

Bakalářská práce

Analysis of British Accents in Outlander from a Phonetic and Sociolinguistic Perspective

Studijní program:

B0114A300068 Anglický jazyk se zaměřením
na vzdělávání

Studijní obory:

Anglický jazyk se zaměřením na vzdělávání
Německý jazyk se zaměřením na vzdělávání

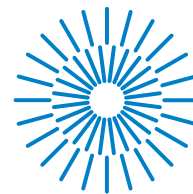
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Liberec 2024



Zadání bakalářské práce

Analysis of British Accents in Outlander from a Phonetic and Sociolinguistic Perspective

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P20000629

Studijní program:

B0114A300068 Anglický jazyk se zaměřením
na vzdělávání

Specializace:

Anglický jazyk se zaměřením na vzdělávání
Německý jazyk se zaměřením na vzdělávání

Zadávací katedra:

Katedra anglického jazyka

Akademický rok:

2022/2023

Zásady pro vypracování:

Tato bakalářská práce se bude zabývat zastoupením britských akcentů v seriálu Outlander. Cílem práce bude provést podrobnou analýzu diverzity britských akcentů vyskytujících se v seriálu a to jak z fonetického, tak sociolingvistického hlediska. První výzkumnou otázkou bude, jaké konkrétní britské akcenty se v seriálu vyskytují a v jaké míře. Druhou výzkumnou otázkou práce bude, jak jsou akcenty v seriálu zobrazeny ze sociolingvistického hlediska. Pro potřeby práce bude provedena podrobná segmentální i suprasegmentální analýza za podpory softwaru Praat.

Rozsah grafických prací:

Rozsah pracovní zprávy:

Forma zpracování práce:

Jazyk práce:

tištěná/elektronická

angličtina

Seznam odborné literatury:

Collins, Beverly, and Inger M. Mees. 2003. The Phonetics of English and Dutch. Brill.

Hughes, Arthur, Peter Trudgill, and Dominic Watt. 2013. English accents and Dialects: An Introduction to Social and Regional Varieties of English in the British Isles. London: Routledge.

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Datum zadání práce:

29. června 2023

Předpokládaný termín odevzdání: 12. července 2024

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V Liberci dne 29. června 2023

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I would like to thank my supervisor Mgr. Pavel Čanecký for his exceptional help and for the hours he devoted to my work.

Anotace

Cílem této bakalářské práce bylo prozkoumat zastoupení britského přízvuku v televizním seriálu Outlander. Hlavním cílem bylo provést podrobnou fonetickou a sociolingvistickou analýzu různých britských přízvuků zobrazených v seriálu. Výzkum zahrnoval komplexní studii Received Pronunciation a Standard Scottish English a identifikaci klíčových fonologických rysů, které tyto přízvuky odlišují. Metodologicky studie využívala percepční analýzu a akustická měření pomocí softwaru PRAAT se zaměřením na vybrané fonémy a jejich formantové frekvence (F1, F2). Fonetická analýza potvrdila přítomnost rysů RP a SSE v projevu hlavních postav. Sociolingvistická analýza odhalila, jak tyto přízvuky odrážejí sociální stratifikaci a historický kontext, přičemž RP je často spojován s vyšším sociálním statusem a SSE s místním skotským obyvatelstvem. Závěrem bylo zjištění, že přesné zobrazení přízvuků v seriálu Outlander významně zvyšuje autenticitu a hloubku vyprávění, zdůrazňuje význam jazykové rozmanitosti v médiích a poskytuje cenné poznatky pro obory sociolingvistiky a fonetiky.

Klíčová slova

Akcent, Received Pronunciation, Standard Scottish Accent, fonetická analýza, sociolingvistická analýza, PRAAT

Abstract

This bachelor's thesis aimed to explore the representation of British accents in the television series *Outlander*. The primary objectives were to conduct a detailed phonetic and sociolinguistic analysis of the different British accents portrayed in the series. The research involved a comprehensive examination of Received Pronunciation (RP) and Standard Scottish English (SSE), identifying key phonological features that distinguish these accents. Methodologically, the study used perceptual analysis and acoustic measurements using PRAAT software, focusing on selected phonemes and their formant frequencies (F1, F2). Phonetic analysis confirmed the presence of RP and SSE features in the speech of the main characters. Sociolinguistic analysis revealed how these accents reflected social stratification and historical context, with RP often associated with higher social status and SSE with the local Scottish population. The findings concluded that the accurate portrayal of accents in *Outlander* significantly enhanced the authenticity and depth of the narrative, highlighting the importance of linguistic diversity in the media and providing valuable insights for the fields of sociolinguistics and phonetics.

Keywords

Accent, Received Pronunciation, Standard Scottish Accent, phonetic analysis, sociolinguistic analysis, PRAAT

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List of Abbreviations

F1 – Formant 1

F2 – Formant 2

F3 – Formant 3

GenAm – General American English (accent)

Hz – Hertz (unit of frequency)

ROC – rate of change (method)

RP – Received Pronunciation (accent)

SSE – Standard Scottish English (accent)

UK – United Kingdom

Introduction

Language and its various accents are powerful tools for conveying identity, culture, and historical context in the world of storytelling. Accents not only define characters but also breathe life into narratives, providing a rich layer of authenticity to the overall experience. The television series *Outlander*, adapted from Diana Gabaldon's book series, has garnered international acclaim for its compelling narrative and vivid portrayal of historical events in Scotland. One of the distinctive features of the show is its commitment to linguistic authenticity, as it blends various British accents, showcasing the linguistic diversity of the region. This thesis was created by the author's interest in the language diversity in the TV series *Outlander* and the Scottish accent in particular. The topic of this thesis is, therefore, the analysis of British accents from a phonetic and sociolinguistic perspective used in the series.

This thesis explores the variety of British accents within the context of *Outlander*. It aims to analyse and interpret the intricate nuances of accents presented in the series from both a phonetic and sociolinguistic perspective. Through this investigation, the author seeks to elucidate how accents are employed as a storytelling device.

The primary objective of this thesis is to conduct a comprehensive analysis of British accents featured in *Outlander*. This analysis will be approached from two key angles:

1. phonetic perspective: to examine the phonetic characteristics of various British accents portrayed in the series, to identify specific phonological features that distinguish different accents
2. sociolinguistic perspective: to understand how actors' performances contribute to the authenticity of these accents, to explore the sociolinguistic factors that

influence the use of accents in *Outlander*, to investigate the role of accents in conveying social hierarchy, power dynamics, and historical context within the narrative.

Understanding the role of accents in a historical drama like *Outlander* is not merely an academic endeavour; it also contributes to broader appreciation of how accents function in storytelling. This research offers insights into the creative decisions made by the production team and actors in portraying authentic accents.

By the conclusion of this thesis, the author provides a comprehensive analysis that not only enriches our understanding of accents in *Outlander* but also contributes to the broader conversation surrounding accents in storytelling and sociolinguistics.

The theoretical research begins by analysing the accents of English used in the series. Firstly, Received Pronunciation is described and examples provided, as it is the accent to which all the others are compared, as well as the accent of the main character, Claire. Secondly, the focus moves to the Scottish accent, as the first season is set in various places around Scotland.

1 Theoretical Background

1.1 The Series Outlander

Outlander is a popular television series based on Diana Gabaldon's book series. It was directed by John Dahl and produced by Tall Ship Productions, Story Mining & Supply Company, and Left Bank Pictures. The series has been nominated for and won several awards, including Saturn Awards, People's Choice Awards, and Critics' Choice Television Awards (Internet Movie Database, n.d.).

It combines elements of historical drama, romance, and time travel. The series prominently features a central romantic storyline, particularly the relationship between Claire Randall and Jamie Fraser. The show explores the historical and political events of 18th-century Scotland, including the Jacobite risings and 18th-century Colonial America.

The series has extensively used the picturesque landscapes of Scotland for its filming locations, capturing the historical and natural beauty of the country. Specific locations in Scotland include places like Doune Castle, which served as the fictional Castle Leoch, and the town of Falkland, which represented 1940s Inverness (National Trust for Scotland, n.d.).

It is known for its well-developed characters, intricate historical settings, and a mix of romance and adventure. The show has been praised for its attention to historical detail and its strong character development. Caitriona Balfe, who plays the lead role of Claire Randall, received particular acclaim for her performance. It has several seasons and has received critical acclaim for its production values, storytelling, and performances.

It has a dedicated fan following, which presents its own challenges. The production team had to choose what to include, condense, or modify to fit the constraints of a television series.

The characters in Outlander exhibit a variety of accents, reflecting the diverse backgrounds and regions portrayed in the series. This includes Scottish accents, English accents, and others depending on the characters' origins and social standings.

Table 1: Characters

Actor's name:	Character's name:	Origin:
Caitriona Balfe	Claire Randall (Fraser)	Irish actress and former model
Sam Heughan	Jamie Fraser	Scottish actor
Tobias Menzies	Frank Randall / Jonathan „Black Jack“ Randall	English actor
Richard Rankin	Roger Wakefield	Scottish actor
Sophie Skelton	Brianna Randall Fraser	English actress
Graham McTavish	Dougal MacKenzie	Scottish actor
Gary Lewis	Colum MacKenzie	Scottish actor
Grant O'Rourke	Rupert MacKenzie	Scottish actor
Lotte Verbeek	Geillis Duncan	Dutch actress

Duncan Lacroix	Murtagh Fraser	English actor
Stephen Walters	Angus Mhor	English actor
Laura Donnelly	Jenny Fraser Murray	Irish actress
Simon Callow	Duke of Sandringham	English actor
Bill Paterson	Ned Gowan	Scottish actor
David Berry	Lord John Grey	Australian-American actor, born in Canada, grew up in Australia and later moved to the United States

I would like to point out some interesting facts and statistics about The Outlander that highlight the depth and appeal of the series. It blends several genres, including historical fiction, romance, science fiction, and adventure. This unique mix contributes to its broad appeal. The book series, which the TV show is based on, began as a practice writing exercise for Diana Gabaldon. She wanted to improve her writing skills and chose the 18th century as a setting because she had no experience with it and wanted to challenge herself. Much of the series is set in Scotland, and the show has contributed to increased interest in Scottish history and culture. A Gaelic coach was on set during filming to ensure good pronunciation and delivery (The Scots Magazine, n.d.). The author said she chose Scotland because: „What I learned from my research and contact with Scots is that Scots are and historically were very literate. They wrote down things. They also have a very strong oral culture; they told their stories. They also have a lot of history available. Then there is the nature of Scottish history, it has a lot of heroes and

heroines as well as conflict, which is what you need for a good story.“ Diana Gabaldon, the author of *Outlander*, inaugurated the 1st *Outlander* conference at the University of Glasgow, offering captivating insights into her creative writing process (University of Glasgow 2023).

The term ‘*Outlander*’ is searched on Google 2.63 million times per month, with 803,000 of those searches coming from the US alone. Compared to the similar show ‘*The Last Kingdom*’, which is only searched 1.8 million times per month, this highlights the popularity of the show. A UK survey, which asked 1,000 adults, shows that:

- Slightly more men than women have watched the series *Outlander*
- The show unsurprisingly seems to be most popular in Scotland, as 90% of Scots said they’d at least heard of the *Outlander* series
- *Outlander* also seems to be popular in Ireland, with 87.5% of respondents in Ireland saying they’ve heard of the series.
- In England, 76.5% and in Wales, 71.5% of people have heard of the show.

Things *Outlander* Got Factually Correct:

- The Battle of Culloden was factually accurate.
- Jamie Fraser’s character was based on a real-life Jacobite soldier who survived the Battle Of Culloden.
- In Scotland, women were viewed as men’s property both in the show and in real life.
- Lord Lovat was a real person in historical Scotland.
- Scottish people in the time were very superstitious as is depicted in *Outlander*.
- Before the availability of modern medicine, there were healers who used herbal remedies to treat patients, just like depicted in *Outlander*.

- The Jacobites defeated the British at Prestonpans, as shown in the show.
- Highlander Scots were mainly lower class in 1743, as depicted in the series.
- Women's costumes in Outlander were historically accurate for the time period.

(Jacobite Trail, n.d.)

1.1.1 The Plot

The story revolves around Claire Randall, a married former nurse from the 1940s who mysteriously travels back in time to 18th-century Scotland. There, she becomes embroiled in the Jacobite risings and is forced to navigate the complex and often dangerous world of the past. Along the way, she falls in love with a Highland warrior named Jamie Fraser.

The seven seasons of the series take us through various places around stunning landscapes and historical sites of Scotland, the U.S.A. and France in the period of the 19th and 20th centuries.

It begins in the 20th century Scotland where the main character, Claire, an Englishwoman, spends a holiday with her husband and only a few days later gets transported 200 years back in time, where she meets her future husband, Jamie.

They spend some time in France, where they try to stop the Jacobite Rebellion from happening. As their mission ends in failure, they both return to Scotland. Claire, now pregnant, tries to save herself and her baby by going back to the 20th-century England, where she reunites with her husband, Frank.

They move to Boston, where they raise Claire's daughter, Brianna. After Frank's death, Claire and Brianna return to the 18th century and unite with Jamie. Establishing a home in the New World is not an easy task. They must negotiate a loyalty to the current

British ruling class despite Clair's knowledge of the American Revolution to come. When the Revolution arrives, the Fraser family faces decisions that tear them apart.

Clair's and Jamie's daughter Briana returns with her husband Roger and their two children back to Scotland 1980s, and mysterious things start to happen around them. Meanwhile, in America, Clair and Jamie get more involved in the Revolutionary War than ever before.

1.2 Basic Concepts and Definitions

1.2.1 Phonetics and Phonology

Phonetics and phonology are subfields of linguistics that study the sounds of human speech. They are closely related but focus on different aspects of speech sounds.

Phonetics deals with the physical aspects of speech sounds, while phonology deals with the abstract aspects of speech sounds within a particular language or languages. Together, they provide a comprehensive understanding of how humans produce and perceive speech sounds in their languages.

There are two main sorts of differences between accents: phonetic and phonological. According to Roach, „when two accents differ from each other only phonetically, we find the same set of phonemes in both accents, but some or all of the phonemes are realised differently. There may also be differences in stress or intonation, but not such as would cause a difference in meaning“ (Roach 2009, 161). An example of a phonetic difference, where the difference doesn't lead to a change in meaning, can be observed in Welsh, for instance. Some Welsh accents have a tendency for unstressed syllables to be higher in pitch than stressed syllables. An example of a phonetic

difference in stress is e.g. some Scottish and Northern Irish accents. These accents would be stressing the final syllable of verbs ending in ‘-ise’, e.g. ‘realise’ /rɪəˈlaɪz/.

Phonological differences can be divided into segmental and suprasegmental. In segmental phonology, the most evident type of difference is where one accent has a various number of phonemes from another. Roach mentions the accents of northern England as an example where ʌ and ʊ do not have a contrast, so ‘luck’ and ‘look’ are pronounced identically, both as /lʊk/. In an instance involving consonants, many accents do not have ‘h’, so there is no difference between ‘art’ and ‘heart’, and they are both pronounced as /ɑ:t/ (Roach 2009, 161).

Another difference in the area of segmental phonology is that some accents have more phonemes and phonemic contrasts. Here again, Roach gives as an example the many accents of northern England where words like ‘eight’, ‘reign’ are pronounced /eɪt/, /reɪn/, while ‘late’, ‘rain’ with no ‘g’ are pronounced /le:t/, /re:n/ (Roach 2009, 161).

There are also more complicated differences in accents. As an example, Roach mentions the occurrence of ‘j’ between a consonant and ʊ, u: and əʊ, e.g. in words pew, tune, queue pronounced in BBC English as /pju:/, /tju:n/, /kju:/. However, in most American accents and in some southern and eastern English accents ‘tune’ is pronounced /tu:n/. Another example of the absence of ‘j’ is found in words like due and new, pronounced /du:/, /nu:/. In Norwich and some parts of East England words like music and beautiful are pronounced /mu:sɪk/ and /bu:tɪfl/ (Roach 2009, 162).

1.2.2 Accent vs Dialect

The terms *accent* and *dialect* are often confused. They both fall under the category of varieties of the English language. According to Roach (Roach 2009, 3), „Languages

have different accents: they are pronounced differently by people from different geographical places, social classes, of different ages and educational backgrounds. We use the word dialect to refer to a variety of a language which is different from others not just in pronunciation but also in such matters as vocabulary, grammar and word order. Differences of accent, on the other hand, are pronunciation differences only.“ Dialect is a non-standard variety of the language.

J.C.Wells, in his *Accents of English I*, provides a very broad definition of the term accent, „a pattern of pronunciation used by a speaker for whom English is a native language or, more generally, by the community or social grouping to which he or she belong“ (Wells 1982, 1). Afterwards he describes accent as „the use of particular vowel or consonant sounds and particular rhythmic, intonational, and other prosodic features; to the syntagmatic (structural) and paradigmatic (systemic) interrelationships between these, and to the more abstract (phonological) representations which can be seen as underlying the actual (phonetic) articulations, together with the rules which relate the one to another; and to the relationship between all of these and the individual words or other items which constitute the speaker’s mental lexicology or vocabulary“ (Wells 1982, 1).

In order to continue with the topic of accents, one also needs to distinguish between the standard and non-standard varieties of a particular language. The Cambridge Dictionary defines them as follows: „A standard language is a variety of language that is used by governments, in the media, in schools and for international communication. There are different standard varieties of English in the world, such as North American English, Australian English and Indian English. Although these standard varieties differ in terms of their pronunciation, there are few differences in grammar between them. In contrast, there are non-standard forms of a language that are

used, for example, in different regional dialects and these non-standard varieties are different from each other“ (Cambridge Dictionary, n.d.).

Standard English earns its designation as „standard“ due to the process of standardisation. This process involves the careful selection, codification, and stabilisation of the language, distinguishing it from other varieties that have not undergone such formalisation. Although all native speakers learn to read and write in Standard English, most people do not speak it. About 15 per cent of the population of England speak Standard English and most of these 15 per cent are concentrated towards the top end of the social scale (Trudgill and Hannah, 2017, 2). This bachelor's thesis focuses exclusively on accents.

1.3 Types of British Accents

For the purpose of this thesis, the author will deal with the most frequent British accents present in the series: Received Pronunciation and Standard Scottish English accent.

1.3.1 Received Pronunciation (RP)

Received Pronunciation (RP) is a prestigious and standardised accent of British English. It is associated with educated speakers and is often considered the standard accent in the United Kingdom. RP has historical roots in the accent used by the upper class in southern England, particularly around London.

RP has traditionally been associated with the educated upper class and has been used in broadcasting, the media, and formal settings. However, it's essential to note that the use and perception of RP have evolved, and linguistic diversity is more accepted in

contemporary society. Many people may exhibit features of RP along with regional variations in their speech.

RP has been described and analysed by various linguists, each providing their perspective on this standardised form of British English. I found the terms and definitions suggested by the linguist J.C Wells most useful and clear. He presents RP as „the accent which enjoys the highest overt prestige in England. It is sometimes referred to as BBC English or even Standard English. It is what English people mean when they say that someone ‘hasn’t got an accent’ “ (Wells 1982, 117).

1.3.1.1 Vowels

According to J.C. Walles, RP has its proper vowel system, which he shows in the following figure (Figure 1).

I	U	i:	u:	ɪə	ʊə
e		eɪ	ɔɪ	əʊ	ɛə
æ	ʌ			ɜ:	ɔ:
ɑ		aɪ	aʊ		ɑ:
checked		free			

Figure 1: The vowel system of RP. From: Wells 1982

There are nineteen vowels in the system, leaving /ə/ out as this vowel is restricted to weak and unstressed syllables. To illustrate the occurrence of specific vowels in words within Received Pronunciation (RP), a set of keywords has been compiled, which is presented in Figure (2).

KIT	ɪ	FLEECE	i:	NEAR	ɪə
DRESS	e	FACE	eɪ	SQUARE	ɛə
TRAP	æ	PALM	ɑ:	START	ɑ:
LOT	ɒ	THOUGHT	ɔ:	NORTH	ɔ:
STRUT	ʌ	GOAT	əʊ	FORCE	ɔ:
FOOT	ʊ	GOOSE	u:	CURE	ʊə
BATH	ɑ:	PRICE	aɪ	happy	ɪ
CLOTH	ɒ	CHOICE	ɔɪ	letter	ə
NURSE	ɜ:	MOUTH	aʊ	comma	ə

Figure 2: RP vowels in lexical items. From: Wells 1982

Short monophthongs are /ɪ/, /ʊ/, /e/, /ə/, /æ/, /ʌ/ and /ɒ/. Long monophthongs include /i:/, /u:/, /ɜ:/, /ɔ:/, /ɑ:/, diphthongs /eɪ/, /aɪ/, /ɔɪ/, /əʊ/, /aʊ/, /ɪə/, /eə/, /ʊə/ and triphthongs /aɪə/, /aʊə/, /əʊə/, /eɪə/, /ɔɪə/. In vowel pairs, one is longer than the other such as beat /bi:t/ and bit /bɪt/, bait /beɪt/ and bet /bet/, etc. Vowel length in RP is phonemic. /i:/ and /ɪ/ differ in length with /i:/ being the longer one and /ɪ/ being the shorter.

The following figure (Figure 3) shows the monophthongs in RP:

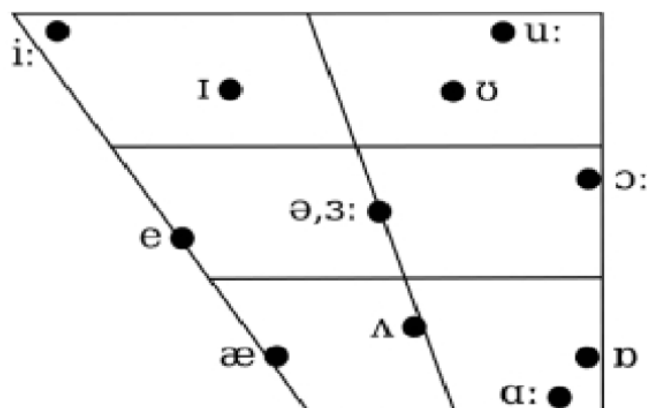


Figure 3: Monophthongs of RP. From: Roach 2009

1.3.1.2 Consonants

A. Hughes, P. Trudgill and D. Watt divide RP consonants into seven different parts based on their manner of articulation – plosives, fricatives, affricates, nasals, lateral, post-alveolar approximants, and semivowels.

Table 2: RP English consonant grid

	Place of articulation							
Manner of articulation	bilabial	labio-dental	dental	alveolar	post-alveolar	palatal	Velar	glottal
plosives	p b			t d			k g	
fricatives		f v	θ ð	s z	ʃ ʒ			h
affricates					tʃ dʒ			
nasals	m			n			ŋ	
lateral				l				
approximants(semi-vowels)	w					j		
approximant					ɹ			

The first category is 'plosives,' encompassing a closure at some point in the vocal tract. Subsequently, air compression occurs behind the obstruction, ultimately releasing the air in a manner resembling an explosion. In RP, plosives are categorised into

voiceless and voiced phonemes. The voiceless group, often identified by aspiration, includes /p/, /t/, and /k/. Conversely, the voiced counterparts are /b/, /d/, and /g/. Both sets of voiced and voiceless phonemes are further classified based on their point of articulation, namely bilabial, alveolar, and velar, in the same order as previously mentioned.

‘Fricatives’ are sounds that result from friction caused by a narrow gap between the articulators in the mouth, leading to turbulent airflow. In RP, there are a total of nine fricative phonemes, divided into voiceless and voiced sounds, mirroring the previous group. The voiceless fricatives include /f/, /θ/, /s/, /ʃ/, and /h/, categorised as labiodental, dental, alveolar, palato-alveolar, and glottal in that order. The glottal sound /h/ exclusively occurs in syllable-initial positions, immediately followed by a vowel, except when found in unstressed pronouns (he, him, her, his) and auxiliary verbs (has, have, had) (Hughes 2016, 45). On the other hand, the voiced fricatives are labiodental /v/, dental /ð/, alveolar /z/, and palato-alveolar /ʒ/. Regarding the latter phoneme, there appears to be a tendency among speakers to pronounce /dʒ/ instead of /ʒ/ as it is considered more 'correct' by many RP speakers, according to Wells (1982); however, BBC commentators during the 2008 Beijing Olympic Games pronounced the name of the host city with a [ʒ] instead of [dʒ] (Hughes 2016, 44).

‘Nasal’ phonemes are produced when a closure occurs within the mouth before the uvular place of articulation, and simultaneously, the velum is lowered to allow air to escape through the nasal cavity and nostrils (Hughes 2016, 46). The three nasal phonemes in RP include the bilabial /m/, alveolar /n/, and velar /ŋ/. Typically, these phonemes are voiced, but according to Hughes, there may be partial devoicing when they follow a voiceless consonant.

The only lateral phoneme in RP is /l/. As per Hughes, this sound involves a continuous release of air from one or both sides of the tongue's obstruction in the midline of the oral cavity. Typically voiced, the /l/ phoneme has three allophones: clear [l], dark [ɫ], and voiceless [ɭ]. The authors suggest an impact of popular London speech on the vocalisation of /l/ in RP, as seen in instances like /'teɪbʊ/ instead of /'teɪbəl/.

The post-alveolar approximant in RP English corresponds to /ɹ/ and is exclusively found before a vowel, rendering RP a non-rhotic accent (Hughes 2013, 46). This phoneme has several allophones, with the most prevalent being a voiced post-alveolar frictionless approximant [ɹ]. Additionally, a so-called linking /ɹ/ emerges when a word ending in /ɹ/ is succeeded by a vowel in historical contexts. Alongside the existing intrusive /ɹ/, there is also an 'intrusive /ɹ/' phenomenon, where the phoneme is inserted between a word ending with a non-high vowel and one beginning with a vowel. Notably, the authors assert that this phoneme carries a prestigious connotation in RP, socially linked to the upper class. For instance, Brian Sewell, an RP speaker employing the post-alveolar approximant /ɹ/, was described as 'the poshest man in the world' or 'the only man I have ever met who makes the Queen sound common' by the British Independent newspaper and J. Humphrys (Hughes 2013, 47), respectively.

Finally, English includes two semi-vowel phonemes, namely the approximants /w/ and /j/. These are categorised within the consonant group due to their typical placement at syllable margins rather than nuclei, where vowels are positioned. In certain instances, RP speakers might omit /w/ in words that begin with /kw/ to prevent anticipatory lip-rounding, e.g. *quarter* /'kɔ:tə/. Yod-coalescence, observed in words like „soldier“ /'səʊldʒə/, is a phenomenon some speakers may consciously avoid, while younger RP speakers might perceive it as a stylistic affectation (Hughes 2013, 48).

1.3.2 Scottish Accent

The term „Scottish accent“ refers to the various distinct ways in which English is spoken in Scotland. Scotland is home to a diverse range of accents and dialects, influenced by geographical location, social factors, and historical linguistic influences. It's important to recognise that the term „Scottish accent“ encompasses a wide range of linguistic features, and there is no single, uniform accent that represents the entire country. The diversity in accents reflects the rich cultural and linguistic tapestry of Scotland. The accent of Edinburgh is the one most usually described.

The Scottish accent carries traces of both Germanic and Celtic linguistic roots, with each contributing to the development of the modern Scottish accent. This blending of languages has its origins in the movements and settlements of Celtic and Germanic populations in the early Middle Ages.

The influence of Celtic on the Scottish accent is clearly noticeable, marked by unique traits like rolling R's and glottal stops adopted from Gaelic, the native Celtic language of Scotland. Even though Gaelic is spoken by a minority, mainly in the western Highlands and Isles, its lasting impact continues to mould the Scottish accent among English speakers in general.

The impact of Germanic influence on the Scottish accent is noteworthy, characterised by the incorporation of numerous words and grammatical structures derived from Old English, which subsequently evolved into Scots. Rooted in the language spoken by the Anglo-Saxons who established settlements in England during the 5th and 6th centuries, this linguistic influence is evident in Scotland's dialects. Illustrative of this linguistic fusion are terms such as „ken“ (meaning to know), „wee“ (meaning small), and „bairn“ (referring to a child).

The mixing of these two linguistic influences has given rise to a distinctive fusion of dialects that characterises the contemporary Scottish accent.

According to Wells (1986, 393), besides Scottish English, which is made of varieties of English language spoken in Scotland, there are languages called Scottish Gaelic and Scots. They all have been used in Scotland throughout the centuries, and each leaves a lasting imprint on the way the Scots sound today. Another language worth mentioning that influenced today's Scottish accents is Pictish.

Pictish, the extinct language of the Picts—residents of northern and eastern Scotland during late Antiquity and the early Middle Ages—remains elusive in terms of its auditory characteristics. Consequently, our understanding of its impact on the evolution of the Scottish accent is limited. The sole remnants are the names of individuals and geographic places documented on monuments, exemplified by locations like Pittenweem or Pitlochry.

Scottish Gaelic belongs to the Celtic branch of the Indo-European language family. Its origins trace back to Old Irish, evolving after the arrival of settlers in Argyll between the 4th and 6th centuries. The language subsequently spread across Scotland, gradually replacing Pictish by the 9th century. The language is still spoken by around 1% of Scotland today (Global Languages Services, 2023).

Scots is a member of the Germanic language family within the Anglic linguistic variety. Predominantly heard in the Scottish Lowlands, its presence is not recent. Prior to the ascendancy of English as the dominant language, both Scots and Gaelic coexisted. Scots was prevalent in the Southeast, while Gaelic was spoken in the Northwest. Scots developed parallelly with English from Early Middle English.

Although Scots and Gaelic come from different language backgrounds, they share similarities in how words are structured, pronounced, and the words they use. Since they

both exist in Scotland, it's likely they influenced each other in some ways. Researchers are still figuring out exactly which parts of the accent were influenced by this interaction and which parts developed naturally. However, it's widely accepted that Gaelic has had an impact on Scots, especially in creating the distinctive rhythm and musicality we hear in the Scottish accent today. Many Scottish words and phrases are said with a noticeable rise and fall in pitch, almost like singing.

The current norm in Scotland is Standard Scottish English (SSE). This has been the case since the 18th century. 1707, English became Scotland's official written language due to the Union of Parliaments. SSE is recognized as a standardized and prestigious form of Scottish English. In the context of Scotland, SSE is often used by educated and higher-status individuals. This is supported by various sociolinguistic research studies, including those that focus on accent variation and its social implications in Scotland, e.g. „A Sociophonetic Approach to Scottish Standard English“ by Ole Schützler (2015).

The way people speak with the current Scottish accent is marked by specific traits that directly originate from Scots. For instance, there's a tendency to use fewer vowel sounds, making words like 'caught' and 'cot' sound similar, unlike in England. The accent is also known for its distinctive rolling Rs, which, interestingly, resemble the Spanish accent but distinguish themselves from other accents in the UK. Despite changes in the language itself, the overall accent has generally stayed consistent between Scots and Scottish English. On account of Gaelic, another considerably distinct accent of Scottish English had developed, termed as Gaidhealtachd or Highland English, present in the Highlands and Islands (McClure 1994, 79).

1.3.2.1 Vowels

In Standard Scottish English, the vowel system looks as shown below.

ɪ				i				u
ɛ	(ɛ̃)	ʌ		e	(ʌi)			o
		(ɒ)		æ	(ɒi)			ʌu
				a		(ɑ)		ɔ

Figure 4: The Standard Scottish English vowel system. From: Wells 1986

Wells defines the Scottish vowel system as ‘distinct typologically from the vowel systems of all other accents of English except for Ulster’ (Wells 1986, 400). He also points out Aitken’s Law, which is a rule stating that the duration of vowels tends to exhibit significant variation based on the phonetic environment. E.g. there is a short vowel in *bead*, it is pronounced /bɪd/, and its vowel is durationally similar to bid /bɪd/. Another example of a word reflecting this rule is *mood* pronounced as /mud/ with the vowel length as in the word *good*. In the morpheme-final position, on the other hand, vowels are longer (except for /ɪ/ and /ʌ/ which are always short) in words such as *key* /ki:/ or *know* /no:/ and also in the environment of /v, ð, z, r/ (Wells 1986, 400).

The most important characteristic of the Scottish vowel system is its lack of a phoneme /ʊ/, according to Wells. In Scottish English, the vowel in the words *foot* and *goose* is identical in both words as opposed to Standard British where there is a significant difference between *foot* /fʊt/ and *goose* /gu:s/. Wells writes /u/ in both cases. He uses as examples words such as *full – fool*, *pull – pool*, *good – mood*, *look – Luke*, or *wool – tool*. This is typical for all Scottish accents except for Ulster and northernmost Northumberland (both have linguistic links with Scotland). Numerous speakers of Scottish English share a singular phoneme /ɒ/, which is prevalent in words like *lot* and *thought*. Wells also mentions homophones such as *cot – caught* /kot/, *knotty – naughty*, and *don – dawn* (Wells 1986, 401, 402). What also deserves our attention is the TRAP-

BATH split. In contrast to RP, Standard Scottish English generally does not exhibit the TRAP-BATH split. Both TRAP and BATH words are typically pronounced with the same short vowel /a/ unlike in RP where the TRAP words are pronounced with /æ/ and BATH word with /ɑ:/.

Another phenomenon mentioned by Wells is diphthongs. According to him, there are two distinct diphthongs in PRICE words – /ae/ and /ʌi/. He uses the following minimal pairs, such as *tied* /taed/ vs. *tide* /tʌid/, *sighed* vs. *side*, *spider* vs. *wider*.

In MOUTH words, the pronunciation can differ from /au/ or /ʌu/ to /u/ depending on the area. Where Scots is spoken alongside Scottish English, we can hear /ʌu/ when speaking English and /u/ when speaking Scots. Outside Scotland, we can hear /u/ in a word such as *house* (Wells 1986, 406).

CHOICE words are usually pronounced as /ɔɪ/ or /oɪ/, but some speakers also use /ʌi/ instead in words such as *voice*, making it sound like *vice*. In the Clyde Valley, speakers use a disyllabic sequence (/o/ plus /i/) instead of a diphthong, thus *boy* /'bo.i/, *voice* /vo.is/ (Wells 1986, 407).

The rules for vowels before /r/ are somewhat complicated in Scottish English. Words like *heard*, *word* and *bird* are pronounced with /ɛr/ in Edinburgh, but it is different for most parts of Scotland. The local Scottish accent has undergone the „Nurse merger“, a term invented by Wells (Wells 1986, 407). He explains that it has got its roots in Middle English. Words such as *heard*, *herd*, *stirred*, *bird* and *word* all rhyme in most accents of English nowadays, but this has not always been the case. ‘In Middle English, these words had various vowels followed by the consonant /r/’, and this situation persists to some extent in the English spoken in Scotland and Ireland. The Nurse Merger has gone through two developments. Either ‘they have merged into a single mid-central vowel’ or this vowel has fused with the /r/ to produce an r-coloured

vocoid; therefore, various vowels occur before /r/ (Wells 1982, 199). E.g. words mentioned before *heard*, *word* and *bird* would be pronounced the same in Edinburgh as /hɛrd/ /wɛrd/ and /bɛrd/. However, in general Scottish English, these words would be pronounced as /hɛrd/, /wΛrd/ and /bɪrd/ (Wells 1986, 407).

Scottish English has not undergone the Force Mergers. Wells describes it as essentially combining /ɔ:/ with /ɔə/, resulting in words like *spot*, *short*, and *caught* sharing the same rhyme. This phenomenon is known as the First Force Merger (Wells 1982, 235). As a consequence, in Scottish English, *short* is pronounced as /ʃɔrt/, while *sport* is pronounced as /sport/ (Wells 1986, 408).

The following figure (Figure 5) shows the monophthongs in SSE:

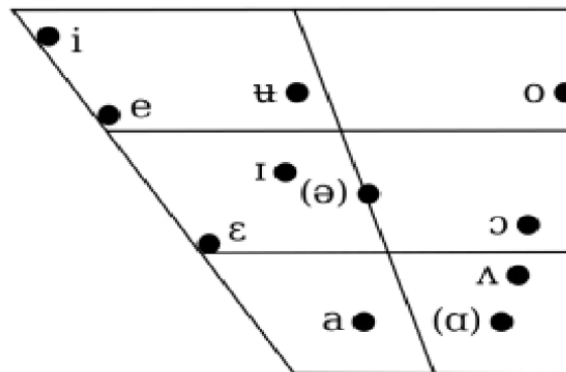


Figure 5: Monophthong of SSE. From: Scobbie 2006

1.3.2.2 Consonants

Stuart-Smith quotes the following consonants of Scottish English: /p/, /b/, /t/, /d/, /k/, /g/, /f/, /θ/, /v/, /ð/, /s/, /z/, /ʃ/, /ʒ/, /x/, /ɲ/, /h/, /tʃ/, /dʒ/, /r/, /l/, /m/, /n/, /ŋ/, /w/ (Stuart-Smith 2008, 61).

