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Hiberno-English in Dublin: a sociolinguistic analysis of
some of its features through film characters.

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ABSTRACT

The purpose of this dissertation is to examine common Hiberno-English features in Dublin through films representations making reference to the social classes. I will give an overview of Hiberno-English history and development, in order to reflect the distinctions from Standard English and then the explanation of the division of Dublin in areas, which mark the social classes division. After that, I will explain the essential features of Hiberno-English in order to study the sociolinguistic variation in Dublin. Finally, an analysis of the features will be discussed according to the social classes of the speakers through the representation of the Irish films *Intermission* and *Sing Street*, whose characters reflect the working-class and the middle-class.

Keywords: Hiberno-English, Dublin, English variety, social classes, speech, films.

El propósito de este trabajo es examinar las características comunes del hiberno-inglés en Dublín a través de representaciones fílmicas haciendo referencia a las clases sociales. Ofreceré una lectura de la historia y desarrollo del hiberno-inglés para reflejar las diferencias con el inglés Standard, y tras la explicación de la división de Dublín en áreas, las cuales marcan la división de clases sociales. Después, ofreceré una explicación de las características más comunes del hiberno-inglés para estudiar la variación sociolingüística en Dublín. Finalmente, el análisis de las características será estudiado según las clases sociales de los hablantes a través de la representación de las películas irlandesas *Intermission* y *Sing Street*, cuyos personajes reflejan la clase social obrera y la clase social media.

Palabras clave: hiberno-inglés, Dublín, variedad del inglés, clases sociales, habla, películas

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1 INTRODUCTION

The present dissertation describes some features of Hiberno-English (HE), which is the English variety spoken in Ireland. My study focuses heavily on the dialect of Dublin which presents great sociolinguistic variation in its features. After the description, these features will be analysed using films set in Dublin, focusing on characters' speech patterns, chosen according to their social class.

The aim of this dissertation is to observe how social class influences the way in which sociolinguistic features vary and are reflected in the selected film characters' speech patterns. Applying a qualitative research method, an interpretation of how the features are reflected after the participants observation will be discussed.

In order to analyse the participants' speech, I will briefly explain the history of the language spoken in Ireland, as Irish has greatly influenced in HE, and in order to understand why HE differs from the Standard English (StE). Secondly, I will proceed with an analysis of some of the considered features of HE, taking into account the syntax, morphology and phonetics disciplines.

Furthermore, we need to know that the manner in which language differs across the country produces different varieties. Therefore, the study will focus only on the southern coast of Ireland, where the capital city, Dublin is situated. Dublin is a city clearly divided between north and south based on social class status (Hickey, *Irish English* 351). As a result of this geographical distinction between social classes, the characteristics of HE in Dublin vary depending on the social class of the speaker. Finally, these features will be analysed using the film characters' speech patterns in order to determine whether certain features pertain to the middle or working class.

2 CONTEXTUALIZATION

In order to understand why the language spoken in Ireland differs from the Standard

English (StE) it is necessary to explain how this variety ^[1] originated, what factors influenced it and how it developed into its modern-day form.

It is important to first explain the terms that refer to the English spoken in Ireland. This variety of English is called either Hiberno-English (HE), which is derived from the Latin term Hibernia ‘Ireland’, or Irish English. Although the term Anglo-Irish is also used, it is more frequently used in politics and literary studies to refer to works written in English by authors of Irish descent (Hickey, *Sociolinguistics* 8). So as to be consistent with the terminology, the term used to refer to the English spoken in Ireland will be HE. I have selected to use the term HE in this dissertation in order to avoid the confusion between the terms Irish and Irish English.

The variety HE resulted from contact between two languages, which had existed in the country since the 12th century: English and Irish ^[2]. “English has been spoken in Ireland for over 800 years making HE the oldest variety of the language outside Britain” (Hickey, *Irish English* 1). However, before the 19th century and the complete establishment of HE, the first language of the majority of the Irish population was the Irish language. The development of English in Ireland took place in two waves. The first was during the 12th century when the Anglo-Normans occupied the south-east coast of Ireland, whose zone was named “the Pale”. This region was a semi-circular area around Dublin, in which during the following centuries, the influence of England persisted and English was maintained as a day-to-day language (Hickey, *Source* 9).

