Analysis of selected contemporary Irish dialects

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ABSTRAKT

V této bakalářské práci se zabývám irskou angličtinu a jejími dialekty.

V teoretické části popisuji angličtinu v Irsku všeobecně, její fonetiku, gramatiku, skladbu i slovní zásobu.

V praktické části nejprve zmiňuji, jak může sociolingvistika ovlivnit každodenní konverzaci. Dále jsou popsány dialekty Galwaye a Dublinu, zázemí rodilých mluvčích, kteří byli nahráni pro analýzu jejich akcentu, a poté byly nahrávky zhodnoceny.

Klíčová slova: irská angličtina, irština, dialekt, samohlásky, souhlásky, dvojhlásky, přízvuk, gramatika, slovní zásoba, skladba

ABSTRACT

I deal with Irish English and its dialects in this thesis.

In theoretical part I describe Irish English in general, its phonetics, grammar, syntax and vocabulary.

In analysis I mention how sociolinguistic can influence everyday conversation. Galway and Dublin dialect are described, background of native speakers, who were recorded for analysis of their accent. Recordings were then analyzed.

Keywords: Hiberno English, Gaelic, dialect, vowels, consonants, diphthongs, stress. Grammar, vocabulary, syntax.

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DECLARATION OF ORIGINALITY

I hereby declare that the work presented in this thesis is my own and certify that any secondary material used has been acknowledged in the text and listed in the bibliography.

April 20, 2009

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CONTENTS

INTRODUCTION

I chose the topic concerning Irish English as I am interested in this language variation. I was working two summers in Ireland, where I started to realize the differences from Standard English. I was working in B&B so I met people from Canada, Australia, England, Scotland and obviously Ireland.

I also had the chance to record native speakers as I got close to several Irish. A friend of mine works as a journalist for The Sun, and he gave me his opinion on the issue of Irish English dialects (mentioned later).

The theoretical part provides description of Irish English phonetics, grammar, syntax and vocabulary, with an emphasis on phonetic part as my recordings are ones of read text, which means I analyze the recordings mostly from phonetic point of view.

The practical part is going to consist of analysis of two main Irish English dialects-Dublin and Galway dialects.

I. THEORY

1 IRISH ENGLISH IN GENERAL

There is general description of Irish English in this chapter, explanation of different terms used for it, its' sources and also Alan's opinion on dialect variation.

Irish English are dialects of English spoken in Ireland. Ireland is divided into Republic of Ireland and Northern Ireland. Dialects of Republic of Ireland are often called southern Hiberno-English (further HE). Tom McArthur describes three varieties of English spoken in Ireland: Anglo-Irish, Hiberno-English and Irish English. Anglo-Irish has long been associated with English people in Ireland, English language in Ireland and Irish people often don't like its use as a generic term. Hiberno-English is spoken by people of Ireland, not outsiders. Irish English is not real academic term. It is used along with American English, British English etc. and for all kinds of English in Ireland.

Wells (1982: 417) by contrary points out three principal sources of language in Ireland: the English language, perhaps from the west of England; the Scots dialect; and Irish language called also Gaelic, Irish Gaelic or Erse. He also mentions that there are still some people in Ireland whose every day language is Irish, even though all know at least some English. We can find phonetics influence of Irish even at Irish people who have very little or no knowledge of Gaelic, the same happens in Britain with Celtic languages. This can be influenced by the fact that Irish now has official status in the Republic and is taught in schools. Nowadays Irish-English is bound to colonists in seventeenth century for its characteristics. Irish English is conservative since that time. Neither British nor American innovations can be found in Ireland with minor exceptions. Most of further innovations are equally unknown. Neither RP nor other popular accents of English influence Irish English much. There are some exceptions-like educated and cosmopolitan-minded Dubliners who adopted RP characteristics, who use clear /l/ in environments where the English use dark /l/. RP is not taken as an unquestioned norm of good pronunciation in Ireland. For example ordinary educated Dubliner has an accent which is firmly rhotic-which is typical for regional accents in England.

Bliss (1984:50) provides the general linguistic characteristics of the southern dialects of HE: There is influence of the English language and also Irish language in the pronunciation

and vocabulary of southern Hiberno-English; while in grammar, syntax and idiom southern Hiberno-English depends exclusively on the Irish language.

It may seem to be impossible to find consensus on the exact degree of influence from the Irish, on one hand, and the English language, on the other. There is a lot of evidence which confirms the contribution of Irish to HE phonology, syntax, and lexicon.

According to Alan Cummins accents' variation could stem from the fact that Ireland was primarily agricultural society until 1960's and the only one industrial centre was Dublin. People rather stayed in the same place as they were working the land. If they wanted to leave countryside the majority would look for work in Dublin or outside the country. For many people their only contacts with others were with people from the same area and that's why English accents were reinforced. There was very little diffusion of other accents from outside of districts and that is why local accents were less likely to evolve into a common homogenous form of accent. This could happen only in the last two or three decades as people became more mobile. There is also better infrastructure so the other parts of Ireland are accessible to the people. Other fact that can influence creating a more unified or flat accent can be television.[1]

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[1] Alan Cummins (working as journalist in The Sun) commented on Irish English dialects

2 IRISH ENGLISH PHONETICS

J.C.Wells (1982) deals with phonetics of English spoken in Ireland. His ideas can be found in following chapter. He describes its vowel as well as consonant system.

2.1 Irish English vowel system

A typical Irish accent of English has following vowel system:

ɪ	ʊ	iː				uː
ɛ	ʌ	eː				oː
Æ	ɒ	aɪ	aː	ɔː	aʊ	

According to Wells (1982: 419) the vowels /ɒ, ɔː/ are in most Irish accents unrounded, of the type [ɑ, ɑː]. Some vowel sounds are mere allophonic in Irish, but in Irish English function as separate phonemes; scholars usually do not agree about the phonemics of Irish, but it is clear that [a] and [ɑ] are coallophones of one phoneme, as well as [aˑ] and [ɑː]; possibly also [ɛ] and [ʌ], [ɪ] and [ʊ].