Table 3: Standard Scottish English consonant grid

	Place of articulation							
Manner of articulation	bilabial	labio-dental	dental	alveolar	post-alveolar	palatal	Velar	glottal
plosives	p b							
fricatives	ɸ (labial-velar)	f v	θ ð	s z	ʃ ʒ		X	h
affricates					tʃ dʒ			
nasals	m			n			ŋ	
lateral				l				
approximants(semi-vowels)	w					j		
approximant					ɹ			
trill				r				

It preserves the velar fricative /x/. No other accent of Standard English acquires it. It is observed in names such as Buchán, Strachem; borrowed words from Gaelic, like loch; and in terms such as technical, technique. The rest of the English-speaking world uses /k/ in all these words. It also preserves a voiceless labial-velar fricative /ɸ/, which

means that which /ˌwɪtʃ/ and witch /wɪtʃ/ or whales /ˌweɪlz/ and Wales /weɪlz/ are pronounced differently. Different are also initial p, t, k in certain accents. While in the regions influenced by Scottish Gaelic, the strong aspiration is a rule, e.g. making the words sound as /luhk/ (look) or /kʰaht/ (cat), in some regions, many speakers use no aspiration e.g. in words [p=]en or [t=]urn as Wells described (Wells 1992,409).

When it comes to non-initial /t/, the prevalent feature in popular Scottish English involves considerable T Glottalling. Words such as butter or sentimental are pronounced as /'bʌʔə/ and /'senʔɪ'menʔl/. Wells (1986) also claims that not only /t/ but also /k/, /tʃ/ and /p/ may be a subject of glottalisation.

Although the [θ] and [ð] sounds are pronounced in the same way as Standard English, there are dialects of SE where these fricatives do miss completely (Orkney and Shetland) or specific words, where the pronunciation differs from Standard English. Words like *this* /ðɪs/ are generally pronounced with [θ] (Vahalíková 2011, 32).

Walles states that Scottish English is rhotic. The typical Scottish r is rolled, which means that /r/ is realised as [r], i.e. with a voiced alveolar roll (trill) (Walles 1986, 410), as opposed to alveolar [ɹ] of RP.

1.3.3 Suprasegmental Differences between Received Pronunciation English and Standard Scottish English

It is important to note that English also employs suprasegmental (prosodic) features such as stress, pitch, intonation, and rhythm, which operate across sequences of sounds or syllables to convey meaning, emotion, or grammatical distinctions. The suprasegmental differences between RP English and Scottish English contribute to each of their distinctive sounds. The amount of publications regarding Scottish prosody is not sufficient (Aitken 1984, 102) however, the works by John C. Wells served as the

background sources. Differences in prosody between Received Pronunciation and Standard Scottish English are mainly discussed in aspects of stress, intonation and rhythm. Here are detailed descriptions of these suprasegmental differences:

Table 4: Prosodic features

	RP English	Scottish English
Stress	<p>– tends to stress the first syllables in verbs suffixed by -ize: <i>advertize, baptize, realize, recognize</i></p> <p>– in words <i>porpoise</i> and <i>tortoise</i> – the main stress lies on the first syllables</p> <p>– in words <i>lamentable</i> and <i>preferably</i> – the main stress is on the first syllable</p>	<p>– stress might be placed on different syllables compared to RP: <i>advertize, baptize, realize, recognize</i> – the main stress on the final syllable</p> <p>– in words <i>porpoise</i> and <i>tortoise</i> – equal stress on each syllable</p> <p>– in words <i>lamentable</i> and <i>preferably</i> – the main stress is on the second syllable</p>

Rhythm	<p>– exhibits a stress-timed rhythm, where the length of time between stressed syllables is relatively constant, and unstressed syllables are shortened; this creates a rhythm where the speech can seem to move from one stress to the next, regardless of the number of syllables in between</p>	<p>– tends to be more syllable-timed, with syllables more evenly spaced in terms of duration; this gives SSE a steadier, more uniform pace, which contrasts with the more variable rhythm of RP</p>
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intonation	<ul style="list-style-type: none"> – uses intonation patterns that are relatively controlled, with a specific rise and fall pattern for asking questions, indicating statements, or expressing emotions; the range of pitch change is usually more moderate – Ex.: „Are you coming?“ might end with a rising intonation to signify a question. 	<ul style="list-style-type: none"> – intonation patterns can be more varied and expressive, with a broader range of pitch changes, which can make the speech sound more dynamic and emotionally expressive – Ex.: „Are you coming?“ may not only rise at the end but could exhibit more pronounced pitch variations throughout the phrase to convey different nuances or emotions.
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These suprasegmental features significantly contribute to the distinctiveness of RP and Scottish English, affecting not just pronunciation but also the conveyance of meaning and emotion in speech.

1.4 British Accents From Sociolinguistic Perspective

Sociolinguistics is a subfield of linguistics that focuses on the relationship between language and society. It explores how language is used and how it reflects and shapes social identities, communities, and interactions.

Several key concepts and theories in sociolinguistics are relevant to the analysis of accents in *Outlander*:

- a) **Social Stratification** refers to the hierarchical arrangement of individuals or groups in a society. It often involves categories such as social class, education, and occupation. I will analyse how accents in *Outlander* may reflect social stratification and consider if characters from different social backgrounds use language to assert their status or identity.
- b) **Linguistic accommodation** involves adjusting one's speech to align with or differentiate from the speech of others. I will explore instances in *Outlander* where characters engage in linguistic accommodation, adapting their accents based on their social relationships or the context of the interaction.
- c) **Gender and language** research investigates how language use varies between genders. I will explore how gender influences accents in *Outlander* and consider if there are gender-specific speech patterns or if characters adopt linguistic features associated with masculinity or femininity.

(Trudgill, 1983)

1.4.1 The Sociolinguistic Status of Received Pronunciation

Received Pronunciation (RP) historically held a prestigious sociolinguistic status in British English. It emerged as a standardised accent associated with the educated elite, particularly in the South of England, including London and the surrounding areas. RP served as a marker of social class, education, and cultural capital, and it was

commonly heard in prestigious institutions such as Oxford and Cambridge universities, the BBC, and in professions such as law, medicine, and government.

The social and cultural role of Received Pronunciation (RP) in British English has changed a lot in recent years. There was a time when RP was seen as the standard or 'proper' way to speak in the UK. But now, things are different. Society has become more open and diverse, with people from different backgrounds moving up in the world, cultures mixing more than before, and more people getting access to education and media. These changes have made people think differently about RP.

Nowadays, not as many people think of RP as a sign of being high class or in charge. Some even find it old-fashioned or too exclusive. Instead, there is more respect and value for different ways of speaking English from around the UK. This shift shows that people are starting to appreciate the wide variety of languages and reject unfair judgments based on how someone speaks.

But RP hasn't disappeared. It is still used in some situations. For example, in English classes, especially for people learning English as a new language, RP might be taught as a kind of neutral or widely understood English. It is also still heard in places like certain old institutions, in theatres, and in some parts of the media.

Even though RP is not as dominant as it used to be, it has not lost all of its importance. It is part of the big picture of how English is used and understood, and it tells us something about English history and the variety of the language. But the way people see and use RP today shows how society's attitudes toward language and communication are evolving (Mugglestone, 2007).

1.4.2 The Sociolinguistic Status of Scottish Accent

The Scottish accent is a unique and well-recognized form of English. It is known for its distinct sounds and words and has been studied a lot because of its special place in the UK. Even though people have not always fully appreciated it, the Scottish accent is very important culturally and socially.

This accent's history is closely tied to Scotland's own history, including its relationships with England and nearby areas. It started to form from a mix of old languages like Celtic, Norse, and Anglo-Saxon. These influences, plus changes in society like people moving around, cities growing, and changes in schools, helped shape the Scottish accent we hear today.

How people see the Scottish accent has changed over time. In the past, it was often made fun of or seen in a bad light, suggesting Scots were hard to understand or not very educated. But nowadays, there is more respect and pride for the Scottish accent. It is seen as an important part of Scotland's culture and language (Global Language Services, 2023).

The accent is more than just a way of speaking; it tells us where someone is from, their social background, and part of their identity. For many Scottish people, their accent is a big part of who they are and their country's history.

Nowadays, the Scottish accent is everywhere, from daily life to politics and TV. Although attitudes are changing for the better, there are still challenges. Not everyone values the Scottish accent equally, especially in official settings and the mainstream media.

1.4.3 Social Stratification

According to Trudgill „social stratification is a term used to refer to any hierarchical ordering of groups within a society.“ In the Western world, this takes the form of stratification into social classes (Trudgill 1983, 35). They are not clearly defined entities but groups of people with similar social and economic characteristics where movement up or down the social hierarchy is possible (Trudgill 1983, 37). In the case of English, linguists have known for a long time that different dialects and accents are related to differences of social-class background (Trudgill 1983, 40). In the situation of accents, the Figure 6 shows that „at any given point in England, and at least in parts of the rest of the United Kingdom, there is a continuum of accents ranging from RP, through various local accents, to the most localised accent associated with the lowest social class “ (Trudgill 1983, 41).

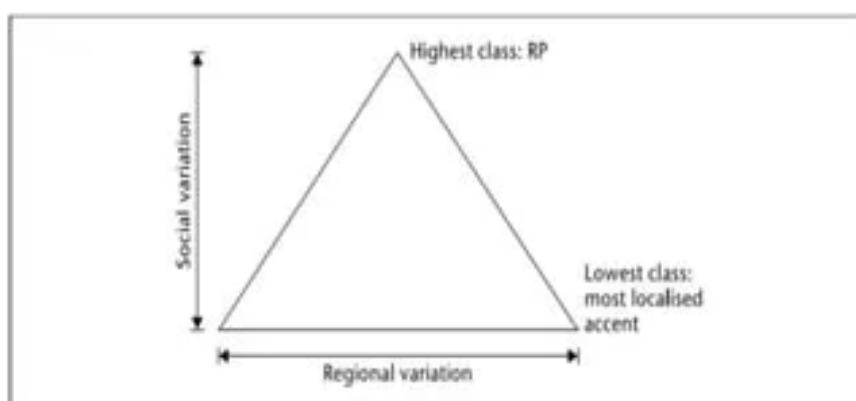


Figure 6: Social and regional accent variation. From: Trudgill 2000

1.4.4 Linguistic Accommodation

Linguistic accommodation, within the context of sociolinguistics, refers to the phenomenon where individuals adjust their speech patterns, vocabulary, and other linguistic features to match those of the person they are interacting with.

Linguistic accommodation can manifest in various ways. Individuals may accommodate towards another person's speech (convergence) or away from another person's speech (divergence) depending on the social context or their own identity. For example, speakers might adjust their accent or vocabulary to align more closely with their own regional or social group, or to make themselves more understandable. This accommodation might involve adopting certain phonetic features, such as specific vowel sounds or intonation patterns (Holmes 2013, 245).

1.4.5 Gender

Gender as a sociolinguistic theory manifests in various ways, including differences in speech patterns, intonation, vocabulary choice, and even non-verbal communication. Though both women and men use particular forms, one gender prefers them more than the other. Women tend to use more of the standard forms than men do, while men use more of the non-standard forms. According to Holmes, it is claimed women are more linguistically polite than men, for instance, and that women and men emphasise different speech functions (Holmes 2013, 158). In many speech communities, when women use more of a linguistic form than men, it is generally the standard form – the overtly prestigious form – that women favour. When men use a form more often than women, it is usually a non-standard form, one which is not admired overtly by the society as a whole, and which is not cited as the ‘correct’ form. This pattern has been found in Western speech communities all over the world (Holmes

2013, 166). As an example, Holmes uses the pronunciation of [ɪŋ] vs [ɪn]. In every social class where surveys have been undertaken, women use more -ing [ɪŋ] pronunciations and fewer -in' [ɪn] pronunciations than men in words like *swimming* and *typing* (Holmes 2013, 163). This pattern is evident from a very early stage (Holmes 2013, 166). The sociolinguists asked themselves why women use more standard forms than men and at least four explanations were suggested.

The first draws on the concept of social class and its associated status for its explanation. As explained by Holmes, some linguists have suggested that women use more standard speech forms than men because they are more status-conscious than men. The claim is that women are more aware of the fact that the way they speak signals their social class background or social status in the community. Standard speech forms are generally associated with high social status, which is why women use more standard speech forms to claim such status. It has been suggested that this is particularly true for women without paid employment since they cannot use their occupations as a basis for showing social status (Holmes 2013, 167).

The second explanation addresses the societal role of women. As indicated by Holmes, society expects 'better' behaviour from women than from men thus women to speak more correctly and standardly than men (Holmes 2013, 167).

The third explanation highlights the position of women as a marginalized group. By using more standard speech forms women are looking after their own need to be valued by the society. (Holmes 2013, 167)

The fourth explanation discusses the role of language in conveying gender identity, with a particular focus on masculinity. Men tend to favour non-standard forms as they are associated with notions of masculinity and toughness. Standard forms tend to be related to female values and femininity (Holmes 2013, 167).

2 Method

The aim of this thesis is to conduct a detailed analysis of the diversity of British accents occurring in the series from both phonetic and sociolinguistic perspectives.

Research questions are:

- 1) Which specific British accents occur in the series and to what extent?
- 2) How accents are portrayed in the series from a sociolinguistic perspective?

After the theoretical part of the thesis in which the author described the Received Pronunciation accent, and Standard Scottish accent, this chapter is going to focus on the practical part of the thesis.

Firstly, the practical part aims to determine whether the accents of selected actors realised in their speeches correspond to the theoretical background established in the previous chapters and to what extent. Eventually, if the analysis of actors' accents matches the theoretical framework of chosen accents, we can assume that given the detailed theoretical description of varieties, one can detect which regional British accent is used in the speech. This knowledge could also be applied not only to actors' speech but also in real life when talking or listening to a native speaker of British English. In Chapter 1, the author discussed what British accents are presumably used by the main characters of the series. The author also established a theoretical background of these accents - RP and SSE where the most salient features of each accent were analysed and identified. In this chapter, the goal is to confirm whether the actors are using the assigned accents in accordance with the theoretical analysis of selected accents. Each

accent contains and lacks certain features, which will be the main key to determining accents.

Secondly, by analyzing the speech patterns of selected male and female characters representing SSE and RP, this study aims to uncover how accents are portrayed sociolinguistically in the series.

The analysis will use the method of perception. For this method, the author will listen to the speeches of the selected actors, which are presented as filmed episodes of the series available on Netflix. Each speech will be transcribed only with the phonetic transcription provided for the words assumed to feature the accents' characteristics. The contexts assumed to feature the accent characteristics will be highlighted in bold.

In addition, it was essential to become acquainted with the PRAAT program, a computer software that analyses speech in phonetics, which also helped with the evaluation of the recording (the method of measurement is presented). PRAAT was used as a supporting tool for the analysis. The selected phonemes needed to be repeated there at least four times to ensure that the participants actually pronounced the word with RP or SSE.

This research method was inspired by the American linguist William Labov and his research method applied in his study *The Social Stratification of English in New York City* (1966), focusing on the social stratification of /r/ in New York City department stores. Participants in this study also repeated words with /r/ several times (Mather 2011, 2).

Based on the vowel measurements made in PRAAT, two comparison baseline tables were created for later research (Table 5 and 6). The first table was created for RP accent, male and female voice and the table for Standard Scottish accent was created in the same way. Thus, for each of these characters, four words with a given phenomenon

characteristic of that accent were selected and values of the formants F1 and F2 in PRAAT were measured. These measured values were then averaged and used as the comparison baseline. For the purpose of this thesis, only monophthongs were measured due to the fact that to determine the accuracy of the diphthong's quality is tricky and time-consuming. Gay (1968) suggests that to measure the quality of diphthong, it is better to use the rate of change (ROC) approach. This approach allows us to perceive the distinction of diphthongs rather than looking at the beginning or end of the diphthongs. The formula is shown below:

$$F1_{end} - F2_{onset} / \text{duration in Seconds} = \text{ROC (Hz/ S)}$$

To answer the second research question how accents are portrayed sociolinguistically in the series, the methodology the author decided to use involves selecting three formal and three informal situations for each character across different episodes, followed by phonological transcriptions of their speech. Key vowels that distinguish SSE from RP are then identified and measured in PRAAT. The next step is to compare the measured values of formant frequencies (F1, F2) against a comparison baseline tables (Table 5 and 6) established from earlier linguistic research. As the author mentioned earlier, PRAAT is only a supporting tool for our analysis, more weight is given to auditory assessment, therefore it is central for us. The measurement of vowels in PRAAT software can be influenced by various factors such as the quality of the recording, background noise, individual speaker variations and the accuracy of manual or automatic annotation. Variations in formant measurement can be influenced by individual speaker characteristics and technical aspects of measurement. Nevertheless, a range of deviations can be identified that are considered acceptable in accent

identification. The author is aware that there are studies available reporting measurement variations, but for the purposes of our work it was decided that 100Hz would be the criterion. The deviations reported in the literature are likely to be measured under laboratory conditions, which is not appropriate for our work, given the audio conditions of our measurements. Measurements that exceed the permissible deviation are marked in red. As a next step, the author discusses how the selected scenes reflect the sociolinguistic concepts that were outlined in Chapter 1 (social stratification, linguistic accommodation, and gender differences in language use).

Social Stratification: I will focus on how characters of different social classes, such as nobles versus commoners, use language differently. I will also discuss whether there is a correlation between the characters' accents and their social status or power dynamics within the scene.

Linguistic Accommodation: I will identify scenes where characters adjust their speech in response to their interlocutors, such as trying to sound more formal or adopting a local dialect to blend in or assert superiority.

Gender and Language: I will analyse the speech of male and female characters to determine if there are distinct linguistic features that align with traditional gender roles or if characters challenge these roles through their language use.

This comparative approach highlights the phonetic and phonological differences that define SSE and RP. It also provides insights into how these accents function as markers of identity and social positioning within the series.

3 Analysis of characters' speech and accents

1) Consonants:

a) Non – rhoticity in Received pronunciation:

Claire Randal (S1E1)	„ <i>Strange the things you remember.</i> “	/rɪ'membə/ (0:37)
	„ <i>Like the moment I realised, I'd never owned a vase.</i> “	/'nevə/ (0:47)
	„ <i>It was a Tuesday afternoon, six months after the end of the war.</i> “	/'a:ftə/, /wɔ:/ (1:06)
	„ <i>I sometimes wonder what would have happened if I'd bought that vase and made a home for it.</i> “	/'wʌndə/ (3:30)

Frank Randal (S1E1)	„ <i>There's a stain just like it on the house next door.</i> “	/dɔ:/ (6:15)
	„ <i>The Earth went over Odhran's eyes.</i> “	/'əʊvə/ (7:48)
	„ <i>A brigadier once dressed me down because I'd drew it in the margins of a report for the minister.</i> “	/'mɪnɪstə/ (10:55)

b) Rhoticity in Standard Scottish English:

Jamie Fraser (S1E1)	„It doesn't hurt anymore.“	/hɜrt/ (47:15)
	„I couldna manage a horse .“	/hɔrs/ (45:50)

Murtagh Frazer (S1E1)	„Dougal, I've no idea what she might be or who, but I'll stake my best shirt she's no a hure .“	/ɔr/ , /ʃɜrt/ (45:02)
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Dugal MacKanzie (S1E1)	„We'll puzzle it out later .“	/'leɪ.tər/ (45:23)
	„We've got a good distance to go tonight and we must do something about Jamie first .“	/first/ (45:25)

c) Voiceless velar fricative /x/ in Standard Scottish English:

Rupert MacKenzie (S1E16)	„Not Leoch , not Lallybroch .“	/'li:ɔx/, /'læləbrɔx/ (32:36)
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Jamie Frsaer (S2E1)	„You tell me, Sassenach .“	/'sasənəx/ (46:14)
	„I should think the Stuarts would value the support of Laird Broch Tuarach .“	/brɔx/, /'tu:ərəx/ (49:42)

d) Velar plosive /k/ in Received pronunciation:

Claire Randal (S1E14)	„If you engage with the British army to rescue Jamie, then Lallybroch can face retribution from the crown.“	/'lælɪbrɒk/ (3:20)
	„I scarcely knew the terrain around Lallybroch .“	/'lælɪbrɒk/ (4:05)
(S1E14)	„Over the last 50 years , Lord Simon Fraser of Lovat had been alternately loyal to both the exiled King James and the monarchs sitting on the British throne.“	/'mɒnəks/ (18:10)
(S2E8)		

e) Voiceless labial – velar fricative /ɱ/ in Standard Scottish English:

Jenny Fraser Murray (S1E14)	„ Where is he?“	/ɱɛɪ/ (12:05)
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Rupert MacKenzie (S1E15)	„After which he reads his Bible.“	/ɱɪtʃ/ (15:32)
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Column MacKenzie (S2E8)	„A gross overstepping of her place for which I had her beaten.“	/ʌɪtʃ/ (19:52)
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Roger MacKenzie (S5E8)	„No matter what, no matter where .±	/ʌɛr/ (1:01:21)
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f) Voiced labial – velar approximant /w/ in Received Pronunciation:

Claire Randal (S1E14)	„I believe he took a shine in me when I met him at Brockton.“	/wen/ (8:30)
	„And from what I observed, he holds Randall in absolute contempt.“	/wɒt/ (8:35)

Frank Randal (S1E8)	„ Where or when would that be?“	/weə/, /wen/ (32:35)
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g) p, t, k aspiration in Standard Scottish English:

Jenny Fraser Murray (S1E14)	„God, our father, your power brings us to birth, your providence guides our lives and by your command we return to dust, amen.“	/ˈpʰrɒvɪdəns/ (5:53)
	„They have a cart .“	/kʰɑrt/ (6:18)

Murtagh Fraser (S1E14)	„Until we ken otherwise, we go back to the beginning and start again.“	/ken/ (42:21)
(S1E15)	„Lass, we don't have the time .“	/taim/ (24:40)

h) p, t, k aspiration in Received Pronunciation:

Clair Randal (S1E14)	„I scarcely knew the terrain around Lallybroch.“	/t ^h ə'reɪn/ (4:05)
	„I could live for a time off the land, but for how long?“	/t ^h aɪm/ (4:10)

Captain Jack Randal (S1E15)	„Surrender this pride that you hide behind“	/p ^h raɪd/ (22:25)
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i) Glottalisation in Standard Scottish English:

Jenny Fraser Murray (S1E14)	„No, because it bothers you and there is no room for sentiment like that here.“	/sɛnʔɪmənʔ/ (14:15)
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Rupert MacKenzie (S1E15)	„Every day, 25 minutes of quiet reflection.“	/'kwaiəʔ/ (15:45)
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Angus Mhor (S1E15)	„A half dozen or so would give us a fighting chance.“	/'faɪtɪŋ/ (51:50)
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Jamie Fraser (S1E16)	„Die like an animal in the woods with his foot caught in a trap.“	/fʊt/ (36:32)
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1) Vowels:

a) Vowel length in Received Pronunciation:

Claire Randal (S1E1)	„You can give me a bath .“	/bɑːθ/ (17:06)
	„Well, am I going to meet a tall, dark stranger?“	/dɑːk/ (20:41)
	„The war had taught me to cherish the present because tomorrow might not ever come to pass .“	/tɔːt/, /pɑːs/ (23:51)

Frank Randal (S1E1)	„Did you have many Scots in your charge during the war?“	/tʃɑːdʒ/ (26:09)
	„I thought he might be someone you nursed.“	/θɔːt/ (26:52)

	„That reminds me I want to set an alarm .“	/ə'la:m/ (28:54)
	„There is a local group who still observe rituals there.“	/gru:p/ (29:15)
	„Are you laughing at me?“	/la:fiŋ/ (35:36)

b) Vowel length in Standard Scottish English:

Jamie Fraser (S1E1)	„I couldna manage a horse .“	/hɔrs/ (45:50)
(S1E7)	„Get my plaid loose to cover you.“	/lus/ (49:43)
	„Of course .“	/k ^h ɔrs/ (10:12)

Colum MacKenzie (S1E2)	„My name is Colum Ban Campbell MacKenzie, laird of this castle .“	/'kæsəl/ (19:18)
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Vowel quality

c) FOOT – GOOSE split in Standard Scottish English:

Jamie Fraser (S1E3)	„Still, I wouldna even be likely to . I was afraid to .“	/tʌ/ (19:37) /tʌ/ (21:40)
	„ Good night, mistress Beauchamp.“	/gʊd/ (23:40)
	„To tell the truth , visiting the Black Kirk and living to tell the tale is a way to prove your manhood .“	/truθ/ , /prʊv/, /'manhʊd/(44:01)
	(S1E10) „According to Ned, how did he put it?“	/pʊt/ (23:51)

Jenny Fraser Murray (S2E8)	„Wipe yer feet and take of yer filthy boots .“	/bʊts/ (3:56)
(S3E2)	„But what the daft loons don't realise is, the British hate them just the same.“	/lʊnz/ (7:08)
(S3E2)	„ Soon enough you'll have ballads sung in your honor“	/sʊn/ (9:54)
(S3E8)	„Ye remember holding Maggie in this very room .“	/rʊm/ (8:34)

d) FOOT – GOOSE split in Received Pronunciation:

<p>Claire Randal (S1E3)</p> <p>(S1E5)</p>	<p>„<i>All right, so let's have a look at that shoulder</i>“</p>	<p>/lʊk/ (21:26)</p>
	<p>„<i>Good night, Mr McTavish.</i>“</p>	<p>/ɡʊd/ (23:45)</p>
	<p>„<i>Yes, yes I would.</i>“</p>	<p>/wʊd/ (33:14)</p>
	<p>„<i>I had an unusual childhood.</i>“</p>	<p>/'tʃaɪldhʊd/ (40:35)</p>
	<p>„<i>So when you would come here as a boy to prove your manhood, what exactly would you do?</i>“</p>	<p>/pru:v/, /wʊd/, /du:/ (45:26),</p>
	<p>„<i>I can give Tammis something to counter the poison, but we have to move quickly.</i>“</p>	<p>/mu:v/ (46:58)</p>
	<p>„<i>Is that goose feather?</i>“</p>	<p>/gu:s/ (4:17)</p>

<p>Duke of Sandringham (S2E11)</p>	<p>„<i>They claim that they are resting and resupplying before they move on.</i>“</p>	<p>/mu:v/ (34:49)</p>
	<p>„<i>I assume that your dashing husband must be intent on rescuing you even as we speak.</i>“</p>	<p>/ə'sju:m/ (35:05)</p>

	„As I want to be recused too , I’m coming with you, and that couldn’t happen if I had told the soldiers your name.“	/tu:/ (25:19)
	„The cook is here only three days a week.“	/kʊk/ (33:49)
	„How could he?“	/kʊd/ (35:41)
	„The only way that he could know your location is through my good offices.“	/gʊd/ (35:47)
	„You wound me, madam.“	/wu:nd// (36:57)
	„So I managed to persuade Monsieur le Comte that simply having you raped was sufficient revenge for the loss of his goods .“	/gʊdz/ (42:25)

e) LOT – THOUGHT split in Standard Scottish English:

Jamie Fraser (S1E3)	„He taught me Latin and Greek and such, not childhood stories of fairies, devils, water horses in lochs.“	/stɔːrɪz/, /'hɔːsɪz/ (44:57)
(S1E5)	„But I am also a highlander, born and bred.“	/bɔːn/ (44:58)

	„ <i>A man has to, to choose what’s worth fighting for.</i> “	/fɔː/ (37:37)
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Jenny Fraser Murray (S1E12)	„ <i>Thought you’d want to visit father’s grave.</i> “	/θɔt/ (30:05)
	„ <i>Did ye not even consider talkin’ to me before ye pulled out yer fists?</i> “	/bə'fɔː/ (39:13)
(S1E13)	„ <i>Well, I’ve had no morning sickness and a taste for salty food, and I’m caryying low, same as wee Jamie.</i> “	/'mɔːnɪŋ/ (16:55)
(S1E14)	„ <i>Those few sodliers back in the glen were taking MacQuarrie to the sheriff’s court in Beaully.</i> “	/kɔːt/ (13:12)

Murtagh Fraser (S1E5)	„ <i>The watch would turn him over in a minute, if they thought there was profit involved.</i> “	/θɔt/ (27:10)
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f) LOT – THOUGHT split in Received Pronunciation:

Clair Randal (S1E3) (S1E5) (S1E7)	„ <i>Good Lord.</i> “	/lɔ:d/ (50:13)
	„ <i>What finally brought me out of my room was the oblivion promised by Colum's Rhenish.</i> “	/brɔ:t/ (51:27)
	„ <i>I've seen you at the hall.</i> “	/hɔ:l/ (3:50)
	„ <i>He was charming, a born storyteller like most Scots.</i> “	/bɔ:n/ (11:05)

Frank Randal (S1E1)	„ <i>There's a stain just like it on the house next door.</i> “	/dɔ:(r)/ (6:10)
	„ <i>A brigadier once dressed me down because I'd drew it in the margins of a report for the minister.</i> “	/rɪ'pɔ:t/ (11:05)
Duke of Sandringham (S1E10)	„ <i>I look forward to helping your husband to restore his good name.</i> “	/rɪ'stɔ:(r)/
Captain Jack Randal (S1E15)	„ <i>You could fall on your sword like Brutus!</i> “	/sɔ:d/ (23:20)

g) TRAP – BATH split in Standard Scottish English:

Dougal MacKenzie (S1E4)	<i>„I swear by the cross of our Lord Jesus Christ, and by the holy iron that I hold, to give ye my fealty, and to pledge ye my loyalty to the name of clan MacKenzie.”“</i>	/klan/ (19:20)
Angus Mhor (S1E4)	<i>„Until I bag a lass for the evening.”“</i>	/bag/ (22:00)
Jamie Fraser (S1E4)	<i>„Well I hope ye left a good mark so he remembers his error in judgment.”“</i>	/mark/ (31:42)
	<i>„My sister Jenny says it’s harder than an iron pot.”“</i>	/'hardər/ (33:57)
Murtagh Fraser (S1E4)	<i>„If enough clansmen want Jamie to be laird, then there it would be, and a terrible thing at that.”“</i>	/ðat/ (35:36)
Jenny Fraser Murray (S3E2)	<i>„That’s a damnable shame.”“</i>	/'damnəbl/
	<i>„A deed like that would bring the whole garrison to Lallybroch to kill us all, yourself included.”“</i>	/'garɪsən/ (9:45)
	<i>„I just want you to have some happiness.”“</i>	/'həpɪnɪs/ (20:14)
	<i>„Well, there’s no denying trouble finds my brother, but ye didn’t help matters much.”“</i>	/'matərz/ (29:06)
(S3E8)		

h) TRAP – BATH split in Received Pronunciation:

Clair Randal (S1E4)	„So far, I had found at least two possible escape routes and left breadcrumbs to mark my way to freedom.“	/mɑ:k/ (4:41)
	„The victory day celebrations in London and Paris far exceeded the gathering of the MacKenzie clan in terms of sheer size, but this was something different.“	/'pærɪs/, /fɑ:/, /'gæðərɪŋ/, /klæn/ (5:33)
	„The MacKenzies were simply glad to see one another.“	/glæd/ (5:40)
	„Despite my eagerness to leave, my heart lifted whenever I walked through the encampment and a small part of me regretted my imminent escape.“	/pɑ:t/ (5:52)
	„I needed them to relax, to let down their guard and enjoy the festivities if I was to distract them later.“	/gɑ:d/ (15:52)

Captain Jack Randal (S1E6)	„All this time living with savages , I have to wonder if Dougal MacKenzie shared more than just bread and shelter with the lady.“	/ˈsævɪdʒ/ (16:41)
	„Having seen him on a horse, he'll be lucky to stay in the saddle .“	/ˈsædl/ (20:52)
Frank Randal (S1E6)	<It's the beautiful hand that holds it.“	/hænd/ (21:25)
Captain Jak Randal (S1E6)	„Take my things back to my loggings and come back and see to it that we are not disturbed.“	/bæk/ (22:55)
Frank Randal (S1E1)	„We seem to be surrounded by homes marked with blood.“	/mɑ:kt/ (6:31)
	„There will be some sort of sacrificial ritual but it's a bit pagan rather than Hebrew.“	/ˈrɑ:ðə/ (6:56)
	„Well, I think it's fair to say that Mrs Baird will be kept apprised of any renewed attempts to start a family.“	/sta:t/ (9:29)
	„When he pushed past me, he was close enough that I should have felt him brush my sleeve as he passed but I didn't.“	/pɑ:st/ (25:45)

- i) The Nurse Merger (fern – fir – fur split): /ɜ:/ → /ɛr/, /ɪr/, /ʌr/ in Received

Pronunciation:

Clair Randal (S1E12)	„You missed the whirlwind .“	/ˈwɜ:lwind/ (19:10)
	„They tore through here like dervishes .“	/ˈdɜ:vɪʃ/ (19:25)
(S1E13)	„We’re going to have to turn him.“	/tɜ:n/ (18:37)
	„I’ve seen childbirth .“	/tʃaɪldbɜ:θ/ (18:51)

Duke of Sandringham (S1E10)	„Madam, it’s a dangerous thing to hurl slanderous charges with such reckless abandon.“	/hɜ:l/ (27:39)
	„You determined to make me your enemy?“	/dɪˈtɜ:mɪn/ (27:36)
	„His grievances deserve to be heard .“	/hɜ:d/ (28:30)
(S2E11)	„The last thing I would do, my dear is to blurt .“	/blɜ:t/ (34:08)

j) The Nurse Merger (fern – fir – fur split): /ɜ:/ → /ɛr/, /ɪr/, /ʌr/ in Standard

Scottish English:

Jenny Fraser Murray (S1E12)	„ <i>Four years and no word.</i> “	/wʌrd/ (6:32)
	„ <i>Last time I saw you, bloodied and broken, strung up by yer wrists in that archway, and then leaving me to think ye’re dead or certain never to return again.</i> “	/'sɛr.tən/ (8:12)
	„ <i>I didn’t hear the word he said.</i> “	/wʌrd/ (10:59)
	„ <i>Ian, you’re hurt.</i> “	/hʌrt/ (54:30)
	„ <i>Our brother Willie carved that for Jamie for his fifth birthday.</i> “	/'bɪrθ.deɪ/ (36:33)
	„ <i>Father must be birling in his grave.</i> “	/'bɪrlɪŋ/ (10:50)
	„ <i>Nearly put a gun to his head myself when I heard.</i> “	/hɜrd/ (3:35)
	„ <i>Willie’s buried out there.</i> “	/'bʌrɪd/ (37:02)
Marsali MacKimmie Fraser (S3E11)	„ <i>Why would I have nerves?</i> “	/nɛrvz/ (44:23)
	„ <i>But for now, with Fergus, I just ...</i> “	/'fɛrgəs/ (45:13)
	„ <i>Once we passed the first time.</i> “	/first/ (45:30)

(S7E3)	„My dearest daughter, it seems strange to ask you to pray for the safety of a voyage, which will have been long completed by the time that you learn of it. “	/lɛrn/ (45:07)
Roger MacKenzie (S7E4)	„It’s your new colleagues I should be worried about, not you. “	/ˈwʌrɪd/
(S7E6)	„My son only cursed because that woman damn near tore his ear off. “	/kʌr.st/ (8:25)

Diphthongs:

k) PRICE words: /aɪ/ → /æ / – /ʌɪ/ in Standard Scottish English:

Jamie Fraser (S1E7)	„Murtagh was right about that, then. “	/rʌɪt/ (18:53)
	„She wants them back by tomorrow night . “	/nʌɪt/ (24:39)
	„And not one that’s mine . “	/mʌɪn/ (43:12)
(S1E8)	„There’s a chance to get the price lifted from my head. “	/prʌɪs/ (11:11)

l) PRICE words: /aɪ/ → /æ/ – ʌɪ/ in Received Pronunciation:

Clair Randal (S1E7) (S1E10)	„I reciprocated in kind ...“	/kaɪnd/ (10:53)
	„Generally getting to know our new spouses for the first time .“	/taɪm/ (10:56)
	„He was charming, a born storyteller like most Scots.“	/laɪk/ (11:07)
	„You’re mistaken, child .“	/tʃaɪld/ (9:44)

m) MOUTH words: /aʊ/ → /ʌʊ/, /ʊ/ in Standard Scottish English:

Jamie Fraser (S1E10)	„It’s dangerous to be out here all alone, Sasssenach.“	/ʌʊt/ (22:52)
	„It’s not about what I believe.“ „I know ye have yer doubts about Sandringham.“	/əˈbʌʊt/ (23:02), /dʌʊts/, /əˈbʌʊt/ (24:16)
Dougal MacKenzie (S1E10)	„I’d drown my sorrows if I could.“	/draʊn/ (30:47)
Jenny Fraser Murray (S1E12)	„I went with him into the house .“	/haʊs/ (10:35)

n) MOUTH words: /aʊ/ → /ʌʊ/, /ʊ/ in Received Pronunciation:

Clair Randal (S1E10)	„At first, I found it puzzling.“	/faʊnd/ (17:54)
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	„What the hell are you talking about ?“	/ə'baʊt/ (19:21)
	„It might very well not survive the night out in the open.“	/aʊt/ (19:43)
Duke of Sandringham (S1E10)	„ Now then.“ „He's such a good lad, stout-hearted .“	/naʊ/ (26:57), /ˌstaʊt 'hɑːtɪd/ (28:30)

o) CHOICE words: /ɔɪ/ → /əe/, /ʌi/, /ɒɪ/ in Received Pronunciation:

Duke of Sandringham (S1E10)	„Your concern for your husband is commendable, but may I point out that it is I that will be faced with the disagreeable end of the pistol.“	/pɔɪnt/ (40:27)
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Clair Randal (S1E10) (S1E12)	„He'd been poisoned “	/'pɔɪznd/ (42:21)
	„ Join your friends?“	/dʒɔɪn/ (34:16)

Captain Randal (S1E12)	„I’m afraid he was disappointed when I told him your charges are of such a serious nature that you cannot be bonded without a written clearance from the Duke of Argyll.“	/ˌdɪsəˈpɔɪntɪd/ (22:52)
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p) CHOICE words: /ɔɪ/ → /ɔe/, /ʌi/, /ɒɪ/ in Standard Scottish English:

Jamie Fraser (S1E10)	„I expected noisier displeasure.“	/nɔeɪr/ (46:32)
(S1E12)	„I’d hardly tiptoe here as a boy .“	/bɒɪ/ (20:41)
(S1E12)	„Likes to play with his toys .“	/tɔɪz/ (24:04)

Jenny Fraser Murray (S1E12)	„Rabbie’s granny and I were working on Ronald’s sister to take the boy .“	/bɒɪ/ (39:01)
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Measured values of individual vowels in PRAAT can be found in Appendix B.

