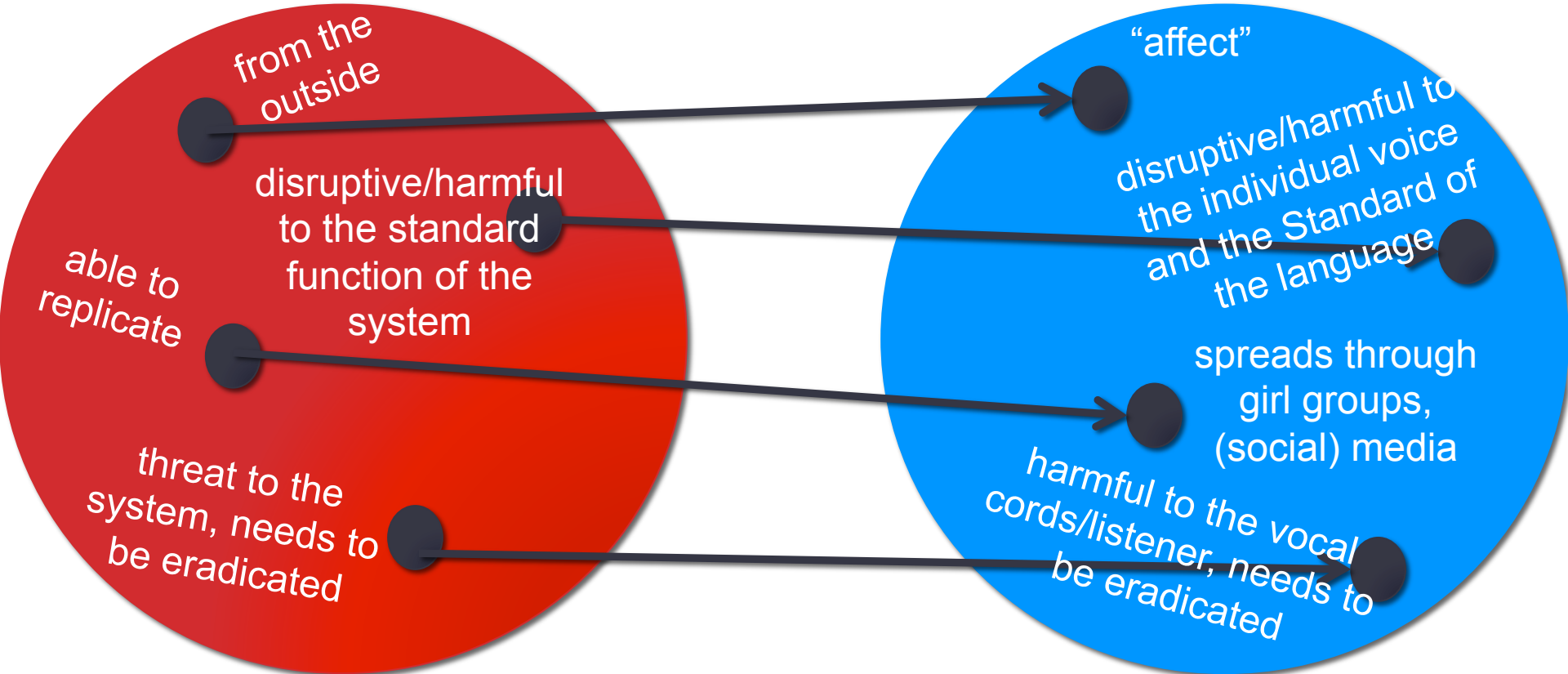


1 Bell: um  
2: there is a pandemic that is  
3: rampant in this count~ry~  
4: and it's the  
5: sexy baby ~vocal virus~ ↑

# CREAKY VOICE IS VIRUS Metaphorical Mapping

**Source Domain**  
**BIOLOGICAL VIRUS**

**Target Domain**  
**CREAKY VOICE**





# TAL Vocal Fry Hate Mail (2008-2014)

Date: June 4, 2014  
To: [web@thislife.org](mailto:web@thislife.org)

I love your show and listen to it all the time! Today I was listening to #526 "Is that what I look like?" and noticed that your new contributor, Miki Meek, has a vocal problem. She speaks with vocal fry. I thought I would write to let you know that this is audible over the radio, that this type of vocal use can be harmful, and is certainly hard on the ears of the listener. Perhaps she should consider seeing a vocal coach to take care of this problem; her story-telling skills are certainly worth supporting with proper voice use.