Nonetheless, outside of that territory, Irish continued to be used as the primary language and knowledge of English was more limited. Although there were instances of an Irish language revival, it was in the 17th century with the Tudor conquest when there was an anglicization of Ireland, which led to a prohibition of the Irish language and promotion of the Irish national identity. “The Irish language was largely abandoned and was mainly associated with poverty for many years” (Hickey, *Dialects of Irish* 110). However, in the modern day, this rejection has disappeared and there has been a revival

1 The term variety will be used for “any of the overlapping subcategories of a language, including dialect, idiolect, register, and social dialect” (Nordquist 2016) through the dissertation.

2 The term Irish will be used in this dissertation instead of Gaelic. When the Celtic language was brought to Ireland in the first centuries BC, the name it received was Irish. Gaelic is used in Ireland to refer Celtic languages in general (Irish, Scot and Manx) (Hickey, *Source* 490).

of the Irish culture and the Irish language has become a second language in the country. Therefore, as a result of the previously existing Irish language and culture, there is an influence in the development of English in contrast to the StE, leading HE to mark the identity of the Irish community. When treating features of HE, Hickey writes about them in comparison to parallel structures in Irish. Additionally, because of the different uses of Irish in some territories of Ireland over the past centuries, the features of HE vary across the country originating two distinct groups, Southern and Northern HE. “The former historically derives from Southern British accents and the latter is historically more closely related to Scots” (Giegerich 82).

2.1 Dublin English

In this dissertation, I will focus on Dublin, the capital city of the Republic of Ireland, which is located on a bay in the centre of the east coast of the country (Hickey, *Dublin English* 6). When one references Dublin, one must keep in mind that the Dublin speech pattern varies from the general HE, in other words, Dublin English is a variety of HE. It is also important to note for this dissertation that Dublin is a city in which social class distinctions create significant variation in the dialect. That is because the city is clearly divided between north and south by the river Liffey. The two regions are colloquially known as Northside Dublin and Southside Dublin and are primarily differentiated according to the economic situation: the North includes the city centre, the port and the airport. This distinction is explained by Hickey stating that:

“The north is generally considered underprivileged and its population is composed of working class individuals. The south, which includes the suburbs and is more residentially desirable, is considered more privileged with a middle-class population” (*Dublin English* 27)

The economic division between the two sides of Dublin has become an ingrained cultural differentiation and a common source of stereotyping and antagonism of varying degrees. For many Dubliners who grew up in the city it has a significant importance if they are a ‘Northsider’ or a ‘Southsider’ as it is part of their identity. “The north is stereotyped as being ‘rough’ and rundown, the south as ostentatious and spoiled” (Phelan 2017).

According to the author Raymond Hickey, “the suburbs have increased dramatically since the sixties” (*Dublin English*, 27). But, in addition to this information of economic growth Fisiak and Krygier state that:

“the city has expanded greatly in population in the last three or four decades due both to internal growth and migration into the city from the rest of the country and due to the economic boom in the last 15 years. Dublin has become an international financial hub for important computer firms” (83).

The distance between popular and middle-class speech in Dublin is increasing, developing a *fashionable* Dublin English. The linguistic behaviour results as a rejection from many young people who aspire to an urban sophistication which is divorced from strongly local ^[3] Dublin life, which is called *local dissociation*, establishing a standardisation of Dublin English after a major change in the pronunciation (Hickey, *Sound Atlas* 47).

To sum up, related to Dublin English speech, Hickey states in *Language Change* that:

“the development and present-day situation of Dublin English, one can recognise that a number of changes have taken place in the speech of educated Dubliners which, have as their goal the widening of the gap between the speech of the lower classes and that of the socially higher classes in the capital” (237).

3 CHARACTERISTICS OF THE DIALECT

This study of the dialect will consider the grammar features depending on the phonological, morphological and syntactic aspects. They will be explained according to their presence in Dublin English speech, taking into account if they are part from local or non-local language.

³ Local: speakers show strongest identification with traditional conservative Dublin life of which the popular accent is very much a part.

3.1 Phonetic features

Looking at the phonetic features of HE in Dublin, after a research on the authors' features explanations, I have noticed that some of the most distinguishable and most common characteristics are the form in which the speakers pronounce the <r> sound, the th- sounds and the <u> sound.