A sample of vowel /a:/ in RP in spectogram:

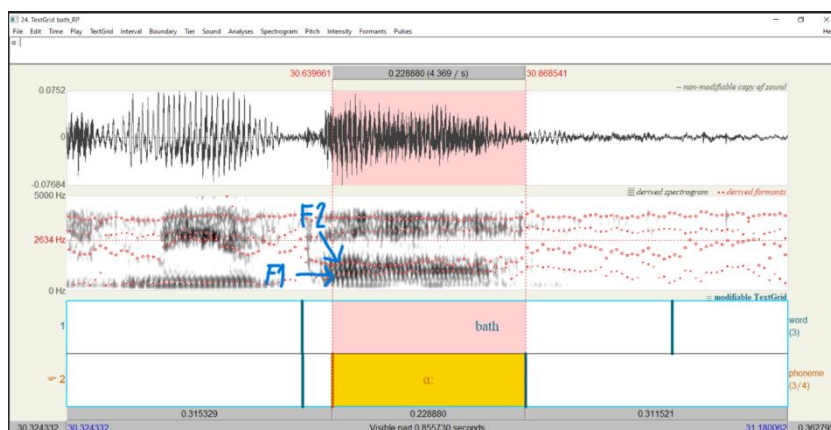


Figure 8: Spectrogram of vowel /a:/

For more vowel spectrograms, see Appendix C.

Table 5 : Comparison baseline for RP in connected speech

RP				
phonemes	F1		F2	
	Male	Female	Male	Female
/ʊ/	474	443	1921	1950
/u:/	357	508	2220	2021
/ɔ:/	451	577	2406	1694
/ɑ:/	523	837	1645	1584
/æ/	667	900	1396	1778
/ɜ:/	479	704	1368	1776

Table 6: Comparison baseline for SSE in connected speech

SSE				
Phonemes	F1		F2	
	Male	Female	Male	Female
/ʊ/	722	442	1796	1904
/ɔ/	621	535	1845	1253
/a/	900	955	2087	1582
/ɛr/	666	576	1732	1974
/ɪr/	586	784	1644	1736
/ʌr/	673	620	1423	1346

Trilled /r/:

On a spectrogram, vowels show well-defined horizontal bands corresponding to the formant frequencies (F1, F2, F3). These bands are relatively stable over time, allowing for precise measurement.

The spectrogram of a trilled /r/ shows periodic vertical stripes due to the tongue's rapid contacts. The formant frequencies appear as wavy patterns, reflecting the dynamic changes in the vocal tract. These patterns are less stable and more complex than those of vowels, making it difficult to pinpoint exact formant frequencies. Here are the standard frequency ranges of F1, F2 and F3 for trilled /r/:

F1 range: approximately 300 to 1000 Hz

F2 range: approximately 850 to 2500 Hz

F3 range: approximately 2400 to 3000 Hz

Figure 9 shows a sample of a spectrogram of trilled /r/ in Standard Scottish English accent, female voice:

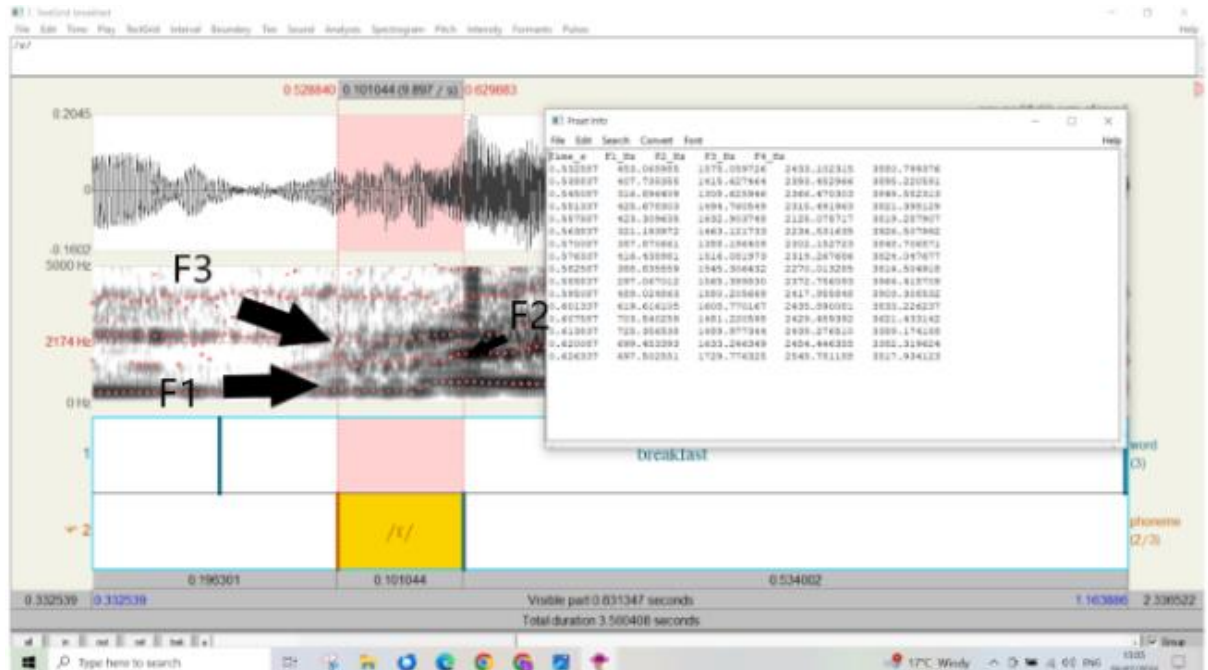


Figure 9: Spectrogram of consonant /r/

The F3 of a trilled /r/ on a spectrogram is characterized by regular, periodic modulations that create a wavy pattern. These modulations are subtler than those in F1 and F2 but are still indicative of the dynamic articulatory movements involved in producing the trilled /r/.

The same way the author proceeded in other instances. For other measurements in PRAAT see Appendix A.

3.1 What specific British accents appear in the series and to what extent

In this chapter, the author attempts to answer the question of what specific British accents are present in the series and to what extent. The first and last episodes of each series are chosen for this analysis. These episodes tend to have the biggest plot twists and are also the most emotionally intense. In each episode, the author will focus on four important scenes where a plot twist occurs and analyse the accents that occur there, based purely on listening.

S1E1 Scene 1

There is an important scene in the 6th minute of this episode when Frank and Claire Randal arrive in Scotland for their holiday after World War II ended. It is on this holiday that Claire comes across the stones in Craigh na Dun that transport her back in time.

Only RP is present in this scene.

Frank: What do you suppose that is?	Frank: wɒt duː juː sə'pəʊz ðæt ɪz?
Claire: Huh? Oh, good Lord. Blood.	Claire: hʌ? əʊ, ɡʊd lɔːd. blʌd.
Frank: Are you sure?	Frank: ɑː juː ʃʊː?
Claire: I think I should know the look of blood by now.	Claire: aɪ θɪŋk aɪ ʃʊd nəʊ ðə lʊk ɒv blʌd baɪ naʊ.
Frank: There's a stain just like it on the house next door.	Frank: ðeəz ə steɪn dʒʌst laɪk ɪt ɒn ðə haʊs nekst dɔː.
Claire: There's two more over there.	Claire: ðeəz tuː mɔːr 'əʊvə ðeə.
Frank: We seem to be surrounded by	Frank: wiː siːm tuː biː sə'raʊndɪd baɪ

homes marked with blood.	həʊmz mɑ:kt wið blʌd.
Claire: Perhaps Pharaoh has refused Moses, and the spirit of death will travel the streets of Inverness tonight, sparing only those who mark their doors with lamb's blood.	Claire: pə'hæps 'feərəʊ hæz rɪ'fju:zd 'məʊzɪz, ænd ðə 'spɪrɪt ɒv deθ wɪl 'trævn ðə stri:tɪs ɒv ,ɪnvə'nes tə'nart, 'speərɪŋ 'əʊnli ðəʊz hu: mɑ:k ðeə dɔ:z wið læmz blʌd.
Frank: You may be closer than you think. There will be some sort of sacrificial ritual, but it's a bit pagan rather than Hebrew.	Frank: ju: meɪ bi: 'kləʊzə ðæn ju: θɪŋk. ðeə wɪl bi: sʌm sɔ:t ɒv ,sækrɪ'fɪʃl 'rɪʃʃuəl, bʌt ɪts ə bɪt 'peɪɡən 'rɑ:ðə ðæn 'hi:bru:.
Claire: I had no idea Inverness was such a hotbed of contemporary paganism.	Claire: aɪ hæd nəʊ aɪ'dɪə ,ɪnvə'nes wɒz sʌʃ ə 'hɒtbed ɒv kən'tempərəri 'peɪɡənɪzəm.
Frank: Well, my dear, there's no place on earth with more magic and superstition mixed into its daily life than the Scottish Highlands.	Frank: wəl, maɪ diə, ðeəz nəʊ pleɪs ɒn ɜ:θ wið mɔ: 'mædʒɪk ænd 'su:pə'stɪʃn mɪkst 'ɪntu: ɪts 'deɪli laɪf ðæn ðə 'skɒtɪʃ 'haɪləndz.

S1E1 Scene 2

There is an important scene in the 18th minute when Frank discovers his ancestor, Captain Jack Randal, who plays a significant role in the future course of the series.

Only RP is present in this scene.

Claire: Him? Is it Walter?	Claire: hɪm? ɪz ɪt 'wɔ:lte?
Frank: No, darling, Jonathan. Jonathan Wolverton Randall, finally.	Frank: nəʊ, 'dɑ:lɪŋ, 'dʒɒnəθən.'dʒɒnəθən Wolverton Randall, 'faɪnli.
Claire: Captain of dragoons in the British	Claire: 'kæptɪn ɒv drə'gu:nz ɪn ðə 'brɪtɪʃ

army, and your direct ancestor.	'ɑ:mi, ænd jɔ: dai'rekt'ænsɪstə.
Frank: Exactly. Otherwise known as „Black Jack“. A rather dashing nickname that he probably acquired while he was stationed here in the 1740s. The reverend has found a series of army dispatches that mention the Captain by name.	Frank: ɪg'zæktli. 'ʌðəwaɪz nəʊn æz „blæk dʒæk“. ə 'rɑ:ðə 'dæʃɪŋ 'nɪkneɪm ðæt hi: 'prɒbəbli ə'kwaiəd waɪl hi: wɒz 'steɪʃnd hɪər ɪn ði: 1740s. ðə 'revərɪnd hæz faʊnd ə 'sɪəri:z ɒv 'ɑ:mi dɪ'spætʃɪz ðæt 'menʃn ðə 'kæptɪn baɪ neɪm.
Claire: How exciting.	Claire: haʊ ɪk'saɪtɪŋ.
Frank: Mmm, it is.	Frank: Mmm, ɪt ɪz.
Claire: Good to see all your sleuthing over the past week has paid off.	Claire: gʊd tu: si: ɔ:l jɔ: 'slu:θɪŋ 'əʊvə ðə pɑ:st wi:k hæz peɪd ɒf.
Frank: Yes, I was beginning to wonder.	Frank: jɛs, aɪ wɒz bi'ɡɪnɪŋ tu: 'wʌndə.

S1E1 Scene 3

There is a major scene in the 41st minute when Claire enters the past through the stones and encounters Captain Jack Randal for the first time.

Only RP is present in this scene.

Claire: Frank? What the devil are you doing? You're not Frank.	Claire: fræŋk? wɒt ðə 'deɪvl ɑ: ju: 'du:ɪŋ? jɔ: nɒt fræŋk.
Captain Jack Randall: No, madam. I'm not.	Captain Jack Randall: nəʊ, 'mædəm. aɪm nɒt.
Claire: Who the bloody hell are you?	Claire: hu: ðə 'blʌdi hæl ɑ: ju:?
Captain: I am Jonathan Randal Esquire, Captain of His Majesty's Eighth Dragoons. At your service. Who are you?	Captain: aɪ æm 'dʒɒnəθən Randal ɪs'kwaiə, 'kæptɪn ɒv hɪz 'mædʒɛstɪz eɪtθ drə'gu:nz. æt jɔ: 'sɜ:vɪs. hu: ɑ: ju:?

Claire: My husband is expecting me. If I'm not back in ten minutes, he'll come looking for me.	Claire: maɪ 'hʌzbənd ɪz ɪk'spektɪŋ mi:. ɪf aɪm nɒt bæk ɪn ten 'mɪnɪts, hi:l kʌm 'lʊkɪŋ fɔ: mi:.
Captain: Your husband? What's his name?	Captain : jɔ: 'hʌzbənd? wɒts hɪz neɪm?
Claire: Frank.	Claire: fræŋk.
Captain: Frank what?	Captain: fræŋk wɒt?
Claire: Frank Beauchamp. He's a teacher.	Claire: fræŋk 'bi:ʃəm. hi:z ə 'ti:ʃə.
Captain: Well, it's a pleasure to meet you, Mrs. Frank Beauchamp, a teacher's wife.	Captain : wəl, ɪts ə 'pleʒə tu: mi:t ju:, Mrs. fræŋk Beauchamp, ə 'ti:ʃəz waɪf. ju: mʌst
You must think me the fool. You would be well advised to tell me exactly who you are and why you're here.	θɪŋk mi: ðə fu:l. ju: wəd bi: wəl əd'vaɪzd tu: təl mi: ɪg'zæktli hu: ju: ɑ:r ænd waɪ jɔ: hɪə.

S1E1 Scene 4

In the 49th minute of this scene Claire meets Jamie for the first time in his own era in the 18th century in Scotland. They are riding together to see his uncle to castle Leoch.

RP as well as SSE are present in this scene.

Claire: Thank you, but I am fine, really.	Claire: θæŋk ju:, bʌt aɪ æm faɪn, 'ri:li.
Jamie: You're shaking so hard, it's making my teeth rattle. The plaid will keep us both warm but I canna do it one-handed. Can ye reach? We don't want you to freeze before sun-up.	Jamie: jʌr 'ʃeɪkɪŋ so 'hɑ:d, ɪts 'mekɪŋ maɪ tiθ 'ratl. ðə pləd wɪl kɪp ʌs boθ wɔ:rm bʌt aɪ 'kənə də ɪt wʌn- 'hændɪd. kən jɪ riʃ? wi don wʌn ju tə frɪz bi' fɔr 'sʌn-ʌp.
Claire: Sun-up? You mean we'll be riding all night?	Claire: 'sʌn'ʌp? ju: mi:n wi:l bi: 'raɪdɪŋ ɔ:l naɪt?
	Jamie: ɔl naɪt, ən ðə nekst wʌn tu, aɪ

Jamie: All night, and the next one too, I reckon. Fine time of year for a ride, though.	rɛkən. Fain taɪm əv jɪr fɔr ə raɪd, ðo
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S1E16 Scene 5

The 7th minute of this scene shows Claire and a group of Scotsmen rescuing her husband Jamie from a prison from the clutches of Captain Jack Randall who will negatively affect Jamie's life for the rest of his life.

In this scene there is mostly SSE, but also RP English.

Claire: Is he alive?	Claire: ɪz hi: ə'laɪv?
Murtagh Fraser: Aye, he needs tending, but it'll have to wait.	Murtagh Fraser: aɪ, hi nidz 'tendɪŋ, bʌt ɪtl hæv tə we:t.
Claire: The hell it will. I can't believe you actually did it.	Claire: ðə hel ɪt wɪl. aɪ kɑ:nt br'i:li:v ju: 'æktʃuəli dɪd ɪt.
Angus Mhor: Those Redcoat drummer boys were making such a racket, the garrison didn't know we were there, cattle and all, until we were inside the place.	Angus Mhor: ðoz 'rɛd,kot 'drʌməɪ bɔɪz wɔr 'mekɪn sʌtʃ ə 'rækɪt, ðə 'gærɪsən 'dɪdn 'no wɪ wɔr ðer, 'kʌtl ən ɔl, ən'tɪl wɪ wɔr ɪn'saɪd ðə ples.
Rupert MacKenzie: We must make haste. They'll be coming for us straight away.	Rupert MacKenzie: wɪ mʌst mek hest. ðeɪl bi 'kʌmɪn fɔr ʌs streɪt ə'we.
Claire: God. What did Randall do to you?	Claire: ɡɒd. wɒt dɪd Randall du: tu: ju:?
Rupert MacKenzie: I don't mean to speak ill of the lad, but he positively reeks.	Rupert MacKenzie: aɪ doʔ mɪn tə spɪk ɪl əv ðə lad, bʌt hi pəzɪtɪvli rɪks.
Claire: It's oil of lavender. It's used to relieve pain.	Claire: ɪts ɔɪl ɒv 'lævɪndə. ɪts ju:zd tu: rɪ'li:v peɪn.

Murtagh Fraser: Someone tried to tend him, then?	Murtagh Fraser: 'sʌm, wʌn 'traɪd tə 'tend ɪm ðen?
Claire: Maybe.	Claire: 'meɪbi.
Murtagh Fraser: Go back and watch the road behind us. If ye see any sign of pursuit, come running like the devil and we'll have to take our chances.	Murtagh Fraser: go: bak ənd wɒtʃ ðə ro:d bə'haɪnd əs. ɪf ji: si: ɛni sʌɪn əv pər'su:t, kʌm 'rʌnɪŋ laɪk ðə 'dɛvəl ənd wi:l hæv tə te:k ər 'ʃɑnsɪz.

S1E16 Scene 6

In the 17th minute of this scene, which takes place in the monastery after Jamie is released from prison, Claire tries to save his badly injured hand. Jamie does not want to live anymore after his wretched experience with Captain Jack Randall in the prison.

Both RP and SSE occur in this scene.

Claire: Jamie, I'm about to set nine bones in your hand,	Claire: 'dʒeɪmi, aɪm ə'baʊt tu: set naɪn bəʊnz ɪn jɔ: hænd,
Jamie: Randall made me crawl. Made me beg. Before he was done, he made me verra badly to be dead.	Jamie: 'randəl meɪd mi 'krɔ:l. meɪd mi bæg. bɪ'fɔr hi wəz dʌn, hi meɪd mi 'vɛrə 'bædli tə bi dɛd.
Claire: Well, you're not dead, and I refuse to let you spend the rest of your life a cripple. So let me do my job.	Claire: wɛl, jɔ: nɒt dɛd, ænd aɪ rɪ'fju:z tu: lɛt ju: spɛnd ðə rɛst ɒv jɔ: laɪf ə 'krɪpəl. səʊ lɛt mi: du: məɪ dʒɒb.
Jamie: Do as you wish. It matters not to me.	Jamie: du əz ju wɪʃ. ɪt 'mætərz nɒt tə mi:.
Claire: Jamie. I need water and a clean cloth.	Claire: 'dʒeɪmi. aɪ ni:d 'wɔ:tər ænd ə kli:n klɒθ.
	Brother Paul: aɪ hæv ðəm 'rɛdi fɔr ji. ðeər

Brother Paul: I have them ready for ye. They're over near the basins. Clair: What about thread? Brother Paul: I have clean thread, too. Claire: During the war, I had treated men in far more shape, their horrific injuries almost unfathomable to the human mind, but none of them were my husband. It was a long, nerve-wracking job. Some parts, such as the splinting of the two fingers with simple fractures went quite easily. Others did not.	'ovər nɪr ðə 'beɪnz. Claire: wɒt ə 'baʊt θəd? Brother Paul: aɪ hɪv klin θəd tʌ. Claire: 'dʒʊərɪŋ ðə wɔː, aɪ hæd 'triːtɪd mən ɪn fɑː mɔː ʃeɪp, ðeə hə 'rɪfɪk 'ɪndʒərɪz 'ɔːlməʊst ʌn'fæðməbəl tuː ðə 'hjuːmən maɪnd, bʌt nʌn ɒv ðəm wɜː maɪ 'hʌzbənd. ɪt wɒz ə lɒŋ, nɜːv-'rækɪŋ dʒɒb. sʌm pɑːts, sʌf æz ðə 'splɪntɪŋ ɒv ðə tuː 'fɪŋgəz wɪð 'sɪmpəl 'fræktʃəz wɛnt kwɑɪt 'iːzəli. 'ʌðəz dɪd nɒt.
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S1E16 Scene 7

An important scene occurs at the 46th minute, when Claire converses with Jamie about her fear of losing the essence of life should Jamie choose to surrender. It is a very emotional scene where Claire expresses her boundless love for Jamie.

Both RP and SSE occur in this scene.

Claire: Were you afraid I wouldn't forgive you? There's nothing to forgive. Jamie, it's... It's all right. Jamie: Don't you see? I canna be your husband any longer. And I will not be less to you. Claire: You did what was necessary to	Claire: wɜː juː ə 'freɪd aɪ 'wʊdnt fə'gɪv juː? ðeəz 'nʌθɪŋ tuː fə'gɪv. 'dʒeɪmi, ɪts... ɪts ɔːl raɪt. Jamie: doʔn tʃə siː? aɪ 'kʌnə biː jər 'hʌzbənd ɛni 'lɒŋər. ænd aɪ wɪl nɔː biː les tə juː. Claire: juː dɪd wɒt wɒz 'nɛsəsəri tuː
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survive. That's all.	sə'vaɪv. ðæts ɔ:l.
Jamie: No. No, he broke me. He broke me,	Jamie: no: . no: , hi brok mi hi brok mi kler.
Claire. He knew it, we both did.	hi ŋju: ɪt wi boθ dɪd
Claire: You belong to no one else but me.	Claire: ju: bɪ'ləŋ tu: nəʊ wʌn els bʌt mi: .
And I belong to you. And nothing will	ænd aɪ bɪ'ləŋ tu: ju: . ænd 'nʌθɪŋ wɪl 'evə
ever change that.	ʃeɪndʒ ðæt.
Jamie: Those are just weak words, Claire.	Jamie: Those are just weak words, Claire.
I lie here, feeling I will die without your	I lie here, feeling I will die without your
touch, but when you do touch me, I want	touch, but when you do touch me, I want
to vomit with shame.	to vomit with shame.
Claire: No! You are my husband, James	Claire: nəʊ! ju: ɑ: maɪ 'hʌzbənd, dʒeɪmz
Fraser. How dare you give up on me	'freɪzə. haʊ deə ju: gɪv ʌp ɒn mi: naʊ!ju:
now! You swore to me, you promised me	swə: tu: mi: , ju: 'prɒmɪst mi: ðə prə'tekʃn
the protection of your body if need be.	ɒv jɔ: 'bɒdi ɪf ni:d bi: .

S1E16 Scene 8

In the 50th minute of this scene Claire and Jamie say goodbye to their loved ones before departing for France. It is another turning point in their lives. In France, they want to try to prevent the spread of preparations for a Jacobite revolution, and thus prevent the terrible fate that will befall the Scottish nation.

Both RP and SSE appear in this scene.

Claire: I doubt everyone is as sad as you	Claire: aɪ daʊt 'evriwʌn ɪz æz sæd æz ju:
are to see us go.	ɑ: tu: si: ʌs gəʊ.
Rupert: It's nothing personal, mistress, but	Rupert: ɪts 'nʌθɪŋ 'pɜ:snəl, 'mɪstrɪs, bʌt
keeping you and Jamie out of harm's way	'kɪpɪŋ jʊ ənd 'dʒeɪmi aʊt ɒv hɑ:mz weɪ

proves to be a full time occupation.	prʊvz tu bi ə fʊl taim ,pɜkjə'peɪʃən
Angus: That's very true.	Angus: ðæts 'veri tru:.
Murtagh: Time to go.	Murtagh: taim tu: gəʊ.
Angus: Mistress Claire. May I kiss you farewell?	Angus: 'mɪstrɪs kler. me aɪ kɪs jʊ 'fɛrwel
Claire: No, you may not. That is far too final. You may kiss me au revoir.	Claire: nəʊ, ju: meɪ nɒt. ðæt ɪz fa: tu: 'faɪnəl. ju: meɪ kɪs mi: ,əʊ revoɪr.
Claire: Seriously?	Claire: 'sɪəriəsli?
Angus: Apologies, mistress, I lost my head.	Angus: ə'pɒlədʒɪz, 'mɪstrəs, aɪ lɒst maɪ hɛd
Rupert: Goodbye to you, Claire. God bless.	Rupert: gʊd'baɪ tə ju, kler. ɡɒd blɛs.
Claire: Very gallant.	Claire: 'veri 'ɡælənt.
Rupert: See, that's how you take your leave of a lady.	Rupert: si:, ðats hʌʊ ju te:k jʊr liv ʌv ə le:de.
Murtagh: All right, piss off the lot of you.	Murtagh: ɔl raɪt, pɪs ɔf ðə lɒt ʌv ju
Angus: If you happen to run into the rightful King across the water, you tell him Angus Mohr sends his best, eh?	Angus: ɪf ju hʌpən tə rʌn ɪntu ðə raɪtful kɪŋ ə'krɒs ðə wɔtə, ju tel hɪm æŋɡəs mo:ɪ sendz hɪz best, e?
Rupert: King James is in Italy ye fool, not France.	Rupert: kɪŋ dʒe:mz ɪz ɪn ɪtəle ju fu:l, nɒt frans.
Angus: I meant if he... I meant when he goes to Italy.	Angus: aɪ mənt ɪf hi:... aɪ mənt wen hi: ɡo:z tə ɪtəle
Rupert: Yer arse, ye did.	Rupert: jʊr ɑrs, ju dɪd.

S2E1 Scene 9

There is an important scene in the 7th minute when Claire, having returned to 1948, meets her first husband, Frank, whom she left behind in her time. It is an emotional scene because Claire cannot deal with the fact that she had to leave Jamie.

Only RP appears in this scene.

Claire: Can you turn that bloody thing off, please? So noisy here.	Claire: kæn ju: tɜ:n ðæt 'blʌdi θɪŋ ɒf, pli:z? səʊ 'nɔɪzi hɪə.
Frank: Claire?	Frank: kleə?
Claire: Frank. Hello. I'm back.	Claire: fræŋk. hɛ'ləʊ. aɪm bæk.
Frank: And I am so grateful.	Frank: ænd aɪ æm səʊ 'ɡreɪtful.
Claire: Are you?	Claire: ɑ: ju:?
Frank: Of course. With all my heart. I'm sorry...	Frank: ɒv kɔ:s. wɪð ɔ:l maɪ hɑ:t. aɪm 'sɒri...
Claire: No. It's not you.	Claire: nəʊ. ɪts nɒt ju:.
Frank: Clair, I've spoken to Reverend Wakefield, and he's prepared some rooms for us while you convalesce. No one will bother us there.	Frank: kleə, aɪv 'spəʊkən tu: 'revərənd Wakefield, ænd hi:z prɪ'peəd sʌm ru:mz fɔ:r ʌs waɪl ju: ˌkɒnvə'les. nəʊ wʌn wɪl 'bɒðər ʌs ðeə.
Claire: Do you know if Mrs Graham is still in his employ?	Claire: du: ju: nəʊ ɪf Mrs 'ɡreɪəm ɪz stɪl ɪn hɪz ɪm'plɔɪ?
Frank: Mrs Graham? I didn't ask, but I would assume so.	Frank: Mrs 'ɡreɪəm? aɪ 'dɪdnt ɑ:sk, bʌt aɪ wʊd ə'sju:m səʊ.
Claire: I need to speak with her. I'm going to need some clothes.	Claire: aɪ ni:d tu: spi:k wɪð hɜ:. aɪm 'ɡəʊɪŋ tu: ni:d sʌm kləʊðz.

S2E1 Scene 10

In the 30th minute of this scene Frank Randall accepts the fact that Claire is pregnant with a child that is not his. They agree to move to America, where Frank has been offered a professorship at Harvard. It is another turning point in Claire's destiny. It will take her to the United States, where the next stage of her life will begin.

Only RP occurs here.

Claire: Just like that? We just pick up where we left off? Are you sure about this, Frank? Perhaps you should take some time to think...	Claire: dʒʌst laɪk ðæt? wi: dʒʌst pɪk ʌp weə wi: left ɒf? ɑ: ju: ʃʊ:r ə'baʊt ðɪs, fræŋk? pə'hæps ju: ʃʊd teɪk sʌm taɪm tu: θɪŋk...
Frank: I've had too much time to think. Two years to contemplate the prospect of a solitary existence. I want us to be together. Man and wife. And child. We start over. I have been offered a post in Harvard. I was going to turn it down. But now I have a mind to take it.	Frank: aɪv hæd tu: mʌʃ tʌɪm tu: θɪŋk. tu: ʤʌz tu: 'kɒntempleɪt ðə 'prɒspekt ɒv ə 'sɒlɪtəri ɪg'zɪstəns. aɪ wʌnt ʌs tu: bi: tə'geðə. mæn ænd waɪf. ænd ʧaɪld. wi: stɑ:t 'əʊvə. aɪ hæv bi:n 'ɒfəd ə pəʊst ɪn 'hɑ:vəd. aɪ wʌz 'gəʊɪŋ tu: tʃ:n ɪt daʊn. bʌt naʊ aɪ hæv ə maɪnd tu: teɪk ɪt.
Claire: To Boston.	Claire: tu: 'bɒstən.
Frank: Yes...The story of the lady taken by the fairies. As long as you're here, the British press will flog it...	Frank: jes...ðə 'stɔ:ri ɒv ðə 'leɪdi 'teɪkən baɪ ðə 'feərɪz. æz lɒŋ æz ʤə: hɪə, ðə 'brɪtɪʃ pres wɪl flɒg ɪt...
Claire: Please, Frank...Don't ever use the word 'flog' in my presence again, is that understood?	Claire: pli:z, fræŋk...dəʊnt 'evə ju:z ðə wɜ:d flɒg ɪn maɪ 'prezəns ə'ɡen, ɪz ðæt ʌndə'stʊd?
Frank: Very well. I also have conditions,	Frank: 'veri wel. aɪ 'ɔ:lsəʊ hæv kən'dɪʃnz,

We will raise this child as our own, Ours.	wi: wil reɪz ðɪs tʃaɪld æz 'aʊər əʊn, 'aʊəz.
Yours and mine.	jɔ:z ænd maɪn.
Claire: Raised in a lie?	Claire: reɪzd ɪn ə laɪ?
Frank: No, with a father.	Frank: nəʊ, wɪð ə 'fa:ðə.

S2E1 Scene 11

There is an important scene in the 38th minute when Claire, Jamie, and his godfather Murtagh land in Le Havre, France. They want to start a new life there and try to prevent the Jacobites from their uprising.

Both RP and SSE appear in this scene.

Claire: To new beginnings.	Claire: tu: nju: brɪ'ɡmɪŋz.
Jamie: Aye.	Jamie: aɪ.
Claire: I thought you were going to knock people over trying to get off that gangway.	Claire: aɪ θɔ:t ju: wɜ: 'gəʊɪŋ tu: nɒk 'pi:pəl 'əʊvə 'traɪŋ tu: ɡet ɒf ðæt 'ɡæŋweɪ.
Jamie: I couldn't take another moment on that rolling, creaking, leaking tub.	Jamie: aɪ 'kʊdʌnt teɪk ə'nʌðə 'məʊmənt ɒn ðæt 'rəʊlɪŋ, 'kri:kɪŋ, 'li:kɪŋ tʌb.
Claire: So I guess a trip to Boston is out of the question?	Claire: səʊ aɪ ɡes ə trɪp tu: 'bɒstən ɪz aʊt ɒv ðə 'kwɛstʃən?
Jamie: Not unless ye want to bury me at sea.	Jamie: nɒt ən'les jɪ: wɒnt tu: 'beri mi: æt si:.
Claire: Well, there were times I thought it would be the merciful thing to do.	Claire: wel, ðeə wɜ: taɪmz aɪ θɔ:t ɪt wʊd bi: ðə 'mɜ:sɪfəl θɪŋ tu: du:.
Murtagh: France. Reeks of frogs. Just as I remember it.	Murtagh: frɑ:ns. ri:ks ɒv frɒgz. dʒʌst æz aɪ rɪ'membər ɪt.
Claire: I think you'll find what you smell	Claire: aɪ θɪŋk ju:l faɪnd wɒt ju: smel ɪz fɪʃ,

is fish, and I doubt there's a seaport in all the world that smells any different.	ænd ai daʊt ðeəz ə 'si:pɔ:t in ɔ:l ðə wɜ:ld ðæt smelz 'eni 'dɪfərənt.
Murtagh: I'll arrange for some rooms for us somewhere, Somewhere away from all this stink.	Murtagh: aɪ ə'reɪndʒ fɔ: sʌm ru:mz fɔ:r ʌs 'sʌmweə, 'sʌmweər ə'weɪ frəm ɔ:l ðɪs stɪŋk.

S2E1 Scene 12

There is an important scene in the 49th minute when Jamie meets his cousin Jarred Fraser who lives in France. Jamie wants to get into the circle of Jacobite leaders to learn what their plans and strategies are to achieve their goal. He will use his fairly well connected cousin for this very purpose.

In this scene, SSE is predominant.

Jarred Fraser: What is it exactly that you would wish me to do?	Jarred Fraser: wɒt ɪz ɪt ɪg'zæktli ðæt ju: wʊd wɪʃ mi: tu: du:?
Jamie: I want to meet the Jacobite leaders face to face. I want to hear their plans, how they mean to carry them out.	Jamie: aɪ wʌnt tu: mi:t ðə 'dʒækəbart 'li:dəz feɪs tu: feɪs. aɪ wʌnt tu: hɪə ðeə plænz, haʊ ðeɪ mi:n tu: 'kæri ðeɪm aʊt.
Jarred: Why should they meet with you? A wanted man in his own country now come to France with a price on his head and not much more than the clothes on his back?	Jarred: waɪ ʃʊd ðeɪ mi:t wɪð ju: ə 'wʌntɪd mæn ɪn hɪz əʊn 'kʌntri naʊ kʌm tu: frɑ:ns wɪð ə praɪs ɒn hɪz hed ænd nɒt mʌʃ mɔ: ðæn ðə kləʊðz ɒn hɪz bæk?
Jamie: I should think the Stuarts would value the support of Laird Broch Tuarach, and the Fraser clan, should they plan on returning back to Scotland in the near	Jamie: aɪ ʃʊd θɪŋk ðə 'stju:əts wʊd 'vælju: ðə sə'pɔ:t ɒv leəd Broch Tuarach, ænd ðə 'freɪzə klæn, ʃʊd ðeɪ plæn ɒn rɪ'tʃu:nɪŋ bæk tu: 'skɒtlənd ɪn ðə nɪə 'fju:ʃə.

future.	Jarred: pə'hæps. aɪ ʃæl gɪv ɪt sʌm θɔ:t. bʌt
Jarred: Perhaps. I shall give it some	ɪn ðə 'mi:ntaɪm, aɪ bɪ'li:v wi: kæn bi: ɒv
thought. But in the meantime, I believe we	help tu: wʌn ə'nʌðə.
can be of help to one another.	

S2E13 Scene 13

The 16th of April 1746, the battle of Culloden is about to happen. In the 14th minute of this episode, Jamie tries to prevent this battle from happening by persuading Bonnie Prince Charlie to wait for the right moment to come.

Both RP and SSE occur in this scene.

Jamie: I tell you, the army is not ready for battle this day. We must retreat to safer ground before the British realize their advantage and destroy us all.	Jamie : aɪ tɛl ju:, ði 'ɑ:mi ɪz nɒt 'rædi fɔ: 'bætʃl ðɪs deɪ. wi: mʌst rɪ'tri:t tu: 'seɪfə graʊnd bɪ'fɔ: ðə 'brɪtɪʃ 'rɪəlaɪz ðeər əd'vɑ:ntɪdʒ ænd dɪ'strɔɪ ʌs ɔ:l.
Bonnie Prince Charlie: You are my Thomas. It was the Apostle Thomas who doubted the Lord who had risen from the dead... Not until he felt the wounds, pressed his fingers where the nails had been. The Lord said to him: „Because you have seen, you believe, but blessed are those who have not seen and yet believe“.	Bonnie Prince Charlie: ju: ɑ: maɪ 'tɒməs. ɪt wɒz ði ə'pɒstl 'tɒməs hu: 'daʊtɪd ðə lɔ:d hu: hæd 'rɪzʌn frɒm ðə ded... nɒt ən'tɪl hi: fɛlt ðə wu:ndz, prɛst hɪz 'fɪŋgəz weə ðə neɪlz hæd bi:n. ðə lɔ:d sed tu: hɪm: „bɪ'kɒz ju: hæv si:n, ju: bɪ'li:v, bʌt 'blesɪd ɑ: ðəʊz hu: hæv nɒt si:n ænd jet bɪ'li:v“. bʌt tə'deɪ ɪz ðə deɪ, dʒeɪmz. ænd mɑ:k mi:, bɪ'fɔ: ðɪs deɪ ɪz 'əʊvə, aɪ wɪl meɪk ə bɪ'li:vər ɒv ju:.
But today is the day, James. And mark me, before this day is over, I will make a believer of you.	