[...]

Thanks for your time! :)

Date: April 21, 2012  
To: [web@thislife.org](mailto:web@thislife.org)  
Subject: Alix Spiegel

Perhaps Alix could cover the vocal fry epidemic. It would be really interesting to hear her take, as she is clearly a victim herself. This is a genuine suggestion - but I will be honest and say I find the sound of vocal fry unbearable.

# Themes

INFECTED	INAUTHENTIC	INFANTILE	INCOMPETENT
<p>Love the show, would be interesting to do a show on the speech pathology called "vocal fry".</p>	<p>Have you noticed how many women (young ones especially) speak with an irking glottal fry? It's not natural, it's affected.</p>	<p>Please, Please, Please, Teach your producers to talk like adults. The vocal fry on this episode was excruciating!!!</p>	<p>In every case, the journalism is typically first rate, and their use of vocal fry degrades the value of their reportage.</p>
<p>I would suggest not using her again until she can get that under control.</p>	<p>It is clearly affected. Why not just use your normal voice.</p>	<p>It would be great if your reporters got some training on how to use air, pitch their voices, etc. to produce a pleasing vocal tone. This will also be good for their voices.</p>	<p>It detracts from the credibility of the journalist.</p>
<p>Vocal and linguistic trends tend to spread like wildfire through populations of young women.</p>	<p>Is she trying to sound like a bored baby or something?</p>	<p>How does one get to be on radio without taking something as basic as Voice and Articulation 101?</p>	<p>While this has been a trend with some, it doesn't have a place in news/features on NPR. A college campus or high school radio station may be a better setting.</p>
<p>Please get help for the women presenters who have terrible cases of glottal fry (as do some of the men).</p>	<p>For some reason people are altering permanently their voices to achieve a speech impediment to signal they are part of a social group.</p>	<p>I hope that TAL will work with these young reporters to overcome this defect.</p>	<p>It's so distractingly disgusting, the story is irrelevant. Please do not feature her any more. She's not NPR worthy. She makes me shut off my radio.</p>
<p>Miki, please seek the help of a voice coach. Your creak is curable.</p>	<p>I noticed that nearly every woman that reports on the show also has this affectation.</p>	<p>She sounds like a 15 year old, and thus very, very unprofessional.</p>	<p>Is this how educated, smart people talk? The "like" and vocal fry - mostly from women- is making it hard to listen to radio, which is supposed to a sensory pleasure.</p>

BIOLOGICAL VIRUS  
inside of human  
bodies

CREAKY VOICE  
inside of girls' bodies

terrible cases of  
glottal fry

curable

needs to be  
controlled, contained,  
stopped

verbal tic

pathology

vocal problem

### Inauthentic

trying to sound  
like a bored baby

affectation

affected

"permanently  
altering their  
voices"

affect

"not natural"

## Infection

epidemic

victim

### Infantile

need to be  
taught to "talk  
like adults"

"sounds  
15"  
unprofessional

needs  
training

"young  
women"

bad for the  
vocal cords

### Incompetent

decreases  
value of  
reporting

makes the  
reporter less  
credible  
unfit for radio

distracting  
does not belong  
on NPR, TAL

defect

spreads girls'  
networks



1 Reporter 1:

experts call it vocal fry

2:

and they believe Hollywood and reality TV

3:

could be to blame here

4 Reporter 2:

as our Melissa Reid reports

5:

it has some local doctors a bit worried

6 KK:

I don't think it's asking for too much to stay  
!H-L%

7:

{Kim Kardashian's muffled voice plays in the background}

8: Reid:

<you've probably never heard of it

9:

but you've probably heard it before>

10 KK:

it is my birthd **ay**

11:

