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**Neutralizing the Wizarding World? A Phonological Comparison of
Received Pronunciation and General American in *Harry Potter
and the Philosopher's Stone***

Isabel Moreno Anaut

Bajo la supervisión de: Dr. Azucena María Barahona Mora

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Abstract

British English books have been subject to Americanization and *Harry Potter and the Philosopher's Stone* has not been treated differently by transatlantic publishers. Previous studies have examined how the Americanization of the *Harry Potter* books may devalue its British cultural roots and neutralize its unique blend of realism and fantasy. However, their research has primarily focused on linguistic fields such as lexis, grammar, and syntax and no attention has been paid to how this process might affect the films —particularly through phonological shifts. This dissertation addresses that gap by analyzing the Received Pronunciation accent of two central characters, Harry Potter and Hermione Granger, and comparing them quantitatively with a hypothetical General American shift of the same speech. By identifying and contrasting the key phonological features of both varieties, this study explores whether a phonological Americanization of the film could similarly diminish the culturally British experience of the Wizarding World for American viewers.

Keywords: Phonetics, Received Pronunciation, General American English, Harry Potter.

Resumen

Los libros en inglés británico han estado sujetos a la americanización, y *Harry Potter y la piedra filosofal* no ha sido tratado de manera diferente por los editores transatlánticos. Estudios previos han examinado cómo la americanización de los libros de *Harry Potter* puede desvalorizar sus raíces culturales británicas y neutralizar su combinación única de realismo y fantasía. Sin embargo, su investigación se ha centrado principalmente en campos lingüísticos como el léxico, la gramática y la sintaxis, y no se ha prestado atención a cómo este proceso podría afectar a las películas, particularmente a través de cambios fonológicos. Este escrito aborda ese vacío analizando los acentos de pronunciación aceptada de dos personajes centrales, Harry Potter y Hermione Granger, y comparándolos cuantitativamente con un cambio hipotético al acento del inglés americano general. Al identificar y contrastar las características fonológicas clave de ambas variedades, este estudio explora si una americanización fonológica de la película podría disminuir de

manera similar la experiencia culturalmente británica del Mundo Mágico para los espectadores estadounidenses.

Palabras clave: fonética, pronunciación aceptada, inglés general americano, Harry Potter.

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1. Introduction

Throughout the history of the editing process, British authors have been subject to continuous change in their works, undergoing various forms of Americanization by their American counterparts, and *Harry Potter* has been no exception. The Wizarding World of Harry Potter comprises a series of seven books written by British author J.K. Rowling. However, this research paper will exclusively focus on the first book, *Harry Potter and the Philosopher's Stone* (Rowling, 1997), in which Harry Potter discovers he is a wizard and, with the help of his two best friends, Hermione Granger and Ron Weasley, begins his journey to confront the forces of evil.

Arthur A. Levine was the editor in charge of the editing process of the *Harry Potter* series, and he takes cultural accommodation to an extreme for the purpose of ensuring that “an American child reading the books would have the same literary experience that a British kid would have.” (Radosh, 1999, as cited in Eastwood, 2011, p.167). However, according to Eastwood (2011), the Americanization of the book has had an impact in devaluing the British culture and nationalism in the books, as well as the sense of closeness that J.K. Rowling wanted to reflect in her work. Thus, in order to increase the marketing of the books, the alteration of the title *Harry Potter and the Philosopher's Stone*, which links the story to philosophers and the alchemy in human history, became *Harry Potter and the Sorcerer's Stone* (Rowling, 1998), which shifts the narrative away from its British distinctiveness towards a most magical and fantastical perspective (Scholes, 2001). As a result, Levine's editorial changes in the title, as well as throughout the story, distance the book from its cultural roots, discharging J.K. Rowling wishes to portray realism and authenticity in the Wizarding World.

Accordingly, the aim of this BA dissertation is to demonstrate how the linguistic adjustments made to J.K. Rowling's *Harry Potter and the Philosopher's Stone* in its American edition have contributed to the cultural neutralization of the Wizarding World for US audiences, distancing it from its British roots. The importance of this hypothesis relies on testing how the exclusion of regional characteristics can weaken the author's original intentions on cultural identity.

Previous studies, such as those by Eastwood (2011), Freiman (2021), Scholes (2001), and Ula (2021), have examined the Americanization of the first *Harry Potter* book, focusing primarily on grammatical, orthographic, and lexical changes. However, this study aims to build on their findings by providing evidence from a new linguistic field: phonology. Although there have been some discrepancies over whether Harry

Potter speaks in Received Pronunciation (RP) or Estuary English (EE), this study adopts Ula's analysis (2021) as a reference point for the characters' accents, identifying Hermione and Harry as RP speakers, while Ron speaks with an EE accent. Therefore, this paper solely focuses on transforming Hermione's and Harry's Standard British English: RP into the Standard American English: General American (GA).

The objective of this hypothesis is to explore how a hypothetical phonological shift in the film, from RP to GA, would, much like the changes observed in the book, contribute to the neutralization of *Harry Potter*'s British cultural distinctiveness. Consequently, this paper seeks to answer the following research questions:

1. Primary research question: To what extent are the social and cultural distinctions conveyed through British accents in *Harry Potter and the Philosopher's Stone* altered or lost when adapted to GA phonetics?
2. Secondary research questions:
 1. What are the key phonetic differences between RP and GA in selected fragments from *Harry Potter and the Philosopher's Stone*?
 2. How do phonetic features contribute to the perception of social hierarchies and cultural identity within the Wizarding World?

Lastly, before delving into the study, it is necessary to provide an outline of the paper. The first section presents the theoretical framework, which establishes the relevance of phonetics and English varieties, with a particular focus on the phonological features of RP and GA, the two accents examined in this study. This is followed by Section 3: Methodology, which outlines the procedures used to transcribe selected movie scenes into IPA, including the explanation of RP in the film and the participation of subjects with a GA accent. Section 4 presents the results, posting the phonological features identified in each variety, both individually and in comparison. Next, Section 5: Discussion, which relates the findings to the research questions and hypothesis, drawing connections with previous studies. This section also evaluates the extent to which phonological changes may contribute to the neutralization of British identity in the *Harry Potter* series. Finally, the conclusion section summarizes the study's main findings and reflects on their broader implications.

2. Theoretical framework

Phonetics is the study of the minimal unit that composes language and, as such, it represents the lowest level in the hierarchy of linguistic branches. As Crystal (2008) states, phonetics is “the science which studies the characteristics of human sound-making, especially those sounds used in speech, and provides methods for their description, classification and transcription” (p. 363). This BA dissertation will focus on the latter; thus, before delving into the analysis, it is essential to provide background information on dialects and varieties as well as the language varieties under study: RP and GA.

Consequently, this theoretical framework is structured into sections that address each variety’s definition and its linguistic features in relation to social and regional distinctions, along with its most characteristic phonological traits.

2.1 Dialects and varieties

Discussing dialects and language varieties can be a significant challenge for linguists, often due to the negative connotations associated with the term. However, Wolfram and Schilling (2016) explain that a dialect is simply “a neutral label used to refer to any variety of a language shared by a group of speakers” (p. 22). In this sense, speaking a language involves using one of its many dialects or varieties, regardless of its social status, geographical location, or cultural prestige.¹

Thus, some language varieties are considered the ‘correct’ way of speaking while others are negatively discriminated and stigmatized. According to Trudgill (2016), some varieties face linguistic prejudices as well as *prescriptivism*, which refers to the fostering of one language or language variety as superior to others. The stigmatization of a language can be linked to the lingering idea that some people speak a deviant form of the language when trying to mimic the Standard variety (Wolfram & Schilling, 2016). Nonetheless, these nonstandard varieties are simply different forms in which the language can be spoken.