S2E13 Scene 14

In the 5th minute of this episode Claire and her daughter Brianna visit Scotland from America to pay their respects to the late Reverend Wakefield. Claire meets his son Roger for the first time in many years and Roger meets Brianna, who would later become his wife. It is a significant scene, since Claire is reunited with the past she has spent her life trying to forget.

Both RP and SSE are present in this scene.

Claire: Roger. Well, I can't believe it after all these years.	Claire: 'rəʊdʒə, wel, aɪ kɑːnt bɪ'liːv ɪt 'ɑːftər ɔːl ðiːz jɪəz.
Roger: I'm sorry, but do I know you?	Roger: aɪm 'sɒri, bʌt du aɪ nəʊ ju?
Claire: Of course, you wouldn't remember me. Last time I saw you, you were about seven or eight years old. I'm Clair Randall. I was an old friend of your father's. Very sorry to hear about his passing.	Claire: ɒv kɔːs, juː 'wʊdnt rɪ'membə miː. lɑːst taɪm aɪ sɔː juː, juː wɜːr ə'baʊt 'sevən ɔːr eɪt jɪəz əʊld. aɪm kleə Randall. aɪ wɒz ən əʊld frɛnd ɒv jɔː 'fɑːðəz. 'veri 'sɒri tuː hɪər ə'baʊt hɪz 'pɑːsɪŋ.
Roger: Thank you.	Roger: θæŋk juː.
Claire: I see you've met my daughter.	Claire: aɪ siː juːv mɛt maɪ 'dɔːtə.
Roger: Actually no, I haven't been formally introduced.	Roger: 'aktʃʊəli nəʊ, aɪ 'hævnt bin 'fɔrməli ɪntrə'dʒuːst.

S2E13 Scene 15

There is an important scene in the 76th minute. Claire has to go back to her own time through the stones because the day of the Battle of Culloden has arrived and she made a promise to Jamie that she will return on that day to save herself and their unborn child.

Both SSE and RP are present in this scene.

<p>Claire: How will I explain all this? How can I go back?</p> <p>Jamie: To Frank. All that I leave to you. Tell him what you will about me...About us, It's likely he'll no want to hear, but if he does...Tell him I'm grateful. And tell him I trust him and tell him I hate him to the very marrow of his bones.</p> <p>Claire: The buzzing. It's so loud. I'm not ready, Jamie. I'm not ready. Come with me. Come with me through the stones.</p> <p>Jamie: Na, I can't.</p> <p>Claire: You could try. You hear it, right? The buzzing?</p> <p>Jamie: I don't hear anything, Claire. Even if I could...Go back through the stones...It's not my place. My destiny lies on Culloden moor. But I'll find you. I promise.</p>	<p>Claire: haʊ wɪl aɪ ɪk'spleɪn ɔ:l ðɪs? haʊ kæn aɪ ɡəʊ bæk?</p> <p>Jamie: tu: fræŋk. ɔ:l ðæt aɪ li:v tu: ju:.. tɛl hɪm wɒt ju: wɪl ə'baʊt mi:...ə'baʊt ʌs, ɪts 'laɪkli hi:l nəʊ wɒnt tu: hɪə, bʌt ɪf hi: dʌz...tɛl hɪm aɪm 'ɡreɪtful. ænd tɛl hɪm aɪ trʌst hɪm ænd tɛl hɪm aɪ heɪt hɪm tu: ðə 'veri 'mærəʊ ɒv hɪz bæʊnz.</p> <p>Claire: ðə 'bʌzɪŋ. ɪts səʊ laʊd. aɪm nɒt 'reɪdi, 'dʒeɪmi. aɪm nɒt 'reɪdi. kʌm wɪð mi:.. kʌm wɪð mi: θru: ðə stəʊnz.</p> <p>Jamie: Na, aɪ kɑ:nt.</p> <p>Claire: ju: kʊd traɪ. ju: hɪər ɪt, raɪt? ðə 'bʌzɪŋ?</p> <p>Jamie: aɪ dəʊnt hɪər 'eniθɪŋ, kleə. 'i:v̩n ɪf aɪ kʊd...gəʊ bæk θru: ðə stəʊnz...ɪts nɒt maɪ pleɪs. maɪ 'destɪni laɪz ɒn Culloden muə. bʌt aɪl faɪnd ju:.. aɪ 'prɒmɪs.</p>
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S2E13 Scene 16

There is an important scene in the 85th minute when Claire learns from Roger MacKenzie and her daughter that Jamie did not die at the Battle of Culloden. She

decides that she must go back to the past to find him. All this time, she thought Jamie died in this battle. It is a very emotional and, again, a crucial scene.

Both SSE and RP are present.

Roger MacKenzie: Some research the Reverend did at the request of your husband. Your husband Frank. I'm not certain if he ever sent it on to Boston.	Roger MacKenzie: sʌm rɪ'sɜ:ʃ̩ ðə 'revərənd dɪd æt ðə rɪ'kwɛst ɒv jɔ: 'hʌzbənd. jɔ: 'hʌzbənd fræŋk. aɪm nɒt 'sɜ:tən ɪf hi: 'evə sent ɪt ɒn tu: 'bɒstən.
Claire: Well, what does it say?	Claire: wəl, wɒt dʌz ɪt seɪ?
Roger: After the battle at Culloden, a few Jacobite soldiers, all seriously wounded, took refuge in an old house for two days, then they were all taken out to be shot, but one of them, a Fraser of the Master of Lovat's regiment, escaped execution.	Roger: 'ɑ:ftə ðə 'bætəl æt Culloden, ə fju: 'dʒækəbaɪt 'səʊldʒəz, ɔ:l 'sɪəriəsli 'wu:ndɪd, tʊk 'refju:dʒ ɪn ən əʊld haʊs fɔ: tu: deɪz, ðen ðeɪ wɜ:r ɔ:l 'teɪkən aʊt tu: bi: jʊt, bʌt wʌn ɒv ðəm, ə 'freɪzər ɒv ðə 'mɑ:stər ɒv Lovat's 'redʒɪmənt, ɪ'skeɪpt ,ɛksɪ'kju:ʃən.
Claire: There were a lot of Fraser on the field that day.	Claire: ðeə wɜ:r ə lɒt ɒv 'freɪzər ɒn ðə fi:ld ðæt deɪ.
Roger: But only five Fraser officers and four of them have their names memorialised on a plaque in the church in Beaulieu, so... We know for certain they were killed.	Roger: bʌt 'əʊnli faɪv 'freɪzər 'ɒfɪsəz ænd fɔ:r ɒv ðəm hæv ðeə neɪmz mə'mɔ:riəlaɪzd ɒn ə plɑ:k ɪn ðə ʃɜ:ʃ̩ ɪn 'bəʊli, səʊ... wi: nəʊ fɔ: 'sɜ:tən ðeɪ wɜ: kɪld.
Claire: Who was the fifth?	klClaireeə: hu: wɒz ðə fɪfθ?
Brianna: James Fraser. My father.	Brianna: dʒeɪmz 'freɪzə. maɪ 'fɑ:ðə.
Claire: Jamie. He didn't die at Culloden?	Claire: 'dʒeɪmi. hi: 'dɪdnt daɪ æt Culloden?
Roger: Well, he meant to die, but... He	

<p>didn't.</p> <p>Claire: He survived. If that's true then...I have to go back.</p>	<p>Roger: wel, hi: mənt tu: daɪ, bʌt... hi: 'dɪdʌnt.</p> <p>kleə: hi: sə'vaɪvd. ɪf ðəts tru: ðen,...aɪ hæv tu: gəʊ bæk.</p>
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S3E1 Scene 17

There is a scene in the 30th minute of this episode where Claire considers getting American citizenship in order to completely detach herself from her native England, of which she has unforgettable memories that prevent her from having a happy marriage. It is an emotional scene again because her husband Frank does not understand her reasons. Both RP and SSE are present in this scene.

<p>Claire: I'd like to apply for citizenship.</p> <p>Frank: Really?</p> <p>Claire: Well, I've lived all over the world and I've never really had a strong attachment to England. And I want our child to have a real home.</p> <p>Frank: Our child. Since when were you never attached to England? Can you walk away from your heritage that easily?</p> <p>Hastings and Magna Charta, Drake, Marlborough, the Tudors, Stuarts, the Plantagenets. These are things I fought the war for.</p> <p>Claire: It's just something I want to do.</p>	<p>Claire: aɪd laɪk tu: ə'plai fɔ:r 'sɪtɪzənʃɪp.</p> <p>Frank: 'riəli?</p> <p>Claire: wel, aɪv lɪvd ɔ:l 'əʊvə ðə wɜ:ld ænd aɪv 'nevə 'riəli hæd ə strɒŋ ə'tæʃmənt tu: 'ɪŋɡlənd. ænd aɪ wɒnt 'aʊə ʃaɪld tu: hæv ə riəl həʊm.</p> <p>Frank: 'aʊə ʃaɪld. sɪns wen wɜ: ju: 'nevər ə'tæʃt tu: 'ɪŋɡlənd? kæn ju: wɔ:k ə'weɪ frəm jɔ: 'herɪtɪdʒ ðæt 'i:zəli? 'heɪstɪŋz ænd 'mæɡnə Charta, dreɪk, 'mɔ:lbərə, ðə 'tju:dəz, 'stju:əts, ðə Plantanets. ði:z ɑ: θɪŋz aɪ fɔ:t ðə wɔ: fɔ:.</p> <p>Claire: ɪts dʒʌst 'sʌmθɪŋ aɪ wɒnt tu: du:.</p> <p>Frank: maɪ ɪm'plɔɪmənt prə'vaɪdz ʌs wɪð</p>
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Frank: my employment provides us with residency indefinitely.	'rɛzɪdɛnsɪ ɪn 'dɛfɪnətli.
Claire: That's not what this is about.	Claire: ðætɪz nɒt wɒt ðɪs ɪz ə 'baʊt.
Frank. No. That's not what this is about.	Frank. nəʊ. ðætɪz nɒt wɒt ðɪs ɪz ə 'baʊt. ɪts
It's about that. A wife who won't let me touch her. Admit it. You are using this pregnancy to keep me at a distance. You	ə 'baʊt ðæt. ə waɪf hu: wəʊnt lɛt mi: tʌʃ hɜ:. əd'mɪt ɪt. ju: ɑ: 'ju:zɪŋ ðɪs 'prɛɡnənsɪ
have retreated further and further into your shell ever since we got here.	tu: ki:p mi: æt ə 'dɪstəns. ju: hæv rɪ'tri:tɪd 'fɜ:ðər ænd 'fɜ:ðər 'ɪntu: jɔ: ʃɛl 'evə sɪns wi: ɡɒt hɪə.

S3E1 Scene 18

In this scene Claire settles uneasily in her new life in Boston. In the 14th minute Frank introduces their new home to her. This scene is very emotional given that Claire had a real home with her beloved Jamie in the 18th century and the thought of a new home with Frank is unimaginable and painful for her. However, she must overcome this.

Only RP occurs in this scene.

Claire: Are you sure we can afford all this?	Claire: ɑ: ju: ʃɔ: wi: kæn ə 'fɔ:d ɔ:l ðɪs?
Frank: It's a little tight but you've always said you wanted a real home.	Frank: ɪts ə 'lɪtl taɪt bʌt ju:v 'ɔ:lweɪz sɛd ju: 'wɒntɪd ə rɪəl həʊm.
Claire: It certainly is real. All this space just for the two of us?	Claire: ɪt 'sɜ:tənli ɪz rɪəl. ɔ:l ðɪs speɪs dʒʌst fɔ: ðə tu: ɒv ʌs?
Frank: Soon to be three.	Frank: su:n tu: bi: θri:.
Claire: Yes. The history professor's study, I presume?	Claire: jɛs. ðə 'hɪstəri prə'fɛsəz 'stʌdi, aɪ pri'zju:m?
	Frank: wəl, 'meɪbi. ðə 'stʌdi kæn bi:

Frank: Well, maybe. The study can be wherever the lady of the house desires.	weə'revə ðə 'leɪdi ɒv ðə haʊs dɪ'zaɪəz.
Claire: Well, the lady of the house desires it thus.	Claire: wəl, ðə 'leɪdi ɒv ðə haʊs dɪ'zaɪəz ɪt ðʌs.
Frank: The kitchen, where, presumably the lady of the house, will be rustling up various appetising dishes and ...	Frank: ðə 'kɪʃn, weə, prɪ'zju:məbli ðə 'leɪdi ɒv ðə haʊs, wɪl bi: 'rʌsʰlɪŋ ʌp 'veəriəs 'æpɪtaɪzɪŋ 'dɪʃɪz ænd ...
Claire: „Rustling“?	Claire: „'rʌsʰlɪŋ“?
Frank: That's what they say in America.	Frank: ðæts wɒt ðeɪ seɪ ɪn ə'merɪkə.

S3E1 Scene 19

There is a key scene in the 42nd minute of this episode. After the Battle of Culloden, several Jacobite soldiers manage to hide in a barn where they are discovered by British soldiers and shot one by one. However, Jamie is saved from death by the brother of his friend Lord John Grey, who owes him a debt of honour.

Both RP and SSE occur in this scene.

Lord Melton: You men, who are unable to walk shall be carried outside to face your sentence. Does any man wish to go first?	Lord Melton: ju: mən, hu: ɑ:r ʌn'eɪbəl tu: wɔ:k ʃæl bi: 'kæərɪd ˌaʊt'saɪd tu: feɪs jɔ: 'sentəns. dʌz 'eni mæn wɪʃ tu: gəʊ fɜ:st?
Jamie: Aye. Get this over with.	Jamie: aɪ. get ðɪs 'əʊvə wɪð
Clerk: Name?	Clerk: neɪm?
Jamie: James Alexander Malcolm MacKenzie Fraser of Broch Tuarach.	Jamie: dʒeɪmz ˌæɪlɪg'zɑ:ndə 'mælkəm mə'kenzi 'freɪzər ɒv Broch Tuarach.
Lord Melton: Fraser? Are you the Jacobite known as „Red Jamie“?	Lord MeltonLord Melton: 'freɪzə? ɑ: ju: ðə Jacobite nəʊn æz ˌred 'dʒeɪmi“?

Jamie: I've been called that by my enemies.	Jamie: aɪv bi:n kɔ:ld ðæt baɪ maɪ 'enəmi:z.
Lord Melton: God's blood. Does any other man wish to go next?	Lord MeltonLord Melton: gɒdz blʌd. dʌz 'eni 'lðə mæn wɪʃ tu: gəʊ nekst?
Jacobite soldier: Aye. I'll go.	Jacobite soldier: aɪ. aɪl gəʊ.
Lord Melton: Does the name John Grey mean anything to you? Listen to me. Grey. John William Grey. Do you know that name?	Lord Melton: dʌz ðə neɪm dʒɒn greɪ mi:n 'eniθɪŋ tu: ju:?' 'lɪsən tu: mi:. greɪ. dʒɒn 'wɪljəm greɪ. du: ju: nəʊ ðæt neɪm?
Jamie: Look...either shoot me ...or go away.	Jamie: lʊk... 'aɪðə ʃu:t mi: ...ɔ: gəʊ ə 'wei.
Lord Melton: Near Corrieyairack. A boy, about 16. You encountered him in the woods.	Lord MeltonLord Melton: niə 'kɔ:riɪeəɪræk. ə bɔɪ, ə 'baʊt 16 ju: ɪn 'kaʊntəd hɪm ɪn ðə wʊdz. Jamie: aɪ. ðə wʌn ðæt traɪd tu: kɪl mi: wɛn aɪ wɒz 'teɪkɪŋ ə pɪʃ. aɪ brəʊk hɪz ɑ:m, aɪ rɪ 'kɔ:l.
Jamie: Aye. The one that tried to kill me when I was taking a pish. I broke his arm, I recall.	Lord MeltonLord Melton: dʒɒn greɪ ɪz maɪ 'brʌðə. hɪ: təʊld mi: ə 'baʊt hɪz 'mi:tɪŋ wɪð ju:, ðæt ju: ðen speəd hɪz laɪf, ænd hɪ: meɪd ju: ə 'prɒmɪs. ɪz ðæt tru:?
Lord Melton: John Grey is my brother. He told me about his meeting with you, that you then spared his life, and he made you a promise. Is that true?	Jamie: aɪ, hɪ: 'prɒmɪst tu: kɪl mi:. bʌt aɪ dɪnna maɪnd ɪf ju: du: ɪt fɔ: hɪm.
Jamie: Aye, he promised to kill me. But I dinna mind if you do it for him.	Lord MeltonLord Melton: hɪ: sɛd hɪ: əʊd ju: ə dɛt ɒv 'vɒnə.
Lord Melton: He said he owed you a debt of honour.	

S3E1 Scene 20

Claire and Jamie have their daughter, Brianna. She's born in the 50th minute of this episode, in the present day, in Boston. Claire is back with her first husband Frank, in her own time. He becomes Brianna's raising father. A new life means a new beginning for Claire and Frank.

There is only RP in this scene.

Claire: Where's my baby?	Claire: weəz maɪ 'beɪbi?
Frank: It's all right, here she is. There she is, it's a baby girl.	Frank: ɪts ə:l raɪt, hɪə ʃi: ɪz. ðeə ʃi: ɪz, ɪts ə 'beɪbi ɡɜ:l.
Claire: She's all right.	Claire: ʃi:z ə:l raɪt.
Frank: She's perfect, Claire.	Frank: ʃi:z 'pɜ:fɛkt, kleə.
Claire: Ah. You are so beautiful.	Claire: ɑ:. ju: ɑ: səʊ 'bjʊ:tɪfʊl.
Frank: Just like her mother.	Frank: dʒʌst laɪk hɜ: 'mʌðə.
Claire: Frank. I've been so horrid to you.	Claire: fræŋk. aɪv bi:n səʊ 'hɒrɪd tu: ju:.
Frank: No, no, no. Forget all about that.	Frank: nəʊ, nəʊ, nəʊ. fə'ɡet ə:l ə'baʊt ðæt.
This is all that truly matters now.	ðɪs ɪz ə:l ðæt 'tru:lɪ 'mætəz naʊ.
Claire: Yes, yes.	Claire: jɛs, jɛs.
Frank: It's going to be all right. We're gonna be all right. I promise.	Frank: ɪts 'ɡəʊɪŋ tu: bi: ə:l raɪt. wɪə'ɡɒnə Claire: ə:l raɪt. aɪ 'prɒmɪs.
Claire: Maybe this really...really can be a new beginning.	Claire: 'meɪbi ðɪs riəli...riəli kæn bi: ə nju: bi'ɡɪnɪŋ.
Frank: Yes.	Frank: jɛs.
Claire: For all of us.	Claire: fɔ:r ə:l ɒv ʌs.
Frank: Yes. Let's make it so. I love you.	Frank: jɛs. lets meɪk ɪt səʊ. aɪ lʌv ju:.

S3E13 Scene 21

There is an important scene in the 11th minute of this episode when fate brings Claire back to her friend Geillis, whom she once met. Now their fates have met again, in Jamaica, with Geillis holding Ian, Jamie's nephew, captive, whom she wants to use as a human sacrifice to get back to the future. Here Claire learns that Geillis is obsessed with the Jacobite rising.

SSE and RP occur in this scene.

Claire: Then Jamie and I arrived here. In Jamaica.	Claire: ðæn 'dʒeɪmi ænd aɪ ə'raɪvd hɪə. ɪn dʒə'meɪkə.
Geillis Duncan: That's a braw tale. But ye seem to have omitted one detail. Why are you here?	Geillis Duncan: ðæts ə brɔː teɪl. bʌt jiː siːm tuː hæv ə'mɪtɪd wʌn 'diːteɪl. waɪ ɑː juː hɪə?
Claire: I just told you.	Claire: aɪ dʒʌst təʊld juː.
Geillis: Twenty-five years ago, you dropped out of the sky into my life, and now, again, you appear on my doorstep.	Geillis: 'twenti-faɪv jɪəz ə'gəʊ, juː drɒpt aʊt ɒv ðə skaɪ 'ɪntuː maɪ laɪf, ænd naʊ, ə'ɡen, juː ə'pɪər ɒn maɪ 'dɔːstɛp.streɪndʒ
Strange how fate keeps bringing us together. I never met another traveller.	haʊ feɪt kiːps 'brɪŋɪŋ ʌs tə'ɡeðə. aɪ 'nevə met ə'nʌðə 'trævːlə. 'əʊnli juː. wiː fɛər ə
Only you. We share a bond...Somethin even you and Jamie can't share.	bɒnd... 'sʌmθɪŋ 'iːvən juː ænd 'dʒeɪmi kɑːntʃeə.
Claire: I suppose we do.	Claire: aɪ sə'pəʊz wiː duː.
Geillis: I befriended you, and because of that, I let my guard down. I sacrificed all for you, and still you come into my home and lie to me. You've been lying since we	Geillis: aɪ bɪ'frɛndɪd juː, ænd bɪ'kɒz ɒv ðæt, aɪ let maɪ ɡɑːd daʊn. aɪ 'sækrɪfaɪst ɔːl fɔː juː, ænd stɪl juː kʌm 'ɪntuː maɪ həʊm ænd laɪ tuː miː. juːv biːn 'laɪŋ sɪns wiː met.

met.	Claire: aim nɒt 'laɪŋ tu: ju:, Geillis. aɪ naʊ
Claire: I'm not lying to you, Geillis. I now	si: ɪt wɒz ju: hu: 'pɔɪzənd Colum's maɪnd.
see it was you who poisoned Colum's	ji: tɜ:nd hɪm ə'ɡenst Dougal ænd ə'ɡenst
mind. Ye turned him against Dougal and	ðə 'raɪzɪŋ.
against the Rising.	

S3E13 Episode 22

Lord John Grey saves Jamie's life for the second time in the 10th minute of this episode.

Had it not been for John Grey, Jamie would have been imprisoned and taken to Scotland, away from his beloved wife Claire.

There are both RP and SSE present in this episode.

Lord John Grey: Were he captured at sea?	Lord John Grey: wɜ: hi: 'kæptʃəd æt si:?
However, your authority ends at the	haʊ'evə, jɔ:r ɔ:'θɒrəti endz æt ðə 'wɔ:təz
water's edge, which is precisely where my	ɛdʒ, wɪʃ ɪz prɪ'saɪsli weə maɪ ɔ:'θɒrəti
authority begins. And until such time as I	bɪ'ɡɪnz. ænd ən'tɪl sʌʃ taim æz aɪ æm
am satisfied as to validity of this alleged	'sætɪsfard æz tu: və'lɪdəti ɒv ðɪs ə'leɪdʒd
warrant, this man will retain his liberty.	'wɒrənt, ðɪs mæn wɪl rɪ'teɪn hɪz 'lɪbəti.
Captain Leonard: Your Excellency...	Captain Leonard: jɔ:r 'eksələnsi...
John: Thank you, Lieutenant Leonard.	John: θæŋk ju:, lef'tenənt 'lenəd.
Jamie: Seems I'm indebted to you yet	Jamie: si:mz aim ɪn'detɪd tu: ju: jət ə'ɡen
again for saving my life .	fɔ: 'seɪvɪŋ maɪ laɪf .
John: Seems we've been indebted to each	John: si:mz wi:v bi:n ɪn'detɪd tu: i:ʃ 'ʌðə
other so many times I lost count.	səʊ 'meni taimz aɪ lɒst kaʊnt.
Jamie: Until the next time, then. Goodbye,	Jamie: ən'tɪl ðə nekst taim, ðen. ɡʊd'baɪ,
John.	dʒʌn.

John: Goodbye, Jamie. And ...Good luck.	John: gʊd'baɪ, 'dʒeɪmi. ænd ...gʊd lʌk.
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S3E13 Episode 23

There is an important scene in the 28th minute of this episode when Claire and Jamie try to save their nephew Ian from the clutches of Geillis, who wants to sacrifice him to get through the portal to her time. Gailis does not believe that time travel is possible without sacrifice. She wants to take Ian's life at any cost.

Both RP and SSE are in this episode.

Geillis: So you came, did you?	Geillis: səʊ ju: keɪm, dɪd ju:?
Jamie: Ian!	Jamie: 'i:ən!
Geillis: Don't come any closer, fox.	Geillis: dəʊnt kʌm 'eni 'kləʊzə, fɒks.
Persist, and Hercules will put a bullet in your head. I only spare ye, because Claire is fond of you.	pə'sɪst, ænd 'hɜ:kjəli:z wɪl pʊt ə 'bʊlɪt ɪn jɔ: hɛd. aɪ 'əʊnli speə ji:, bɪ'kɒz kleər ɪz fɒnd ɒv ju:.
Claire: Geillis, don't! Geillis!	Claire: Geillis, dəʊnt! Geillis!
Geillis: A life for a life, sweet Claire. I saved you from the pyre after the witch trial. Ye own me a life.	Geillis: ə laɪf fɔ:r ə laɪf, swi:t kleə. aɪ seɪvd ju: frəm ðə 'paɪər 'ɑ:ftə ðə wɪtʃ traɪəl. ji: əʊn mi: ə laɪf.
Claire: He's just a boy.	Claire: hi:z dʒʌst ə bɔɪ.
Geillis: He's just fodder for my passage. It's your daughter's life ye own me. I have to, Claire, for the greater good.	Geillis: hi:z dʒʌst 'fɒdə fɔ: maɪ 'pæsɪdʒ. ɪts jɔ: 'dɔ:təz laɪf ji: əʊn mi:. aɪ hæv tu:, kleə, fɔ: ðə 'greɪtə gʊd.
Claire: It was then I realised that the pool was the portal.	Claire: ɪt wəz ðen aɪ 'rɪəlaɪzd ðæt ðə pu:l wəz ðə 'pɔ:təl.
Geillis: We are the chosen, you and I. We	Geillis: wi: ɑ: ðə 'ʃəʊzən, ju: ænd aɪ.wi:

have a responsibility to change history.	hæv ə rɪˌspɒnsɪ'bɪləti tu: tʃeɪndʒ 'hɪstəri.
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S3E13 Episode 24

After a shipwreck at sea on their way back from Jamaica, Jamie and Claire wake up on the beach to find out that they are finally on land, in America, where they truly wanted to end up. This important moment occurs in the 49th minute of this episode.

Both RP and SSE appear in this episode.

Jamie: I thought you were dead.	Jamie: aɪ θɔ:t ju wɜr dæd.
Claire: I told you I'd never leave you again.	Claire: aɪ təʊld ju: aɪd 'nævə li:v ju: ə'gen.
Jamie: You scared me half to death.	Jamie: ju skeəd mi: hæ:f tv dæθ.
Claire: Where are we?	Claire: weər ɑ: wi:?
Jamie: I dinna ken.	Jamie: aɪ 'dɪnə ken.
Claire: The Artemis?	Claire: ði 'ɑ:tɪmɪs?
Man: You are all right, man?	Man: ju: ɑ:r ɔ:l raɪt, mæn?
Jamie: Aye... We... We have all our limbs.	Jamie: aɪ... wi:... wi: hæv ɔl 'aʊr lɪmz. ju:
You must be from the ship, or what's left of it. She's run aground on the mud flats	mʌst bi: frəm ðə ʃɪp, ɔr wɒts left ɒv ɪt. ʃɪz
four miles south of here.	rʌn ə'graʊnd ɒn ðə mʌd flats fɔr maɪlz
Jamie: Are there any survivors?	sauθ ɒv hɪə.
Man: Aye, the folks have gone down to	Jamie: ɑr ðer 'eni sər'vaɪvəz?
care for them.	Man: aɪ, ðə fəʊks hæv gɒn daʊn tu: keə fɔ:
Woman: What a mercy it is that you were	ðem.
saved. I've never seen such a dreadful	'wʊmən: wɒt ə 'mɜ:sɪ ɪt ɪz ðæt ju: wɜ:
blow this time of year.	sɜvɪd. aɪv 'nævə si:n sʌʃ ə 'dredfʊl bləʊ ðɪs
	taim ɒv jɪə.
	Man: aɪm 'dʒəʊzɪf 'ɒlɪvə. ðɪs ɪz maɪ waɪf

Man: I'm Joseph Oliver. This is my wife Patsy and our daughter, Jamie: James Fraser and my wife Claire. This may seem strange, but... Where are we? Man: We call it „Les Perles“. Claire: What we mean to ask is ... What island is this? Man: You're not on an island at all. You're on a mainland in the colony of Georgia. Jamie: Georgia? Claire: America.	'pætsi ænd 'aʊə 'dɔ:tə, Jamie: dʒeɪmz 'freɪzər ænd maɪ waɪf kler. ðɪs meɪ si:m streɪndʒ, bʌt... weər ɑr wi? wi: kɔ:l ɪt „Les Perles“. Claire: wɒt wi: mi:n tu: ɑ:sk ɪz ... wɒt 'aɪlənd ɪz ðɪs? Man: jɔ: nɒt ɒn ən 'aɪlənd æt ɔ:l. jɔ:r ɒn ə 'meɪnlənd ɪn ðə 'kɒləni ɒv 'dʒɔ:dʒə. Jamie: 'dʒɔrdʒə? Claire: ə'merɪkə.
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S4E1 Scene 25

Stephen Bonnet appears on the scene, who later proves to be dangerous for the Fraser family, especially Brianna, Claire and Jamie's daughter. This happens in the 19th minute of this episode.

SSE in particular, appears in this scene.

Jamie: Lesley, let's get on with it. Lesley: Gathering I ken what another fellow needs. Life without him doesna seem right. Ian: Christ alive. Where did it come from? Lesley: From Hell.	Jamie: 'lezli, lets get ɒn wɪð ɪt. Lesley: 'gæðərɪŋ aɪ kən wɒt ə'nʌðə 'feləʊ ni:dz. laɪf wɪ'ðaʊt hɪm 'dʌznə si:m raɪt. Ian: kraɪst ə'laɪv. weə dɪd ɪt kʌm frəm? Lesley: frəm hɛl. Ian: meɪ ɪt rɪ'tʃ:n ðeər æt wʌnz!
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Ian: May it return there at once!	Jamie: nɒt frəm hɛl. frəm 'gæləʊz.
Jamie: Not from Hell. From gallows.	Stephen Bonnet: maɪ ə'pɒlədʒɪz fɔː
Stephen Bonnet: My apologies for frightening ye.	'fraɪtənɪŋ dʒiː.
Jamie: Come.	Jamie: kʌm.
Bonnet: All right, all right.	Bonnet: ɔːl raɪt, ɔːl raɪt.
Jamie: How long were you in the wagon?	Jamie: haʊ lɒŋ wɜː juː ɪn ðə 'wæɡən?
Bonnet: Since midovernoon. I crawled up there once the frog loaded up poor old Hayes. I was keeping him company hopin' that you'd be leaving town and takin' me with you. Stephen Bonnet, sir.	Bonnet: sɪns mɪd'ɔːvərnuːn . aɪ krɔːld ʌp ðə wʌns ðə frɒŋ 'ləʊdɪd ʌp pɔːr əʊld heɪz. aɪ wɒz 'kiːpɪŋ hɪm 'kʌmpəni 'həʊpɪn ðæt juːd biː 'liːvɪŋ taʊn ænd 'teɪkɪn miː wɪð juː. 'stiːvən 'bɒnɪt, sɜː.
Jamie: Mr Bonnet. For what crime were you condemned?	Jamie: 'mɪstə 'bɒnɪt. fɔː wɒt kraɪm wɜː juː kən'dɛmd?
Bonnet: Thieving, smuggling, piracy.	Bonnet: 'θiːvɪŋ, 'smʌɡlɪŋ, 'paɪərəsi.

S4E1 Scene 26

In the 33rd minute of this episode, Claire explains to Jamie what the American Dream looks like, how crowds of people from all over the world flock to America, and how the natives will nearly extinct one day.

SSE and RP are present in this scene.

Claire: Do you know what lies beyond those trees?	Claire: duː juː nəʊ wɒt laɪz brɪ'jɒnd ðəʊz triːz?
Jamie: Aye, more trees.	Jamie: aɪ, mɔː triːz.
Claire: Yes, a lot more. They stretch all	Claire: jɛs, ə lɒt mɔː. ðeɪ streɪʃ ɔːl ðə weɪ

the way past a mighty river named the	pa:st ə 'maɪti 'rɪvə neɪmd ðə 'mɪsɪ'sɪpi tu:
Mississippi to the Great Plains. This is just	ðə greɪt pleɪnz. ðɪs ɪz dʒʌst ðə sta:t ɒv wɒt
the start of what America will become.	ə'merɪkə wɪl bɪ'kʌm. ɪ'venʃʊəli, ɪt wɪl ri:tʃ
Eventually, it will reach all the way to the	ɔ:l ðə weɪ tu: ðə pə'sɪfɪk 'əʊʃn. nɔ:θ
Pacific Ocean. North Carolina will just be	kær'l'aɪnə wɪl dʒʌst bi: wʌn ɒv 50 steɪts.
one of 50 states.	'dʒeɪmi: Hmm. ɔ:l fɪld wɪð skɒts.
Jamie: Hmm. All filled with Scots.	Claire: əʊ, ðeə wɪl bi: lɒts ɒv 'dɪfərənt
Claire: Oh, there will be lots of different	'pi:pəl hɪə frəm 'kʌntrɪz ɔ:l 'əʊvə ðə wɜ:ld.
people here from countries all over the	ænd ɔ:l 'həʊpɪŋ tu: lɪv wɒt wɪl bi: kɔ:ld ði
world. And all hoping to live what will be	ə'merɪkən dri:m.
called the American dream.	Jamie: ɪz ðæt ðə seɪm æz 'aʊə dri:m?
Jamie: Is that the same as our dream?	Claire: aɪ sə'pəʊz ɪt ɪz. ə ʃɑ:ns tu: lɪv ɪn ə
Claire: I suppose it is. A chance to live in a	pleɪs weə ði 'əʊnli 'lɪmɪ'teɪʃnz a:r ə
place where the only limitations are a	'pɜ:sənz əʊn ə'bɪlətɪz. ænd ðə wɪl tu:
person's own abilities. And the will to	sæk'si:d. ðæts ðə dri:m. əʊ, ðeɪl kʌm hɪər
succeed. That's the dream. Oh, they'll	ɪn ðeə 'θaʊzəndz ænd ðen 'mɪljənz.
come here in their thousands and then	Jamie: wɒt ə'baʊt ðəʊz ɔ:l'redi hɪə? ðə
millions.	'neɪtɪvz.
Jamie: What about those already here? The	
natives.	

S4E1 Scene 27

In the 40th minute of this episode, the Governor of North Carolina, Tyrone, entices Jamie to buy the land that His Majesty is offering to people to settle and lure other

homesteaders. An important moment for Jamie, who is deciding whether to accept the offer and settle in North Carolina.

Both RP and SSE occur in this scene.

Governor Tyron: Mister Lillington tells me you are both a farmer and a soldier and are newly-arrived to the Colonies. Are you familiar with conditions here?	Governor Tyron: 'mɪstə Lɪlɪŋɡtən tɛlz mi: ju: ɑ: bæʊθ ə 'fɑ:mər ænd ə 'səʊldʒər ænd ɑ: 'nju:li-ə'raɪvd tu: ðə 'kɒlənɪz. ɑ: ju: fə'mɪliə wɪð kən'dɪʃnz hɪə?
Jamie: To what conditions might you refer, sir?	Jamie: tu: wɒt kən'dɪʃnz maɪt ju: rɪ'fɜ:, sɜ:?
Governor Tyron: North Carolina, though not as prosperous as its neighbours, still offers wealth and prosperity for those willing to persevere and work the land. The Crown encourages settlement by industrious, God-fearing families.	Governor Tyron: nɔ:θ kær'l'aɪnə, ðəʊ nɒt æz 'prɒspərəs æz ɪts 'neɪbəz, stɪl 'ɒfəz weɪθ ænd prɒs'perəti fɔ: ðəʊz 'wɪlɪŋ tu: ,pɜ:sɪ'vɪər ænd wɜ:k ðə lænd. ðə kraʊn ɪn'kærɪdʒɪz 'setlmənt baɪ ɪn'dʌstriəs, 'ɡʊd,fɪərɪŋ 'fæməliz.
Jamie: His Majesty is wise to encourage the settlement of lands so rich in opportunity, Your Excellency.	Jamie: hɪz 'mædʒəsti ɪz waɪz tu: ɪn'kærɪdʒ ðə 'setlmənt ɒv lændz səʊ rɪʃ ɪn ,ɒpə'ʃu:nəti, jɔ:r 'eksələnsɪ.
Governor Tyron: To this end, there is established a system of land grants whereby large acreage may be given to men who would undertake to persuade numbers of emigrants to come and settle on part of it under their sponsorship.	Governor Tyron: tu: ðɪs end, ðeər ɪz ɪ'stæblɪʃt ə 'sɪstəm ɒv lænd gra:nts weə'baɪ lɑ:dʒ 'eɪkərɪdʒ meɪ bi: 'ɡɪvən tu: mæn hu: wʊd ,ʌndə'teɪk tu: pə'sweɪd 'nʌmbəz ɒv 'emɪgrənts tu: kʌm ænd 'setl ɒn pɑ:t ɒv ɪt 'ʌndə ðeə 'spɒnsəʃɪp.