It seems to be true that an Irish accent consists in the sounds of Irish imposed upon English. We can notice further influence from the Irish substratum in the consonant system. But it is not the whole truth. Phonemes /z/ and /ʒ/ are certainly at home in Irish English, but they have no counterpart in Irish, except in borrowed words.

2.1.1 Vowels before /r/

As Wells (1982: 420) mentions Irish English has a nearly complete range of vowel oppositions in the environment of following /r/ (unlike many rhotic accents). There are few neutralizations, especially in Dublin speech, because the influence of England is strong there; but in general the vowels remain in mutual opposition in this environment.

2.1.2 Short vowels

When speaking about short vowels, Wells (1982: 422-424) points out that the quality of /ɪ, ʊ, ɛ/ corresponds to the phonetic quality implied by the symbol used.

The quality of /æ/ is usually around cardinal [a], though for educated Dubliners: [æ]. The pronunciation of /ɒ/ is an unrounded [ɑ], often something like [ɑ+]. The realization of Irish English /ʌ/ is noticeable different from what we can hear in most other accents. It is usually a mid centralized back somewhat rounded vowel which could best be symbolized as [ɵ-] or [ɔ̈]. J.C. Wells points out that most speakers of Irish accent have at least a potential /ʌ-ʊ/ opposition – but that the lexical incidence of the two vowels differs considerably from what is used in typical accents. A striking Irishism is the pronunciation of words *many* and *any* with /æ/, not /ɛ/.

2.1.3 Long vowels

Wells (1982: 424-425) view's the phonetic quality of the open long vowels differs both socially and regionally. Their realization in provincial speech /aɪ/ being [aː] and /ɔɪ/ [ɑː]. The words *father, rather, drama* are often realized with [ɔː] instead of expected [aː]; and the name of letter R is /ɒr/ or / ɔːr/. The mid long vowels, /eɪ/ and /oɪ/, are typically pronounced as approximately cardinal monophthongs, [eː, /oː/]. There is difference in the precise degree of vowel height used, and relatively open qualities being perhaps a southern characteristic. The phonetic quality of /iɪ/ and /uɪ/ is not really remarkable, [iː~ɪi], [uː~ʊu].

2.1.4 Diphthongs

Wells (1982: 425-427) suggests the opposition /aɪ/ vs. /ɔɪ/ (PRICE vs. CHOICE)[2] is not exactly established in Irish English. The associated phonetic qualities differ essentially, both regionally and socially. There is Anglo-American stereotype that the Irish say 'noice toime' instead of *nice time*; but it is far from reality. The absence of the price-choice opposition can be described as rural or southern characteristic. Many speakers whose price vs. choice opposition is well established still use /ɔɪ/, the choice vowel, in the words such as *violent, violet, violin.*

2.1.5 Weak vowels

Wells (1982: 427-428) considers the merger of KIT and SCHWA in weak checked syllables as well advanced; and there is only one reduction vowel phonologically. Therefore *abbot* and *rabbit* rhyme both perfectly with one another, usually, with *grab it,* all /-æbət/. *Starlet* and *starlit* are typically homophonous /ˈstaːrlət/, and also *roses - Rose's* and *addition - edition.* There are certain differences vis-à-vis RP in the case of vowel weaking. For example- in Irish English- the first syllables of *opinion* and *official* have /oː/ (compare RP /ə/). Pairs such as *except-accept, effect-affect* typically remain different in that *accept* and *affect* may have /æ/. There are various words with weak forms, which are not used in RP, examples are *when* /hwən/, *I* /æ/, *what* /hwət/, *sure* /ʃər/. The *my* weak form [mi] shows much further up the social scale than in England.

Nouns and adjectives like *window*, *yellow* are usually realized with /ə/ in the final syllable alongside the formal or middle-class /oː/ form. But verbs of this shape, such as *follow*, *swallow* are popular with /iː/, not /ə/.

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[2] PRICE vs. CHOICE, KIT vs. SCHWA are words defined by Wells for explaining certain features. E.g. price vs. choice = opposition of /ai/ and /oi/, Wells, J.C., *Accents of English.* New York: Cambridge University press, 1982

2.2 Irish English consonant system

2.2.1 Alveolar and dental stop

Wells (1982: 428-431) finds the most striking characteristics of an Irish accent in two areas: dentals /θ/ and /ð/ and liquids /r/ and /l/. And that's why I am providing larger description of those features. The English stereotype of an Irish accent ('brogue') is the use of /t, d/ instead of /θ, ð/ and/or vice versa. The oppositions /t/ vs. /θ/ and /d/ vs. /ð/ exist, at least potentially, in all forms of Irish English. Context-sensitive neutralization, however, comprehensive of the use of only dental plosives in the environment of a following /r/, can be found all over Ireland. Most Irish people realize the phonemes /θ/ and /ð/ are realized as dental plosives, [t̪] and [d̪] respectively. There may be some affrication sometimes, giving variant realizations [t̪θ], [d̪ð]. The difference between pairs such as *tin* and *thin, fate* and *faith, den* and *then, breed* and *breathe* thus depends more on place of articulation than on manner. The distinct between [tʰɪn] *tin* and [tʰɪn] *thin*, [feːt] *fate* and [feːt̪] *faith*, [doː] *dough* and [d̪oː] *though* is hard to distinguish for non-Irish ear. We could of course choose to use symbols of the Irish English dental phonemes as /t̪/ and /d̪/ rather than as the phonetically inaccurate /θ/ and /ð/.