On the contrary, some language varieties are culturally or socially favored and are referred to as the Standard forms. They emerge from the need for unification in communication, language instruction in classrooms, and mass media (Crystal, 2008). Therefore, these practices are often driven by the desire for consistency and clarity across various forms of communication.

¹ However, although the terms dialects and varieties are used interchangeably by some speakers, this BA dissertation will make wider use of the term variety as it carries less negative connotation.

In countries such as Spain or France, a language institution has been established to consolidate the language through a Standard variety. However, the unification of English became a challenge due to its widespread expansion with the British Empire (Schneider, 2007). As a result, multiple standard varieties are now in use. Nonetheless, this BA dissertation will solely focus on RP, the British English Standard variety, and GA, the North American English variety.

2.2 Received Pronunciation

RP is one of the most widely studied British English varieties. Although it is estimated that only around 3% of the UK population speaks this variety, RP has been extensively used for phonetic transcriptions in dictionaries and has become a major competitor to GA (Trudgill, 2002). To provide a comprehensive overview of RP, this dissertation will examine its historical background, regional and social variation, and phonetic features.

The emergence of RP as the Standard British English variety over the centuries, has emphasized its significant influence on society. The term RP was first coined by linguist Alexander Ellis in 1869 (Ježek, 2021). However, the use of this term does not exponentially increase until Daniel Jones (1997) adopted it in his *English Pronouncing Dictionary*, from which RP gradually gained its prestige (Hannisdal, 2006). The desire among linguists and phoneticians to establish a unified and standardized English variety arises from the necessity in political and social settings to find common ground and linguistic cohesion (Hannisdal, 2005). Due to RP's gradually gained prestige, it became the preferred model for teaching English as a foreign language (Hannisdal, 2006).

Although the number of RP speakers has decreased exponentially with the emergence of new English varieties, it was commonly used as the model of 'correct' English. Traditionally, RP has also been referred to as "The Queen's English, Public School Accent, Oxford English, BBC English, Standard English" (Hannisdal, 2006, pp.11). These associations arise from it being the chosen variety for the BBC and the Court. Moreover, it must be noted that most of its speakers originally came from the southeastern part of England, from big cities such as London; however, the number of native speakers of this accent is continuously decreasing and, nowadays, it is considered just one of many British English varieties rather than the definitive variety (Roach, 2004).

Since RP emerged by virtue of political and economic pressures for linguistic unification, it is unsurprising to expose that it was traditionally associated with the upper classes, reflecting their income and education (Hughes, Trudgill, & Watt, 2012). As a

result, RP speakers lack regional features in their accents and are typically found at the top of the social hierarchy, whereas those lower on the social scale speak with stronger regional accents, as illustrated in Figure 1 (cf. Appendix) (Hughes et al., 2012).

2.2.1 Received Pronunciation: phonology

Lastly, a focus must be set on the phonetic features that distinguish RP as the ‘correct’ English variety. For this purpose, Wells’ analysis and descriptions (1982) have been used as they provide a comprehensive framework of the most characteristic phonetic traits of RP.²

- a) Non-rhoticity. It is RP’s most defining feature; a phenomenon also known as ‘R-Dropping’. This refers to the omission of the /r/ sound when it occurs at the end of a syllable, but only when the following sound is not a vowel, as shown in example (1). In the case of /r/ found in an intervocalic environment or before a vowel, the sound is not omitted, and it receives the name of R Insertion.

(1) /fɔ: mʌm/ meaning ‘for mum’ → non-rhoticity

 /fɔ:r ə mʌm/ meaning ‘for a mum’ → R Insertion

- b) /t/ variation. Depending on the speaker and their variety of English, the pronunciation of /t/ can vary along a continuum. In British English, for instance, some varieties can pronounce the /t/ sound as a glottal stop, which results in a plosive sound (cf. example (2)). In contrast, the most common pronunciation for an RP speaker is a voiceless alveolar /t/, the clear and regular sound typically associated with this variety (Crystal, 2008). See example (3).

(2) /beʔə/ → be-‘e

(3) /betə/ → be-tte

- c) Trap-bath split. The trap-bath split distinguishes between two vowel sounds, /æ/ and /ɑ:/. Although both are open vowels, the phonological distinction between them lies in their length: /æ/ is a short vowel, while /ɑ:/ is a long vowel. This distinction is particularly significant in RP, as it does not occur in GA, where both vowels are pronounced the same. This phenomenon is represented in the following Table 1.

² Although the data has been retrieved from an old linguistic book, it must be noted that most linguists still refer to Wells’ (1982) book as its data is still up-to-date for this analysis.

Table 1. The representation of trap-bath split.

	/æ/	/ɑ:/
RP	/træp/	/bɑ:θ/
GA	/træp/ /bæθ/	-

- d) The lot-palm split. It is a feature connected to the roundness of the back open vowels. It refers to the phonological distinction between /ɒ/ (open back rounded) and /ɑ/ (open back neutral). In RP, /ɒ/ is typically used, as in /wɒt/, whereas in GA, the vowel is unrounded, using /ɑ/, as in /wat/.

2.3 General American

GA is one of the most well-known varieties of English and has, over the centuries, become the primary competitor to RP, the Standard British English variety. As the Standard form of English in North America, GA has been extensively adopted and studied by non-native speakers (Nwabueze, Okoye, & Okeugo, 2018). To fully understand why GA is regarded as a Standard variety of English, it is essential to explore American English historical development and GA origins, social status, and phonetic characteristics.

The development of American English in North America is closely tied to the colonization by the British Empire. The English transatlantic expansion was driven by the desire to exploit the economic potential of the colonies and cultivate exotic crops that would benefit the market (Masterson, 2023). However, the exploitation of these colonies also led to their expansion, resulting in the establishment of additional colonies across North America.

According to Kovecses (2000), the development of American English can be traced through three primary stages: the first, *the colonial period*, which marks the arrival of the first English-speaking settlers to North America in the seventeenth century, leading to a population boom; the second, *the national period*, characterized by a rise in American pride and unity following the Declaration of Independence in 1776; and the third, *the international period*, which is defined by the global spread of the English language through media, the Internet, and the influx of immigrants from the twentieth century to the present time.

Nevertheless, it must be noted that the independence from the British Empire was not only a political matter but also a cultural one, which is why many linguists focused

on promoting GA. Key figures such as Thomas Jefferson and Noah Webster (1828), through works like *An American Dictionary of the English Language*, played a crucial role in the linguistic unification of American English; however, their efforts were ultimately unable to withstand the rise of British authority in language, particularly with the establishment of the Oxford English Dictionary, and American English is now known for its lack of a linguistic institution (Martin, 2019).

In addition, GA is a term used to describe a standard accent of American English that is perceived as neutral and free from regional characteristics. While GA is not identified with any particular place in the US, it is sometimes associated by its speakers with the Midwest, which is the region that comprises Ohio, Michigan, Indiana and midwestern states (Nwabueze et al., 2018). According to Wells (1982), GA can also be described as the accent that lacks eastern and southern linguistic features.

Although GA is not associated with a specific socioeconomic status, it is widely regarded by American speakers as the 'correct' variety of American English. Wolfram and Schilling (2016) argues that GA is often considered more appropriate in educational and formal settings and that, in the linguistic marketplace, speakers in public-facing occupations tend to use fewer socially stigmatized varieties of English and prefer to use the Standard American variety for this purpose.