S4E1 Scene 28

In the 49th minute of this episode, Jamie and Claire make their decision to settle in North Carolina. Their friends also decide to stay by their side and do not go back to Scotland as they originally planned.

SSE is predominantly present in this scene.

Jamie: There's enough for you as well, Lesley.	Jamie: ðeəz ɪ 'nʌf fɔː juː æz wəl, 'lezli.
Lesley: I appreciate it, Mac Dubh. But I'd rather ye keep the coin if I may travel with ye a bit longer. This is a wild country, and... my place is at your side.	Lesley: aɪ ə 'priːʃiət ɪt, mak duːv. bʌt aɪd 'rɑːðə jiː kiːp ðə kɔɪn ɪf aɪ meɪ 'trævəl wɪð jiː ə bɪt 'lɒŋgə. ðɪs ɪz ə waɪld 'kʌntri, ænd... maɪ pleɪs ɪz æt jɔː saɪd.
Jamie: Aye, ye may.	Jamie: aɪ, jiː meɪ.
Fergus: We would like to stay in North Carolina as well, Milord. Marsali would not be well-suited to a long journey. She is with child.	Fergus: wiː wʊd laɪk tuː steɪ ɪn nɔːθ kærəl'aɪnə æz wəl, mɪ'lɔːd. Mɑːsəlɪ wʊd nɒt biː wəl-'suːɪd tuː ə lɒŋ 'dʒɜːni. ʃiː ɪz wɪð tʃaɪld.

S4E13 Scene 29

In the 3rd minute of this episode Jamie, Claire and Ian go to the Indian village to buy back Roger MacKenzie, Brianna's husband, who was accidentally sold to them. This is a crucial moment as Jamie promised to his daughter Brianna that he will bring Roger back to her.

For the most part, SSE is spoken here, but RP is also present.

Jamie: Clair.	Jamie: kleə.
Clair: Any sign of Roger?	Clair: 'eni sam ʊv 'rəʊdʒə?
Jamie: No. But the Mohawk ken we're here. We should make our way to the village soon.	Jamie: nəʊ. bʌt ðə 'məʊhɔ:k kən wɪə hɪə. wɪ: ʃʊd meɪk 'aʊə wei tu: ðə 'vɪlɪdʒ su:n.
Jamie: We come to trade.	Jamie: wɪ: kʌm tu: treɪd.
Ian: Do you remember me? We met a few months ago in North Carolina. The man I sold to you, we've come to buy him back. I will return this to you if you return the man to me.	Ian: 'spi:kɪŋ 'məʊhɔ:k. du: ju: rɪ'membə mi:ʔ wɪ: met ə fju: mʌnθs ə'gəʊ ɪn nɔ:θ kæɹl'aɪnə. ðə mæn aɪ səʊld tu: ju:, wɪ:v kʌm tu: baɪ hɪm bæɪk. aɪ wɪl rɪ'tɜ:n ðɪs tu: ju: ɪf ju: rɪ'tɜ:n ðə mæn tu: mi:.

S4E13 Scene 30

Jamie decides to sacrifice himself to save his daughter's fiancé Roger MacKenzie in the 27th minute of this episode. He stays with the Indians to save him. It is a crucial moment because Claire would lose Jamie again.

Both RP and SSE occur in this scene.

Jamie: Take me.	Jamie: teɪk mi:.
Claire: What?	Claire: wɒt?
Ian: Uncle Jamie, wait.	Ian: 'ʌŋkəl 'dʒeɪmi, weɪt.
Jamie: I'm able-bodied, strong.	Jamie: aɪm 'eɪbl'bɒdɪd, strɒŋ.
Claire: No, there has to be another way.	Claire: nəʊ, ðeə hæz tu: bi: ə'nʌðə wei.
Jamie: There isn't. I must do this for our	Jamie: ðeə 'ɪznt. aɪ mʌst du: ðɪs fɔ:r 'aʊə

daughter. Ian, tell the council. Convince them.	'dɔ:tə. 'i:ən, tel ðə 'kaʊnsəl. kən'vɪns ðem.
Claire: Please, Jamie. You and Ian will take Roger back to Brianna.	Claire: pli:z, 'dʒeɪmi. ju: ænd 'i:ən wɪl teɪk 'rəʊdʒə bæk tu: brɪ'anə.
Claire: No.	Claire: nəʊ.
Jamie: As soon as can be managed, I'll...I'll escape, come home.	Jamie: æz su:n æz kæn bi: 'mænɪdʒd, aɪl...aɪl ɪ'skeɪp, kʌm həʊm.

S4E13 Scene 31

There is a key moment in the 39th minute of this episode when Claire and Jamie rescue Roger from Indian captivity. He finds out why Jamie attacked him and sold him to the Indians and where his fiancée Brianna, who was disgraced after he left, is and is expecting an offspring.

RP and SSE are spoken in this scene.

Roger: Where is she?	Roger: weər ɪz ʃi?
Claire: She's safe. She's with Jamie's aunt in North Carolina.	Claire: ʃi:z seɪf. ʃi:z wɪð 'dʒeɪmɪz ɑ:nt ɪn nɔ:θ kær'l'amə.
Roger: She sent you for me, then?	Roger: ʃi sent ju fɔr mi, ðen?
Claire: Yes.	Claire: jes.
Roger: When I met you on the ridge, I thought that may be the reason you beat me. Because she said terrible things and turned ye against me.	Roger: wɛn aɪ met ju ɒn ðə rɪdʒ, aɪ θɔt ðæt meɪ bi ðə 'rɪzən ju bi:t mi. bɪ'kɒz ʃi sed 'terəbəl θɪŋz ænd tʃ:nd ʃi: ə'genst mi:.
Jamie: No, no she didn't. She... That was my own notion. I didn't know who you were.	Jamie: nəʊ, nəʊ ʃi: 'dɪdnt. ʃi:... ðæt wɒz maɪ əʊn 'nəʊʃn. aɪ 'dɪdnə kən hu: ju: wɜ:. Roger: əʊ, θæŋk ɡʊd. 'hævɪŋ tu: bi:t mi:

Roger: Oh, thank God. Having to beat me nearly to death and sold into slavery seemed a trifle extreme, even for a woman of her temper. Why did you beat me, then? I mean, if ye didn't even know who I was.	'nəli tu: deθ ænd səʊld 'intu: 'sleɪvəri si:md ə 'traɪfl ɪk'stri:m, 'i:vən fɔ:r ə 'wʊmən ɒv hɜ: 'tɛmpə. waɪ dɪd ju: bi:t mi:, ðen? aɪ mi:n, ɪf ji: 'dɪdnt 'i:vən nəʊ hu: aɪ wɒz.
Claire: It was a terrible misunderstanding.	Claire: ɪt wɒz ə 'tɛrəbəl ,mɪsʌndə'stændɪŋ.
Roger: A misunderstanding? Claire.	Roger: ə ,mɪsʌndə'stændɪŋ? kleə.
Claire: Roger...Brianna was attacked.	Claire: 'rəʊdʒə...Brianna wɒz ə 'tækt.

S4E13 Scene 32

In the 57th minute of this episode, Jamie is on his way back to Fraser's Ridge from River Run, where his Aunt Jocasta lives. A soldier brings him a message from Governor Tyrone to call out the militia and fight the Regulators. His first mission is to eliminate the fugitive Murtagh Fitzgibbons Fraser, who is his beloved godfather.

Both RP and SSE are represented in this scene.

A Redcoat soldier: We're looking for Mr James Fraser.	A Redcoat soldier: wɪə 'lʊkɪŋ fɔ:r 'mɪstə dʒeɪmz 'freɪzə.
Jamie: I'm James Fraser.	Jamie: aɪm dʒeɪmz 'freɪzə.
Soldier: Then I have a letter for you from His Excellency, Governor Tyron. Good day, sir.	Soldier: ðen aɪ hæv ə 'letə fɔ: ju: frəm hɪz 'ɛksəlɛnsɪ, 'gʌvənə Tyron. gʊd deɪ, sɜ:.
Jamie: Good day.	'dʒeɪmi: gʊd deɪ.
Claire: What does it say?	Claire: wɒt dʌz ɪt seɪ?
Jamie: He has ordered me to muster and lead a militia to fight the Regulators. My	Jamie: hi: hæz 'ɔ:dəd mi: tu: 'mʌstər ænd li:d ə mɪ'lɪʃə tu: faɪt ðə 'rɛɡjələɪtəz. maɪ fɜ:st 'mɪʃn ɪz tu: hʌnt daʊn ænd ... kɪl ðə

first mission is to hunt down and ... kill the fugitive Murtagh Fitzgibbons.	'fju:dʒɪtv Murtagh Fitzgibbons.
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S5E1 Scene 33

It is just before the start of Roger and Brianna's wedding when Jamie is talking to his wife Claire. He is nervous about the wedding and worried about losing his daughter after such a short time when she has only just appeared in his life. He also doubts Roger's love for Brianna, but Claire talks him out of it and believes that Roger really does love Brianna. This is a big moment in the 8th minute of this episode.

There are both RP and SSE, spoken in this scene.

Claire: Jamie.	Claire: 'dʒeɪmi.
Jamie: I'm here.	Jamie: aɪm hɪə.
Claire: Wait till you see her. You've been busy.	Claire: weɪt tɪl ju: si: hɜ:. ju:v bi:n 'bɪzi.
Jamie: Aye. I must do What I can for her, while I have the chance. We've not had enough time together.	Jamie: aɪ. aɪ mʌst du: wɒt aɪ kæn fɔ: hɜ:, waɪl aɪ hæv ðə ʃɑ:ns. wi:v nɒt hæd ɪ'nʌf taɪm tə'geðə.
Claire: It was going to happen one day And we're giving her away to a man who loves her. ... What? You doubt his love?	Claire: ɪt wɒz 'gəʊɪŋ tu: 'hæpən wʌn deɪ ænd wɪə 'gɪvɪŋ hɜ:r ə'wei tu: ə mæn hu: lʌvz hɜ:. ... wɒt? ju: daʊt hɪz lʌv?
Jamie: Did he not doubt it himself?	Jamie: dɪd hi: nɒt daʊt ɪt hɪm'self?
Claire: Well, he's here now and he loves her.	Claire: wel, hi:z hɪə naʊ ænd hi: lʌvz hɜ:.
Jamie: Well, maybe that's what I fear. I ken what love can make a man do. Gives	Jamie: wel, 'meɪbi ðæts wɒt aɪ fiə. aɪ kæn wɒt lʌv kæn meɪk ə mæn du:. gɪvz ju: 'kʌrɪdʒ, bʌt nɒt ə sɛns tu: gəʊ ə'lon wɪð ɪt. ænd nəʊ gʊd lʌv wɪl du: 'aɪðər ɒv ðeɪm ɪf

<p>you courage, but not a sense to go along with it. And no good love will do either of them if he gets himself killed.</p> <p>Claire: He's a scholar. I'm not sure if his area of expertise covers the dangers of the Carolina wilderness.</p>	<p>hi: gets his'self kɪld.</p> <p>Claire: hi:z ə 'skɒlə. aɪm nɒtʃʊ:r ɪf hɪz 'eəriə ɒv ,ɛkspɜ:'ti:z 'kʌvəz ðə 'deɪndʒəz ɒv ðə kærəl'aɪnə 'wɪldənəs.</p>
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S5E1 Scene 34

During Brianna's wedding, Jamie learns from his friend Lord John that Stephen Bonnet has been spotted in the province. The Bonnet who disgraced his daughter when she travelled from her time into the 18th century to her mother's. This is an important scene in the 26th minute of this episode.

Both RP and SSE are spoken in this scene.

<p>Jamie: I'm always glad to hear your news, John.</p> <p>John: And I endeavour to bring you only glad tidings. But in your letters you asked me to undertake something for you. Do you want one?</p> <p>Jamie: Do I need one?</p> <p>John: I'm afraid I have some shocking news. There have been sightings of Bonnet in the province.</p> <p>Jamie: Bonnet.</p> <p>John: I should have made certain. I don't</p>	<p>Jamie: aɪm 'ɔ:lweɪz glæd tu: hɪə jɔ: nju:z, dʒɒn.</p> <p>John: ænd aɪ ɪn'devə tu: brɪŋ ju: 'əʊnli glæd 'taɪdɪŋz. bʌt ɪn jɔ: 'letəz ju: ɑ:skt mi: tu: ,ʌndə'teɪk 'sʌmθɪŋ fɔ: ju:. du: ju: wɒnt wʌn?</p> <p>Jamie: du: aɪ ni:d wʌn?</p> <p>John: aɪm ə'freɪd aɪ hæv sʌm 'ʃɒkɪŋ nju:z. ðeə hæv bi:n 'saɪtɪŋz ɒv 'bɒnɪt ɪn ðə 'prɒvɪns.</p> <p>Jamie: 'bɒnɪt.</p> <p>John: aɪ ʃʊd hæv meɪd 'sɜ:tɪn. aɪ dəʊnt nəʊ</p>
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know why I didn't. I assumed he had perished in the rubble.	wai ai 'didnt. ai ə'sju:md hi: hæd 'periʃt in ðə 'rʌbʌl.
Jamie: That bastard has an ungodly way of escaping death. Or maybe Hell is too good for Stephen Bonnet and the Devil wouldn't let him in	Jamie: ðæt 'bɑ:stəd hæz ən ʌn'gɒdli wei ɒv ɪ'skeɪpɪŋ deθ. ɔ: 'meɪbi hel ɪz tu: gʊd fɔ: 'sti:vən 'bɒnɪt ænd ðə 'devl 'wʊdnt let him in

S5E1 Scene 35

Dressed in his clan kilt, Jamie lights the fiery cross in front of his tenants and family in Fraser's Ridge. He demands that the men pledge loyalty to him and in return he makes a promise to always stand on their side. It is a very emotional moment in the 51st minute of this episode.

Only SSE is represented in this scene.

Jamie: In the Highlands, when a chieftain sets himself to war, he'll burn the fiery cross, sending a sign throughout the lands of his clan. Now, it's a call to his men to gather their weapons and come prepared for battle. We are friends, neighbours, countrymen. No, we're not a clan. I'm not yer chief. But I hope that, if the time comes, you will all stand by my side. We cannae say what might befall us. But we must not only be willing to make oaths to our wives and loved ones but to our	Jamie: ɪn ðə 'haɪləndz, wen ə 'tʃi:ftən sets him'self tu: wɔ:, hi:l bɜ:n ðə 'faɪəri krɒs, 'sendɪŋ ə saɪn θru: 'aʊt ðə lændz ɒv hɪz klæn. naʊ, ɪts ə kɔ:l tu: hɪz men tu: 'gæðə ðeə 'wepənz ænd kʌm prɪ'peəd fɔ: 'bætʌl. wi: ɑ: frɛndz, 'neɪbəz, 'kʌntrɪmən. nəʊ, wɪə nɒt ə klæn. aɪm nɒt jɛr tʃi:f. bʌt ai həʊp ðæt, ɪf ðə taɪm kʌmz, ju: wɪl ɔ:l stænd baɪ maɪ saɪd. wi: kannaɪ seɪ wɒt maɪt bɪ'fɔ:l ʌs. bʌt wi: mʌst nɒt 'əʊnli bi: 'wɪlɪŋ tu: meɪk əʊðz tu: 'aʊə waɪvz ænd lʌvd wʌnz bʌt tu: 'aʊə 'brʌðəz ɪn ɑ:mz ɪn
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brothers in arms in this new country. Stand by my hand.	ðɪs nju: 'kʌntri. stænd baɪ maɪ hænd.
Scotsman: I will promise to stand by your side, Colonel Fraser, sir. I swear by the cross of our Lord Jesus Christ and by the holy iron that I hold ... my hand turn against you in rebellion. I ask that this holy iron pierce my heart.	Scotsman: aɪ wɪl 'prɒmɪs tu: stænd baɪ ʃo: saɪd, 'kɜ:nəl 'freɪzə, sɜ:. aɪ sweə baɪ ðə krɒs ɒv 'aʊə lɔ:d 'dʒi:zəs kraɪst ænd baɪ ðə 'həʊli aɪən ðæt aɪ həʊld ... maɪ hænd tʜ:n ə'geɪnst ju: ɪn rɪ'beliən. aɪ ɑ:sk ðæt ðɪs 'həʊli aɪən pɪəs maɪ hɑ:t.

S5E1 Scene 36

Jamie seeks out his godfather Murtagh in the woods, who is wanted by the Redcoats. He wants to warn him and tell him that he is in danger. He must escape. The two say goodbye to each other, and Murtagh is released from his vow to Jamie and his mother. This heartbreaking scene takes place in the 57th minute of this episode.

Only SSE is represented in this scene.

Murtagh Fitzgibbons Fraser: I suppose I should take it as a compliment that he wants to display me so prominently at his palace in New Bern.	Murtagh Fitzgibbons Fraser: aɪ sə'po:z aɪ ʃəd teɪk ɪt əz ə 'kɒmpləmənt ðæt hi wʌnts tə dɪs'ple mi so: 'prɒmɪnəntli ət hɪz 'pælis ɪn nju: bɜ:n.
Jamie: You've gotten under his skin wee bit.	Jamie: jʊv 'ɡɒtən 'ʌndər hɪz skɪn wi: bɪt
Murtagh: You keep telling me ye ken how this will end. This... This war ye say is coming.	Murtagh: jʊ kɪp 'telɪŋ mi jə kən hʌʊ ðɪs wɪl end. ðɪs... ðɪs wɔr jə se ɪz 'kʌmɪŋ.
Jamie: No. No, but if you wait, we'll be	Jamie: no:. no:, bʌt ɪf jʊ: wet, wi:l bi: fɑ:tɪn ɒn ðə se:m saed. ðə wɔ:r wɪl tʃe:ndʒ ðə fes ʌv ðɪs lɑ:nd.

<p>fighting on the same side. The war will change the face of this land.</p> <p>Murtagh: There's always a war coming. But it's for us to decide...which ones we fight.</p> <p>Jamie: What are you doing?</p> <p>Murtagh: Fashioning a circle. Perhaps you can ask those that can travel to and fro to go back and change things. Make things here different. Clair, Brianna, Roger, they all came to this time from another.</p> <p>Because they did, ye have everything ye've ever wanted. I don't resent ye for it. But I must do what I must. And ye cannae resent me for that either.</p> <p>Jamie: Nothing would ever make me to resent ye. Or accost ye. It is no longer safe for you to remain here. I know that you stay because of the vow you made to my mother.</p> <p>And to me. Now, I release you from it. Go. Go, please. Be hard to find.</p>	<p>Murtagh: ðærz 'ɔ:lweɪz ə wɔr 'kʌmɪn. bʌt its fər ʌs tə dɪ'saɪd... wɪtʃ wʌnz wi faɪt.</p> <p>Jamie: wɔt ər jə 'dʊɪn?</p> <p>Murtagh: 'fæʃənɪŋ ə 'sɪrkəl. pər'hæps ju kən æsk ðo:z ðət kən 'trævəl tə ænd frɔ tə go: bæk ænd tʃeɪndʒ θɪŋz. meɪk θɪŋz hɪr 'dɪfrənt. kler, brɪ'ænə, 'rɒdʒər, ðeɪ ɔ:l keɪm tə ðɪs taɪm frəm ə'nəðər. brɪ'kʌz ðeɪ dɪd, jə hæv 'evrɪθɪŋ jəv 'evər 'wɒntɪd. aɪ doʊnt rɪ'zent jə fər ɪt. bət aɪ məst du: wɔt aɪ məst. ænd jə kə'na: rɪ'zent mi fər ðət 'i:ðər.</p> <p>Jamie: 'nʌθɪŋ wʊd 'evər mek mi tə rɪ'zent je. ɔr ə'kɒst je. ɪt ɪz no: 'lɒŋgər sef fə ju tə rɪ'men hɪr. aɪ no: ðæt ju ste brɪ'kəz əv ðə vəʊ ju med tə maɪ 'mʌðər. ænd tə mi. naʊ, aɪ rɪ'lis ju frəm ɪt. go: go:, plɪz. bi hɑrd tə faɪnd.</p>
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There is a dramatic moment in the 17th minute of this episode. Claire is kidnapped and Jamie calls a rescue team to help him find her and bring her home. At the same time, Roger, Brianna and little Jammie, who have failed to return to their own time, return back to Fraser's Ridge. Roger decides to help Jamie to rescue his wife as well.

Only SSE appears in this scene. American English is also present.

Jamie: Bree. Roger. What happened?	Jamie: Bree. 'rəʊdʒə. wɒt 'hæpənd?
Brianna: It didn't work. What is going on?	Brianna: ɪt 'dɪdənt wɜrk. wɒt ɪz 'ɡoʊɪŋ ɒn?
Roger: On our way back we saw the cross.	Roger: ɒn ʌr we bæk wi sə ðə krɒs.
Jamie: There's been an attack on the Ridge.	Jamie: ðɛrz bɪn ɒn ə'tak ɒn ðə rɪdʒ.
They've taken your mother. I think it was the Browns. We're gonna get her back.	ðeɪv 'teɪkən j ʌr 'mʌðər. aɪ θɪŋk ɪt wəz ðə braʊnz. wiər 'ɡʌnə get hɜ bak.
Brianna: I'm coming with you.	Brianna: aɪm 'kʌmɪŋ wɪð ju.
Jamie: No, Brianna, it's too dangerous.	Jamie: no:, brɪ'a:nə, ɪts tu: 'dendʒərəs.
Brianna: Da...	Brianna: dɑ:...
Jamie: You stay here, with the rest of the men, guard the ridge.	Jamie: jʌ ste: hɪr, wɪð ðə rest əv ðə men, ɡɑrd ðə rɪdʒ.
Josiah „Jo“ Beardsley: I want to come. I'm a fine shot. You said so yourself. It's not war. It's for Mistress Claire.	Josiah „Jo“ Beardsley: aɪ want tə kʌm. aɪm ə faɪn ʃɒt. jʌ sed so jər'self. ɪts nɒt wɔr. ɪts fɔr 'mɪstrɪs kler.
Roger: And I'm coming too. You called me. At the Gathering. At the fire. „Stand by my side, son of my house“. Did you mean that?	Roger: ənd aɪm 'kʌmɪn 'tu:. jʌ: 'kɔld mi:. ət ðə 'ɡaðərɪŋ. ət ðə 'faɪər. 'stand baɪ maɪ saɪd, sʌn ʌv maɪ 'haʊs. dɪd jʌ: mɪn ðæt?
Jamie: Ye ken I did.	Jamie: ʒi ken aɪ dɪd.
	Roger: wel, aɪ mɪn ɪt, tʌ. ðɛr ɪz ə taɪm fɔr

Roger: Well, I mean it, too. There is a time for men of peace, and a time for men of blood. I will stand by you.	mən əv pi:s, ənd ə taɪm fɔr mən əv blʌd. aɪ wɪl stænd baɪ ju
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S5E12 Scene 38

Claire, after being rescued by Jamie and his team, shares her feelings with him about everything she has been through in her life. This emotional moment takes place in the 31st minute of this episode.

Both RP and SSE are spoken in this episode.

Jamie: The sight of you tears my heart...fills me full of rage. I feel... I must kill someone.	Jamie: ðə saɪt ɒv ju: teəz maɪ hɑ:t...fɪlz mi: fʊl ɒv reɪdʒ. aɪ fi:l... aɪ mʌst kɪl 'sʌmwʌn.
Claire: Lionel, is he still...	Claire: 'laɪənəl ɪz hi: stɪl...
Jamie: In the surgery, tied up. The men gave him quite a beating. I'll ask questions and have answers. Find out what they were planning.	Jamie: ɪn ðə 'sɜ:dʒəri, taɪd ʌp. ðə mən geɪv hɪm kwaɪt ə 'bi:tɪŋ. aɪl ɑ:sk 'kwɛstʃənz ænd hæv 'ɑ:nsəz. faɪnd aʊt wɒt ðeɪ wɜ: 'plæniŋ.
Claire: Will you let him live?	Claire: wɪl ju: lɛt hɪm li:v?
Jamie: Is your oath so strong, then?	Jamie: ɪz jɔ:r əʊθ səʊ strɒŋ, ðen?
Claire: I'm glad the others are dead...but I'm sorry that I am. I don't want you to worry about me, I'm just a little shaken.	Claire: aɪm glæd ði 'ʌðəz ɑ: dɛd...bʌt aɪm 'sɔ:ri ðæt aɪ æm. aɪ dəʊnt wɒnt ju: tu: 'wʌri ə'baʊt mi:, aɪm dʒʌst ə 'lɪtl 'ʃeɪkən.
Jamie: Claire, I ken what it feels like...	Jamie: kleə, aɪ kɛn wɒt ɪt fi:lz laɪk...
Claire: No! I've lived through a fucking World War. I have lost a child, I lost two	Claire: nəʊ! aɪv li:vɪd θru: ə 'fʌkɪŋ wɜ:ld wɔ:. aɪ hæv lɒst ə tʃaɪld, aɪ lɒst tu:

husbands, I've been starved with an army, and I've been beaten, and I've been betrayed, and I've...I've been imprisoned, and I did not...I survived.	'hʌzbəndz, aɪv bi:n stɑ:vɪd wɪð ən 'ɑ:mi, ænd aɪv bi:n 'bi:tən, ænd aɪv bi:n bi'treɪd, ænd aɪv...aɪv bi:n ɪm'prɪzənd, ænd aɪ dɪd nɒt...aɪ sə'vaɪvd.
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S5E12 Scene 39

The morning after being rescued, Claire goes to see Lionel, whom they let live so he can be questioned. He is lying in the doctor's office and Marsali, Jamie's step-daughter, is with him. Claire is a doctor who is bound by an oath and must not take anyone's life as revenge. In this scene, she is fighting with herself because after what Lionel did to her, she wants revenge on him. But Marsali does that for her, taking advantage of the moment when Claire leaves the office. This dramatic scene occurs in the 36th minute of this episode.

Both RP and SSE occur in this scene.

Lionel Brown: Have mercy on me.	Lionel Brown: hæv 'mɜ:si ɒn mi:.
Marsali: Be quiet! What do you think this is, if not mercy?	Marsali: bi: 'kwaɪət! wɒt du: ju: θɪŋk ðɪs ɪz, ɪf nɒt 'mɜ:si?
Lionel: Can you at least loosen my bonds?	Lionel: kæn ju: æt li:st 'lu:sən maɪ bɒndz?
Marsali: Quiet!	Marsali: 'kwaɪət!
Lionel: Don't let him kill me, that husband of yours.	Lionel: dəʊnt let hɪm kɪl mi:, ðæt 'hʌzbənd ɒv jɔ:z.
Claire: Marsali...can you steep the comfrey and prepare the syringe?	Claire: Marsali...kæn ju: sti:p ðə ɒmfrey ænd prɪ'peə ðə sɪ'rɪndʒ?
Marsali: Waste of good medicine on the likes of you.	Marsali: weɪst ɒv gʊd 'mɛdɪsɪn ɒn ðə laɪks ɒv ju:.

Lionel: I implore you, Mistress Fraser. Please. Claire: I will do you no harm.	Lionel: aɪ ɪm'plɔː juː, 'mɪstrəs 'freɪzə. pliːz. Claire: aɪ wɪl duː juː nəʊ hɑːm.
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S5E1 Scene 40

There is an important scene in the 2nd minute of this episode when Claire is kidnapped by a group of Lionel Brown's men for writing a column in a local newspaper under a man pseudonym giving advice to women in different circumstances. Lionel wants to take her to Brownsville to face the women there and confess to them.

Both RP and SSE occur in this scene.

Lionel Brown: Well, aren't you the clever one, doctor Rawlings? You never thought anyone would find out about your little newspaper column, did you? Well, now you're gonna repent for your sin. Claire: I was just trying to help. Lionel: Spreading dangerous ideas, is what you mean. Telling women how to deceit their husbands, how to deny them their God-given rights? Tellin' my wife to avoid my bed. I'm gonna take you to Brownsville ... and you're going to confess to the womenfolk there, and they're gonna see you for the charlatan that you are.	Lionel Brown: wɛl, ɑːnt juː ðə 'kleɪvə wʌn, 'dɒktə Rawlings? juː 'nevə θɔːt 'eniwʌn wəd faɪnd aʊt ə'baʊt jɔː 'lɪtl 'njuːz,peɪpə 'kɒləm, dɪd juː?wɛl, naʊ jɔː 'gɒnə 'riːpənt fɔː jɔː sɪn. Claire: aɪ wəz dʒʌst 'traɪɪŋ tuː help. Lionel: 'sprɛdɪŋ 'deɪndʒərəs aɪ'dɪəz, ɪz wɒt juː miːn. 'tɛlɪŋ 'wɪmɪn haʊ tuː dɪ'siːt ðeə 'hʌzbəndz, haʊ tuː dɪ'naɪ ðeɪm ðeə ɡɒd-'ɡɪvən raɪts? 'tɛlɪn maɪ waɪf tuː ə'vɔɪd maɪ bed. aɪm 'gɒnə teɪk juː tuː Brownsville ... ænd jɔː 'gəʊɪŋ tuː kən'fes tuː ðə 'wɪmɪnfəʊk ðeə, ænd ðeə'gɒnə siː juː fɔː ðə 'ʃɑːlətən ðæt juː ɑː. Claire: juː 'flaɪŋ 'bɑːstəd! jɔː 'gəʊɪŋ tuː
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Claire: You fucking bastard! You're going to go to hell for this!	gəʊ tu: hɛl fɔ: ðɪs
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S6E1 Scene 41

1753 at Ardsmuir Prison, Jamie and other surviving Scottish soldiers were imprisoned after the Battle of Culloden. Here Jamie gains the position of Mason because he is able to unite his men in the prison, who are each of a different political and religious mindset. This divides them as a nation and causes unrest among them. This crucial scene takes place in the 4th minute of this episode.

Both RP and SSE appear in this scene.

Governor: Christie said you'd be a troublemaker. And here we are.	Governor: 'krɪsti sɛd ju:d bi: ə 'trʌbəlˌmeɪkə. ænd hɪə wi: ɑ:.
Jamie: I have no quarrel with him though he appears to have one with me.	Jamie: aɪ hæv nəʊ 'kwɒrəl wɪð hɪm ðəʊ hi: ə'piəz tu: hæv wʌn wɪð mi:.
Governor: Naturally. You being a Jacobite, him being a more decent sort.	Governor: 'nætʃʊrli. ju: 'bi:ɪŋ ə 'dʒækəbart, hɪm 'bi:ɪŋ ə mɔ: 'di:sənt sɔ:t.
Jamie: All I want is to be left alone. To serve my time.	Jamie: ɔ:l aɪ wɒnt ɪz tu: bi: left ə'ləʊn. tu: sɜ:v maɪ taɪm.
Governor: Then why do you defy my orders?	Governor: ðen waɪ du: ju: dɪ'faɪ maɪ 'ɔ:dəz?
Jamie: A life was lost. The men here are divided. The whole of Scotland's been torn apart by this rebellion. Some here follow Christie because he told them if they change their beliefs, they will not feel afraid. But the fear is still there. They need	Jamie: ə laɪf wɒz lɒst. ðə mɛn hɪər ɑ: dɪ'vaɪdɪd. ðə həʊl ɒv 'skɒtləndz bi:n tɔ:n ə'pɑ:t baɪ ðɪs rɪ'beliən. sʌm hɪə 'fɒləʊ 'krɪsti bɪ'kɒz hi: təʊld ðem ɪf ðeɪ tʃeɪndʒ ðeə bɪ'li:fs, ðeɪ wɪl nɒt fi:l ə'freɪd. bʌt ðə fɪər ɪz stɪl ðeə. ðeɪ ni:d fu:d ænd 'mædsən.

<p>food and medicine. And they also need some peace. I think you want the same thing as me. To fulfil your duty, move on to greener pastures. I saw you and Christie, your greeting. Make me a Freemason</p> <p>Governor: Why? Have you no regard for your Pope? You'd be excommunicated.</p>	<p>ænd ðei 'ɔ:lsəʊ ni:d sʌm pi:s. ɑi θɪŋk ju: wɒnt ðə seɪm θɪŋ æz mi:. tu: fʊl'fɪl jɔ:</p> <p>'dju:ti, mu:v ɒn tu: 'gri:nə 'pɑ:stʃəz. ɑi sə: ju: ænd 'krɪsti, jɔ: 'gri:tɪŋ. meɪk mi: ə 'fri: ,meɪsən</p> <p>Governor: wai? hæv ju: nəʊ rɪ'gɑ:d fɔ: jɔ: pəʊp? ju:d bi: ,ɛkskə'mju:nɪkeɪtɪd.</p>
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S6E1 Scene 42

In this episode Claire discovers ether, the gas needed to put patients to sleep and operate on them painlessly. Jamie doesn't find this idea very safe though. This important discovery takes place in the 26th minute.

Both RP and SSE appear in this scene.

<p>Claire: It worked. I was only out for three to four minutes.</p> <p>Jamie: What the devil are ye talking about?</p> <p>Claire: I don't have to rely on whiskey or laudanum anymore.</p> <p>Jamie: Something to confess, Sassenach?</p> <p>Claire: Yes. I've recreated anaesthetic.</p> <p>Well, it's called ether.</p> <p>Jamie: And it sent you to sleep?</p> <p>Claire: Something deeper than sleep.</p>	<p>Claire: ɪt wɜ:kt. ɑi wɒz 'əʊnli aʊt fɔ: θri: tu: fɔ: 'mɪnɪts.</p> <p>Jamie: wɒt ðə 'devl ɑ: ji: 'tɔ:kɪŋ ə'baʊt?</p> <p>Claire: ɑi dəʊnt hæv tu: rɪ'laɪ ɒn 'wɪski ɔ: 'ləʊdnəm ,eni'mɔ:.</p> <p>Jamie: 'sʌmθɪŋ tu: kən'fes, Sassenach?</p> <p>Claire: jɛs. ɑɪv ,ri:kri'eɪtɪd ,ænəs'θetɪk. wɛl, ɪts kɔ:ld 'i:θə.</p> <p>Jamie: ænd ɪt sent ju: tu: sli:p?</p> <p>Claire: 'sʌmθɪŋ 'di:pə ðæn sli:p.</p> <p>Jamie: wɒt dʌz ðæt fi:l laɪk?</p>
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Jamie: What does that feel like?	Claire: ðæts ðə 'bjʊ:ti nv it. ju: dəʊnt fi:l ə
Claire: That's the beauty of it. You don't feel a thing.	θɪŋ.
Jamie: Is it safe?	Jamie: ɪz ɪt seɪf?
Claire: Safer than dying in agony of a ruptured appendix. With ether, I could operate on a patient and they wouldn't feel a thing. Not until...	Claire: 'seɪfə ðæn 'daɪŋ ɪn 'ægəni nv ə 'rʌptʃəd ə 'pendɪks. wɪð 'i:θə, aɪ kʊd 'ɒpəreɪt ɒn ə 'peɪʃnt ænd ðeɪ 'wʊdnt fi:l ə θɪŋ. nɒt ən'tɪl...
Jamie: Until they wake up? Hmm. No, it doesn't sound very good to me, Sassenach.	Jamie: ən'tɪl ðeɪ weɪk ʌp? Hmm. nəʊ, ɪt 'dʌznt saʊnd 'veri gʊd tu: mi:, Sassenach.
Claire: No? It's bloody marvellous.	Claire: nəʊ? ɪts 'blʌdi 'mɑ:vələs.
Jamie: It would be a shame not to feel anything.	Jamie: ɪt wʊd bi: ə ʃeɪm nɒt tu: fi:l 'eniθɪŋ.
Claire: This isn't a standard treatment for all my patients.	Claire: ðɪs 'ɪznt ə 'stændəd 'tri:tment fɔ:r ɔ:l maɪ 'peɪʃnts.
Jamie: I hope not.	Jamie: aɪ həʊp nɒt.

S6E1 Scene 43

In this episode Jamie meets a familiar face from his past, Tom Christie. He was the leader of a group of Protestant settlers from Ardsmuir Prison, where he and Jamie Fraser were once inmates. He arrives at Fraser's Ridge and establishes a new community, bringing a different set of religious and social dynamics to the settlement. This turning point occurs in the 35th minute.

SSE appears in this scene.