I'm allowed to have a little **fun after all**

12 Teen 1:

hi **guys** hh

13 Reid:

experts call it vocal fry

14 Teen 2:

that's so cute

15:

or that's so pretty

16 Reid:

and it's creeping into the conversations of young women

17 Teen 2:

I love your makeup

18 Dr. Maronian:

vocal fry

19:

is when the voice sinks from the front to the back

20:

it sounds kind of like bacon sizzling on a pan

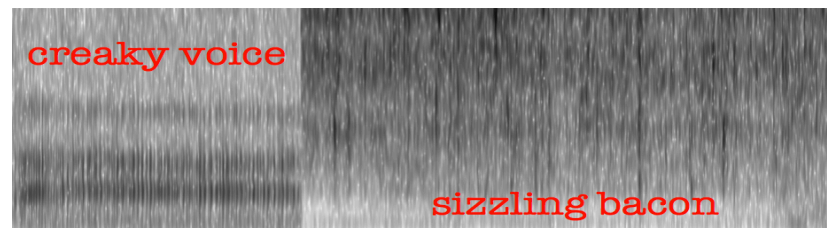
21:

so it sounds like this

22:

**uhhhh** {cuts to sound of sizzling bacon}

Expert  
Journalist  
Celebrity  
Teenage Girl



# Biomedical Authority

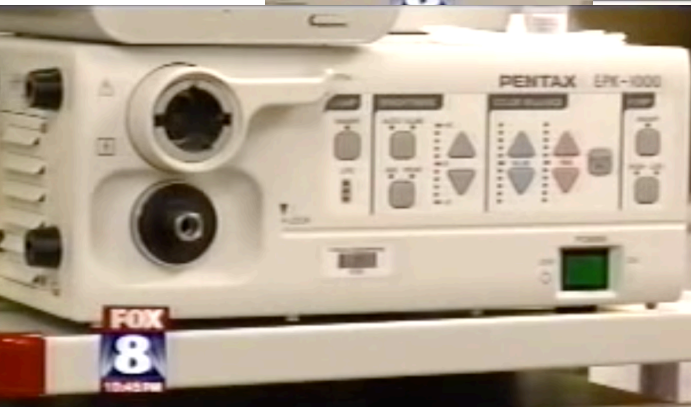
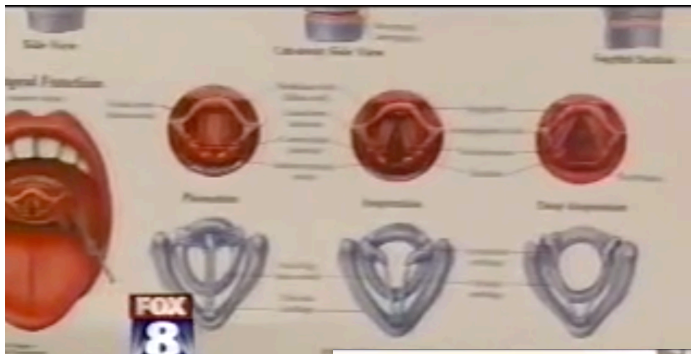
(Briggs & Hallin 2007, 2010; Goldstein & Hall 2015)



Dr. Nicole Maronian  
Otolaryngologist  
←



Dr. Tracey Newman  
Speech Pathologist  
→



# Fox 8 Cleveland



- 1 Reid: so can vocal fry be reversed  
2: doctors say  
3: **~absolutely~**  
4: but you have to catch yourself doing it first  
5: KK: wow  
6 Newman: and then I teach them how to correct that  
7: which is really by increasing breath support  
8: and using some techniques  
9: called forward focus therapy or resonant voice therapy  
10 Reid: and while doctors realize that young women are just  
11: trying to find their voice  
12: using that voice might not necessarily reflect  
13: what's on the inside  
14 N: they don't care they're too cool  
15: um  
16: it doesn't really matter to them  
17: this isn't important  
18: and that's—that's how glottal fry will come off

1 Reid: so can vocal fry **be reversed**  
2: doctors say  
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8: and using some techniques  
9: called **forward focus** therapy or **resonant voice** therapy  
10 Reid: and while doctors realize that **young women are just**  
11: **trying to find their voice**  
12: **using that voice might not necessarily reflect**  
13: **what's on the inside**  
14 Dr. Newman: **they don't care they're too cool**  
15: **um**  
16: **it doesn't really matter to them**  
17: **this isn't important**  
18: **and that's—that's how glottal fry will come off**

**Medical Responsibility** **Moral Responsibility** Signs of Immorality



# Conclusion