The /t- θ/ opposition, in postvocalic position, and even sometimes prevocalically is reinforced by the use of special allophones of /t/. Firstly among these is a kind of voiceless alveolar slit fricative, and the appropriate IPA symbol would be [t̞]. It is one of the most remarkable features of Irish English, and common at all social levels and probably in all parts of the country.

Other important allophones of /t/, in Dublin at least, appear to be [ʈ] and [ʔ]. Both have the reinforcing effect of the distinctiveness of /t/ vis-à-vis /θ/, because in principle there are no possible realizations of the latter. Absence of the /t/ vs. /θ/ and /d/ vs. /ð/ oppositions is mostly urban.

We can find neutralization in the direction of the alveolar plosives in two possible environments: before /l/ and before /s/. The first gives forms such as [atliːt] *athlete*; someone who gives realization *faith* as [ˈfeːt̪] may even though say *faithless* as [ˈfeːtləs].

The rule making dentals alveolar before /s/ is much more common; this makes *faiths* and

fates homophonously [feːts] even for those who typically distinguish between *faith* and *fate*.

2.2.2 The liquids

Wells (1982: 431-432) describes Irish English /l/ in general extremely clear in all environments: [fiːl̥] *feel*, [mil̥k] *milk* (compare RP [fiːɫ], [miɫk]).

From my own experience (stay in Ireland) /r/ is quite strong in Irish English, especially in Dublin. By contrast to /l/, the typical /r/ has a strikingly 'dark' resonance, especially in final and preconsonantal environments. /r/ before a stressed vowel is usually realized as a postalveolar approximant as same as in RP. /r/ realized with fricative variants after /t, d/ appears in other environments and retroflex approximant in general. So we have [ɹɛd] *red*,

[əˈɹaɪv] *arrive*, [bɹɪŋ] *bring*, but on the other hand [ˈsɒɻi] *sorry*, [faːɻm], [hweːɻ] w*here.*

In the latter cases the retroflexion typically influences some or all of the preceding vowel, too. V plus /r/ may be coalesced in realization as an r-coloured vowel. The degree of retroflexion appears to vary regionally, socially and stylistically. It is very clear that Irish English is firmly rhotic, what always struck English ears rather forcefully.

2.2.3 Other consonants

According to Wells (432-434) there is no H dropping in Irish English. *Harm* is always distinguished from *arm,* etc., at all social levels. The clusters /hj, hw/ are standard in words such as *human, where*. Most Irish English speakers keep /h/ in the environment of a following /w/ (*where,* etc.)

The phonological realization of /h/ is not restricted in Irish English in contrast to most accents of English, where it may only occur syllable-initially. Of course the wider distribution of [h] is derived from Irish. The same situation is the occasional use of [x]. Actually, the relationship between [h] and [x] is not always very clear. The *Taoiseach* can be realized as [ˈtiːʃə], [ˈt̪iːʃə], [ˈt̪iːʃək(x)], or (most sophisticated) [ˈt̪iːʃəx].

2.3   Phonological processes

Several phonological processes in Irish accents are mentioned by Wells (1982: 434-436): Schwa absorption, certain special types of Epenthesis. In Irish accents Schwa absorption takes the following characteristic form ə→ø/'V__X, (X is a liquid or a nasal). Irish English often has /ə/ where RP usually has /ɪ/, which is considered more conservative. Therefore the number of words suitable as candidates for the operation of Schwa absorption is higher than it would otherwise be: not only *lion* but also *lyin'* is /laɪən/ and reduced by schwa absorption to /laɪn/, which makes them homophones of *lines*.

Plosive Epenthesis makes homophones from *false* and *sense* and of *faults* and *scents* respectively, Irish English shows remarkable Epenthesis processes with inserting [ə] and [d]. Schwa Epenthesis is dedicated to popular speech: it involves the insertion of [ə] between a plosive and liquid or nasal, as *petrol* ['pɛt̪əɹəl], *Dublin* ['dʊbəlɪn]. Or between two consonants, each of which as a liquid or nasal, as *film* ['fɪləm], *form* ['fɔɹəm], *tavern* ['tævəɹən]. It can be considered as the inverse of Schwa absorption. These two above described processes together result in metatheses such as *apron* /eːpərn/. An issue which does not really fit into this pattern is /'tʃaːrləs/ *Charles* (regularly disyllabic in Irish English, with an alternative form /'tʃaːrəlz/ [-ɹl̩z]; by contrast RP monosyllabic /'tʃɑːlz/).

D Epenthesis can appear in two environments. One of them is between a preceding /l/ or /n/ and a following /z/, which makes homophones such as *bills = builds* /bɪldz/, *holes = holds, mines = minds* /maɪndz/. The other possibility is between a preceding /r/ and a following [n] or [l], (whether syllabic or not); the intrusive [d] then has a nasal or lateral release respectively as in *turned* [tʌɹdn̩d], *girls* [gɛɹdl̩z].

2.4   Stress

J. C. Wells (1982:436) mentions that word stress appears to be more flexible in Irish accents than in RP: *af'luence* while *'affluence, dis'cipline* or *'discipline, or'chestra* or

'orchestra. The (southern) Irish English intonation has been only little studied: but it is not remarkably different from that of RP. There is one difference of some importance - in an Irish accent yes-no questions are usually said with a low-fall nuclear tone (by contrary the low-rise of RP).

3 IRISH ENGLISH GRAMMAR

Several authors were studied for this chapter: Marku Filppula's book: The grammar of Irish English. Quite a lot from his findings are mentioned later on this chapter. Further sources were Tom McArthur's ideas, also a bit from Harris and G. B. Adams. Tom McArthur deals with features which are drawn from Gaelic. G. B. Adams wrote paper called Linguistic Cross Links in Phonology and Grammar.

According to Filppula (1999:12) the grammar of HE presents a multifarious picture, because social and regional play a significant role here as well as time. Present-day 'educated-speech' tries to be as the Standard English norm. On the other hand the speech less formal educated in rural settings especially, but also in urban working-class contexts, teem with grammatical features which are sometimes far from what are the norms and usages of Standard English grammar.