2.3.1 General American: phonology

As it has been previously mentioned, GA is the Standard North American variety spoken in the midwestern territory and it is widely studied as the prestigious and correct form. The following information about the most common linguistic features associated with this English variety have been retrieved from Wells' (1982):

- a) Rhoticity. One of the key phonological distinctions between GA and RP is that GA consistently pronounces the /r/ sound in all positions, even in intervocalic environments, as in words such as *car* /kɑr/, *far* /fɑr/, and *tire* /'taɪər/.
- b) T-Flapping. A striking phonological characteristic of GA is the process of flapping, which affects the intervocalic consonants /t/ and /d/. In this process, these consonants sometimes become homophonous to the listener, producing a 'tapping' sound rather than a plosive. Depending on the specific context, the consonants may even be glottalized (i.e., /ʔ/) if found closed to a nasal sound. This T-flapping variation is observed in examples (4)–(6).

(4) party /'partɪ/

(5) bleeding /'blɪdɪŋ/

(6) mountain /'maʊnʔən/

- c) Bath raising. It refers to the raising of the /æ/ vowel when it occurs before a nasal consonant /m/ or /n/. This causes the vowel sound in words like *can* and *plant* to shift to a closer vowel position.
- d) The LOT-PALM merger. It refers to the unrounding of /ɒ/, which is a back open rounded vowel, to a more centralized front /ɑ/. Just as RP speakers tend to have the phonological split between the two sounds, most GA speakers have this merger when communicating and do not distinguish the sound between the two vowels.
- e) Yod-dropping. It is a common feature among GA speakers, though its usage is not entirely uniform. In many cases, GA speakers have eliminated the historical /ju/ sound, with the /u/ sound predominating in words like *student*, which is pronounced /'studənt/ rather than /'stju:dənt/.
- f) The centralization of the diphthong /oʊ/. It distinguishes between varieties due to the roundness of the initial vowel position. In RP, the initial position of the diphthong is typically realized as a schwa to create the diphthong /əʊ/, whereas in GA, a close-mid back rounded vowel /o/ is used (see example (7)).

(7) /həʊm/ in RP.

/hoom/ in GA.

- g) Merry-marry-Mary merger. A distinctive phonological feature found only in GA is the merry-marry-Mary merger. In this variety, these three sets of vowels are pronounced homophonously, unlike in other English varieties such as RP, which maintains a distinction between them. This feature is illustrated in Table 2.

Table 2. Representation of the Merry-marry-Mary merger.

	GA	RP
Merry	/'mæri/	/'mɛri/
Marry	/'mæri/	/'mæri/
Mary	/'mæri/	/'meəri/

3. Methodology

This research has been conducted methodically by analyzing data retrieved from the movie *Harry Potter and the Philosopher's Stone* (Heyman & Columbus, 2001), available on the HBO platform (<https://www.hbo.com>), as well as from two subjects from Ohio. The technical aspects considered in this study include the selection of movie fragments, the phonetic transcription processes for both British and American English, and the annotation and analysis of data through the creation of an Excel database.

For the purpose of this study, four fragments from *Harry Potter and the Philosopher's Stone* have been phonetically analyzed. These fragments, each lasting between 1 and 3 minutes, are taken from different scenes in which the three main characters engage in conversation; however, only the speech of Harry and Hermione has been examined, as they are the ones who speak the RP accent under study. Moreover, their social backgrounds are subtly reflected in their speech, with Hermione's posh and marked accent and the portrayal of Harry as a character associated with wealth. This association is reinforced throughout the film when he is seen accessing his vault at Gringotts Bank, which reveals a substantial sum of money, or in the first scene being investigated in which he carries a significant amount of gold.

The selected scenes include: the introduction of the characters at the beginning of the movie in *Harry and Ron on the Hogwarts Express* (00:34:15—00:37:44); a scene with a line delivered by Hermione that has become widely mimicked for her distinctive accent: *Back at Gryffindor's Common Room After Meeting Fluffy* (01:02:50—01:03:40); one of the longest extracts featuring Harry in the scene *The Mirror of Erised* (01:33:48—01:34:20); and the scene involving *The Discovery of Nicholas Flamel and the Philosopher's Stone* (01:37:20—01:38:40). The scripts used for these fragments were sourced and verified against the original scenes in the movie (see Appendix 2, No. 1–4).

Moving on to the phonetic transcription processes, it must be noted that Roach (1995) was widely studied, especially for the transcription of weak forms, although the procedures were different for each variety. On the one hand, the movie is recorded in British English, and a systematic analysis was required to transcribe the selected scenes into the Internal Phonetic Alphabet (IPA). The audio was retrieved from the HBO platform (<https://www.hbo.com>) and cross-referenced with transcriptions from the Cambridge Dictionary (2025) and the ToPhonetics platform (2025) (see Appendix 2, No. 5–8 to see the RP transcriptions used in the study). However, it was essential to base the transcription on how the lines were actually spoken in the film, rather than relying solely

on standardized versions tied to specific English varieties. Therefore, greater attention was paid to the audio in the movie itself and the transcriptions done manually by the researcher rather than to the platform-generated transcriptions.

On the other hand, since both Hermione and Harry speak with an RP accent, the inclusion of two speakers with GA accents was necessary for the purposes of this research. To this end, the transcriptions of GA were gathered from two 21-year-old female native English speakers from Ohio, both exhibiting GA pronunciation. These speakers were asked to slowly read and record the selected extracts using a voice recorder (see Appendix 2, No. 9–12 to see the GA transcriptions used in the study). However, it should be noted that, as the participants were not performing the lines, some words were pronounced in a more isolated and deliberate manner, lacking the natural prosody of spontaneous speech. To address this limitation, the audio transcriptions provided by the Merriam-Webster Dictionary (2025) were also considered.

Once all the data had been transcribed into IPA, a close analysis was conducted to compare the two accent varieties. An Excel database was created to determine whether the linguistic features identified in the theoretical framework were present in the selected scenes. The analysis focused on three main factors: character, linguistic features, and transcription.

- For the character factor, the speech of Hermione and Harry was analyzed (although the results were considered collectively).
- The linguistic features were categorized based on the varieties' phonological traits outlined in the theoretical framework.
- The transcription factor included both RP and GA versions.

This database allowed the quantification of the data and a numerical analysis to be carried out for the generation of graphs, statistics, and tables, which helped visualize and interpret the findings, as well as to answer the research questions and hypothesis posted in the introduction section.

4. Results

Before delving into the results obtained from the database, it is important to consider the full phonetic transcriptions, which are included in the appendix section of this BA dissertation. The results are presented by first separating the RP and GA transcriptions, followed by a comparative analysis of the two accents. Out of the 366 words analyzed —

representing 100% of the data— the presence of each linguistic feature identified in the theoretical framework has been quantified in relation to the total word count.

4.1 RP results

Starting with the RP transcription, the following table (Table 3) presents the number of words and the percentage of each identified linguistic feature.

Table 3. Quantifying the linguistic features of RP.

LINGUISTIC FEATURES	WORDS	PERCENTAGE
LOT-PALM SPLIT	26	7.10%
NON-RHOTICITY	61	16.67%
TRAP-BATH SPLIT	3	0.82%
/t/ VARIATION	53	14.48%

The analysis of the phonetic RP data revealed the presence of the key linguistic features associated with the RP accent that were outlined in the theoretical framework. Out of the total 366 words examined, non-rhoticity was the most frequently occurring feature, appearing in 61 instances and accounting for 16.67% of the data. This feature is closely followed by /t/ variation, with 53 occurrences (14.48%). Thereafter, there seems to be a decline in the appearances of the other remaining linguistic features: the LOT-PALM split appeared 26 times (7.10%), while the TRAP-BATH split was the least frequent, found in only 3 instances (0.82%).³ A table of illustrative examples for RP’s linguistic features is included in the appendix 1 for reference (Table 4). These findings suggest that the distribution of RP linguistic features is uneven, with non-rhoticity standing out as the most prominent characteristic within the data set.