Jamie: There's a face I never thought I'd see again. Tom Christie.	Jamie: ðeəz ə feɪs aɪ 'nevə θɔ:t aɪd si: ə'geɪn. tɒm 'krɪsti.
Tom: James Fraser. I stand before you in humble gratitude.	Tom: dʒeɪmz 'freɪzə. aɪ stænd bɪ'fɔ: ju: ɪn 'hʌmbəl 'grætɪtju:d.
Roger: With mister Christie being an Ardsmuir man, I assumed that... Well, I welcomed him right away.	Roger: wɪð 'mɪstə 'krɪsti 'bi:ɪŋ ən ɑ:dsmuɪr mæn, aɪ ə'sju:md ðæt... wel, aɪ 'welkəmd hɪm raɪt ə'weɪ.
Jamie: OF course. Good to see you, Tom.	Jamie: ɒv kɔ:s. gʊd tu: si: ju:, tɒm.
Roger: To stay, that is. To settle here.	Roger: tu: steɪ, ðæt ɪz. tu: 'setl hɪə.
Tom: Your daughter was kind enough to offer me a bite to eat.	Tom: jɔ: 'dɔ:tə wɒz kaɪnd ɪ'nʌf tu: 'ɒfə mi: ə baɪt tu: ɪ:t.
Jamie: Good. This is my wife, Clair Fraser.	Jamie: gʊd. ðɪs ɪz maɪ waɪf, kleə 'freɪzə.

S6E1 Scene 44

There is an important scene in the 66th minute of this episode when the Fraser family is preparing a welcome dinner at their house for Tom Christie, his family and some of the new settlers who have come with him. However, Tom's son immediately comes into conflict with the law because he steals a powder horn and Jamie has to punish him for this theft. Jamie does not expect this behaviour from someone he is helping, offering land, a roof over his head and a job.

SSE is used in this episode.

Jamie: I take it this isn't a social call.	Jamie: aɪ teɪk ɪt ðɪs 'ɪznt ə 'səʊʃl kɔ:l.
Richard Brown: No, it isn't. There's a dark-haired boy, he was out hunting with your Indian. Where is he? There he is. He's a thief. We've come to arrest him.	Richard Brown: nəʊ, ɪt 'ɪznt. ðeəz ə dɑ:k-heəd bɔɪ, hi: wɒz aʊt 'hʌntɪŋ wɪð jɔ:r 'ɪndiən. weər ɪz hi:ʔ ðeə hi: ɪz. hi:z ə θi:f. wi:v kʌm tu: ə'rest hɪm.
Richard: He stole a powder horn. Cheeky bastard's still wearing it.	Richard: hi: stəʊl ə 'paʊdə hɔ:n. 'tʃi:ki 'bɑ:stədz stɪl 'weəriŋ ɪt.
Jamie: And what proof do you have it isn't his?	Jamie: ænd wɒt pru:f du: ju: hæv ɪt 'ɪznt hɪz?
Richard: Carved his initials on it. For Phineas Brown, there. And my man says he took it.	Richard: kɑ:vɪd hɪz ɪ'nɪʃlɪz ɒn ɪt. fɔ: fɪneɪs braʊn, ðeə. ænd maɪ mæn sez hi: tʊk ɪt.
Tom Christie: Did you do this son? Where did you get that powder horn? Hmm? Do you want to end up like your mother?	Tom Christie: dɪd ju: du: ðɪs sʌn? weə dɪd ju: ɡet ðæt 'paʊdə hɔ:n? Hmm? du: ju: wɒnt tu: ɛnd ʌp laɪk jɔ: 'mʌðə?

S6E8 Scene 45

Robert Brown, as the Committee of Safety, arrives with a group of other people to Fraser's Ridge to capture Claire, who is accused of murdering Malva Christie, the daughter of Tom Christie. Jamie, however, will not just give up his wife. This dramatic scene appears in the 2nd minute of this episode.

SSE is mostly used in this scene.

Robert Brown: We've come to arrest her for murder. The murder of Malva Christie.	Robert Brown: wi:v kʌm tu: ə'rest hɜ: fɔ: 'mɜ:də. ðə 'mɜ:dər ɒv Malva 'kristi.
Jamie: You'll leave my land, sir. And you'll do it now.	Jamie: ju:l li:v maɪ lænd, sɜ:. ænd ju:l du: ɪt naʊ.
Robert: Oh, we'll leave. Hand over your wife and we'll be gone. Vanished like the morning dew.	Robert : əʊ, wi:l li:v. hænd 'əʊvə jɔ: waɪf ænd wi:l bi: ɡɒn. 'væniʃt laɪk ðə 'mɔ:nɪŋ dju:.
Mrs Bug: Bride save us.	Mrs Bug: braɪd seɪv ʌs.
Claire: Mrs. Bug, go get help, now!	Claire: Mrs. bʌɡ, ɡəʊ ɡet help, naʊ!
Jamie: By what right do you come here?	Jamie: baɪ wɒt raɪt du: ju: kʌm hɪə?
Robert: I'm only doing what I must.	Robert : aɪm 'əʊnli 'du:ɪŋ wɒt aɪ mʌst.
Jamie: I ken what you're doing.	Jamie: aɪ kən wɒt jɔ: 'du:ɪŋ.
Robert: I'm the Committee of Safety, Mr.Fraser. I have a responsibility to the people of these parts.	Robert : aɪm ðə kə'mɪti ɒv 'seɪfti, Mr.'freɪzə. aɪ hæv ə rɪ'spɒnsɪ'bɪləti tu: ðə 'pi:pəl ɒv ði:z pɑ:ts.
Jamie: And I have a responsibility as well.	Jamie: ænd aɪ hæv ə rɪ'spɒnsɪ'bɪləti æz wəl.
Robert: Oh, I know it. I'm a married man myself. I didn't expect you to just give her up. But you will soon enough. You'll see.	Robert : əʊ, aɪ nəʊ ɪt. aɪm ə 'mæɪɪd mæn maɪ'self. aɪ 'dɪdnt ɪk'spekt ju: tu: dʒʌst ɡɪv hɜ:r ʌp. bʌt ju: wɪl su:n ɪ'nʌf. ju:l si:.

S6E8 Scene 46

While Jamie and Claire are being transported to the courthouse, at the campsite where they are spending the night, Jamie meets his nephew Ian, who is ready to attack with his fellow Indians at Jamie's command. However, Jamie doesn't think now is the right time, because that would be admitting they are guilty. So he orders Ian to keep watch and wait for the right moment. This scene takes place in the 49th minute of this episode.

Only SSE appears in this scene.

Jamie: Christ.	Jamie: kraɪst.
Ian: Your guardian angel, more like.	Ian. jɔː 'ɡɑːdiən 'eɪndʒəl, mɔː laɪk.
Jamie: We'll need a host of them, lad.	Jamie: wiːl niːd ə hæʊst ɒv ðəm, læd.
Ian: I'm not alone. Say the word and we'll come out.	Ian: aɪm nɒt ə'ləʊn. seɪ ðə wɜːd ænd wiːl kʌm aʊt.
Jamie: No, not yet. But stay close. The Ridge. All is well?	Jamie: nəʊ, nɒt jet. bʌt steɪ kləʊz. ðə rɪdʒ. ɔːl ɪz wəl?
Ian: Idle talk. Rumours.	Ian: 'aɪdəl tɔːk. 'ruːməz.
Jamie: Aye, there would be.	Jamie: aɪ, ðeə wʊd biː.
Ian: I heard about the stoning.	Ian: aɪ hɜːd ə'baʊt ðə 'stəʊnɪŋ.
Jamie: Aye, Brown's been spreading the story as we go.	Jamie: eɪ, braʊnz biːn 'sprɛdɪŋ ðə 'stɔːri æz wiː ɡəʊ.
Ian: You wouldna countenance some of the things I've heard, following in your tracks. There's cover in the nearby hills. We could be safe, hidden, by dawn.	Ian: juː 'wəd.nə'kaʊntəns sʌm ɒv ðə θɪŋz aɪv hɜːd, 'fɒləʊɪŋ ɪn jɔː trækz. ðeəz 'kʌvər ɪn ðə 'nɪəbaɪ hɪlz. wiː kʊd biː seɪf, 'hɪdən, baɪ dɔːn.
Jamie: Yeah, it wouldna do. With folks roused against us, they'd do Brown's work	Jamie: jeə, ɪt 'wəd.nəduː. wɪð fəʊks raʊzd ə'ɡenst ʌs, ðeɪd duː braʊnz wɜːk fɔː hɪm.

for him. To run would be an admission of guilt.	tu: rʌn wʊd bi: ən əd'mɪʃn ɒv ɡɪlt.
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S6E8 Scene 47

The group of men, led by Robert Brown and accompanied by Tom Christie, arrive in the town where Claire Fraser is to undergo a trial for the murder of Malva Christie. She is jailed and awaits her trial. This significant scene takes place in the 57th minute.

Both SSE and RP are present in this episode.

Tom: Here. For your maintenance.	Tom: hiə. fɔ: jɔ: 'meɪntənəns.
Claire: Tom...	Claire: tɒm...
Tom: Believe me your husband is alive. I would not have his death on my conscience, nor yours.	Tom: bɪ'li:v mi: jɔ: 'hʌzbənd ɪz ə'laɪv. aɪ wʊd nɒt hæv hɪz deθ ɒn maɪ 'kɒnʃəns, nɔ: jɔ:z.
Claire.: But where's...	Claire.: bʌt weəz...
Tom: Trust in God. He will deliver the righteous out of danger.	Tom: trʌst ɪn ɡɒd. hi: wɪl dɪ'livə ðə 'raɪfəs aʊt ɒv 'deɪndʒə.
Claire: You think I'm righteous?	Claire: ju: θɪŋk aɪm 'raɪfəs?
Tom: I will not leave town, Mistress Fraser. You may trust that, too.	Tom: aɪ wɪl nɒt li:v taʊn, 'mɪstrəs 'freɪzə. ju: meɪ trʌst ðæt, tu:.
Robert: I'll see you at the gallows, Mistress Fraser.	Robert: aɪl si: ju: æt ðə 'ɡæləʊz, 'mɪstrəs 'freɪzə.

S6E8 Scene 48

In this scene Jamie finds himself tied up on the beach. Robert Brown has paid Mr. Oakes to have Jamie taken by boat back to Scotland, only to lose sight of him while his

wife waits in prison for her trial. This thrilling scene appears in the 59th minute of this episode.

Only SSE appears in this scene.

Jamie: Where's my wife? What have you done with her?	Jamie: weəz mai waɪf? wɒt hæv juː dʌn wɪð hɜː?
Oakes: I ain't done nothing Mr. Fraser. Though what Mr. Brown may have done well, it's not my place to say. All the trouble that bitch put us through, and killing my friend, Ezra, I hope she dies. You're going aboard that ship. And then, that ship is taking you on to Scotland, where you belong. We depart for Edinburgh within the hour.	Oakes: aɪ eɪnt dʌn 'nʌθɪŋ Mr. 'freɪzə. ðəʊ wɒt Mr. braʊn meɪ hæv dʌn wel, ɪts nɒt mai pleɪs tuː seɪ. ɔːl ðə 'trʌbəl ðæt bɪʃ pʊt ʌs θruː, ænd 'kɪlɪŋ mai frɛnd, 'ezrə, aɪ hæʊp ʃɪː daɪz. ʃɔː 'gəʊɪŋ ə'boːd ðæt ʃɪp. ænd ðen, ðæt ʃɪp ɪz 'teɪkɪŋ juː ɒn tuː 'skɒtlənd, weə juː bɪ'ləŋ. wiː dɪ'pɑːt fɔːr 'edɪnbərə wɪ'ðɪn ðɪ aʊə.
Oakes: You'll never see your witch of a wife again.	Oakes: juːl 'nevə siː ʃɔː wɪʃ ɒv ə waɪf ə'ɡen.
Captain: I trust you have my money, Mr. Oakes.	Captain: aɪ trʌst juː hæv mai 'mʌni, Mr. əʊks.

S7E1 Scene 49

Jamie and Ian finally arrive at the prison where Claire is imprisoned, but they learn from Tom Christie, who shouldn't have let her out of his sight, that Claire is no longer there. The inmates tell him that she was taken by the redcoats, but they don't know where. This gripping scene is set in the 14th minute.

Only SSE appears in this scene.

Jamie: Mr. Christie. Glad to see you kept your word. Where's Claire?	Jamie: Mr. 'krɪsti. glæd tu: si: ju: keɪpt ʒə: wɜ:d. weəz kleə?
Tom Christie: She's gone.	Tom 'krɪsti: ʃi:z gɒn.
Jamie: You were supposed to keep watch.	Jamie: ju: wɜ: sə'pəʊzd tu: ki:p wɒʃ.
Tom: Guards wouldn't allow me here all night. When I came back this morning, it was already too late. I did everything in my power. The sheriff assured me they'd treat her with dignity.	Tom : ɡɑ:dz 'wʊdʌnt ə'laʊ mi: hiə ɔ:l naɪt. wen aɪ keɪm bæʃ ðɪs 'mɔ:nɪŋ, ɪt wɒz ɔ:l'redi tu: leɪt. aɪ dɪd 'evrɪθɪŋ ɪn maɪ 'paʊə. ðə 'ʃerɪf ə'ʃɔ:d mi: ðeɪd tri:t hɜ: wið 'dɪɡnəti.
Ian: They're saying that auntie Claire was taken.	Ian: ðeə 'seɪɪŋ ðæt 'ɑ:nti kleə wɒz 'teɪkʌn.
Jamie: Was it that bastard Brown?	Jamie: wɒz ɪt ðæt 'bɑ:stəd braʊn?
Ian: No. It was soldiers looking for a healer.	Ian: nəʊ. ɪt wɒz 'səʊldʒəz 'ləʊkɪŋ fɔ:r ə 'hi:lə.
Jamie: Where was she taken?	Jamie: weə wɒz ʃi: 'teɪkʌn?
Ian: They couldna tell me.	Ian: ðeɪ 'kʊdnə tel mi:.
Jamie: Could not or would not?	Jamie: kʊd nɒt ɔ: wʊd nɒt?
Prisoner: Got any drink, have you, sir? Or a few bob to pay for some? Drop off something for my poor old throat.	Prisoner: ɡɒt 'eni drɪŋk, hæv ju:, sɜ:? ɔ:r ə fju: bɒb tu: peɪ fɔ: sʌm? drɒp ɒf 'sʌmθɪŋ fɔ: maɪ pɔ:r əʊld θrəʊt.
Jamie: Tell me what you know.	Jamie: tel mi: wɒt ju: nəʊ.
Prisoner: A shilling more and we'll make it a wee dram or two, instead, shall we?	Prisoner: ə 'ʃɪlɪŋ mɔ:r ænd wi:l meɪk ɪt ə wi: dræm ɔ: tu:, ɪn'stəd, ʃæl wi:ʔ naɪs 'leɪdi, dɪd maɪ best tu: help hɜ:. ɪf 'eniθɪŋ, ju: 'prɒbəbli ɔ:t tu: bi: 'θæŋkɪŋ mi:.
Nice lady, did my best to help her. If anything, you probably ought to be	Jamie: ɪf ju: 'tru:li wɒnt tu: help, ðen tel

<p>thanking me.</p> <p>Jamie: If you truly want to help, then tell me what you know, please.</p>	<p>mi: wɒt ju: nəʊ, pli:z.</p>
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S7E1 Scene 50

There is an important scene in the 17th minute of this episode when Claire appears aboard the ship where the Governor Josiah Martin is hiding. He is looking for a midwife for his pregnant wife. She can't believe her eyes that the only midwife they have got is a prisoner, and a prisoner accused of murder. But Claire wins her trust.

Only RP appears in this scene.

<p>Mrs. Harriet: Who the devil is this?</p> <p>Redcoat soldier: Healer, ma'am. Midwife, Mistress Fraser.</p> <p>Mrs. Margaret Bell: I'm told there's not a single midwife to be found in the entire county. Where did you find her, the workhouse? Or the local jail?</p> <p>Claire: Jail, actually. But since the ship's surgeon is apparently in Fort Johnston tending soldiers, I'm afraid you are stuck with me.</p> <p>Mrs. Harriet: God, we are not that desperate yet, are we? Plucked from a jail. Imagine, a governor driven out of his palace and forced to flee for his life. My</p>	<p>Mrs. Harriet: hu: ðə 'dɛvəl ɪz ðɪs?</p> <p>Redcoat soldier: 'hi:lə, məm. 'mɪdwaɪf, 'mɪstrəs 'freɪzə.</p> <p>Mrs. Harriet: aɪm təʊld ðeəz nɒt ə 'sɪŋɡl 'mɪdwaɪf tu: bi: faʊnd ɪn ði ɪn'taɪə 'kaʊnti. weə dɪd ju: faɪnd hɜ:, ðə 'wɜ:khaʊs? ɔ: ðə 'ləʊkəl dʒeɪl?</p> <p>Claire: dʒeɪl, 'æktʃʊəli. bʌt sɪns ðə ʃɪps 'sɜ:dʒən ɪz ə'pærəntli ɪn fɔ:t Johnston 'tendɪŋ 'səʊldʒəz, aɪm ə'freɪd ju: ɑ: stʌk wɪð mi:.</p> <p>Mrs. Harriet: ɡɒd, wi: ɑ: nɒt ðæt 'desprət ʒet, ɑ: wi: plʌkt frɒm ə dʒeɪl. ɪ'mædʒɪn, ə 'ɡʌvənə 'drɪvən aʊt ɒv hɪz 'pælɪs ænd fɔ:st tu: fli: fɔ: hɪz laɪf. maɪ 'hʌzbənd 'hʌntɪd</p>
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husband hunted by mobs of his own citizens. And marooned on this blasted ship when everything's going to hell.	bai mɒbz ɒv hɪz əʊn 'sɪtɪzənz. ænd mə'ru:nd ɒn ðɪs 'blɑ:stɪd ʃɪp wɛn 'evrɪθɪŋz 'gəʊɪŋ tu: hɛl.
Claire: I'm sorry we're not meeting under better circumstances. But since your husband did send for me, may I examine you?	Claire: aɪm 'sɒri wɪə nɒt 'mi:tɪŋ 'ʌndə 'betə 'sɜ:kəmstɑ:nsɪz. bʌt sɪns jɔ: 'hʌzbənd dɪd send fɔ: mi:, meɪ aɪ ɪg'zæmɪn ju:?

S7E1 Scene 51

Jamie manages to get to the ship Claire is on. She was transported to the ship from the prison as the only midwife to be found in the entire area. Jamie tries to negotiate with Governor Martin who holds her on the ship, but to no avail. Governor Martin sets conditions under which he will release Claire from captivity. This gripping scene takes place in the 34th minute of this episode.

Both SSE and RP appear in this scene.

Jamie: I wish to speak with the governor. I'm James Fraser of Fraser's ridge. I've come for my wife. I humbly ask that you allow me to take her home.	Jamie: aɪ wɪʃ tu: spi:k wɪð ðə 'gʌvənə. aɪm dʒeɪmz 'freɪzər ɒv 'freɪzəz rɪdʒ. aɪv kʌm fɔ: maɪ waɪf. aɪ 'hʌmbəli ɑ:sk ðæt ju: ə'laʊ mi: tu: teɪk hɜ: həʊm.
Governor Martin: I regret to inform you, sir, that your wife is a prisoner of the Crown. Perhaps you were aware.	Governor 'mɑ:tɪn: aɪ rɪ'grɛt tu: ɪn'fɔ:m ju:, sɜ:, ðæt jɔ: waɪf ɪz ə 'prɪzənər ɒv ðə kraʊn. pə'hæps ju: wɜ:r ə'weə.
Jamie: It is true, is it not, that you have declared the martial law over the colony of North Carolina?	Jamie: ɪt ɪz tru:, ɪz ɪt nɒt, ðæt ju: hæv dɪ'kleəd ðə 'mɑ:ʃl lɔ: 'əʊvə ðə 'kɒləni ɒv nɔ:θ kær'l'aɪnə?

Governor: It is.	Governor: it ɪz.
Jamie: Then you alone have control over the custody of any prisoners. My wife is in your custody. You have the power to release her.	Jamie: ðen ju: ə'ləʊn hæv kən'trəʊl 'əʊvə ðə 'kʌstədi ɒv 'eni 'prɪzənəz. maɪ waɪf ɪz ɪn jɔ: 'kʌstədi. ju: hæv ðə 'paʊə tu: rɪ'li:s hɜ:.
Governor: The crime of which your wife stands accused is most heinous.	Governor: ðə kraɪm ɒv wɪf jɔ: waɪf stændz ə'kju:zd ɪz məʊst 'heɪnəs.
Jaimie: There's no merit to that. Surely, having made her acquaintance, you'd have drawn conclusions as to her character.	Jamie: ðeəz nəʊ 'merɪt tu: ðæt. 'ʃɔ:li, 'hævɪŋ meɪd hɜ:r ə'kweɪntəns, ju:d hæv drəʊn kən'klu:ʒənz æz tu: hɜ: 'kærəktə.

S7E1 Scene 52

Tom Christie confesses to Claire the murder of his daughter Malva and the love he feels for Claire. He put his confession down on paper and also had it published in the newspaper so that everyone would know about Claire's innocence. This important moment occurs in the 49th minute of this episode.

Both SSE and RP appear in this scene.

Tom Christie: I have written down my confession. I have sworn that I killed my daughter for the shame she had brought on me by her wontonness.	Tom Christie: aɪ hæv 'rɪtɪn daʊn maɪ kən'feɪʃn. aɪ hæv swɔ:n ðæt aɪ kɪld maɪ 'dɔ:tə fɔ: ðə ʃeɪm ʃɪ: hæd brɔ:t ɒn mi: baɪ hɜ: 'wɒntənnəs.
Claire: No.	Claire: nəʊ.
Tom: I have written another copy of this confession and I have already left it with the newspaper in Wilmington. They will	Tom: aɪ hæv 'rɪtɪn ə'nʌðə 'kɒpi ɒv ðɪs kən'feɪʃn ænd aɪ hæv ɔ:l'redi left ɪt wɪð ðə 'nju:z,peɪpər ɪn Wɪlmɪŋtən. ðeɪ wɪl

publish it and you will go free. I have yearned always for love given and returned. I've spent my life in the attempt to give my love to those who are not worthy of it. Allow me this. To give my life for the sake of one who is.	'pʌblɪʃ ɪt ænd juː wɪl ɡəʊ friː. aɪ hæv jɜːnd 'ɔːlweɪz fɔː lʌv 'ɡɪvən ænd rɪ'tɜːnd. aɪv spɛnt maɪ laɪf ɪn ði ə'tɛmpt tuː ɡɪv maɪ lʌv tuː ðəʊz huː ɑː nɒt 'wɜːði ɒv ɪt. ə'laʊ miː ðɪs. tuː ɡɪv maɪ laɪf fɔː ðə seɪk ɒv wʌn huː ɪz.
Claire: Your life has value. You can't throw it away like this.	Claire: jɔː laɪf hæz 'væljuː. juː kɑːnt θrəʊ ɪt ə'weɪ laɪk ðɪs.
Tom: I know that. If I did not, then this would not matter. Go to your husband.	Tom: aɪ nəʊ ðæt. ɪf aɪ dɪd nɒt, ðen ðɪs wʊd nɒt 'mætə. ɡəʊ tuː jɔː 'hʌzbənd.
Claire: There must be something we can do.	Claire: ðeə mʌst biː 'sʌmθɪŋ wiː kæn duː.

S7E8 Scene 53

Claire is searching all night for her husband Jamie on the battlefield. The battle is over, and luckily she finds Jamie alive. He was just knocked out by an enemy's horse. He doesn't remember how the battle ended. Another important moment in the series, when Claire almost lost her Jamie again happens in the 2nd minute of this episode.

Both SSE and RP appear in this scene.

Jamie: That tickles, Sassenach.	Jamie: ðæt 'tɪkʔlz, Sassenach.
Claire: Lie still. There's blood on your shirt. I'm checking for wounds. I think it's from your hand.	Claire: laɪ stɪl. ðeəz blʌd ɒn jɔː ʃɜːt. aɪm 'tʃɛkɪŋ fɔː wuːndz. aɪ θɪŋk ɪts frɒm jɔː hænd.
Jamie: I think you're right. What took you so long?	Jamie: aɪ θɪŋk jɔː raɪt. wɒt tʊk juː səʊ lɒŋ?
	Claire: aɪv biːn 'lʊkɪŋ fɔː juː ɔːl naɪt.

Claire: I've been looking for you all night.	Jamie: wɒt 'hæpənd 'eniweɪ?
Jamie: What happened anyway?	Claire: wai ɑ: ju: 'ɑ:skɪŋ mi:ʔ haʊ ʃʊd aɪ
Claire: Why are you asking me? How should I know? You went and got yourself butchered like a sodding hog, trying to be a hero again is what it looks like.	nəʊʔ ju: went ænd ɡɒt jɔ: 'self 'bʊtʃəd laɪk ə 'sɒdɪŋ hɒɡ, 'traɪŋ tu: bi: ə 'hɪərəʊ ə'ɡen ɪz wɒt ɪt lʊks laɪk.
Jamie: What happened in the battle, I mean. I ken what happened to me, roughly.	Jamie: wɒt 'hæpənd ɪn ðə 'bætəl, aɪ mi:n. aɪ kən wɒt 'hæpənd tu: mi:, 'rʌfli.
Claire: Why did you enter the fray? You're a rifleman. You're supposed to be fighting from a distance, not hand-to-hand bloody ... Oh, you vainglorious, pigheaded, grandstanding Scot.	Claire: wai dɪd ju: 'entə ðə freɪʔ jɔ:r ə 'raɪflmən. jɔ: sə'pəʊzd tu: bi: 'faɪtɪŋ frəm ə 'dɪstəns, nɒt hænd-tu-.hænd 'blɑdi ... əʊ, ju: ,veɪn'ɡlɔ:riəs, 'pɪɡ'hædɪd, 'grændstændɪŋ skɒt.
Jamie: Grandstanding?	Jamie: 'grændstændɪŋ?
Claire: Yes, you could've been killed.	Claire: jɛs, ju: 'kʊdəv bi:n kɪld.
Jamie: I thought I was, when a dragoon came down on me wi' his sword. I scared his horse and it reared up, got me in the head and ...	Jamie: aɪ θɔ:t aɪ wɒz, wɛn ə drə'ɡu:n keɪm daʊn ɒn mi: wi' hɪz sɔ:d. aɪ skeəd hɪz hɔ:s ænd ɪt riəd ʌp, ɡɒt mi: ɪn ðə hed ænd ...
Claire: Stop trying to change the subject.	Claire: stɒp 'traɪŋ tu: tʃeɪndʒ ðə 'sʌbdʒɪkt.

S7E8 Scene 54

Roger discovers that his and Brianna's son, Jem, has been kidnapped by her work colleague and taken back through the stones to the past. He learns about travelling in

time from the stories and letters Roger and Bree have at home and he also learns about the Spanish gold. Little Jem knows about this treasure from his grandfather Jamie back from the days when he lived in the past. This thrilling scene takes place in the 15th minute of this episode. Roger decides to go after him and save his son.

SSE appears in this scene, but also has an American accent.

Roger: He did it. Rob took Jem through the stones. We found this.	Roger: hi: dɪd ɪt. rɒb tʊk dʒem θru: ðə stəʊnz. wi: faʊnd ðɪs.
Brianna: Oh my God.	Brianna: ʊ maɪ gɒd.
Roger: I can't work out why. Why would he do this?	Roger: aɪ kɑːnt wɜːk aʊt waɪ. waɪ wʊd hi: du: ðɪs?
Brianna: It's the gold. You said someone got into the letters, so I looked, and the musket ball is missing from the box. So is one of the letters. It's the one about the Spaniard's gold.	Brianna: ɪts ðə ɡoʊld. ju sɛd 'sʌm, wʌn ɡɒt 'ɪntu ðə 'letəz, soʊ aɪ lʊkt, ænd ðə 'mʌskɪtbɔːl ɪz 'mɪsɪŋ frʌm ðə bɒks. soʊ ɪz wʌn ʌv ðə 'letəz. ɪts ðə wʌn ə'baʊt ðə 'spænjərdz ɡoʊld.
Roger: God damn him! God!	Roger: ɡɒd dæm hɪm! ɡɒd!
Brianna: Roger, what do we do? We can't call the police. Roger. What are you doing?	Brianna: 'rɒdʒər, wʌt du wi du? wi kænt kɔːl ðə pə'lis. 'rɒdʒər. wʌt ɑː ju 'duɪŋ?
Roger: I'm going after him.	Roger: aɪm 'ɡəʊɪŋ 'ɑːftə hɪm.
Brianna: Through the stones?	Brianna: θru ðə stəʊnz?
Roger: I have to, Bree. If you're right, Rob will be headed to Inverness for a ship to America. I have to go tonight. Now. You stay with Mandy.	Roger: aɪ hæv tuː, bree. ɪf juː raɪt, rɒb wɪl bi: 'hedɪd tuː ɪnvə'nes fɔːr ə ʃɪp tuː ə'merɪkə. aɪ hæv tuː ɡəʊ tə'nait. naʊ. juː steɪ wɪð 'mændi.

S7E8 Scene 55

Jamie's cousin, General Simon Fraser, who is fighting on the British side, is mortally wounded during another battle. He learns of Jamie's presence on the enemy's side and has him called to his camp on his deathbed to say goodbye before he dies. This moving scene occurs in the 15th minute of this episode.

Both SSE and RP appear in this scene.

Redcoat soldier: I'm here under a flag of truce.	Redcoat soldier: aɪm hɪər 'ʌndər ə flæg ɒv tru:s.
Jamie: Speak freely.	Jamie: spɪk 'fri:li.
Soldier: You are requested in the British camp, sir. General Simon Fraser has learned of your presence and wishes to see you. Before it is too late. Will you come?	Soldier: ju: ɑ: rɪ'kwɛstɪd ɪn ðə 'brɪtɪʃ kæmp, sɜ:. 'dʒenərəl 'saɪmən 'freɪzə hæz lɜ:nd ɒv jɔ: 'prezəns ænd 'wɪʃɪz tu: si: ju:.
Jamie: Aye. My wife and I will come.	bi'fɔ:r ɪt ɪz tu: leɪt. wɪl ju: kʌm?
Soldier: Thank you. I will accompany you.	Jamie: aɪ. maɪ waɪf ænd aɪ wɪl kʌm.
Another Redcoat officer: Your kinsman has arrived, sir.	Soldier: θæŋk ju:. aɪ wɪl ə'kʌmpəni ju:.
Claire: He hasn't long. I'm so sorry, Jamie.	Another Redcoat officer: jɔ: 'kɪnzməŋ hæz ə'raɪvd, sɜ:.
General Simon Fraser: I must have eaten something that disagreed with me. It is gladness to see you once more on this Earth.	Claire: hi: 'hæzənt lɒŋ. aɪm səʊ 'sɒri, 'dʒeɪmi.
Jamie: The last time I saw you we were lads, running after the older boys wi'	General Simon Fraser: aɪ mʌst əv ɪtn sʌmθɪŋ ðət dɪsəgrɪd wɪð mi. ɪt ɪz glɑdnɪs tə si jʌ wʌns mɔr ɒn ðɪs ɜrθ.
	Jamie: ðə læst taɪm aɪ sɔ: j ʌ wi: wɜr lædz, 'rʌnɪŋ 'æftər ði 'ə ʊldər bɔɪz wɪ ʃɪntɪ stɪks 'tɒləɪ ðæn ə'selvz. 'sɒri ɪt mʌst kʌm tə ðɪs.

shinty sticks taller than ourselves. Sorry it must come to this. Away from kin.	ə'wei frəm kɪn
General Fraser: I have kin with me now.	General Fraser: aɪ hæv kɪn wɪð mi naʊ. ənd
And I am content to die among my comrades.	aɪ əm kən'tent tə daɪ ə'mʌŋ maɪ 'kɒmrædz.

S7E8 Scene 56

After the victorious battle, General Gates comes to see Jamie in his camp and asks him to take his cousin's body to Scotland. It is Burgoyne's last wish before he signs the surrender. Jamie accepts this offer because it is an opportunity for him and Claire to finally get back to Scotland. This scene occurs in the 48th minute of the episode.

Both SSE and RP are present in this scene.

General Gates: Colonel Fraser.	General Gates: 'kɜ:nəl 'freɪzə.
Jamie: General Gates.	Jamie: 'dʒenərəl geɪts.
General Gates: I require a favour of you.	General Gates: aɪ rɪ'kwaɪər ə 'feɪvər ɒv
Jamie: With pleasure, sir.	ju:.
General: I gather you've heard terms of surrender have been reached. Generous terms, I think you will agree.	Jamie: wɪθ 'pleʒər, sər.
Jamie: Oh, very generous, indeed, sir.	General: aɪ 'gæðə ju:v hɜ:d tɜ:mz ɒv
General: There is one additional request from Burgoyne before he will agree to sign the capitulation. They tell me you are a cousin of General Simon Fraser.	sə'rendə hæv bi:n rɪ:ʃt. 'dʒenərəs tɜ:mz, aɪ
Jamie: Aye.	θɪŋk ju: wɪl ə'gri:.
	Jamie: o, 'veri 'dʒenərəs, ɪn'dɪd, sər
	General: ðeər ɪz wʌn ə'dɪʃnəl rɪ'kwest
	frɒm Bɜ:gɔɪn bi'fɔ: hi: wɪl ə'gri: tu: sam
	ðə kə'prɪʃə'leɪʃn. ðeɪ tɛl mi: ju: ɑ:r ə
	'kʌzən ɒv 'dʒenərəl 'saɪmən 'freɪzə.

<p>General: The general had, at one time, expressed that should he die abroad, that he wished to be taken back to Scotland, that he might lie at peace thee.</p> <p>Jamie: You want me to take Simon's body to Scotland?</p> <p>General: Yes. It is Burgoyne's last stipulation. He says the General was much beloved by his men, and knowing his wish is fulfilled will reconcile them to leaving the war, as they will not feel they are abandoning him.</p>	<p>Jamie: aɪ.</p> <p>General: ðə 'dʒenərəl hæd, æt wʌn taɪm, ɪk'spreɪst ðæt ʃʊd hi: daɪ ə'brɔ:d, ðæt hi: wɪʃt tu: bi: 'teɪkən bæɪk tu: 'skɒtlənd, ðæt hi: maɪt laɪ æt pi:s ði:.</p> <p>Jamie: jʌ wʌnt mi tə tek 'saɪmənz 'bɒdi tə 'skɒtlənd?</p> <p>General: jɛs. ɪt ɪz Bʊrɡɔɪn's lɑ:st ,stɪpjə'leɪʃn. hi: sez ðə 'dʒenərəl wɒz məʃ bɪ'lʌvɪd baɪ hɪz mɛn, ænd 'nəʊɪŋ hɪz wɪʃ ɪz fʊl'fɪld wɪl 'rɛkənsaɪl ðem tu: 'li:vɪŋ ðə wɔ:, æz ðeɪ wɪl nɒt fi:l ðeɪ ɑ:r ə'bændənɪŋ hɪm.</p>
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Table 7: RP and SSE accent occurrence

Scenes	RP	SSE
Scene 1 - 4	4	1
Scene 5 - 8	4	4
Scene 9 - 12	3	2
Scene 13 - 16	4	4
Scene 17 - 20	4	1
Scene 21 - 24	4	4
Scene 25 - 28	2	4
Scene 29 - 32	3	3
Scene 33 - 36	2	4
Scene 37 - 40	3	4
Scene 41 - 44	2	4
Scene 45 - 48	1	4
Scene 49 - 52	3	3
Scene 53 - 56	3	4
Result	42	46

Based on auditory analysis of the fourteen episodes examined, only Received Pronunciation (RP) and Standard Scottish English (SSE) are present as representatives of British accents. The frequency of occurrence for these accents is 42 instances for RP and 46 instances for SSE. This suggests a near equilibrium in the representation of these two accents within the series.

3.2 How accents are portrayed sociolinguistically in the series

Through this analysis, the chapter seeks to answer questions about the role of accents in *Outlander*: How do SSE and RP function as sociolinguistic markers? In what ways do formal and informal contexts influence accent usage and variation?

3.2.1 Standard Scottish English – female character:

Jenny Murray's consistent presence and significant role in the series make her the most prominent Scottish female character in the series.

Formal Situations

1. Welcoming Guests to Lallybroch:

Jenny often takes on the role of hostess at Lallybroch, the Fraser family estate. A formal situation where she is prominently featured is when she welcomes guests, including important visitors such as Lord John Grey or British officials, maintaining decorum and hospitality as befits the mistress of a Highland estate.

Season 1, Episode 12, „Lallybroch“ – Jenny formally welcomes Claire to the Fraser's estate.

Jenny Murray: Well, since the Laird's staying, he should have the main bedchamber. Move our things to the north room. Have you ever run a house before? Then ye'll have a lot to learn about keeping up a place like this.	wəl sɪns ðə lɛrdz 'steɪn, hɪ ʃʊd hæv ðə 'mɛn 'bɛdʃembə. muv ɔr θɪŋz tʊ ðə nɔrθ rʊm. hæv ju 'ɛvə rʌn ə 'haʊs bə'fɔr? ðɛn jɪ:l hæv ə lɒt tʊ lɛrn ə 'blaʊt 'kɪpɪn ʌp ə 'pleɪs laɪk ðɪs
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vowel	token	PRAAT F1/F2	baseline SSE female F1/F2
/ɛr/	learn	569/1709	576/1974
/ʊ/	move	453/1734	442/1904
/ɔ/	lot	556/1305	535/1253

Sociolinguistic Context:

Social Stratification: Jenny's use of Standard Scottish English (SSE) in formal settings such as welcoming guests signifies her high social status and the cultural prestige associated with SSE. This accent marks her as an authoritative figure within her community, reflecting the social hierarchy of 18th-century Scotland.