As Harris (1993:139) points out in his description of Irish English grammar, some of its most distinctive features are 'nonstandard' exactly in the sense that they are not codified in grammars or dictionaries and hence do not constitute institutionalized norms. This, he adds, does not mean that they would be random deviations from SE grammar; nonstandard varieties have their own system or rules.

As Filppula mentions (1999:272) HE grammar shows altogether remarkable influence of English. In some cases the influence was very direct, in others selective and reinforcing.

Fillipula (1999: 275): sees the direct influence of Irish as very strong, there is existence of parallels in other English dialects and it makes it difficult not take into account the possibility of dialect diffusion as another source. For example plural subject-verb concord-on the one hand represents 'northern' concord system and on the other shows traces of 'southern' system apart from Irish.

There is one thing which remained unchanged and it is position of subject. It is considered by Filppula (1999: 276) as the main difference. In Irish it is in VP-internal position, whereas in English it appears in specified position.

HE grammar has unique character, as Filppula (1999:282) argued in his book, owes most to the Irish substratum.

Filppula's (1999:283) conclusion is that HE grammar represents a unique combination of elements drawn from two main partners- English and Irish language. However, uniqueness does not exclude possibility that outcome of the contact also reflects universal processes which are noted to operate in conditions of language contact and shift.

According to McArthur we can find Gaelic influence in:

(1) Nominal structures are preferred: *Give her the full of it*= Fill it; *He has a long finger on him* =He steals.

(2) Constructions, where preposition and pronoun are together: *His back's at him* =He has a backache; *She stole my book on me* =She stole my book; *I let a squeal out of me* =I squealed.

(3) *it* used to foreground words and phrases: *It's a lovely girl she is now*; *It wasn't to make trouble I went*.

(4) Emphasizing emphatic pronouns: *It's meself was the brave runner*; *It was himself I wanted*.

(5) Difference between singular and plural *you*: *You're dead bate*, *child*; *Yiz is dead bate*, *childer*= You are dead beat (child/children).

(6) Forms of *be* used to distinguish aspect: *She's a great wee help about the place*; *She biz a brave help when she comes*; *She doesn't be working all the time*.

(7) *after* and *-ing* used to indicate a recently performed action: *I'm after doing it this very minute*.

(8) *a-* and *-ing* used as a passive: *Where were you? You were a-looking*= being looked for *this last hour and more*.

(9) *and*, noun phrase, and *-ing* used to show that two actions happen at the same time: *I went in and me trembling*; *In he walks and him whistling*.

(10) traditional idioms: *She's as light on her foot as a cat at milking*; *There's a truth in the last drop in the bottle*.

(11) Using expressions related to God and religion: *In the name of God*, *did I rare an eejit?* = did I rear an idiot?.

I have to agree with this point from my own experience. That is one of the very typical features; you can hear it very often from Irish.

(12) Omitting of *yes* and *no* in answering questions. It is because Irish has no words for *yes/no* and that's why many Irish people tend to answer, for example, *Will you go?—I will*; *Is it yours?—It is not*.

(13) Preferring emphatic forms such as *at all at all*. They are often rhythmic equivalents of Gaelic forms. E.g. *I'm not tired at all at all*=from Irish *Nil mé tuirseach ar chor ar bith..*

3.1   Comparison with Standard English grammar

Quirk et al. (1985:18-19) describes vocabulary and grammar of Standard English as monolithic and the agreement of English varieties as extraordinary. The agreement seems to be expanding in nowadays possibilities of communication. It is especially remarkable when reading written text- we cannot really recognize any features which would help us to realize the identity of English. The orthography is uniform most of all features. However, there are two subsystems: British and American. The British one is preferred for publishing textbooks; academic journals while American for newspapers and magazines. Differences between American and British grammar are only few.

4   IRISH ENGLISH VOCABULARY

According to Trudgill (1984: 140-143) majority of words used in HE are the same as in SE. There are few exceptions-either the word has different meaning or is used in different way in HE than in SE or the word does not occur in SE. These words can be of two origins. Firstly, words which became obsolete in SE and are nowadays used in HE; secondly few Irish words and much more English words used in nonstandard ways (Irish usage). These shape a significant part of HE vocabulary.

It is difficult to distinguish between obsolete SE words and English dialectical words, because many obsolete words survived in dialects and it is not possible to determine from which source they came into HE. It is also difficult to determine when the words became obsolete. Words which were once standard and now are used only in HE became obsolete approximately in 1650. At least one word *bring* which is used widely in whole Ireland (even by educated people) in the sense of take. Irish has only one verb for both *take* and *bring*.

Number of Irish words currently used in HE is small, in rural areas also, and they are not used at all by educated people. Among these words belong words of abuse and rural life.

- *Ommadhawn* = fool (in Irish *amadán*)

- *Bosthoon* = clown (in Irish *bastún*)

- *Sleeveen* = sly fellow (in Irish *slíbhín*)

- *Spalpeen* = rascal (in Irish *spailpín=seasonal worker*)

- *Soogawn* = hay rope (in Irish *súgán)*

- *Kish* = basket (in Irish *cis)*

- *Cleeve* = basket (in Irish *cliabh*)

Another interesting group of words is group of SE words, which are used in directly dictated sense (in one way or another), by Irish usage. Example can be word *bold* in the

sense of 'naughty', Irish equivalent *dáná has two* meanings- 'naughty' and 'courageous' and Irish speaker can use word *bold* in irrespective context.

Fiadha is Irish word for 'God' and *fiadh* means 'deer' and both have the same pronunciation. They could be easily confused and this was carried over also to Hiberno English. *God* was replaced by *the deer* in such expressions as *the deer knows* (instead of *God knows*). *The deer* was replaced by *dear* under British influence, so now it is *Dear knows* and it is always spelt so.