When analyzing the non-rhoticity feature of RP, it is important to consider the position in which the /r/ sound is omitted. Of the 61 instances where non-rhoticity occurs, the /r/ is most frequently omitted in final position, accounting for 41 cases (67.21%), as shown in Graph 1 (cf. Appendix 1). In cases where the /r/ appears in final position and is followed by a vowel, R Insertion occurs. This was observed in 9 instances (21.95%), as illustrated in Graph 2 (refer to Appendix 1).

³ Due to the length constraints of this research paper, little focus has been paid to the less frequent phonological features, as the key to this study is to focus on the more frequent traits.

Lastly, /t/ variation also requires close examination and representation. The alveolar /t/ is the most frequently observed variant in RP, occurring 44 times (83.02%), as illustrated in Graph 3 (cf. Appendix 1). However, other variants such as the flapped and the glottal /r/ also appear, primarily in Harry’s speech, accounting for the remaining 16.98% of instances.

4.2. GA results

The output retrieved from the GA findings is more extensive, as illustrated in Table 5. As observed in the RP results, the most frequent features in the GA data are also related to /r/ and /t/ variation, with rhoticity occurring in 61 instances (16.67%) and /t/ variation in 53 instances (14.48%). Beyond these, there is a noticeable decline in the frequency of other features. The LOT–PALM merger appears in 26 instances (7.10%), followed by the centralization of /oo/, which occurs 17 times (4.64%). Other features are far less common: BATH-raising is found in 8 instances (2.19%), the TRAP–BATH merger in 3 instances (0.82%), and both Yod-dropping and the Merry–Marry–Mary merger occur only 2 times each (0.55%). Refer to appendix 1 to see some illustrative examples of each feature (Table 6).

Table 5. Quantifying the linguistic features of GA.

LINGUISTIC FEATURES	WORDS	PERCENTAGE
RHOTICITY	61	16.67%
YOD-DROPPING	2	0.55%
MERRY-MARRY-MARY MERGER	2	0.55%
TRAP-BATH MERGER	3	0.82%
BATH-RAISING	8	2.19%
CENTRALIZATION OF /oo/	17	4.64%
LOT-PALM MERGER	26	7.10%
/t/ VARIATION	53	14.48%

As illustrated in Table 5, the results are opposed to the ones found in RP; however, the comparison between the two varieties will be analyzed in detail in the following section (Comparison of RP and GA Results).

In addition, a noteworthy statistic in the case of /t/ variation in GA is that flapped /t/ is the most frequently occurring variant, which occurs in 33 instances (62.26%).

Consequently, it makes the alveolar /t/ less common in comparison, occurring in 20 instances (37.74%), and inexistent in the case of glottal /t/ (0%).⁴ This phenomenon is illustrated in Graph 4 (cf. Appendix Section).

4.3. Comparison of RP and GA results

In summary, the comparison between the RP and GA phonetic data reveals distinct patterns that align with the typical features of each accent described in the theoretical framework. However, as illustrated in Graph 5, each phonological feature is opposed to its correspondent in the other English variety.

For instance, /r/ variation emerges as the most defining feature of both varieties. Nevertheless, it highlights RP as a non-rhotic accent, in contrast to GA, which is a rhotic accent. Additionally, /t/ variation is present in equal numbers across both accents, but the variation differs significantly: RP predominantly favors the normal, alveolar /t/, while GA commonly uses the flapped /t/.

The remaining features further reinforce the phonological division present between the two accents. On the one hand, GA exhibits several features that are completely absent in RP, being those: the BATH-raising, centralization of /ou/, LOT–PALM merger, Yod-dropping, and the Merry–Marry–Mary merger. In contrast, RP is characterized by the lack of the linguistic features just mentioned, and by other distinct features such as the LOT–PALM split and TRAP–BATH split, which do not appear in GA. Notably, the LOT–PALM feature is the only one that appears in both accents, suggesting a small overlap between variation. The only partial merging appears in a few instances where flapped /t/ occurs in RP or alveolar /t/ appears in GA. However, these occurrences are rare and do not undermine the overall distinctiveness of each variety, which is linked to their country and culture.

5. Discussion

Once all the results have been analyzed, the most significant conclusion that can be drawn is that there is minimal phonological overlap between the two Standard English varieties. This is because each phonological feature outlined by Wells (1982) in the theoretical framework is exclusively associated with its corresponding variety —either RP or GA—

⁴ It must be noted that this is very rooted to how each speaker phonologically speaks and the data is subject to change if any other subject is taken for this study.

and is often in direct contrast with features of the other variety (e.g., rhoticity cannot occur in a word characterized by non-rhoticity).

The comparative phonological analysis between the two English varieties revealed their significant differences in linguistic features. British identity is notably associated with Harry's and Hermione's speech, particularly related to the use of non-rhoticity, the LOT-PALM split, and alveolar /t/. Conversely, GA was shown to alter or eliminate those social and cultural distinctions, initially conveyed in the original film, as those phonological features are almost absent in the GA version and substituted by other linguistic features: rhoticity, flapped /t/, and the centralization of /ou/, which are part of a different cultural speech and cannot co-occur in the same speech. After all, the *Harry Potter* series has often been used as a tool for teaching British accent pronunciation to second-language learners (Mellyana, Ikhsanudin, & Wardah, 2024), and just as learning one English variety differs from learning another, experiencing *Harry Potter* in one linguistic variety results in a culturally different interpretation than in the other.

In addition, it is important to highlight that certain GA-like features can be observed in Harry's speech in the movie. For example, the presence of a LOT-PALM split in one instance, as well as occasional occurrences of flapped or glottalized /t/. This overlap raises questions about the accuracy of Ula's classification of Harry Potter (2021) as an RP speaker and suggests that further analysis may be needed to determine the exact variety of British English he uses. The results obtained in this study indicate that Harry's speech may exhibit features from other British regional accents, rather than adhering strictly to RP.

Regarding the hypothesis and research questions posted in the introduction section, the contrasting phonological features between RP and GA results in an impossibility to maintain the characters' social and cultural backgrounds when the movie is adapted to GA. Therefore, the findings support the initial hypothesis: a phonological shift toward GA in the film contributes to the neutralization of the Wizarding World's British identity, mirroring the effects gathered in previous studies when analyzing different linguistic fields.

Moreover, in an effort to make the language of the book of *Harry Potter* more accessible and familiar to American audiences, transatlantic publishers disregarded Rowling's intentions to preserve a distinctly British cultural identity (Freiman, 2021). In doing so, they reinforced a form of American linguistic imperialism, which positions GA

as the neutral and universal standard, thereby granting it authority over other English varieties (Eastwood, 2011).

In the case of *Harry Potter and the Philosopher's Stone*, editor Arthur A. Levine employed what Venuti (2018) refers to as domesticating translation—a strategy in which the source text is adapted to align with the dominant linguistic norms in order to enhance accessibility. However, as the results of this study demonstrate, this approach leads to the replacement of the distinct social hierarchies embedded in Harry's and Hermione's RP, which is associated with a high social class. Instead, their speech is substituted by a more neutral GA speech, effectively eliminating the cultural and social class markers that originally shaped their identities.

For instance, in one of the analyzed scenes—*the Discovery of Nicholas Flamel and the Philosopher's Stone* (01:37:20—01:38:40)—editor Levine implemented an intralinguistic translation by changing *Philosopher's Stone* to *Sorcerer's Stone*, while leaving the rest of the dialogue intact. This lexical modification, when paired with the phonological changes identified in this study, marks a significant shift in the audience's experience of the narrative. The alteration affects not only the meaning of the term but also the tone and cultural cohesion of the scene. As Scholes (2001) argues, the term *Philosopher* evokes a sense of ancient knowledge, connecting the narrative to human science and science fantasy, whereas *Sorcerer* leans into a more generic fantasy genre, distancing the story from its realistic roots.