Gender: As a female character in a position of power, Jenny's use of SSE challenges traditional gender norms, where women were often perceived as subordinate. Her accent reinforces her authority and competence in managing Lallybroch.

2. Handling Legal Matters:

Jenny takes on significant responsibilities for the estate, including challenges that come with running Lallybroch. She interacts with tenants and ensures the estate's operations run smoothly despite the political turmoil and threats from the British.

In Season 1, Episode 12, titled „Lallybroch“ Jenny discusses the poor harvests and debt concerning their estate with her husband Ian and her brother James who became the new laird of the estate.

Jenny Murray: And sorely needed, this quarter. We've had poor harvests two years running. We're piling debt upon debt. Our tenants are like family. Not a man, woman or child would think about betraying Jamie to the Redcoats. At any price. Ian tells me ye didna collect the rents yesterday.	ənd 'sɔrli 'nidɪd ðɪs 'kwɔrtər. wɪv hæd pʊr 'hɑrvəsts tu 'jɪrɪz 'rʌnɪŋ. wɪr 'paɪlɪŋ dæt ə'pɒn dæt. ʌr 'tɛnənts ɔr laɪk 'fæmli. nɒt ə mæn, 'wʊmən ɔr tʃɪldr wʊd θɪŋk ə'bʌʊt bɪ'treɪŋ 'dʒeɪmi tə ðə 'rɛd,kəʊts. æt 'ɛni praɪs. 'iən tɛlz mi ʃi 'dɪd.nə kə'lekt ðə rɛnts 'jɛstərdi.
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vowel	word	PRAAT F1/F2	baseline SSE female F1/F2
/a/	family	935/1432	955/1582
/ʊ/	would	339/1623	442/1904
/ɔ/	sorely	541/1232	535/1253

Sociolinguistic context:

Social stratification: Jenny uses Standard Scottish English (SSE) when discussing estate matters with her family. This highlights her high social status and education, and shows her to be a competent estate manager. SSE is associated with the educated elite in Scotland and reflects Jenny's authority at Lallybroch.

Gender: In this scene, Jenny's SSE accent also emphasises her role as a powerful female figure. Despite being in a male-dominated society, her use of SSE in formal matters demonstrates her ability and authority. This is consistent with Holmes' theory that women in positions of authority often use standard forms of speech to assert their competence and leadership.

Linguistic accommodation: Jenny's consistent use of SSE, without switching to a more colloquial or localised accent, reinforces her identity and authority. This lack of adjustment emphasises her leadership and the respect she holds in Lallybroch.

3. Formal Family Gatherings:

Jenny participates in formal family gatherings and discussions, particularly those concerning the future of the estate or significant family decisions.

In Season 3, Episode 8, titled „First Wife“, she is involved in a formal discussion about the Fraser family's future and Jamie's responsibilities.

Jenny Murray: Aye, I ken how you make your money, but that's you brother. You could have taught young Ian the printing trade, not how to be a criminal.	'æ, ʌɪ 'kɛn hʌʊ 'jʊ 'mek jər 'mʌni, bʌt 'ðʌts jʊ 'brʌðər. 'jʊ 'kʉd 'hæv 'tʌ? 'jʌŋ 'iʌn ðə 'prɪntɪŋ 'tred, nɔ? hʌʊ tə bi ə 'krɪmɪnəl.
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vowel	token	PRAAT F1/F2	baseline SSE female F1/F2
/ʉ/	could	311/1846	442/1904
/ɔ/	not	644/1330	535/1253
/a/	that	990/1873	955/1982

Sociolinguistic context:

Social stratification: Jenny uses Standard Scottish English (SSE) in formal family conversations, indicating her high social status and education. SSE shows that she is part of the educated class in Scottish society and highlights her authority within the family.

Gender: Jenny's use of SSE in formal discussions, particularly when talking about important family decisions, challenges traditional gender roles. Her authoritative speech reflects her strong role in the family and goes against the norm of male-dominated decision-making.

Linguistic accommodation: Even in family settings, Jenny remains consistent in her use of SSE, which confirms her identity and status. This consistency shows her strong presence and influence in family affairs.

Summary of SSE accent used by Jenny Murray in formal situations:

Based on listening analysis, PRAAT also confirms that Jenny Murray exclusively uses Standard Scottish Accent in formal situations.

Informal Situations

1. Everyday Life at Lallybroch:

Jenny is often seen engaging in everyday activities such as cooking, tending to the garden, and caring for her children. These informal moments highlight her role as a mother and homemaker, providing a glimpse into her daily life away from formal duties .

In Season 2, Episode 8, „The Fox’s Lair“, Jenny's informal interactions with her family and her day-to-day life are prominently displayed.

Jenny Murray: Wipe yer feet and take off yer filthy boots before ye tramp all over this rug. It's the bill for the seed. And one from aunt Jocasta. Good, we haven't heard from her in months. Three French novels and a book of poetry from Paris. Which one shall we read tonight?	wʌɪp jər fɪt ənd tek əf jər fɪlθɪ bʊts bɪ'fɔː jə trɑmp əl əvər ðɪs rʌg. ɪts ðə bɪl fɔː ðə sɪd. ənd wʌn frəm ant dʒə'kastə. ɡʊd, wɪ havn? hɜːd frəm hɜːr ɪn mʌnθs. θri frɛnʃ nɒvəlz ənd ə bʊk əv pəʊtri frəm 'pɑːɪs. wɪʃ wʌn ʃal wɪ rɪd tə'nʌɪt.
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vowel	word	PRAAT F1/F2	baseline SSE female F1/F2
/ɛr/	heard	507/1908	576/1974
/a/	Paris	1023/1651	955/1582
/ʌ/	book	413/ 1601	442/1904
/ə/	before	617/1351	535/1253

Sociolinguistic context:

Social Stratification: Jenny uses Standard Scottish English (SSE) while managing household tasks. Her accent reflects her high social status within the Scottish community, even during everyday activities. It shows her as an educated and authoritative character, and her position in society.

Gender: Jenny's SSE accent in daily chores highlights her role as a mother and homemaker. Her speech shows warmth and authority, fitting the traditional but respected role of women in her time. This aligns with Holmes' idea that women use standard speech forms to assert competence and maintain social harmony.

Linguistic Accommodation: Jenny maintains her SSE accent even when speaking to Claire, who speaks RP. This consistent use of her accent underscores her identity and pride in her Scottish heritage. It highlights the cultural differences and mutual respect between the characters.

2. Sibling Interaction with Jamie:

Jenny's informal and often candid conversations with her brother Jamie Fraser reveal her straightforward and nurturing nature. These moments are marked by casual banter, arguments, and genuine familial concern.

In Season 1, Episode 12, „Lallybroch“, she has a heartfelt and informal discussion with Jamie about their past at their parent's grave.

<p>Jeny Murray: I'm the one who's wronged you and I'm so ashamed. Ever since father died, a small, dark part of me has blamed you for his death. When they told me what happened at Fort William, that Randall flogged ye himself and that seeing that is what killed father, I thought ye must have done something to bring it upon yerself. But then out at the mill pond, when I saw the scars on your back, scars made by a lash laid down with such fury... It was me. It's my fault that Randall beat you so.</p>	<p>Λim ðə wʌn hʌz rɔŋd ju: ənd aim so ə'ʃeɪmd. 'evər sɪns 'fa:ðər dΛɪd, ə smɔ:l, dɑ:k pɑ:t əv mi hæz bleɪmd ju fɔr hɪz deθ. wɛn ðe tɔld mi wʌt 'hʌpnd ət fɔrt 'wɪljəm, ðæt 'rændl flɔgd jə hɪmsɛlf ənd ðæt 'si:ɪŋ ðæt ɪz wʌt kɪld 'fa:ðər, Λɪ θɔt jə mʌst əv dʌn 'sʌmθɪŋ tə brɪŋ ɪt ə'pɒn jər'sɛlf. bʌt ðen aut ət ðə mɪl pɒnd, wɛn aɪ sɔ ðə skɔrz ɔn jər bæk, skɔrz meɪd bʌɪ ə lʌʃ leɪd daʊn wɪð sʌʃ 'fjʊəri... ɪt wəz mi. ɪts mʌɪ fɔlt ðæt 'rændl bɪt jə sɔ.</p>
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vowel	word	PRAAT F1/F2	baseline SSE female F1/F2
/a/	happened	893/1570	955/1582
/ʌ/	who	433/1998	442/1904
/ɔ/	wronged	678/975	535/1253

Sociolinguistic context:

Social stratification: Jenny's use of Standard Scottish English (SSE) in informal conversations with Jamie reflects her high social status within their community. Her

consistent use of SSE, even in emotional moments, maintains her identity and reinforces her place in the social hierarchy.

Gender: Jenny's SSE accent during her open discussion with Jamie demonstrates her role as a strong, caring sister. Holmes's (2013) theories suggest that women often use standard forms of speech to assert their social status and competence. Jenny's use of SSE in this intimate setting reflects her authority and emotional strength as she navigates complex family dynamics.

Linguistic accomodation: Jenny does not adjust her accent when speaking to Jamie because they share the same Scottish background. This consistency of accent highlights their shared cultural identity and strengthens their family bond. Her use of SSE reinforces her authenticity and strong sense of self within her family and community.

3. Caring for her newborn baby:

When Claire returns to Lallybroch, Jenny provides support and companionship. Their interactions during this time are informal and focus on their bond as family.

In Season 1, Episode 12, „Lallybroch“, she has a heartfelt discussion with Claire about a tradition in Scotland about bonding with babies.

Jenny Murray: The bairn couldna sleep, and neither could Jamie. He thought they could keep each other company for a bit while Ian and I slept. And he's trying to get back on my good side. It's a start. He can talk to a wee one in a way you canna talk to anyone else. He can pour out yer heart to them without choosing yer words or holding anything back at all. And that's a comfort to the soul. It's the way we talk to them before they're born.	<p>ðə bɛrn 'kʊldnə slɪp, ənd 'naɪðər kʊd 'dʒe:mi/</p> <p>hi θɒt ðe kʊd kɪp i 'tʃ ʌðər 'kʌmpəni fər ə bɪt ʌɪl'ɪən ənd aɪ slɛpt</p> <p>ənd hi:z 'traɪɪŋ tə ɡet bʌk ɔn maɪ ɡʊd saɪd.</p> <p>ɪts ə stɑ:t.</p> <p>hi kən tɔk tə ə wi: wʌn ɪn ə we jə 'kənə tɔk tə 'eniwʌn ɛls.</p> <p>hi kən 'pər aʊt jər 'hɑ:t tə ðəm wɪθaʊt 'tʃʊzɪŋ jər wɔ:dz ɔr 'həʊldɪŋ 'eniθɪŋ bʌk ət ɔl.</p> <p>ənd ðəts ə 'kʌmfərt tə ðə sʊl.</p> <p>ɪts ðə we wi 'tɔk tə ðəm bɪ fər ðer bɔ:rn</p>
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vowel	token	PRAAT F1/F2	baseline SSE female F1/F2
/a/	heart	914/2363	955/1582
/ʌ/	could	447/2307	442/1904
/ɔ/	born	459/1058	535/1253
/ʌr/	words	614/1469	620/1346

Sociolinguistic context:

Social Stratification: Jenny's use of Standard Scottish English (SSE) in informal chats with Claire shows her cultural roots and social position. SSE highlights her strong Scottish identity and the social norms of her community. Despite the casual setting, her accent underlines her position as a member of the educated local elite.

Gender: Jenny's SSE accent reflects her role as a nurturing mother and supportive sister. Her speech shows warmth and familiarity, fitting her role within the family. This is consistent with sociolinguistic theories that suggest women often use language to build and maintain relationships.

Linguistic Accommodation: Jenny doesn't change her accent when talking to Claire. This consistency shows her confidence in her identity and maintains her cultural authenticity. It reinforces the close family bond between them, as they communicate naturally without altering their speech.

Summary of SSE accent used by Jenny Murray in informal situations:

Based on listening analysis of selected scenes, PRAAT also confirmed that Jenny Murray exclusively uses Standard Scottish Accent in informal situations.

3.2.2 Standard Scottish English – male character:

James Fraser's consistent presence and significant role in the series make him the most prominent Scottish male character in Outlander.

Formal situations

1. Presentation at the French Court:

Jamie and Claire are presented at the French court of King Louis XV in Versailles.

In Season 2, Episode 2 – „Not in Scotland Anymore“ Jamie is dressed in formal, elaborate French attire. He is introduced to the king and engages in polite conversation, maintaining a demeanour appropriate for the royal court.

<p>Jamie: Aye. It is the breakfast of choice in the Highlands of Scotland.</p> <p>Perhaps this would be the perfect time.</p> <p>It was just one duel. One very small, insignificant duel. As I recall, I merely scratched my opponent. The ironic thing is, and it's really quite funny, Annalise ended up marrying the lucky fellow.</p>	<p>AI.</p> <p>it ɪz ðə 'brɛkfəst əv tʃɔɪs ɪn ðə 'haɪləndz əv 'skɒtlənd.</p> <p>pər'haps ðɪs wʊd bi ðə 'pɜːfɪkt tʌɪm/</p> <p>ɪt wəz dʒəst wʌn 'djuəl.</p> <p>wʌn 'vɛrɪ smɔl, ɪnsɪgnɪfɪkənt 'djuəl.</p> <p>Əz AI rɪ'kɔl, AI 'mɪrli skɾatʃt mAI ə'pɒnənt.</p> <p>ði ,AI'ɾɒnɪk θɪŋ ɪz, ənd ɪts 'rɪli kwAI</p> <p>'fʌni, 'anə,lɪ:z 'endɪd ʌp 'mɑːrɪŋ ðə 'lʌki 'felou</p>
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vowel	token	PRAAT F1/F2	baseline SSE male F1/F2
/a/	perhaps	786/2342	900/2087
/ʌ/	would	336/1435	722/1796
/ɔ/	Scotland	619/1004	621/1845
/ɛr/	perfect	621/1429	666/1732

The F1 value for the vowel /a/ measured in PRAAT is close to the standard RP value for /ʌ/, which is 760Hz for F1 (Figure 7). Similarly, the measured F1 value for the vowel /ʌ/ is close to the standard RP value, which is 380Hz for the consonant /ɔ/ (Figure 7).

The F2 value for the vowel /ɔ/ measured in PRAAT is close to the standard RP value of 920Hz for F2 (Figure 7). Similarly, the measured F2 value for the vowel /ɛr/ is close to the standard RP value, which is 1480Hz for the consonant /ɜ:/ (Figure 7). From the measured values, it can be concluded that the selected character is close to the RP accent with respect to the formal environment and situation in which he is located.

Sociolinguistic context:

Social Stratification: Jamie's SSE accent in formal situations, such as visiting the court, emphasizes his Scottish heritage and aligns him with the educated and elite class in Scotland. This reflects the social stratification where SSE is associated with a higher level of social status and respectability.

Linguistic Accommodation: Jamie's ability to switch between different levels of formality in his speech demonstrates linguistic accommodation. In court, his formal SSE accent helps him navigate the English-dominated social systems, reflecting his adaptability of language to enforce his identity and authority. According to PRAAT measurements, he adjusted his speech patterns to align with others, indicating convergence or divergence.

2. Wedding Ceremony with Claire

In Season 1, Episode 7 Jamie and Claire's wedding is a significant formal event, despite being somewhat hastily arranged.

The ceremony involves traditional Scottish customs, vows, and attire, including a formal exchange of rings and blessings, signifying a solemn and legal commitment.

Jamie: I, James Alexander Malcolm MacKenzie Fraser take thee, Claire Elizabeth Beauchamp, to be my wedded wife, to have and to hold from this day forth, for better or for worse, in sickness and in health... Till death us do part. You are blood of my blood and bone of my bone. I give you my body that we two may be one. I give you my spirit till our life shall be done.	<p> ΛΙ, dʒemz alek'zandər 'malkəm mə'kēnzi 'freizər teɪk ði:, klər ɪ'lɪzəbəθ 'bɪtʃəm, tə bɪ mΛɪ 'wɛdɪd wΛɪf, tə hæv ənd tə hɔld frʌm ðɪs de: 'fɔrθ, fər 'bɛtər ɔr fər 'wɔrs, ɪn 'sɪknəs ənd ɪn 'helθ... tɪl deθ ʌs dʊ part. ju ɑr blʌd əv mΛɪ blʌd ənd bɒn əv mΛɪ bɒn. Λɪ gɪv ju mΛɪ 'bɒdi ðæt wi tu me'bi wʌn. Λɪ gɪv ju mΛɪ 'spɪrɪt tɪl ʌʊr lʌɪf ʃəl bi dʌn. </p>
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vowel	token	PRAAT F1/F2	baseline SSE male F1/F2
/a/	shall	834/2414	900/2087
/ɔ/	forth	523/1990	621/1845
/ʌr/	worse	711/1890	673/1423

Sociolinguistic context:

Social Stratification: Jamie's use of Standard Scottish English (SSE) during the wedding highlights his noble heritage and cultural pride. This formal setting underlines his social status within the Scottish community and reinforces his position as a respected Highlander.

Gender: Jamie's SSE accent in the wedding ceremony shows his role as a traditional and honorable man. His vows, spoken in SSE, reflect his deep commitment and the seriousness of the occasion. This is in line with gender norms where men are seen as protectors and providers, but Jamie's tender words also reveal his emotional depth.

Linguistic Accommodation: Jamie maintains his SSE accent, even in the formal setting of a wedding. This consistency shows his strong sense of identity and pride in his Scottish roots. It also contrasts with Claire's English background, emphasizing their union as a blend of two cultures.

3. Formal Interaction with Lord John Grey

Another formal situation involving James Fraser occurs during Season 3, Episode 4, titled „Of Lost Things“. In this episode, James Fraser finds himself in a formal courtly

setting as he interacts with the nobility at the Helwater estate. Here, he is living under the alias „Alexander MacKenzie“ and serving as a groom for the Dunsany family.

<p>Jamie: So, even after all these months ye've come all this way to Helwater for the sake of my welfare? Or is it because ye canna find anyone else to play chess with?</p> <p>Aye. We are acquainted, My Lady.</p> <p>I wish to ask a favour of ye... No, no, I dinna think ye would. But I would ask.</p> <p>Would you look out for Willie? It would mean a great deal to me if you would spend time with him, serve as his father.</p>	<p>sɔ, iˈvən 'aftər ɔl ðiːz mənθs jɪv kʌm ɔl ðɪs weɪ tə 'hɛlwatər fər ðə sɛk əv maɪ 'wɛlfər? ɔr ɪz ɪt bɪ'kɔz jə 'kənə fʌɪnd 'ɛniwʌn els tə pleɪ tʃɛs wɪθ?</p> <p>AI. wi ər ə'kwentɪd, maɪ 'ledɪ.</p> <p>AI wɪʃ tə ʌsk ə 'feɪvər əv jə... nɔ, nɔ, AI 'dɪnə θɪŋk jə wʊd. bʌt AI wʊd ʌsk. wʊd jə lʊk ʌʊt fər 'wɪli? ɪt wʊd mɪn ə grɛt diːl tə mi ɪf jə wʊd spɛnd taɪm wɪθ hɪm, sɜːv əz hɪz 'faðər.</p>
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vowel	token	PRAAT F1/F2	baseline SSE male F1/F2
/a/	ask	877/1330	900/2087
/ʊ/	look	589/1828	722/1796
/ɔ/	all	586/1456	621/1845
/ɛr/	serve	664/1260	666/1732

Sociolinguistic context:

Social Stratification: Jamie, using his Scottish accent, interacts formally with the English nobility. This highlights the class divide and his lower status in this context. Despite adopting the alias „Alexander MacKenzie“, his accent still marks him as different and socially inferior in the eyes of the English aristocracy.

Gender: Jamie's Scottish accent in a formal, male-dominated setting shows his strength and pride. He speaks with confidence, which aligns with Holmes' theory that men often use strong accents to assert their identity and status. Jamie's speech, although respectful, maintains his identity and confidence.

Linguistic Accommodation: Jamie does not change his accent to fit in with the English nobility, demonstrating his resistance to losing his cultural identity.

Summary of SSE accent used by Jamie Fraser in formal situations:

Based on PRAAT measurements and listening analysis, it can be said that James Fraser uses more Standard Scottish English in formal situations in selected scenes. However, there are situations where, due to the environment and situation he is in, his pronunciation in certain vowels approaches an RP accent.

Informal situations

1. Back at Lallybroch

In Season 3 Episode 8 Jamie and Claire are back at Lallybroch, Jamie's family home, after being separated for many years. They are trying to settle back into daily life with Jamie's family, including his sister Jenny and her husband Ian. This scene is set during

a conversation between Jenny and Jamie about young Ian not being a child anymore and Jamie being married for the second time.

<p>Jamie: No, but I am an authority on being a sixteen year old lad that lives on a farm. Ye treat him as a child, but he's a man now. Ye ought to give him a taste of freedom, while he still thinks it's yours to give.</p> <p>I wouldn't have ever taken a bride if I thought Claire was still alive.</p> <p>I barely wanted to breathe, let alone speak of it.</p>	<p>nə, bʌt ʌɪ am ən ə 'θɔːrɪtə ɒn 'biːɪŋ ə 'sɪksstɪn jɪr ɔld lɑd ðæt lɪvz ɒn ə fɑːrm.</p> <p>jə 'trɪt ɪm əz ə tʃʌɪld, bʌt hiːz ə mæn nʌʊ.</p> <p>jə ɔt tə gɪv ɪm ə teːst əv 'frɪdəm, wʌɪl hi stɪl θɪŋks ɪts jɔːz tə gɪv.</p> <p>ʌɪ wʊdnt həv 'ɛvər tekən ə braɪd ɪf a θɔt klɛr wəz stɪl ə 'laɪv.</p> <p>ʌɪ 'bɛrli 'wʌntəd tə brɪːð, lɛt ə 'lɒn spɪk əv ɪt.</p>
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vowel	word	PRAAT F1/F2	baseline SSE male F1/F2
/a/	lad	876/1646	900/2087
/ʌ/	now	754/1840	722/1796
/ɔ/	old	528/1911	621/1845

Sociolinguistic context:

Social Stratification: Jamie's Scottish accent emphasizes his connection to his roots and family status. It shows he belongs to the local community and is comfortable in his family home. This accent underlines his place in the social hierarchy of Lallybroch as a respected member of the Fraser clan.

Gender: Jamie's use of the local Scottish accent in an informal talk with his sister demonstrates his authority but also his caring nature. Theories suggest that men often use standard speech forms to assert competence, but Jamie's local accent here shows his emotional connection to his family and his role as a protector.

Linguistic Accommodation: Jamie uses his natural Scottish accent without adjusting it, showing he feels at home and does not try to conform to any external expectations. This lack of accommodation highlights his strong sense of identity and belonging at Lallybroch.

2. Gathering at Lallybroch

In Season 1, Episode 12 „Lallybroch“, Jamie returns to his family home, Lallybroch, after a long absence. The setting is informal as he reconnects with his sister, Jenny, and her husband, Ian. This scene features a day after the Gathering when Jamie's sister Jenny has a quarrel with him about yesterday's rent collection and running the estate.

Jamie: What are you on about, Jenny?	wʌt əɹ ju ɔn ə'bəʊt, 'dʒɛni? ʌɪ am ðə lɛəd
I am the Laird of this estate now. And I	əv ðis ɪs 'teɪt nəʊ. ənd ʌɪ du nɒt nɪd tə
do not need to discuss the running of it	dɪs'kʌs ðə 'rʌnɪŋ əv ɪt wɪθ mʌɪ 'sɪstəɹ.
with my sister.	'mɪsɪz krʊk! ðɪs brɛd tɛsts lʌɪk ɪt wəz
Mrs. Crook! This bread tastes like it was	meɪd wɪθ 'pɛblz.
made with pebbles.	wʌts bɪn dʌn ə'bəʊt ɪt?
What's been done about it?	əl dɪl wɪθ ɪt mʌɪ'self.
I'll deal with it myself.	

vowel	token	PRAAT F1/F2	baseline SSE male F1/F2
/ʌ/	Crook	741/1640	722/1796
/ɔ/	not	622/1714	621/1845

Sociolinguistic context:

Social Stratification: Jamie uses Standard Scottish English (SSE) in this informal setting. His SSE accent shows his authority as the Laird and aligns him with the Scottish upper class. It marks his return home and his role in running the estate.

Gender: Jamie's speech reflects traditional gender roles. He asserts his authority over Jenny, reinforcing male dominance in decision-making. His command over the estate and his tone with Mrs. Crook emphasise his leadership and control.

Linguistic Accommodation: Jamie does not soften his accent or style to ease the tension with Jenny. He maintains his strong SSE accent, which asserts his identity and authority, even in a domestic argument. This shows his strong sense of self and position.

3. Celebrating Hogmanay

In Season 3, Episode 8 „First Wife“, Jamie and his family celebrate Hogmanay, the Scottish New Year, at Lallybroch. The gathering is a festive occasion with food, drink, and merrymaking. Jamie is seen dancing, drinking, and enjoying the company of his loved ones.

Jamie: It's been a very long time since I tried.	its bin ə vɛɹɪ lɔŋ tʌɪm sɪns ʌɪ traɪd.
After a few moments, my heart felt lighter. The music wrapped around me, and I was laughing. I realised I hadna truly laughed since that last time... Well, the last time I was with you.	aftər ə fju məmənts, maɪ hɑrt fɛlt laɪtər. .ðə mju:zɪk rəpt əraʊnd mi, ənd ʌɪ wəz laɪfɪŋ. .ʌɪ rɪəlaɪzd ʌɪ 'hædnə truɪlɪ lafd sɪns ðæt last tʌɪm. .wɛl, ðə last tʌɪm ʌɪ wəz wɪθ ju.
Thank you, so are you. Ye've fair worked up my appetite. You cousin's Aileen's daughters?	θaŋk ju, sɔ əɹ ju. ji:v feər wɜrkt ʌp maɪ apɪtaɪt. jər kʌzɪn eɪlɪnz 'dɔtərz?

Vowel	word	PRAAT F1/F2	baseline SSE male F1/F2
/a/	wrapped	830/1525	900/2087

/ʌ/	few	737/2490	722/1796
/ɔ/	long	686/2267	621/1845

Sociolinguistic context:

Social Stratification: Jamie's use of Standard Scottish English (SSE) during the Hogmanay celebration highlights his roots and connection to Scottish culture. His use of SSE reflects his position in the local community as a respected figure and leader, aligning with his family and heritage.

Gender: Jamie's use of SSE in this relaxed, joyful setting shows his role as a warm, caring leader. His speech during the celebration, filled with laughter and emotion, breaks with traditional male roles by expressing vulnerability and joy. This is consistent with Holmes' idea (2013) that men can show care and emotional depth through language in informal settings.

Linguistic Accommodation: Jamie maintains to his Scottish accent, even in a relaxed environment, which reinforces his identity and pride in his heritage. This lack of accommodation highlights his role as a central figure in his community, staying true to his roots and culture.

Summary of SSE accent used by Jamie Fraser in informal situations

Listening analysis and PRAAT measurements confirm that James Fraser mostly uses a Standard Scottish English accent in informal situations.

3.2.3 Received Pronunciation – female character:

Claire Fraser is the central character who speaks with an RP accent throughout the series. Her accent reflects her background as an educated, middle-class Englishwoman.

Formal situations

1. Claire's Trial for Witchcraft

In Season 1, Episode 11: „The Devil's Mark“, Claire is put on trial for witchcraft in a formal, court-like setting. The atmosphere is tense and serious as she faces grave accusations. The trial is conducted with a structured process, and Claire has to defend herself against the charges in front of an official panel of judges and an audience.

Claire Fraser: She put an ill-wish under my bed. And then tried to seduce my husband! This girl is the reason that I'm here at all. She fabricated a note from Mrs. Duncan summoning me, alls the while knowing that the wardens were coming to make an arrest.	ʃi: pʊt ən ɪl-wɪʃ 'ʌndə maɪ bɛd. ænd ðen traɪd tu: sɪ'dʒu:s maɪ 'hʌzbənd! ðɪs gɜ:l ɪz ðə 'ri:zən ðæt aɪm hɪər æt ɔ:l. ʃi: 'fæbrɪkeɪtɪd ə nəʊt frəm 'mɪsɪz 'dʌŋkən 'sʌməniŋ mi:, ɔ:lz ðə waɪl 'nəʊɪŋ ðæt ðə 'wɔ:dənz wɜ: 'kʌmiŋ tu: meɪk ən ə'rest.
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Vowel	token	PRAAT F1/F2	baseline RP female F1/F2
/ʊ/	put	463/ 1647	443/1950
/u:/	seduce	443/2163	508/2021
/ɔ:/	wardens	571/ 1002	577/1694
/æ/	fabricated	974/ 1557	900/1778
/ɜ:/	girl	893 /1731	704/1776

Sociolinguistic context:

Social stratification: RP is traditionally associated with the educated class and high social status, which Claire maintains even in the face of serious accusations. Her accent differentiates her from the primarily Scottish-speaking community. It emphasises her outsider status and the social tensions between the English and the Scots.

Gender: Claire's RP accent during the trial reflects not only her high social status, but also her role as a strong, independent woman who challenges traditional gender norms. In a male-dominated society women were often marginalised. Her use of a prestigious accent in a formal setting demonstrates her rebelliousness and strength. Holmes's (2013) theories suggest that women often use more standard forms of speech to assert social status, and to be perceived as more competent and credible in difficult situations.

Linguistic accommodation: During the trial, Claire does not change her way of speaking to match the local Scottish dialect, showing she is holding on to her identity and background. This lack of accommodation can be seen as a tactical choice. She

reinforces her position and her refusal to submit under pressure. It also emphasises the cultural and social difference between her and the Scottish community. It adds to the tension and drama of the scene.

2. Meeting Lord Sandringham

In Season 1, Episode 10: „By the Pricking of My Thumbs“ Claire meets Lord Sandringham at his residence in a highly formal setting. The encounter takes place in a grand, well-appointed room, with Claire dressed in appropriate attire for the occasion. Lord Sandringham, a high-ranking and influential nobleman, is treated with respect. The meeting involves polite conversation and a degree of diplomatic manoeuvring.

Claire: My husband will be presenting it to you later today. I can assure you, Your Grace, Jamie has no idea I'm here. Nor would he approve if he did. I understand your reluctance. To turn against one's friend is no easy thing. Before I go there's one question I hope you'll answer.	maɪ 'hʌzbənd wɪl biː prɪ'zentɪŋ ɪt tuː juː 'leɪtə tə'deɪ. aɪ kæn ə'ʃʊː juː, jɔː greɪs, 'dʒeɪmi hæz nəʊ aɪ'dɪə aɪm hɪə. nəː wʊd hiː ə'pruːv ɪf hiː dɪd. aɪ ˌʌndə'stænd jɔː rɪ'lʌktəns. tuː tʒːn ə'ɡenst wʌnz frɛnd ɪz nəʊ 'iːzi θɪŋ. bɪ'fɔːr aɪ ɡəʊ ðeəz wʌn 'kwɛstʃən aɪ hæʊp juːl 'ɑːnsə.
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Vowel	word	PRAAT F1/F2	baseline RP female F1/F2
/ʊ/	would	549/1285	443/1950
/u:/	aprove	456/1504	508/2021
/ɔ:/	assure	579/1423	577/1694
/ɑ:/	answer	717/985	837/1584
/æ/	understand	924/1760	900/1778
/ɜ:/	turn	774/1591	704/1776

Sociolinguistic context:

Social Stratification: Both Claire and Lord Sandringham use Received Pronunciation (RP), which marks them as part of the English elite. This shared accent reflects their high social status and education. In this formal setting, RP underlines the power dynamics and the cultural superiority often associated with the English aristocracy.

Gender: Claire's use of RP in this formal meeting highlights her intelligence and assertiveness. Even in a male-dominated environment, she speaks confidently and maintains her dignity. This is consistent with Holmes' (2013) theory that women in high-stakes situations often use standard speech forms to assert authority and credibility.

Linguistic Accommodation: Claire's and Sandringham's consistent use of RP, without shifting to local Scottish dialects, maintains their English identity. This lack of accommodation emphasises their outsider status in Scotland and reinforces their cultural and social authority.

3. Presentation at the French Court

In Season 2, Episode 2: „Not in Scotland Anymore“, Claire attends the French court at Versailles, adhering to strict protocols and engaging with French aristocracy in a highly formal environment. This scene highlights the customs and decorum required in the royal court.

Claire: Yes, I'm quite fortunate, aren't I?	jɛs, aɪm kwaɪt 'fɔ:ʃʊnət, a:nt aɪ?
Actually, he won my heart without	'æktʃʊəli, hi: wʌn maɪ hɑ:t wɪ'ðaʊt
having to draw his sword.	'hævɪŋ tu: drɔ: hɪz sɔ:d.
Well, I've heard it referred to as „peter“.	wel, aɪv hɜ:d ɪt rɪ'fɜ:d tu: æz ,,pi:tə“. ðəʊ
Though there are those who prefer	ðeə a: ðəʊz hu: pri'fɜ: „prɪk“.
„prick“.	ɪts 'hɑ:dli ðæt, aɪm ʃɔ:. ɪf ju:l ɪk'skju:z
It's hardly that, I'm sure. If you'll excuse	mi: 'leɪdɪz, aɪ ni:d tu: ɡet sʌm eə.
me ladies, I need to get some air.	

Vowel	token	PRAAT F1/F2	baseline RP female F1/F2
/u:/	excuse	426/2350	508/2021
/ɔ:/	sword	521/1794	577/1694
/ɑ:/	heart	713/1394	837/1584
/æ/	actually	953/1691	900/1778
/ɜ:/	heard	749/1774	704/1776

Sociolinguistic context:

Social Stratification: Claire's use of Received Pronunciation (RP) at the French court shows her high social status and education. RP is associated with the British elite, helping Claire fit in among the French aristocracy and navigate the formal protocols of the court.

Gender: In this scene, Claire's RP accent highlights her sophistication and confidence. As a woman in a male-dominated environment, her precise and clear RP helps assert her presence and command respect.

Linguistic Accommodation: Claire does not adapt her accent to the French setting, maintaining her RP. This consistency underscores her identity and background as an Englishwoman.

Summary of RP accent used by Claire Randall (Fraser) in formal situations:

Based on listening analysis and PRAAT measurements, it was confirmed that Claire Randall (Fraser) uses an exclusively RP accent in selected scenes in formal situations.

Informal situations

1. Claire learning how to use a knife

In Season 1, Episode 8, after a night attack, Claire learns how to use a knife to defend herself. The group engage in casual conversation and playful banter, reflecting a relaxed and personal interaction outside the constraints of formal settings.

Claire: It's too long and heavy for me. Uh, thank you all the same, but I think I'll be fine. I become more aware of that every day. All right. So where do I aim my Sgian Dubh? All right. Straight up. And in. See, got it.	its tu: lɒŋ ænd 'hevi fə mi:. ʌ, θæŋk ju: ɔ:l ðə seɪm, bʌt aɪ θɪŋk aɪl bi: faɪn. aɪ bɪ'kʌm mɔ:r ə'weər ɒv ðæt 'evri dei. ɔ:l raɪt. səʊ weə du: aɪ eɪm maɪ 'skiən 'du:? ɔ:l raɪt. streɪt ʌp. ænd ɪn. si:, gɒt ɪt.
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Vowel	token	PRAAT F1/F2	baseline RP female F1/F2
/u:/	too	371/2361	508/2021
/ɔ:/	all	684/1354	577/1694
/æ/	thank	967/1928	900/1778

Sociolinguistic context:

Social stratification: Claire's Received Pronunciation (RP) during her informal knife training highlights her middle-class English background. RP is typically associated with high social status and education. Despite being in a less formal setting, her accent sets her apart from the Scottish characters and emphasises her outsider status.

Gender: Claire's use of RP, a prestigious accent, in this casual and traditionally masculine activity highlights her breaking of gender norms. Rather than conforming to the expectations of a mid-twentieth century woman, she learns to defend herself and demonstrates her independence and strength. Theories discussed by Holmes (2013)

suggest that women often use more standard forms of speech to assert social status and be taken seriously, particularly in difficult situations.

Linguistic accommodation: Throughout the scene, Claire maintains her RP accent without adopting the local Scottish dialect. This lack of accommodation highlights her strong sense of identity and her determination to remain true to her roots. It also underlines the cultural and social differences between her and the Scottish community. It also adds to the tension and complexity of the story.

2. Mother and daughter conversation

In Season 4, Episode 10, Claire and her daughter Brianna are hanging washing and having a casual conversation about things they miss the most from their own time.