Finally, there are some words which seem to be created in Ireland but did not undergo Irish or English language influence. Common examples are *hames* and *yoke*. *Hames's* properly refers to two metal curved pieces placed on side of collar of a horse. *Hames* in HE is singular and means ridiculously unsuccessful attempt to do some action. The semantic change is indistinct. *Yoke's* meaning is when two animals are coupled together to draw a plough or cart. In HE *yoke* term refers to anything you can't remember the name for it or do not know the right name. This term can be heard really a lot in Ireland.

4.1   Examples

There are several expressions which are typical for Irish English. (These are based on my personal experience):

- rashers = bacon

- chips = French fries

- crisps = potato chips

- tomato sauce = ketchup

- sweets = candy

- tart = pie

- scone = muffin

- prawns = shrimps

- gas = hilarious

- fellas = males

- Jackeens = Dubliners

- brilliant = wonderful

- washing up liquid = dish detergent

- to hoover = to vacuum

According to Mc Arthur nouns which come from Irish are often related to food:

- *boxty* - potato dish,

- *bacstaidh* - mashed potato,

- *banshee* - fairy woman,

- *bean - sídhe*- woman fairy

- *kitter* a left - handed or clumsy person (from *citeóg*),

- *mass* respect (from *meas*), as in *I've no mass in them things now*,

smig chin (from *smeig*), e.g. *It was a blow to the smig that felled him.* [3]

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[3] TOM McARTHUR. "IRISH ENGLISH." Concise Oxford Companion to the English Language. 1998. *Encyclopedia.com.* 28 Mar. 2009 <http://www.encyclopedia.com>

5   IRISH ENGLISH SYNTAX

Filippula and Adams are used for describing Irish English Syntax. Actually, not many authors deal with Irish English syntax. Fillppula's and Adams's point of view follows in this chapter.

Filppula discovered in his studies about HE syntax that features derived from Irish are most common in those areas of Ireland where Irish either still retains some positions or is still remembered within 'living memory'.

One example which I would like to mention here is the preposition with. It is used in the west of Ireland in following examples, where only a temporal reading is possible.

> (1) He was the chief of the police…he's dead with long, he was nearly ninety years when he died. (Co. Kerry)
>
> (2) I wasn't at a dance with a long time. (Co. Clare)

A similar 'dialect continuum' (see Glossary) (concerning Irish influence) can be documented for some other features of HE syntax, too. Examples are: the cleft sentences, the use of the conjunction and as a subordinator, which are shown below.

> (3) Ah, very little's (very few farmers) give up farming round this area. It's looking for more land a lot of them are. (Co. Wicklow)
>
> (4) He said you could hear them (strange noises) yet, inside in his own house late at night and he in bed. (Co. Clare)

There are also other types of linguistics evidence to support the substratum view. We need to mention here that HE uses syntactic constructions, which are not usual in other dialects of English. There is well-known example- the so-called after perfect as visible in (5). This is obviously a calque on the corresponding Irish pattern.

> (5) They are after building a big block of offices here in Tralee. (Co. Kerry)

To sum up, the Irish input to HE vernacular is not negligible at all even in syntax. Syntax is generally considered as more resistant to contact influences than phonology or lexicon.

Although there are several controversial issues, which await further study, it seems right to consider HE a kind of contact vernacular. [4]

Adams compares Irish and English syntactical features and trying to realize how they influenced Irish English. He describes concrete features as noun phrases and verbs.

Both English and Irish recognize the difference between singular and plural. Irish use more often singular nouns after numerals than English does- also between the common case and genitive. Irish also uses the genitive in greater extent than English. Plurals can be formed by internal vowel change or by adding suffix in both languages. There are far more numerous internal vowel changes in Irish and also greater variety of plural suffixes. There is gender distinction in singular in Irish which English lacks, neither of them has no such a distinction in plural.

There is no inflexion in both languages, if adjectives are used predicatively. But Irish adjective unlike the English one can have both inflexion and initial mutation when used attributively.

English verb has only four forms, except approximately 60 verbs that have five forms, and 30 with only three forms. The only one personal inflexion left is the –s in the third person singular in present tense. Suffix –ing can form gerundial or nominal and participial or adjectival function. The past tense and past participle are now identical except the 60 verbs which have an extra form and except the 30 ones which lack one form. Then past tense is simpler than in English as it is formed by initial prefix or mutation. It is never identical with past participle or verbal adjective though as they always have distinctive suffix.[5]

[4] Filppula, Marku. "The Story of LAnguage Contact and Shift in ireland? How Unique, How Universal?." *The Irish Yearbook of Applied Linguistics* 15 (1995): 31-48.
[5] Adams, G.B., *Papers on Irish English: Linguistic Cross-Links in Phonology and Grammar*: Irish association for applied linguistics, 1985

II. ANALYSIS

6 SOCIOLINGUISTICS

According phonetics studies person cannot produce single speech sound in exactly the same way, not even twice. Obviously it also depends on circumstances - person who is just eating or person with cold or after having several pints of beer will speak differently from the way he/she usually speaks. Changes in pronunciation are made consciously as well as unconsciously.

There are several factors which influence speakers' judgement of the situation:

- how speakers feel it to be formal or informal
- relative status of the people they are talking to
- how well do they know each other
- what they are talking about
- to what purpose
- in what place

Speakers tend to talk more carefully and articulate more slowly in formal situations. On the other hand, they usually speak quickly, less carefully and some sounds will change their values or will be elided.

We call the variation conditioned by speakers' perception of the situation in which they are talking as stylistic variation.