3.1.1. Rhoticity

The rhoticity of a language is how speakers pronounce the historical rhotic consonant <r> after vowels. Rhotic speakers do pronounce the <r> after a vowel and not followed by another vowel, in other words, in a post-vocalic position, but on the other hand, non-rhotic speakers do not pronounce the historical <r>, except before vowels. A rhotic speaker pronounces the word teacher as /'ti:tʃər/, while a non-rhotic speaker pronounces it as /'ti:tʃə/, dropping the final <r>. That contrast of the <r> realisation is explained by Alexander Bergs, who says that

“from the 18th century onwards, English underwent a sound change which dropped <r> in pre-consonantal and word final position (as in *car* and *cart*), but the original pronunciation is retained in Ireland and other varieties” (Bergs 1931)

In the interpretation of the r- realisation, one must say that HE is, in general, a rhotic variety, as most of the United States varieties, but in contrast to the majority of the English varieties of England, whose speakers are non-rhotic (Migge, 17). However, some authors noticed that there is an exception in HE rhoticity in Dublin. The rhoticity does not appear in working-class Dubling English, whose “speakers are non-rhotic or weakly rhotic” (Hickey, *Dublin English* 28), whereas non-local Dublin English speakers pronounce a more standard alveolar approximant [ɹ] (Kallen, *Focus* 84).

After studying the <r> realisation in Non-local Dublin English, we can see that there is a dissociation from local varieties of HE. Raymond Hickey provides as a reason that “<r> has been adopted as a non-Irish pronunciation, and in terms of the speaker's perception, as ‘cool’” (*Sound Atlas* 78).

In addition to the <r> realisation, in those non-rhotic varieties sometimes a phenomenon

is produced, the “intrusive <r>” rule. This aspect implies that non-rhotic speakers tend to introduce the sound <r> (Wells 284). Some authors such as Sheridan or Turner have studied statistic linguistic analysis and after compiling a corpus of data, the results showed that non-rhotic speakers pronounced the segment *law and order* as /lɔːr ən ɔːdə/ adding an <r>. However, rhotic speakers do not present this feature as they do not require the <r> insertion. In the analysis, speakers who belonged to lower classes produced the intrusive <r> more frequently than higher social classes, whose index score were lower (Niedzielski, et al 42). In the case of Dublin, Migge support that results stating that it is a feature characteristic of working-class speakers (18).

3.1.2. FOOT and STRUT <u>

During the early Middle Ages, English had only one sound for the vowel u, but after the 17th century, a vowel split was developed (Bergs, 72). This split consisted in acquiring two sounds for the vowel u, which were the /ʌ/ vowel, named STRUT and the /ʊ/ vowel, called FOOT. That nomenclature was given by the phonetician J. C. Wells, who explains the FOOT-STRUT split (351-353). As a consequence of that vowel split in some places, splitting speakers realise the words *cut*, *bus* and *Dublin* with the STRUT vowel as /kʌt/, /bʌs/ /'dʌblɪn/, while the words *full*, *look* and *could* are realised with the FOOT vowel as /fʊl/, /lʊk/ and /kʊd/. On the other hand, non-splitting speakers realise that words with the same sound as /kʊt/, /bʊs/, /'dʊblɪn/, /fʊl/, /lʊk/ and /kʊd/, as their speech do not contain the STRUT vowel in general. Overall, he considers that non-splitting speakers belong to the lowest social classes. However, there are some exceptions in the use, he considers that non-splitting speakers sometimes do an inconsistent use of the split although they do not have control of it (Wells 352).

3.1.3 Alveolar stops

HE in the South of Ireland, especially in Dublin, makes a different sound for the initial fricative realisation of the sound <th>, for example in the words *think* and *this*. These sounds realisation is quite similar, but while the StE phonemes are manifested as dental fricatives /ð/ and /θ/, HE makes a similar realisation to an alveolar one <t> and <d> using the dental stops sounds [t̪] and [d̪]. A Standard-English speaker pronounces the set of words *thing* and *think* as /θɪŋk/ and /ðɪs/, while a HE speaker from Dublin pronounce

the words as [t̪ɪŋk] and [d̪ɪs] (Estévez 3).

In the history of HE when the Irish population was assimilating the English language, they used the nearest equivalents to their first language which were [t̪] and [d̪]. This feature is particularly Irish, hence “the suspicion that many features of HE derive from contact phenomena would seem to be found” (Hickey, *Identifying* 81-82).

Furthermore, the author Hickey remarks that the local Dublin speakers, especially speakers of rural vernacular varieties in the south and south-west of Ireland, make a fortition of dental fricatives as alveolar plosives (*Dublin English* 191-198). They pronounce in the same way this set of words: thank, tank [tæŋk]. While non-local Dublin speakers pronounce the set of words differently: thank [t̪æŋk], tank /t̪æŋk/. This fortition realisation shows that local Dublin speakers speech is somehow related to Irish as the feature derives from it.