Claire: Hamburgers. Messy cheeseburgers, with all the fixings from Carmi's. Aspirin. You tell me that the next time you have a headache. Led Zeppelin? Maybe I would. Oh, music. To be able to listen to it anytime you want. Just to be able to put a record on. Some good jazz. It's good to have you here, Bree.	'hæmbɜ:gəz. 'mesi 'fɪ:z bɜ:gəz, wɪð ɔ:l ðə 'fɪksɪŋz frɒm Carmi's. 'æspəɪn. ju: tel mi: ðæt ðə nekst taɪm ju: hæv ə 'hedeɪk. led 'zɛpəlɪn? 'meɪbi aɪ wʊd. əʊ, 'mju:zɪk. tu: bi: 'eɪbəl tu: 'lɪsən tu: ɪt 'enɪtaɪm ju: wɒnt. dʒʌst tu: bi: 'eɪbəl tu: pʊt ə 'rekɔ:d ɒn. sʌm gʊd dʒæz. ɪts gʊd tu: hæv ju: hɪə, Bree.
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Vowel	token	PRAAT F1/F2	baseline RP female F1/F2
/ʊ/	good	442/1936	443/1950
/u:/	music	470/ 2526	508/2021
/ɔ:/	all	610/ 1487	577/1694
/æ/	hamburgers	825/ 1443	900/1778
/ɜ:/	burgers	641/1734	704/1776

Sociolinguistic context:

Social Stratification: Claire's Received Pronunciation (RP) accent in this casual setting still shows her upper-class background. RP is linked to education and high social status, which Claire maintains even in relaxed moments with her daughter, Brianna.

Gender: Claire's RP accent in this mother-daughter chat highlights her role as a nurturing yet authoritative figure. Theories from Holmes (2013) suggest women in high-status roles use standard speech to be seen as competent and trustworthy, even in informal settings.

Linguistic Accommodation: Claire doesn't switch her accent to a more relaxed form, even when talking about personal and modern things they miss. This keeps her identity as a well-educated and sophisticated woman intact. Her consistent use of RP shows she stays true to her background, no matter the context.

3. Relaxing at Lallybroch

In Season 1, Episode 12: „Lallybroch“, Claire spends some time at Lallybroch with Jamie and his family. Claire and Jamie’s sister Jenny enjoy each other's company in a warm, familial setting without the constraints of formality. This scene illustrates the comfort and intimacy of family life.

Claire: Well, I stitched more wounds than clothes, but I'll give it a whirl. It's all right, I don't mind. How do you know it's not a sister? No, I'm an only child. He said Ian's been like a brother to him. Jenny, what's wrong? All right, let's get you inside. Jenny, it feels to me that this baby is breech.	wel, aɪ stɪʃt mɔː wuːndz ðæn kləʊðz, bʌt aɪl gɪv ɪt ə wɜːl. ɪts ɔːl raɪt, aɪ dəʊnt maɪnd. haʊ duː juː nəʊ ɪts nɒt ə 'sɪstə? nəʊ, aɪm ən 'əʊnli tʃaɪld. hiː sɛd 'iːənz biːn laɪk ə 'brʌðə tuː hɪm. 'dʒeni, wɒts rɒŋ? ɔːl raɪt, lets get juː ɪn 'saɪd. 'dʒeni, ɪt fiːlz tuː miː ðæt ðɪs 'beɪbi ɪz briːtʃ.
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Vowel	token	PRAAT F1/F2	baseline RP female F1/F2
/u:/	wounds	507/1944	508/2021
/ɜ:/	whirl	757/1401	704/1776

Sociolinguistic context:

Social Stratification: Claire uses Received Pronunciation (RP) while chatting with Jenny. RP highlights her English background and educated status, even in a relaxed

family setting. This contrast with Jenny's Scottish accent shows the social and cultural differences between them, yet it also shows mutual respect and growing friendship.

Gender: Claire's RP in this informal, domestic scene emphasizes her role as a competent, caring woman. The use of a standard, prestigious accent like RP in a family context shows her ability to balance authority with warmth. This aligns with Holmes' idea that women use standard speech to be seen as capable and nurturing.

Linguistic Accommodation: Claire does not switch to a Scottish accent while with Jenny. This shows she stays true to her identity and background, even as she becomes part of the Fraser family. Her consistent use of RP underlines her role as an outsider adapting to a new environment while keeping her own cultural roots.

Summary of RP accent used by Claire Randall (Fraser) in informal situations:

Listening analysis and measurement in PRAAT confirm that Claire Randall (Fraser) exclusively uses an RP accent in informal situations in selected episodes and scenes.

3.2.4 Received Pronunciation – male character:

Lord John Grey, who speaks with clear Received Pronunciation, is an important friend to Jamie Fraser. He helps connect the British and Scottish characters and supports Jamie in many difficult situations.

Formal situations

1. First meeting in prison

In Season 3, Episode 3: „All Debts Paid“, Lord John Grey becomes the governor of Ardsmuir Prison where Jamie is held. They develop a complex and respectful relationship during Jamie's imprisonment.

<p>Lord John Grey: I am Major John William Grey, the governor of this prison. I believe you and colonel Quarry had an understanding. I would like to continue that. You acting as spokesman for the prisoners. In here, prisoner, if you please. Damn my eyes! It's after my supper. Has the prison got a cat?</p>	<p>aɪ æm 'meɪdʒə dʒɒn 'wɪljəm greɪ, ðə 'gʌvənər ɒv ðɪs 'prɪzən. aɪ bɪ'li:v ju: ænd 'kɜ:nəl 'kwɒrɪ hæd ən ʌndə'stændɪŋ. aɪ wʊd laɪk tu: kən'tɪnju: ðæt. ju: 'æktɪŋ æz 'spəʊksmən fə ðə 'prɪznəz. ɪn hɪə, 'prɪznə, ɪf ju: pli:z. dæm maɪ aɪz! ɪts 'ɑ:ftə maɪ 'sʌpə. hæz ðə 'prɪzn gɒt ə kæt?</p>
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Vowel	token	PRAAT F1/F2	baseline RP male F1/F2
/ʊ/	would	361/1339	474/1921
/u:/	continue	373/2192	357/2220
/ɑ:/	after	560/1402	523/1645
/æ/	cat	781/1495	667/1396
/ɜ:/	colonel	426/1266	479/1368

Sociolinguistic context:

Social Stratification: Lord John Grey's RP accent in formal settings, such as his introduction as the prison governor, expresses his high social status and authority. RP is

associated with the English elite and positions of power. It reflects the social stratification and power dynamics of the period.

Linguistic Accommodation: In his role as a prison governor, Lord John Grey's consistent use of RP, even in a Scottish context, demonstrates a lack of linguistic accommodation. This emphasises his status as an outsider and authority figure, highlighting the cultural and social contrast between the English and the Scots.

2. Meeting James Fraser in Wilmington

In Season 6, Episode 5: „Give Me Liberty“, Lord John discusses the upcoming revolution with James Fraser who wants to attend the Sons of Liberty meeting but John tries to talk him out of it.

<p>Lord John Grey: I'm informed that the Sons of Liberty are meeting at Red Falcon, late tonight. There are soldiers ready and waiting to put a stop to it. Catch them in the act. But if you think these men will trust you, perhaps you might glean some information. You mean, attend as one of them? God! I am a fool.</p>	<p>aɪm ɪn'fɔ:md ðæt ðə sʌnz ɒv 'lɪbəti ɑ: 'mi:tɪŋ æt red 'fɒlkən, leɪt tə'nait. ðeər ɑ: 'səʊldʒəz 'rɛdi ænd 'weɪtɪŋ tu: pʊt ə stɒp tu: ɪt. kæf'ðəm ɪn ði ækt. bʌt ɪf ju: θɪŋk ði:z mɛn wɪl trʌst ju:, pə'hæps ju: maɪt ɡli:n sʌm ɪnfə'meɪʃən. ju: mi:n, ə'tend æz wʌn ɒv ðəm? ɡɒd! aɪ æm ə fu:l.</p>
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Vowel	token	PRAAT F1/F2	baseline RP male F1/F2
/ʊ/	put	419/ 1795	474/1921
/u:/	fool	370/ 2400	357/2220
/ɔ:/	informed	547/ 2682	451/2406
/ɑ:/	are	519/ 1276	523/1645
/æ/	act	557/ 1587	667/1396

Sociolinguistic context:

Social stratification: Lord John's Received Pronunciation (RP) during his formal meeting with Jamie shows his high social status and education. RP is associated with the British elite, which sets it apart from Jamie's Scottish accent and emphasises his authority.

Gender: Even in a formal context, Lord John's RP accent maintains his strong, authoritative masculine image. This scene reflects Holmes's theory that men in high status roles use standard speech to assert dominance while maintaining respect.

Linguistic adaptation: Lord John sticks to RP and doesn't adopt Jamie's Scottish English. This emphasises his British identity and the cultural divide between the English and the Scots. His consistent accent highlights his British background and the different social dynamics they face in 18th century America.

3. Lord John Grey defending James Fraser

In Season 6, Episode 5 „Give Me Liberty“, Lord John tries to defend James Fraser, one of his dearest friends, in front of Governor Josiah Martin who receives Jamie’s resignation as an Indian agent. The Governor sees this act as a revolt.

Lord John Grey: I am certain it is only the former. One of my dearest. James Fraser has sworn an oath to the Crown, and is a man of his word, I assure you. I have no doubt I can allay your fears.	aɪ æm 'sɜ:tɪn ɪt ɪz 'əʊnli ðə 'fɔ:mə. wʌn ɒv maɪ 'diərist. dʒeɪmz 'freɪzə hæz swɔ:n ən əʊθ tu: ðə kraʊn, ænd ɪz ə mæn ɒv hɪz wɜ:d, aɪ ə'ʃʊ: jə. aɪ hæv nəʊ daʊt aɪ kən ə'leɪ jə: friəz.
---	---

Vowel	token	PRAAT F1/F2	baseline RP male F1/F2
/ɔ:/	sworn	550/1134	451/2406
/æ/	am	626/1590	667/1396
/ɜ:/	certain	470/1446	479/1368

Sociolinguistic context:

Social Stratification: Lord John uses Received Pronunciation (RP) while defending Jamie. RP shows his high status and education, helping him be taken seriously by the English Governor. This formal speech aligns with his elite British background and reinforces his authority.

Gender: Lord John's RP accent, even in stressful situations, shows his control and confidence. It reflects traditional male roles of leadership and authority. His emotional plea for Jamie also shows depth and care, challenging typical gender norms of stoicism.

Linguistic Accommodation: John maintains his RP accent when speaking to the Governor, who also uses RP. This consistency highlights their shared high status and social background. It reinforces the cultural and social alignment between them while differentiating from the Scottish characters.

Summary of RP accent used by Lord John Grey in formal situations:

Based on listening analysis and PRAAT measurements, it was confirmed that Lord John Grey uses RP accent in selected scenes in formal situations.

Informal situations

1. Lord John with William at Fraser's Ridge

In Season 4, Episode 6: „Blood of My Blood“, Lord John is seen in informal moments taking care of his adopted son, William. He shares warm, fatherly interactions with him.

<p>Lord John Grey: I don't know if he'll remember you. Indeed. By the way, he insists we call him William now. No. Isobel has died. On the ship between England and Jamaica. She and William were coming to join me there, and she took ill. As you'd expect. It has been a trial. For William, especially. He's grief-stricken. But I must keep my chin up for him.</p>	<p> aɪ dəʊnt nəʊ ɪf hi:l ɪ'membə ju:. ɪn'di:d. bʌɪ ðə weɪ, hi: ɪn'sɪsts wi: kɔ:l hɪm 'wɪljəm nəʊ. nəʊ. Isobel hæz daɪd. ɒn ðə ʃɪp bɪ'twi:n 'ɪŋɡlənd ænd dʒə'meɪkə. ʃɪ: ænd 'wɪljəm wɜ: 'kʌmɪŋ tu: dʒɔɪn mi: ðeə, ænd ʃɪ: tʊk ɪl. æz ju:d ɪk'spekt. ɪt hæz bi:n ə traɪəl. fə 'wɪliəm, ɪ'speʃli. hi:z ɡri:f-'stri:kən. bʌt aɪ mʌst ki:p maɪ ʃɪn ʌp fə hɪm. </p>
--	--

Vowel	token	PRAAT F1/F2	baseline RP male F1/F2
/ʊ/	took	397/1815	474/1921
/u:/	you	369/2223	357/2220

Sociolinguistic context:

Social stratification: Lord John uses Received Pronunciation (RP) when speaking informally to William. RP signals his high social status and education. This reflects his upper-class position in British society, even in a relaxed setting.

Gender: Lord John's RP accent in an informal, fatherly context highlights his role as a nurturing figure. Typically, men in positions of power would be expected to maintain formality, but John's use of RP here shows his flexibility and emotional connection to

William. Holmes's (2013) theories suggest that men in high status roles use standard speech to maintain authority, but also to show warmth and care in family situations.

Linguistic adaptation: John does not switch to a more local or less formal accent, even in informal moments. This consistent use of RP emphasises his identity and background. It shows his strong sense of self and his role as an outsider who brings British influence to the Ridge.

2. Private conversation with Jamie in Jamaica

In Season 3, Episode 12: „The Bakra“, Lord John has a private and informal conversation with Jamie in Jamaica, discussing personal matters and reflecting on their friendship.

<p>Lord John Grey: I only arrived a month ago myself. Isobel and Willie will join me in the summer when the journey is less daunting. Well, he's growing very fast. Yes, he's a marvellous equestrian. You taught him well. He still remembers you. From time to time.</p>	<p>ai 'əʊnli ə'raɪvd ə mʌnθ ə'gəʊ maɪ'self. Isobel ænd 'wɪli wɪl dʒɔɪn mi: ɪn ðə 'sʌmə wɛn ðə 'dʒɜ:nɪ ɪz lɛs 'dɔ:ntɪŋ. wɛl, hi:z 'grəʊɪŋ 'vɛrɪ fʌ:st. jɛs, hi:z ə 'mɑ:vələs ɪ'kwɛstriən. ju: tɔ:t hɪm wɛl. hi: stɪl rɪ'membəz ju:. frəm taɪm tə taɪm.</p>
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Phoneme	token	PRAAT F1/F2	baseline RP male F1/F2
/ɔ:/	daunting	637/2846	451/2406
/ɑ:/	fast	590/1219	523/1645
/ʒ:/	journey	442/1942	479/1368

Sociolinguistic context:

Social stratification: Lord John's Received Pronunciation (RP) shows his high social status and education, even in private moments. This accent emphasises his elite British background and distinguishes him from Jamie's Scottish heritage.

Gender: Lord John's use of RP in this informal setting demonstrates his role as a refined, educated man. The relaxed setting allows him to express more personal thoughts, showing warmth and deepening his bond with Jamie. According to Holmes (2013), men in high status roles often use standard speech to maintain authority, but also show emotional depth in private contexts.

Linguistic adaptation: John maintains his RP accent even in informal conversations with Jamie. This consistency shows his strong identity and background, emphasising the cultural differences between them while still maintaining mutual respect.

3. Playing Chess with Jamie Fraser

In Season 3, Episode 4: „Of Lost Things“ at the Helwater Estate, Lord John and Jamie often engage in informal chess games. These sessions are relaxed and personal, allowing them to bond and discuss matters beyond their official roles.

<p>Lord John Grey: My elder brother taught it to me. You wished to be shot? What reason was that? I mean no impertinence in asking. It is only ... At that time, I felt similarly. I lost a particular friend at Culloden. He was the reason I joined the army. He inspired me. My brother was there when I found him dying. I didn't even have a chance to say a proper goodbye.</p>	<p>maɪ 'eldə 'brʌðə tɔ:t it tə mi:. ju wɪʃt tə bi: ʃɒt? wɒt 'ri:zən wɒz ðæt? aɪ mi:n nəʊ ɪm'pɜ:tnəns ɪn 'ɑ:skɪŋ. ɪt ɪz 'əʊnli ... æt ðæt taɪm, aɪ felt 'sɪmɪləli. aɪ lɒst ə pə'tɪkjələ frɛnd æt Culloden. hi: wɒz ðə 'ri:zən aɪ dʒʌɪnd ði 'ɑ:mi. hi: ɪn'spaɪəd mi:. maɪ 'brʌðə wɒz ðeə wen aɪ faʊnd hɪm 'daɪɪŋ. aɪ 'dɪdnt 'i:vən hæv ə ʃɑ:ns tə seɪ ə 'prɒpə gʊd'baɪ.</p>
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Vowel	token	PRAAT F1/F2	baseline RP male F1/F2
/ʊ/	good	405/1521	474/1921
/ɔ:/	thought	505/2258	451/2406
/ɑ:/	army	581/1423	523/1645
/æ/	that	639/1479	667/1396

Sociolinguistic context:

Social stratification: Lord John's Received Pronunciation (RP) accent during informal chess games with Jamie highlights his upper-class background. RP marks him as part of

the British elite, in contrast to Jamie's Scottish background. This difference in accent underlines the social divide between them, but also shows mutual respect and friendship.

Gender: Despite the informal setting, Lord John's use of RP maintains his authoritative and educated character. However, the relaxed nature of the scene allows him to show a softer side, breaking with the typical male-dominated power dynamics of the time. This is in line with Holmes's theory (2013) that men in high status roles can use standard language to show competence while expressing warmth.

Linguistic adaptation: John does not change his accent to match Jamie's Scottish dialect, emphasising his strong sense of identity and background.

Summary of RP accent used by Lord John Grey in informal situations:

Based on PRAAT measurements and listening analysis, it can be said that Lord John Grey uses solely RP accent in informal situations in selected scenes.

	F ₁		F ₂	
	Male	Female	Male	Female
/i:/	280	303	2249	2654
/ɪ/	367	384	1757	2174
/e/	494	719	1650	2063
/æ/	690	1018 ³	1550	1799
/ʌ/	644	914	1259	1459
/ɑ:/	646	910	1155	1316
/ɒ/	646	751	1047	1215
/ɔ:/	415	389	828	888
/ʊ/	379	410	1173	1340
/u:/	316	328	1191	1437
/ɜ:/	478	606	1436	1695

Figure 7: Formant frequencies for RP pure vowels in connected speech . From:

Cruttenden, 2001

4 Results

This chapter summarizes the findings from the phonetic and sociolinguistic analyses conducted on the characters' speech in the TV series *Outlander*. The analyses were divided into two main sections: phonetic analysis and sociolinguistic analysis.

4.1 Phonetic Analysis

The phonetic analysis conducted using PRAAT software and auditory assessment answered the research question „what specific British accents are present in the series and to what extent“. It has revealed distinctive features of the Received Pronunciation (RP) and Standard Scottish English (SSE) accents as depicted by the selected characters in the series *Outlander*. The analysis focused on selected phonemes and their acoustic properties, specifically focusing on formant frequencies (F1, F2) but also consonantal features.

Figure 10 shows the occurrence of RP and SSE in selected scenes and dialogues. It can be clearly read from the graph to what extent are RP and SSE used in the selected scenes and dialogues.

RP and SSE accent occurrence

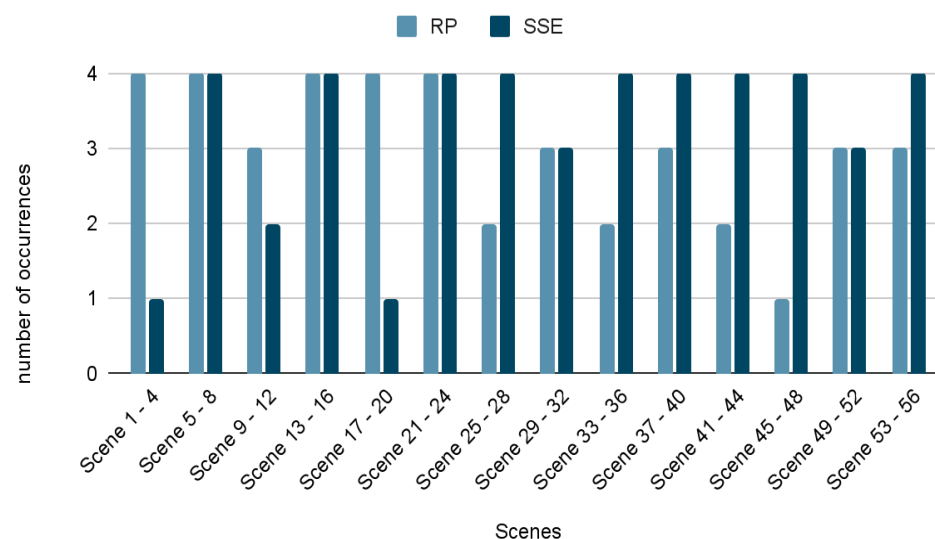


Figure 10: RP and SSE accent occurrence

Figure 11 shows in summary the ratio of RP and SSE in these selected scenes. The overall results show that the occurrence of these two accents is almost identical in the selected scenes.

Proportion of RP and SSE

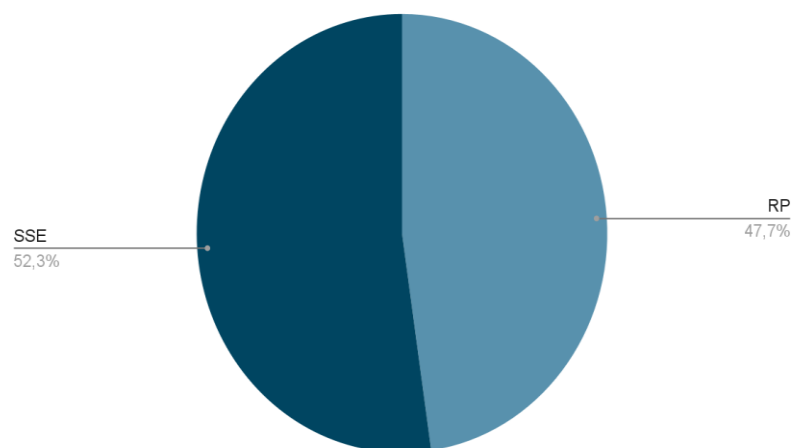


Figure 11: Proportion of RP and SSE

Received Pronunciation (RP)

For characters such as Claire Randall and Frank Randall, the analysis confirmed the presence of characteristic features of RP. The non-rhoticity, as observed in the phrases „remember“ /rɪ'membə/ and „after the war“ /'ɑ:ftə ðə wɔ:/, aligns with the established theoretical framework. Additionally, the vowel length and quality were consistent with RP norms. For example, the long vowels in words like „bath“ /bɑ:θ/ and „dark“ /dɑ:k/ were clearly identified.

Standard Scottish English (SSE)

Characters like Jamie Fraser and Dougal MacKenzie demonstrated key features of SSE, including rhoticity and the use of the voiceless velar fricative /x/. For instance, in Jamie's speech, the words „horse“ /hɔ:rs/ and „Sassenach“ /'sasənəx/ highlighted the rhoticity and the use of /x/. Furthermore, the vowel length in words such as „horse“ /hɔ:rs/ and „plaid“ /plɛd/ followed the patterns predicted by Aitken's Law.

4.2 Sociolinguistic Analysis

The sociolinguistic analysis explored how accents function as markers of social class, identity, and relationships. Key concepts such as social stratification, linguistic accommodation, and gender differences were analyzed.

The sociolinguistic theories the author built on, did not prove true in most cases. Even though the characters were in formal situations, they used the accents they spoke throughout the series.

Social Stratification:

- **Claire Randall:** Her RP accent in both formal and informal settings reflects her educated background and higher social status. This aligns with the traditional view of RP as a prestigious accent associated with the elite.
- **Jamie Fraser:** His SSE accent signifies his Scottish heritage and aligns with his character's social background within the Highland society.

Linguistic Accommodation:

- **Jenny Murray:** Maintained her SSE accent consistently, whether in formal estate matters or informal family discussions. This lack of accommodation highlights her strong sense of identity and authority at Lallybroch.

Gender Differences:

- **Jenny Murray:** Uses SSE to assert her competence and leadership in a male-dominated society. Her speech in formal family gatherings demonstrates her authoritative role, challenging traditional gender norms.

Conclusion

This bachelor's thesis explored the representation and use of British accents in the television series *Outlander*, focusing on phonetic and sociolinguistic perspectives. Through a comprehensive analysis, the study aimed to uncover the phonological features of Received Pronunciation (RP) and Standard Scottish English (SSE) and examine how these accents function as narrative tools within the series.

The phonetic analysis, using auditory assessments and acoustic measurements with PRAAT software, showed that the series accurately represents the main features of RP and SSE. This analysis looked at specific phonemes and their formant frequencies, giving a detailed view of how the main characters' accents are phonetically portrayed. The sociolinguistic analysis examined the social and historical contexts behind these accents. RP was mostly associated with higher social status, reflecting its history as a marker of prestige and education. In contrast, SSE was tied to the local Scottish population, highlighting regional identity and social stratification, which adds to the authenticity of the story.

The results showed that the accurate portrayal of accents in *Outlander* greatly enhanced the show's depth and realism. Accents not only highlight social status and cultural identity but also enrich the storytelling. This thesis emphasizes the importance of linguistic diversity in media, showing how accents add meaning and contribute to the narrative.

The conclusions are based on the limitations and conditions of the research. While PRAAT is a powerful tool for phonetic analysis, the accuracy of formant measurements can be affected by background noise, recording quality, and other factors. Phonological transcription can be subjective because it relies on the researcher's interpretation and

phonetic skills. Additionally, interpreting the social meanings of phonological features can be subjective and influenced by the researcher's viewpoints. Another significant limitation of this thesis was the size of the analysed data. The author is aware of the wide range of scenes, words and phonemes which are the subject of analysis.

In addition, this research adds to sociolinguistics and phonetics by showing how language and social context interact in the media. It emphasizes the need for accurate language portrayal to boost narrative authenticity and engage the audience. Future studies could explore other regional accents in various media settings, expanding our knowledge of how language, society, and storytelling connect.

Finally, not only British but also English accents can be included in further research, as English is a widely spoken language with a large number of accents.

List of Appendices

Appendix A: Measurements in PRAAT

Appendix B: Measurement results in PRAAT

Appendix C: Samples of spectrograms of measured vowels

Appendix D: Separate appendix

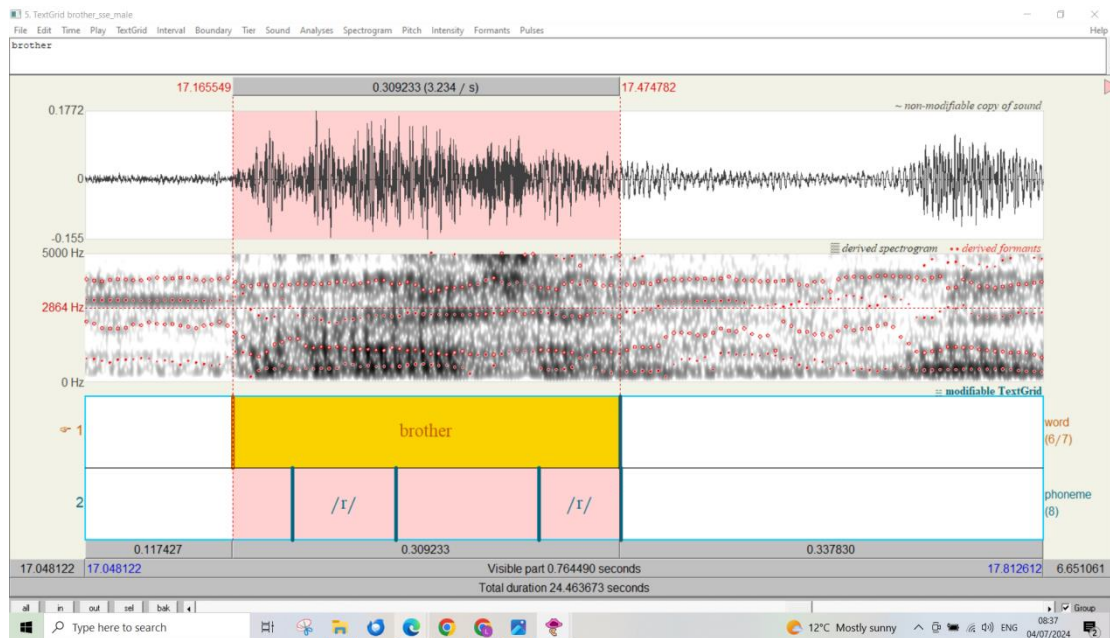
Appendices

Appendix A: Measurements in PRAAT

trilled /r/ in SSE, male speaker:

The first /r/: F1: 422, F2: 1720, F3: 2907

The second /r/: F1: 462, F2: 1117, F3: 2523



Appendix B: Measurement results in PRAAT

FOOT-GOOSE split (female)											
Formants	RP				MEAN	SSE					MEAN
F1 /ʊ/	417	325	470	558	443	F1 /ʊ/	461	451	457	399	442
F1 /u:/	323	431	576	701	508						
F2 /ʊ/	1986	1897	1985	1931	1950	F2 /ʊ/	2034	1544	2159	1879	1904
F2 /u:/	1842	2157	2318	1767	2021						

FOOT-GOOSE split (male)											
Formants	RP				MEAN	SSE					MEAN
F1 /ʊ/	533	352	407	603	474	F1 /ʊ/	998	698	594	798	772
F1 /u:/	283	328	453	363	357						
F2 /ʊ/	1880	2059	1572	2173	1921	F2 /ʊ/	1884	1790	1766	1743	1796
F2 /u:/	2085	2261	2281	2251	2220						

LOT-THOUGHT split (female)											
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Formants	RP				MEAN	SSE				MEAN
F1	576	470	655	605	577	460	547	584	549	535
F2	2451	1008	1661	1655	1694	1238	955	1116	1704	1253

LOT-TOUGHT split (male)										
Formants	RP				MEAN	SSE male				MEAN
F1	622	394	711	451	545	500	597	692	693	621
F2	1278	1312	2415	2406	1853	1494	1327	2332	2226	1845

TRAP-BATH split (female)												
Formants	RP				MEAN	SSE					MEAN	
F1 /a:/	919	723	853	853	837	F1 /a/	551	1501	906	861	955	
F1 /æ /	860	934	855	949	900							
F2 /a:/	1720	1304	1558	1754	1584	F2 /a/	1531	1657	1701	1437	1582	
F2 /æ /	1734	1726	1753	1897	1778							

TRAP-BATH split (male)												
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Formants	RP				MEAN	SSE					MEAN
F1 /a:/	888	889	585	523	721	F1	758	919	776	1146	900
F1 /æ/	506	602	694	667	617	/a/					
F2 /a:/	2351	2012	1224	992	1645	F2	2425	2332	1384	2206	2087
F2 /æ/	1343	1336	1365	1539	1396	/a/					

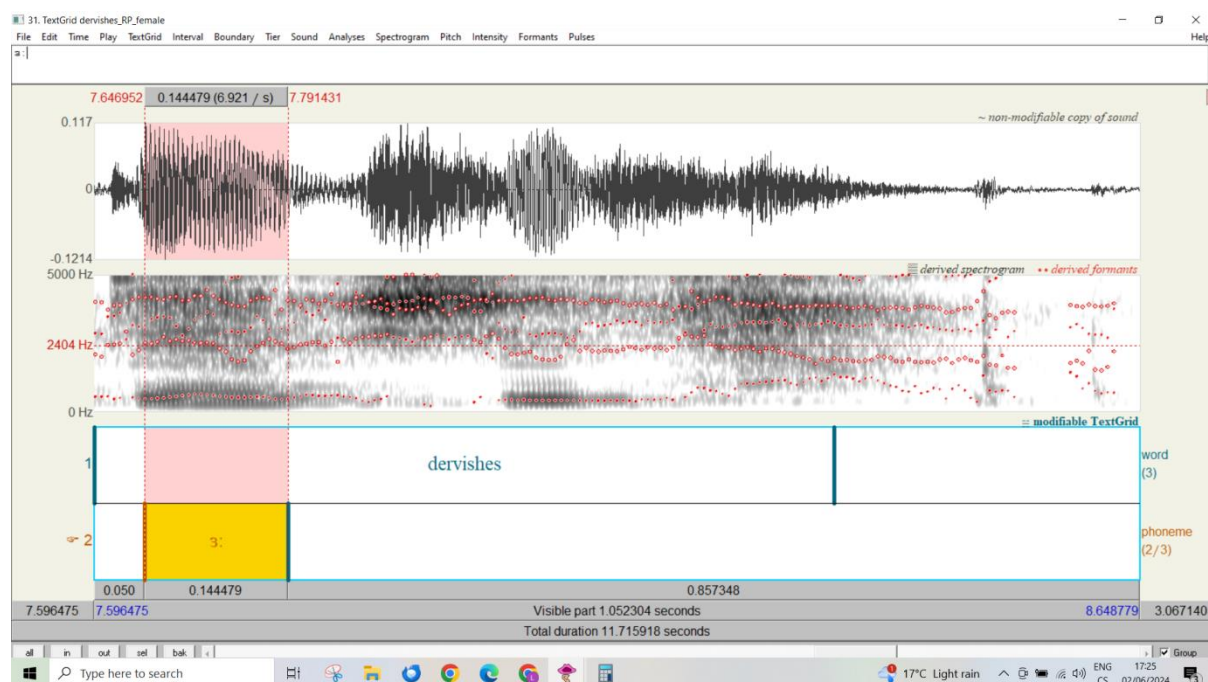
the Nurse Merger (fern-fir-fur split): /ɜ:/ → /ɛr/, /ɪr/, /ʌr/ (female)											
Formants	RP				MEAN	SSE					MEAN
F1 /ɜ:/	782	580	885	568	704	F1 /ɛr/	585	536	616	568	576
						F1 /ɪr/	563	969	641	961	784
						F1 /ʌr/	247	550	943	741	620
F2 /ɜ:/	1270	2486	1837	1511	1776	F2 /ɛr/	2106	1608	2242	1940	1974
						F2 /ɪr/	1602	1147	1734	2462	1736
						F2 /ʌr/	1304	1016	1380	1684	1346

the Nurse Merger (fern-fir-fur split): /ɜ:/ → /ɛr/, /ɪr/, /ʌr/ (male)
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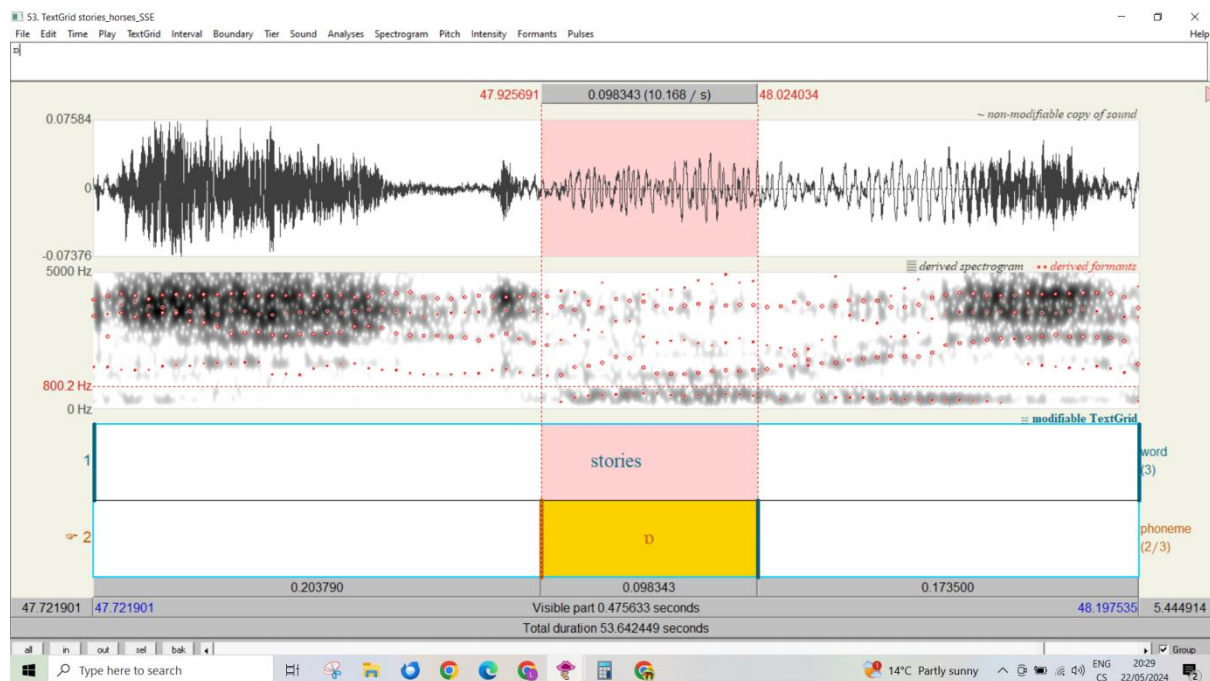
Formants	RP				MEAN	SSE					MEAN
F1 /ɜ:/	426	419	499	573	479	F1 /ɛr/	653	348	384	1280	666
						F1 /ɪr/	587	387	855	516	586
						F1 /ʌr/	672	688	564	768	673
F2 /ɜ:/	1080	1473	1443	1475	1368	F2 /ɛr/	1802	1249	1727	2149	1732
						F2 /ɪr/	1166	1687	2165	1558	1644
						F2 /ʌr/	2174	1222	1261	1034	1423

Appendix C: Samples of spectrograms of measured vowels

Open-mid central unrounded vowel /ɜ:/ („nurse“ vowel)



LOT-THOUGHT split in SSE (male voice)



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