Consequently, it must be noted how this instance exemplifies how the combination of phonological, lexical, orthographic, and grammatical changes can diminish the cultural and social backgrounds embedded in Rowling's original story. The phonological shift from RP to GA further contributes to this effect, erasing class distinctions and cultural references indicated through accent.

6. Conclusion

This study examines how the phonological features in the speech of Harry Potter and Hermione Granger in *Harry Potter and the Philosopher's Stone* contribute to the construction of British social and cultural identity. This is achieved by analyzing the effects of a hypothetical phonological shift from the characters' RP to GA. Therefore, by focusing on four selected scenes from the film, this BA dissertation aimed to investigate whether such phonological shift would mirror the cultural neutralization already observed in the Americanized version of the books.

In the conducted research, a detailed phonetic analysis of both RP and GA English varieties has shown that there is minimal phonological overlap between the two accents as they both have key phonological features attached to their variety: RP stands out for its non-rhoticity, LOT-PALM split, and alveolar /t/; whereas GA emphasizes contrasting features such as rhoticity, flapped /t/, and the centralization of /ou/ among others. These results support the hypothesis posted at the beginning of this dissertation saying that shifting the film's phonology from RP to GA would significantly impact the British cultural and social background embedded in their speech.

In addition, several limitations were encountered throughout the study. First, the phonological analysis was based on a limited number of four scenes due to the length constraints of this BA dissertation. Although the scenes were carefully selected to provide rich linguistic variation, more data would need to be collected in order to represent more accurately the characters' speech. Second, the GA data was collected from two speakers who were asked to read the lines rather than perform them as actors, which resulted in some words being pronounced in isolation. Third, the data collected from the film was not compiled in isolation and its fast speech led to some controversy in the transcription of some words. However, these controversies were resolved through the use of platform-generated transcriptions, such as those from the ToPhonetics platform (2025), and by verifying the transcriptions against official dictionaries.

Lastly, to build on the findings of this study, future research could expand the corpus of analyzed speech by including a broader range of scenes to represent more accurately the characters' speech. Additionally, a broader range of British varieties within the *Harry Potter* film could be added to the spectrum, such as Hagrid's or Ron's strong regional accents. Perhaps even focusing on Harry's particular speech as the linguistic overlap found in his speech could indicate the mixture of Harry's RP accent with another British accent.

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Appendix 1 Tables, graphs and figures

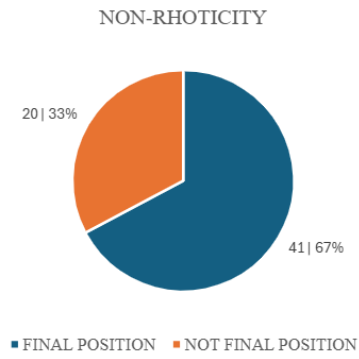
Table 4. Examples of RP's linguistic features present in the scenes under study.

LINGUISTIC FEATURE	WORD	PHONETIC TRANSCRIPTION
Non-rhoticity	Potter Dumbledore Course Worked Floor Door	/'pɒtə/ /'dʌmbldɔː/ /kɔːs/ /wɜːkt/ /flɔː/ /dɔː/
Alveolar /t/	Not At all Potter What Lot	/nɒt/ /ət ɔːl/ /'pɒtə/ /wɒt/ /lɒt/
Flapped /t/	Little Bit *Gotta	/lɪtəl/ /bɪt/ /'gɒtə/
Glottal /t/	Aren't	/ɑːn̩t̚/
Lot-palm split	Not What Lot On Lost	/nɒt/ /wɒt/ /lɒt/ /ɒn/ /lɒst/
Trap-bath split	Example Last Trap	/ɪg'zɑːmpəl/ /lɑːst/ /træp/

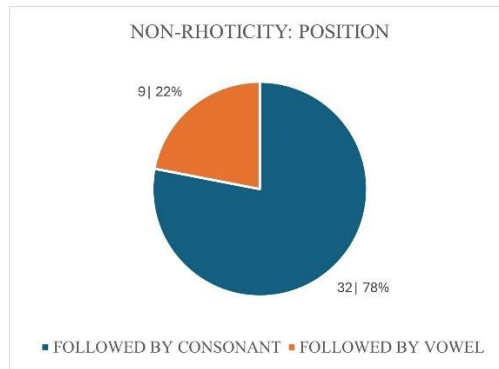
Table 6. Examples of GA's linguistic features present in the scenes under study.

LINGUISTIC FEATURE	WORD	PHONETIC TRANSCRIPTION
Rhoticity	Are you Hermione Pleasure Dirt Your There	/ɑr ju:/ /hər'maɪəni/ /'pleʒər/ /dɜ:rt/ /jɔ:r/ /ðeər/
Flapped /t/	Little Bit What *Gotta At all Potter	/lɪtl/ /bɪt/ /wɒt/ /'gɒtə/ /æt ə:l/ /'pɒtər/
Alveolar /t/	Got Aren't What	/gɒt/ /ɑrənt/ /wɒt/
Lot-palm merger	Not What Lot Got On Was	/nɒt/ /wɒt/ /lɒt/ /gɒt/ /ɒn/ /wɒz/
Centralization of /oo/	Stone Gold Toad Holy Nose Don't	/stəʊn/ /gəʊld/ /təʊd/ /'həʊli/ /nəʊz/ /dəʊnt/
Bath-raising	Stand Dad Example And Standing	/stænd/ /dæd/ /ɪg'zæmpəl/ /ænd/ /'stændɪŋ/
Trap-bath merger	Example Last Trap	/ɪg'zæmpəl/ /læst/ /træp/
Yod-dropping	Stupid Produces	/'stu:pɪd/ /'prɒdu:səz/
Merry-marry-Mary merger	Harry	/'hæri/

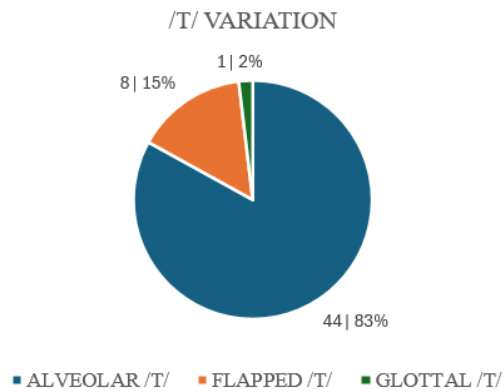
Graph 1. Visual illustration of non-rhoticity in RP.



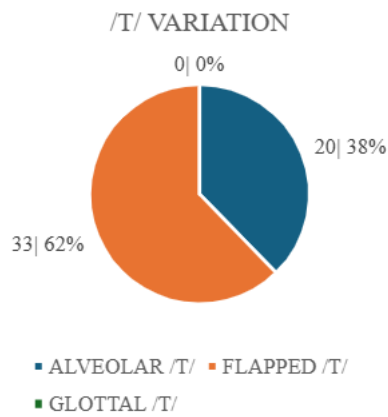
Graph 2. Visual illustration of the environment in which non-rhoticity is found.



Graph 3. Visual representation of the percentages of /t/ variation in RP.



Graph 4. Visual representation of the percentages of /t/ variation in GA.



Graph 5. Visual representation of the contrastive linguistic features across varieties.