It needs to be mentioned that casual style of pronunciation is not incorrect as it is not question of correctness or incorrectness. And it is not only situational factors which influence the pronunciation but the speaker's personality as well. There are people who are very sensitive to different situation and their speech varies but there are also people who speak carefully all the time. Other significant factor is regional variation. It means speakers in one area have enough pronunciation features in common which are not shared with

speakers from other areas. The higher is person on the social scale, the less regionally marker will be his/her accent and it is less likely to differ from Standard Irish English.[6]

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[6] Trudgill, Peter, Arthur Hughes, and Dominic Watt. *English Accents and Dialects: An Introduction to Social and Regional Varieties of English in the British Isles*. 4th ed. London: Hodder Education, 2005, 7-16

7   DEFINITION OF INDIVIDUAL ACCENTS

Individual accents/dialects are described in following chapter. It was actually not easy to get some information about them. Only little bit about Dublin and Galway accents. Dublin accent is mentioned most as the respondents nowadays all live in Dublin so their speech is influenced. There are also comments from Alan Cummins who already provided his opinion about Irish English dialects.

7.1   Dublin English

According to Hughes, Trudgill and Watt (2005: 114-116) Dublin English is considered to be highest prestige form of English and the linguistic model to which many Irish people aspire.

There are several point described by them:

a) /a/ pronounced as [a] and /ɑː/ as [aː] are distinct, which doesn't have to be true in other parts of Ireland

b) /ɒ/ pronounced as [ɑ] and /ɔː/ as [ɑː]

c) /aɪ/ is distinct from /ɔɪ/

d) /eɪ/ and /əʊ/ are usually monopthongs or narrow diphthongs

e) There is very strong tendency not to distinguish /ʊ/ and /ʌ/ in local strong Dublin accent. I can absolutely confirm this feature from what I heard from people in Dublin. This is the most significant feature, everybody has to hear it. This is really typical for Dublin. Educated speech usually uses /ʌ/.

f) There is no /ɜː/ in lower status accents.

g) /θ/ and /ðð̠/ are often pronounced as dental stops /t̪/ and /d̪/ instead of fricatives

h) /h/ is pronounced normally

i) /p, t, k/ are usually very strongly aspirated

7.2   Galway English

As Hughes, Trudgill and Watt (2005: 117-120) suggest Galway English is very similar to Dublin English in most factors. There is one difference. Galway was much less influenced

by English of England and much more by Irish (in western counties Gaelic was spoken until recently).

a) clear /l/ in all positions

b) /t/ in syllable final position is often fricated (called as Hiberno English slit /t/). The slit /t/ can be sometimes interchangeable with [s]

c) /a/ pronounced with closer vowel [æ], and /ɑː/ as [aː]

d) /eɪ/ and /əʊ/ tend to be monopthongs [ẹː] and [ọː]

e) –ing is /ɪn/

7.3   Further comment

Galway pronounces /i/ very sharply while Dubliners tend to say /oi/. Galway tend to prolong the /o/ in *no* or *don't*. Dubliners would say these words with a truncated and much shorter *no*. British influence is most strongly evident in Dublin and the Eastern seaboard historically known as The Pale. Therefore the way they speak has more in common with west of England where they then to say *no* as *now*.[7]

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[7] Alan Cummns's comment (working as journalist in The Sun)

8 RESPONDENTS

8.1 Alan Cummins

Age: 35

County: Galway

Job: deputy chief sub-editor at The Sun

Ancestry: Alan was born in east Galway where he also grew up. But both of his parents's families came to east Galway from Connemara in the west of Galway after Irish kicked out the British and the land belonging to the landlords became available to Irish people. So his ancestors became farmers.

Education: Masters degree

He has lived in Dublin for 11 years.

8.2 David Mathews

Age: 33

County: Dublin

Job: sub editor at The Sun

Background: working class

Ancestry: Parents are from inner city Dublin and Co. Meath. Dublin ancestries were laborers. Meath ancestries were fishermen. He is from small family. He lives in North Dublin now.

Education: Bachelor degree

He has lived in Dublin all of his life.

9 ANALYSIS OF THE RECORDINGS

9.1 Dublin

Feature	Yes / No	Example
/ɑː/ as [aː]	Yes	Last /lɑːst/
/ɒ/ as [ɑ]	No	Positive /pɒzətɪv/, Possible /pɒsəbl/
/ɔː/ as [ɑː]	Yes	All /ɔːl/, call (kɔːl/
/aɪ/ distinct from /ɔɪ/	Yes	Point /pɔɪnt/ vs. Liner /laɪnəʳ/
/eɪ/ usually monopthongs or narrow diphthongs	*Irregular	Game /geɪm/, face /feɪs/, campaign /kæmpeɪn/
/əʊ/ usually monopthongs or narrow diphthongs	Yes	Windows /wɪndəʊ/
not distinguished /ʊ/ and /ʌ/	Yes	Put /pʊt/, cup /kʌp/, tough /tʌf/
no /ɜː/	Not very strong	Journey /dʒɜːni/
/θ/ often pronounced as dental stop /t̪/	Yes	Month /mʌntθ/
/ð/ often pronounced as dental stops /d̪/	Yes	the /ðə/ their /ðeəʳ/
/p/ usually very strongly aspirated	Yes	Point /pɔɪnt/, possible /pɒsəbl/
/t/ usuzlly very strongly aspirated	Yes	Top /tɒp/, the /ðə/, tough

		/tʌf/
/k/ usually very strongly aspirated	Yes	Coach /kəʊtʃ/, country /kʌntri/
/h/ pronounced normally	Yes	Handsome /hænsəm/, having /hævɪŋ/,
/i/ usually realized as /ɔɪ/	*Irregular	Country /kʌntri/

* These features appeared in the speech only irregularly and no regularity was discovered.

9.1.1 Findings

There were most features defined theoretically for Dublin accent. In fact, most of them are quite clear from the recording. /ɑː/ pronounced as [aː] in words such as *last* or *laugh*. On the other hand we could not really hear /ɒ/ produced as [ɑ]. /ɔː/ can be heard pronounced as [ɑː] in words such as *all* or *call*. Distinction between /aɪ/ and /ɔɪ/ is clear in examples *point* vs. *liner*. /eɪ/ and /əʊ/ according to theory should be produced usually as monopthongs or narrow diphthongs. The Dublin speaker tends to pronounce them as narrow diphthongs, but the /eɪ/ As I already mentioned in description of Dublin accent, the most significant feature is no real distinction between /ʊ/ and /ʌ/. It is very clear when he pronounces the word *cup*. I cannot really confirm that there is no /ɜː/, even though it is not very strong. The description mentions /θ/ and /ð/ are pronounced as dental stop /t̪/ and /d̪/ and the recording confirmed that. /p/, /t/, /k/ should be produced with very strong aspiration. This feature is also very clear from the recording. /h/ is pronounced in normal way. As Alan Cummins suggests /i/ is usually realized as /ɔɪ/ by Dubliners, which appeared to be irregular feature.

9.2 Galway

Galway

Feature	Yes / No	Example
clear /l/ in all positions	Irregular	While /waɪl/, call /kɔːl/
/a/ pronounced with closer vowel [æ]	Yes	wired /waɪəd/, Night /naɪt/
/ɑː/ as [aː]	Yes	Last /lɑːst/
/eɪ/ tend to be monopthong [ẹː]	Yes	Game /geɪm/
/əʊ/ tend to be monopthong [ọː]	Yes	Windows /wɪndəʊ/
–ing is /ɪn/	Yes	Heading /hedɪŋ/, having /hævɪŋ/, spring /sprɪŋ/
/t/ in syllable final position is often fricated = slit /t/	No	Into /ɪntuː/, two /tuː/
The slit /t/ can be sometimes interchangeable with [s]	No	Into /ɪntuː/, two /tuː/, fifteen /fɪftiːn/
Tendency to prolong /ɔ/	Yes	Point /pɔint/

* This feature appeared in the speech only irregularly and no regularity was discovered.

Clear /l/ in all positions is described as typical feature for Galway accent. This can be heard only sometimes in the recording. This could be because the Galway speaker lives several years in Dublin now. The feature /a/ pronounced with closer vowel [æ] was produced from the Galway speaker as well as /ɑː/ pronounced as [aː] e.g. in word *last.* /eɪ/ and /əʊ/ tend to be monopthongs [ẹː] and [ọː]- especially the latter one e.g. in *window* is produced very clearly. Also realization of /ɪn/ in words ending with –ing is hearable. The slit /t/ is described also as significant feature for Galway accent; it is not really realized by Galway speaker though. On the other hand, the /ɔ/ really tends to be pronounced a bit longer.

10 ANALYSIS OF THE ARTICLE READ FOR RECORDINGS

The article which was chosen for the analysis is newspaper article. It is article from The Irish Independent from Sport section concentrated on Rugby. It is not easy to analyze such article from syntactic, grammatical and vocabulary point of view. As newspaper tend to write in formal style, which means they use Standard English Grammar as well as vocabulary and syntax. Not real significant grammatical, syntactical or vocabulary features typical for Irish English (see theoretical part were found).

CONCLUSION

The aim of this thesis was to find out how Standard Irish English differs from other dialects and accents and also to discover differences among Irish English dialects.

In the theoretical part were described Irish English in general, Irish English phonetics, Irish English grammar, Irish English vocabulary and Irish English syntax. All of these were compared to Standard English and differences were emphasized. The phonetic part is longest as the analysis concentrates on accents and differences between two main accents of Irish English – Galway and Dublin.

In the practical part can be found description of Galway and Dublin accent and of respondents, also how sociolinguistics influence people when speaking. The analysis of recording was done. Several features of each dialect were defined, then several examples of words with given features were found in the text, then I listened to them several times to realize if the reality tends to be same as the theory or if it varies.

As was established, most of the features described in theoretical part are hearable in the recordings. The difference between Galway and Dublin accent is really hearable and significant.

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APPENDICES

P I   Text read for recording.

P II   Glossary.

APPENDIX P I: TEXT READ FOR RECORDING

Flush McGahan faces tough calls for 'derby'

While the country was largely wired into Ireland's Grand Slam journey over the last two months, Munster -- minus many front-liners -- were accumulating a handsome 14 points from a possible 15 over three Magners League games during the Six Nations window.

"Unprecedented," is how head coach Tony McGahan described Munster's tally, having watched their title challenge evaporate during previous Six Nations campaigns. But this season has been different: Munster are top of the Magners League table on 45 points, three ahead of tomorrow night's opponents Leinster, with the destiny of the title in Munster's hands.

There was a relaxed air around sunny Musgrave Park yesterday when Munster opened its gates to the press. Confidence appears in large supply also. Clearly buoyed by the last three results, McGahan was equally delighted to see the proverbial spring in the step of his Grand Slam contingent at training this week. Since returning, the Grand Slammers, he says, have reintegrated very smoothly.

relaxed

"Last week the (Grand Slam) players came back in. They were a bit tired and emotionally drained, but they came in this week very fresh and ready to go," said McGahan.

Tackling a broad range of topics from the recent news on the ELVs, to enjoying the Six Nations and how Queensland (his state-of-birth in Australia) and New South Wales share some similar stereotypes to Munster and Leinster, McGahan personified the relaxed air around Munster.

The injury update was largely positive, although a few players are carrying knocks since the end of the Six Nations while Rua Tipoki will miss tomorrow's game as well as next weekend's Heineken Cup quarter-final clash against Ospreys.

All in all, Munster look in rude health heading into the business end of the season with genuine competition for places in the first XV now very evident within the squad. But, for McGahan, that brings selection headaches.

His perceived second-string performed admirably over the last eight weeks with players like Niall Ronan and Denis Hurley excelling. Ronan is favourite to start at openside against his former province when the team is named later today, but McGahan was reluctant to single out any individuals for special praise.