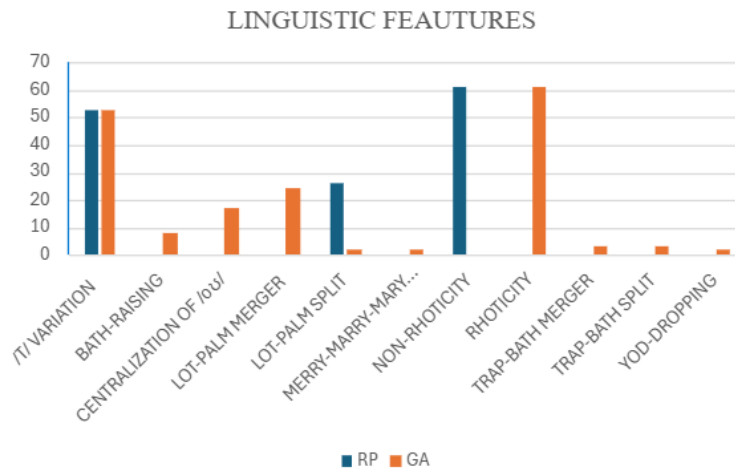
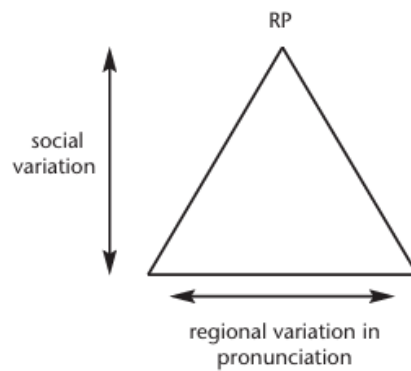


Figure 1. The triangle (or pyramid) model of the relationship between status and accent (Hughes et al., 2012).



Appendix 2 Script and transcriptions

1. *Harry and Ron on the Hogwarts Express* (00:34:15—00:37:44).

Ron: Excuse me, do you mind?

Harry: Not at all.

Ron: I'm Ron by the way. Ron Weasley.

Harry: I'm Harry. Harry Potter.

Ron: So, so it's true! I mean, do you really have the... the...?

Harry: The what?

Ron: The scar?

Harry: Oh. Yeah.

Ron: Wicked.

Woman: Anything off the trolley, dears?

Ron: No, thanks. I'm all set.

Harry: We'll take the lot!

Ron: Whoa!

Harry: Bertie Bott's Every Flavour Beans?

Ron: They mean every flavour! There's chocolate and peppermint, and there's also spinach, liver and tripe. George swore he got a bogey-flavoured one once!

Harry: These aren't real frogs, are they?

Ron: It's just a spell. Besides, it's the cards you want. Each pack's got a famous witch or wizard. I've got about 500 meself. Watch it! Oh, that's rotten luck. They've only got one good jump in them to begin with.

Harry: I've got Dumbledore!

Ron: I got about six of him.

Harry: Hey, he's gone!

Ron: Well, you can't expect him to hang around all day, can you? This is Scabbers, by the way. Pathetic, isn't he?

Harry: Just a little bit.

Ron: Fred gave me a spell as to turn him yellow. Want to see?

Harry: Yeah!

Ron: Ahem. Sun-

Hermione: Has anyone seen a toad? A boy named Neville's lost one.

Ron: No.

Hermione: Oh, are you doing magic? Let's see then.

Ron: Sunshine, daisies, butter mellow, turn this stupid fat rat yellow!

Hermione: Are you sure that's a real spell? Well, it's not very good, is it? Of course, I've only tried a few simple ones myself, but they've all worked for me. For example... *Oculus Reparo*. That's better, isn't it? Holy cricket, you're Harry Potter! I'm Hermione Granger. And... you are?

Ron: I'm Ron Weasley.

Hermione: Pleasure. You two better change into robes. I expect we'll be arriving soon. You've got dirt on your nose, by the way. Did you know? Just there.

2. Back at Gryffindor's Common Room After Meeting Fluffy (01:02:50—01:03:40).

Ron: What do they think they're doing? Keeping a thing like that locked up in a school.

Hermione: You don't use your eyes, do you? Didn't you see what it was standing on?

Ron: I wasn't looking at its feet! I was a bit preoccupied with its heads. Or maybe you didn't notice. There were three!

Hermione: It was standing on a trap door. Which means it wasn't there by accident. It's guarding something.

Harry: Guarding something?

Hermione: That's right. Now, if you two don't mind, I'm going to bed before either of you come up with another clever idea to get us killed. Or worse, expelled.

Ron: She needs to sort out her priorities.

3. *The Mirror of Erised* (01:33:48—01:34:20).

Harry: Ron, you've really got to see this! Ron, you've got to see this! Ron, Ron, come on, get out of bed!

Ron: Why?

Harry: There's something you've got to see. Now, come on!

Harry: Come on! Come! Come look, it's my parents!

4. *The Discovery of Nicholas Flamel and the Philosopher Stone* (01:37:20—01:38:40).

Hermione: I had you looking in the wrong section. How could I be so stupid? I checked this out a few weeks ago for a bit of light reading.

Ron: This is light?

Hermione: Of course! Here it is! Nicholas Flamel is the only known maker of the Philosopher's Stone.

Ron and Harry: The what?

Hermione: Honestly, don't you two read? "*The Philosopher's Stone is a legendary substance with astonishing powers. It'll transform any metal into pure gold and produces the Elixir of Life which will make the drinker immortal.*"

Ron: Immortal?

Hermione: It means you'll never die.

Ron: I know what it means!

Harry: Shh!

Hermione: "The only Stone currently in existence belongs to Mr. Nicholas Flamel, the noted alchemist who last year celebrated his 665th birthday."

That's what Fluffy's guarding on the 3rd floor. That's what's under the trapdoor. The Philosopher's Stone.

5. *Harry and Ron on the Hogwarts Express* (00:34:15—00:37:44).

Ron: /ɪk'skju:z meə du: ju: maɪnd/ /'evəriweər els ɪz fʊl/

Harry: /nɒt ət ɔ:l/

Ron: /aɪm rɒm baɪ ðə wei/ /rɒm 'wi:zli/

Harry: /aɪm 'hæri/ /'hæri 'pɒtə/

Ron: /səʊ səʊ ɪts tʃru:/ /aɪ mi:n du: ju: 'ri:li əv ðə ðə/

Harry: /ðə wɒt/

Ron: /ðə skɑ:/

Harry: /əʊ jeə/

Ron: /'wɪkɪd/

Woman: /'eniθɪŋ ɒf ðə 'trɒli di:z/

Ron: /nəʊ θæŋks/ /aɪm ɔ:l se?/

Harry: /wi:l teɪk ðə lɒt/

Ron: /wʊə/

Harry: /'bɜ:ti bɒts 'evəri 'fleɪvə bi:nz/

Ron: /ðeɪ mi:n 'evəri 'fleɪvə/ /ðeəz 'tʃɒklə? ɪ 'pepə,mɪn? ɪ ðeəz 'ɔ:lsəʊ 'spɪɪtʃ 'lɪvə ɪ traɪp/ /'dʒɔ:dʒ 'sweəd ɪ gɒt ə 'bəʊgi 'fleɪvəd wʌn wʌnz/

Harry: /ði:z ɑ:n? rɪəl frɒgz a: ðə/

Ron: /ɪtʃ dʒʌs ə spel/ /bɪ'saɪdz ɪz ðə kɑ:d ju:d wɒn/ /ɪtʃ pæks gɒt ə 'feɪməs wɪtʃ ɔ: 'wɪzəd/ /aɪv gɒt ə'baʊt faɪv 'hʌndrəd mi:əsɛlf/ /wɒtʃ ə?/ /ɑ: ðæs 'rɒʒən lʌk/ /ðeɪv 'əʊnli gɒt wʌn gʊd dʒʌmp ɪn ðem tu: bɪ'gɪn wɪð/

Harry: /aɪv ɡɒt 'dʌmbldɔː/

Ron: /aɪ ɡɒt baʊ? sɪks əv ɪm/

Harry: /heɪ hiːz ɡɒn/

Ron: /wel juː kænt ɪk'spekt ɪm tuː hæŋ ə'raʊnd ɔːl dei kæn juː/ /ðɪs ɪz 'skæbəz baɪ ðə wei/
/pə'tetɪk 'ɪznt i/

Harry: /dʒʌst ə lɪtʃ bɪt/

Ron: /fred geɪv miː ə spel əz tuː tɜːn ɪm 'jelʊʊ/ /wɒnt tuː siː/

Harry: /jeə/

Ron: /ə'həm/ /sʌn/

Hermione: /həz 'eniwʌn siːn ə təʊd/ /ə bɔɪ neɪmd 'nevəlz lɒst wʌn/

Ron: /nəʊ/

Hermione: /əʊ/ /ər juː 'duːɪŋ 'mædʒɪk/ /lets siː ðen/

Ron: /'sʌnʃaɪn 'deɪzɪz 'bʌtə 'melʊʊ tɜːn ðɪs 'stʃjuːpɪd fæt ræt 'jelʊʊ/

Hermione: /ɑː juː ʃɔː ðæts ə rɪəl spel/ /wel ɪts nɒt 'veri ɡʊd ɪz ɪt/ /ɒv kɔːs aɪv 'əʊnli traɪd
ə fjuː sɪmpl wʌnz maɪ'self bʌt ðeɪv ɔːl wɜːkt fɔː miː/ /fɔːr ɪɡ'zɑːmpl 'ækjələs rə'pɑːrʊʊ/
/ðæts 'betə 'ɪznt ɪt/ /'həʊli 'krɪkɪt/ /juː ə 'hæri 'pɒtə/ /aɪm hə'maɪəni 'ɡreɪndʒə ænd juː ɑː/

Ron: /aɪm 'rɒm 'wiːzli/

Hermione: /'plezə/ /juː tuː 'betə tʃeɪndʒ 'ɪntuː rəʊbz/ /aɪ ɪk'spekt wiːl biː ə'raɪvɪŋ
suːn/ /juːv ɡɒt dɜːt ɒn jɔː nəʊz baɪ ðə wei/ /dɪd juː nəʊ/ /dʒʌst ðeə/

6. *Back at Gryffindor's Common Room After Meeting Fluffy* (01:02:50—01:03:40).

Ron: /wɒt duː ðeɪ θɪŋk ðeər 'duːɪŋ/ /'kiːpɪŋ ə θɪŋ laɪk ðæt lɒkt ʌp ɪn ə skuːl/

Hermione: /juː dəʊnt juːz jɔːr aɪz duː juː/ /dɪdnt juː siː wɒt ɪt wɒz 'stændɪŋ ɒn/

Ron: /aɪ 'wɒznt 'lɒkɪŋ æt ɪts fiːt/ /aɪ wɒz ə bɪt 'priː'ɒkjəpaɪd wɪð ɪts hedz/ /ɔːr 'meɪbi juː
'dɪdnt 'nəʊtɪs/ /'ðeə wə θri/

Hermione: /ɪt wɒz 'stændɪŋ ɒn ə træp dɔː/ /wɪtʃ miːnz ɪt 'wɒzn̩t ðeə baɪ 'æksɪdənt/ /ɪts 'gɑːdɪŋ 'sʌmθɪŋ/

Harry: /'gɑːdɪŋ 'sʌmθɪŋ/

Hermione: /ðæts raɪt/ /naʊ ɪf juː tuː doʊnt maɪnd aɪm 'gɔɪŋ tuː bed bɪ'fɔː 'aɪðər əv juː kʌm ʌp wɪð ə 'nʌðə 'klevər aɪ'diə tuː get ʌs kɪld əː wɜːs ək'speld/

Ron: /ʃɪ niːdz tuː sɔːt əʊt hə praɪ'vɹətɪz/

7. *The Mirror of Erised* (01:33:48—01:34:20).

Harry: /rɒn/ /juːv 'rɪəli 'gætə siː ðɪs/ /rɒn/ /juːv 'gætə siː ðɪs/ /rɒn/ /rɒn/ /kʌm ɒn/ /get aʊt ɒv bed/

Ron: /waɪ/

Harry: /ðeəz 'sʌmθɪŋ juːv ɡɒt tuː siː/ /naʊ/ /kʌm ɒn/

Harry: /kʌm ɒn/ /kʌm/ /kʌm lɒk/ /ɪts maɪ 'peə.rnts/

8. *The Discovery of Nicholas Flamel and the Philosopher Stone* (01:37:20—01:38:40).

Hermione: /aɪ hæd juː 'lɒkɪŋ ɪn ðə rɒŋ 'seksʃn/ haʊ kʊd aɪ biː səʊ 'stjuːpɪd/ /aɪ tʃekt ðɪs aʊt ə fjuː wɪːks ə'gəʊ fɔːr ə bɪt əv laɪt 'riːdɪŋ/

Ron: /ðɪs ɪz laɪt/

Hermione: /ɒv kɔːs/ /hɪər ɪt ɪz/ /'nɪkələs flə'mel ɪz ðə 'əʊnli nəʊn 'meɪkə əv ðə fi'ləsəfə stəʊn/

Ron and Harry: / ðə wɒt/

Hermione: /'ɒnɪstli dəʊnt juː juː riːd/ /ðə fi'ləsəfə stəʊn ɪz ə 'legzəndri 'sʌbstəns wɪð ə'stɒnɪʃɪŋ 'paʊəz/ /ɪtəl træns'fɔːm 'eni 'metl 'ɪntuː pʃʊə gəʊld ænd 'prɒdjuːsɪz ðɪ ɪ'liksər əv laɪf wɪtʃ wɪl meɪk ðə 'drɪŋkər ɪ'mɔːtəl/

Ron: / ɪ'mɔːtəl/

Hermione: /ɪt miːnz juːl 'nevə daɪ/

Ron: /aɪ nəʊ wɒt ɪt mi:nz/

Harry: Shh!

Hermione: /ði 'əʊnli stəʊn 'kʌrəntli ɪn ɪg'zɪstəns brɪ'ləŋz tu: 'mɪstə 'nɪkələs flə'mel ðə
'nəʊtrɪd 'ælkəmɪst hu: lɑ:st jɪə 'seləbreɪtɪd hɪz 'sɪks 'hʌndrəd ən 'sɪksti fɪfθ 'bɜ:θdeɪ/

/ðæts wɒt 'flʌfɪz gɑ:dn̩ ɒn ði: θɜ:d flɔ:/ /ðæts wɒts 'ʌndə ðə træp dɔ:/ /ðə fi'ləʊsəfə stəʊn/

9. *Harry and Ron on the Hogwarts Express* (00:34:15—00:37:44).

Ron: /ɪk'skjʊ:s mi du: ju: maɪnd/ /'evrɪwɛr els ɪz fɒl/

Harry: /næt æt ɔ:l/

Ron: /aɪm rɒn baɪ ðə weɪ/ /rɒn 'wi:zli/

Harry: /aɪm 'hæri/ /'hæri 'pɒtə/

Ron: /soʊ soʊ ɪts tru:/ /aɪ mi:n du: ju: 'rɪəli hæv ðə ðə/

Harry: /ðə wɒt/

Ron: /ðə skɑ:/

Harry: /oʊ jæ/

Ron: /'wɪkəd/

Woman: /'eniθɪŋ of ðə 'trɒli dɪəz/

Ron: /noʊ θæŋks/ /aɪm ʌl set/

Harry: /wi:l teɪk ðə lɑt/

Ron: /wɒʊ/

Harry: /bərtɪ bʌts 'evrɪ 'fleɪvər bi:ns/

Ron: /ðeɪ mi:n 'evrɪ 'fleɪvər/ /ðɜz 'tʃɒklət ənd 'pepər mɪnt ənd ðɜz 'ʌl.sou 'spɪnətʃ 'lɪvər
ənd træp/ /'dʒɔ:rdʒ 'swɜ:rd hi gʌt æ 'bɑgi 'fleɪvərd wʌn wʌns/