"A lot of people have put their hands up. I wouldn't go out and name anyone in particular, but you can make your own deductions. At the time, it's a difficult decision to make, but you make decisions for the best of the team and what's going to be best for that 22 for a particular weekend.

"Certain players have put their hands up and played very well right through the season.

"We have a different, very difficult selection process this week," he added.

Tipped as someone who could one day become Ireland head coach, McGahan said watching the Six Nations proved an enjoyable experience.

"It's an opportunity to watch games without your livelihood on the line, I suppose!" he laughed. "From that perspective there is less pressure. I take a keen interest in watching the individuals play who are representing Ireland with regards to Munster.

"I take great delight in watching them succeed at whatever level, so from that perspective it's quite enjoyable. Not having the pressure, knowing your job is there for 80 minutes is one that's welcomed.

"We, the Munster management, weren't surprised by anything done in the Six Nations. We'd expect our players to play well in any environment, as they have been for us. We weren't surprised at all."

He welcomed the news this week that the ELV which allows a maul be pulled down is likely to be eliminated at an IRB meeting next month, a move that offers Munster a chance to return to their greatest weapon of attack from the start of next season.

"We'll have to wait until the laws get officially ratified. For most people on this side of the world, that would be a real positive. To be able to bring back such an attacking formation (maul) can only be good for the game and allow a different perspective -- otherwise it looks like rugby league.

"From that point of view and from Munster's, I'm sure there's a host of sides out there in Europe looking out for that challenge."

As for tomorrow, he doesn't view the game as a Magners League decider, rather one where four points are on offer in a local derby which, he says, is quite similar to the Queensland-New South Wales rivalry in Australia.

Questioned on whether the Queensland-NSW rivalry is an urban-rural one, McGahan, who is a Queenslander, said: "They are bordering. Queensland would be very working class, whereas New South Wales is Sydney, more of an upper-class blue. It fits very closely to the link here.

"I don't see it as a decider -- not at all. From our perspective, it's four points on offer and an opportunity for a Munster-Leinster derby.

"There is a process in place that will open up, I don't think there's any question about that whether that's for us or for Leinster. It's a local derby and that's all we're treating it as."[8]

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[8] " Flush McGahan faces tough calls for 'derby'." *The Irish Independent*, 3 April 2009, sec. Sport. http://www.independent.ie/sport/rugby/flush-mcgahan-faces-tough-calls-for-derby-1696863.html (12 May 2009)

APPENDIX P II: GLOSSARY

Adstratum - according 123explore! adstratum refers to a language which is equal in prestige to another. Generally the term is used only when speaking about languages in a particular country or geopolitical region

Approximant - as The Concise Oxford Dictionary of Linguistics suggesta approximant is a sound, usually a consonant , with a manner of articulation more open than a stop or fricative, as in the /r/ of *rink* compared with the /z/ of *zinc* . Approximants are normally voiced (/r/ after /d/ as in *drink*)

Brogue - The Concise Oxford Dictionary of Linguistics describes brogue as an informal, non-technical term for an Irish and sometimes a Scottish or West Country accent

Calque -according to Dictionary.com is calque a loan translation, esp. one resulting from bilingual interference in which the internal structure of a borrowed word or phrase is maintained but its morphemes are replaced by those of the native language

Coalescence - Coalescence is defined in The Concise Oxford dictionary of Linguistics as a process whereby two separate speech sounds merge to form a single new phoneme.

Dental - according to The Concise Oxford Dictionary of Linguistics dental is a consonant made with the tongue coming in contact with the teeth. The English dental consonants are the voiceless fricative /ɵ/ as in *thick* and *thin* and the voiced fricative /ð/ as in *this*, *them*

Dialect continuum - as 123explore! suggests the dialect continuum is a range of dialects spoken across a large geographical area, differing only slightly between areas that are geographically close, and gradually decreasing in mutual intelligibility as the distances become greater. Dialects separated by great geographical distances may not be mutually comprehensible

Diphthong - The Concise Oxford Dictionary of Linguistics defines diphthong as a vowel whose quality changes perceptibly in one direction within a single syllable: e.g. [aʊ] in *house* , whose articulation changes from relatively open to relatively close and back. Diphthongs are falling or rising according to which phase is more prominent

Epentheis - Epenthesis is defined by The Concise Oxford Dictionary of Linguistics as the insertion of a sound or letter into a WORD or PHRASE . An epenthetic vowel can be added to break up a consonant cluster, as in Hiberno-Irish 'fillim' for *film*

Liquid - 123explore! Defines liquid as a frictionless continuant that is not a nasal consonant (especially `l' and `r')

Lenition - lenition is described by The Concise Oxford Dictionary of Linguistics as any process by which a sound is, or is conceived as being, 'weakened'

Liquid - 123explore! Defines liquid as a frictionless continuant that is not a nasal consonant (especially `l' and `r')

Neutralization - The Concise Oxford Dictionary of Linguistics describes the neutralization as the suppression in one position in a word or syllable of an opposition between phonemes operative in other positions. E.g. [t] in German contrasts with [d] in most positions (*Torf* 'peat' vs. *Dorf* 'village'; *Leiter* 'leader' vs. *leider* 'unfortunately'), but not at the end of a word: despite the spelling, *Hut* 'hat' and *Tod* 'death' end identically ([huːt], [toːt]).

Periphrasis - The Concise Oxford Dictionary of Linguistic defines periphrasis as the use of more rather than fewer words, especially to talk about something in an indirect and circuitious way

Plosive - The Concise Oxford Dictionary of Linguistics defines plosive as a consonant sound that has total closure at some place in the vocal organs, followed by a 'hold' or compression stage, and a third and final release stage

Vernacular - according to 123explore! the vernacular is the native language of a country or locality.