Harry: /ði:z ərənt rɪəl frɒgz ɑr ðeɪ/

Ron: /ɪtʒ dʒʌst ə spel/ /bɪ'saɪdz ɪtʒ ðə kɑrd ju: wɑt/ /ɪtʃ pæks gət æ 'feɪməs wɪtʃ ɔ:r
'wɪzərd/ /aɪv gət ə'baʊt faɪv 'hʌndrəd mi:self/ /wɑtʃ ɪt/ /oʊ ðæst 'rʊʒən lʌk/ /ðeɪv 'oʊnli
gət wʌn gʊd dʒʌmp ɪn ðem tu: bɪ'gɪn wɪð/

Harry: /aɪv gət 'dʌmbldɔ:r/

Ron: /aɪv gət ə'baʊt sɪks əv hɪm/

Harry: /heɪ hi:z ɡɒn/

Ron: /wel ju: kænt ek'spekt hɪm tu: hæŋ ə'raʊnd ɔ:l deɪ kæn ju:/ /ðɪs ɪs 'skæbərz baɪ ðə
weɪ/ /pə'θetɪk 'ɪznt hi/

Harry: /dʒʌst æ lɪtəl bɪt/

Ron: /fred geɪv mi: æ spel æz tu: tu:rn hɪm 'jelʊs/ /wɑnt tu: si:/

Harry: /jeə/

Ron: /ə'həm/ /sʌn/

Hermione: /həz'eniwʌn si:n ə tʊd/ /ə bɔɪ neɪmɪd 'nevəlz lɑst wʌn/

Ron: /noʊ/

Hermione: /oʊ/ /ɑr ju: 'du:ɪŋ 'mædʒɪk/ /lets si: ðen/

Ron: /'sʌŋʃaɪn 'deɪzɪz 'bʌtər 'melʊ tɜ:rn ðɪs 'stu:pɪd fæt ræt 'jelʊs/

Hermione: /ɑr ju: ʃɔ:r ðæts ə rɪəl spel/ /wel ɪts nɑt 'veri gʊd ɪz ɪt/ /ɒv kɔ:rs aɪv 'oʊnli traɪd
ə fju: sɪmpəl wʌnz mɑ'self bʌt ðeɪv ɔ:l wɜ:rkt fɔ:r mi:/ /fɔ:r ɪg'zæmpəl 'ækjələs rə'pærʊs/
'ðæts 'betər 'ɪznt ɪt/ /'hoʊli 'krɪkɪt/ /ju:r 'hæri 'pɒtər/ /aɪm hər'maɪəni 'ɡreɪndʒər ænd ju:
ɑr/

Ron: /aɪm 'rɒn 'wi:zli/

Hermione: /'plezər/ /ju: tu: 'betər tʃeɪndʒ 'ɪntu: rʊbz/ /aɪ ek'spekt wi:l bi: ə'raɪvɪŋ
su:n/ /ju:v gət dɜ:rt ɒn jɔ:r noʊz baɪ ðə weɪ/ /dɪd ju: nəʊ/ /dʒʌst ðeər/

10. *Back at Gryffindor's Common Room After Meeting Fluffy* (01:02:50—01:03:40).

Ron: /wɑt du: ðeɪ θɪŋk ðeər 'du:ɪŋ/ /'ki:pɪŋ ə θɪŋ laɪk ðæt lʊkt ʌp ɪn ə sku:l/

Hermione: /ju: doʊnt ju:z jɔ:r aɪz du: ju/ /dɪdnt ju: si: wɑt ɪt wɑz 'stændɪŋ ɒn/

Ron: /aɪ 'wɒzn̩t 'lʊkɪŋ æt its fi:t/ /aɪ wɒz ʌ bɪt ˌpri:'ækjəpaɪd wɪð its hedz/ /ɔ:r 'meɪbi ju: 'dɪdnt 'nəʊtɪs/ /'ðer wer θri/

Hermione: /ɪt wɒz 'stændɪŋ ɒn ə træp dɔ:r/ /wɪtʃ mi:nz ɪt 'wɒzn̩t ðer baɪ 'æksɪdənt/ /ɪts 'gɑ:dn̩ 'sʌmθɪŋ/

Harry: /'gɑ:dn̩ 'sʌmθɪŋ/

Hermione: /ðæts raɪt/ /naʊ ɪf ju: tu: dont maɪnd aɪm 'gɔɪŋ tu: bed bɪ'fɔ:r 'i:ðer ɒv ju: kʌm ʌp wɪð ə'nʌðər 'kleɪvər aɪ'dɪə tu: get ʌs kɪld ɔ:r wɜ:rs ək'speld/

Ron: /ʃɪ ni:dz tu: sɔ:rt aʊt her praɪ'vɪtɪz/

11. *The Mirror of Erised* (01:33:48—01:34:20).

Harry: /rʌn/ /juv 'rɪli 'gætə sɪ ðɪs/ /rʌn/ /juv 'gætə sɪ ðɪs/ /rʌn/ /rʌn/ kʌm ʌn/ /get aʊt ɒv bed/

Ron: /waɪ/

Harry: /ðerz 'sʌmθɪŋ ju:v gæt tu si:/ /naʊ/ /kʌm ʌn/

Harry: /kʌm ʌn/ /kʌm/ /kʌm lʊk/ /ɪts maɪ 'peərənts/

12. *The Discovery of Nicholas Flamel and the Philosopher Stone* (01:37:20—01:38:40).

Hermione: /aɪ hæd ju: 'lʊkɪŋ ɪn ðə rʌŋ 'seksjən/ /haʊ kʊd aɪ bi: soʊ 'stu:pɪd/ /aɪ tʃekt ðɪs aʊt ə fju: wɪ:ks ə'gəʊ fɔ:r ə bɪt ɒv laɪt 'ri:dɪŋ/

Ron: /ðɪs ɪz laɪt/

Hermione: /ɒv kɔ:rs/ /hɪər ɪt ɪz/ /'nɪkələs flə'mel ɪz ðə 'ɒnli nəʊn 'meɪkər ɒv ðə fi'lɒsəfərs stəʊn/

Ron and Harry: / ðə wɒt/

Hermione: /'vɒnɪstli dont ju: ju: ri:d/ /ðə fi'lɒsəfərs stəʊn ɪz ə 'legzændəri 'sʌbstəns wɪð ə'stɒnɪʃŋ 'paʊərz/ /ɪtəl træns'fɔ:rm 'eni 'metl̩ 'ɪntu: pʃɔr goʊld ən 'prɒdʊ:səz ðɪ r'ɪksər ɒv laɪf wɪtʃ wɪl meɪk ðə 'drɪŋkər ɪ'mɔ:rtl̩əl/

Ron: / ɪ'mɔ:rtl̩əl/

Hermione: /ɪt mi:nz ju:l 'nevər daɪ/

Ron: /aɪ noʊ wɒt ɪt mi:nz/

Harry: /ʃ/

Hermione: /ði 'onli stɔ:n 'kʌrəntli ɪn ɪg'zɪstəns bɪ'lɔŋz tu: 'mɪstər 'nɪkələs flə'mel ðə
'noʊtɪd 'ælkəmɪst hu: læst ʤɪər 'seləbreɪtɪd hɪz 'sɪks 'hʌndrəd 'sɪksti fɪfθ 'bɜ:rθdeɪ/ /ðæts
wɒt 'flʌfɪz gɑ:rdɪŋ ɒn ði: θɜ:rd flɔ:r/ /ðæts wɒts 'ʌndər ðə træp dɔ:r/ /ðə fɪ'ləsəfər stɔ:n/