3.2 Morphological features

3.2.1 Second person pronouns

In analysing the field of morphology of the HE in Dublin, it is evident some of its distinctive features differ from those of StE. One of the most notable features is the distinction between the second person pronouns, plural and singular forms. While in the Standard English we use the pronoun ‘you’, both for singular and for plural forms, in HE, the plural form is formed in three ways. The first way is the use of ‘ye’[ji], which appeared in the 12th century. This form is retained from early modern English and occurs particularly in the South (Hickey 1983). The second way is ‘yous’ or ‘youse’ [juz], which appeared from early to mid-nineteenth century and were created during a period in which Irish learners were first encountering the English language. In this period, they needed to express themselves in their new language in a manner in which the grammar structures were familiar with their native tongue. They decided to distinguish singular from plural “by attaching the plural signal 's' to the singular 'you', on the analogy of regular pluralisation such as 'cow' - 'cows'” (Dolan 26). And finally, the third way is ‘yez’ [jiz], sometimes written ‘yiz’, which is a mixture of the other two ways. ‘Yez/yiz’ and ‘yous/youse’ are an indicator of HE more commonly associated with Dublin and its surrounding areas (Kallen, *Irish* 120). These features are relevant

because they are used in the common day speech and they show a high degree of transfer from Irish.

3.3 Syntactic features

3.3.1 Clefting.

According to Migge, clefting is a syntactic strategy which serves to separate and focusing an element structurally from the rest of the clause (154). This allows the speaker “to connect what is already understood to what is new to the listener” (Cambridge 2017). The emphasis of this element is accomplished by “moving it at the front, pushing the new information away from the initial position to the end of the first clause” (Szwedek 114).

The most common cleft sentences are the *it-clauses*. The structure consists of “a bi-clausal copulative construction consisting of an impersonal pronoun, a copular verb (verb to be conjugated) and the embedded relative clause” (Hartmann et.al 1). What makes the new information move is the addition of *it is*. In the case of this structure,

“the information that comes after *it* is emphasised for the listener. The clause which follows the *it*-clause is connected using *that* and it contains information that is already understood” (Cambridge 2017).

As we can see in the following examples:

A: *You've met my mother, haven't you?*

B: *No, it was **your sister (that) I met!***

The focus, which is the new information, is indicated by: *it was your sister*. While the understood already, which is the old information, is indicated by: *I met someone in your family* (Cambridge 2017). Instead of saying *No, I met your sister*, the cleft strategy is used to give more emphasis to the fact that it was the sister rather than the fact of meeting someone.

One also must consider another way of emphasising which is the **pseudo-clefting**, also called wh-cleft sentences. The structure is “(What-clause + BE + PHRASE)” (Yule 17),

being the phrase the emphasized part. These are similar in function to cleft sentences, making the division between given and new information, but they are formed with the pronoun *what* (Grammaring 2017). In clefts “the order is new before given information, while in pseudo-clefts, new comes after given information” (Szwedek 118). As we can see in this example: *My left leg hurts*→ *What hurts is my left leg*, the element to emphasize is usually at the end of the sentence and it is the subject or object of it (Di Padova, 2017).

Having analysed what clefting is, it is important to explain why clefting is an important feature in this dissertation. Clefting structures are very frequent in HE, more than in StE or other English dialects as the author Filppula affirms after achieving a quantitative analysis with data collected in a corpus in 1999 in his work *The Grammar Of Irish English*. Filppula also states that clefting is a speech marker of Irish people and a stereotype marker of Irishness. Several authors provide reasons for explaining why clefting is so frequently utilised in HE. They argue first that “some features of English which might be used to highlight elements in a sentence, such as intonation or change of word order, are not possible in Irish” (Graddol et al. 249), so in order to focus information, Irish individuals use a construction similar to that of the English cleft. Another reason which Filppula states, apart from the lack of focusing devices in Irish, is that

“Irish follows a ‘verb-subject-object’ (SVO) structure in contrast to the ‘subject-verb-object’ (SVO) English structure, making the clefting to be the major means of focusing in Irish” (243).

In sum, the existence of clefting and pseudo-clefting in HE results from the Irish influence in the language, as the structure is a calque.

3.3.2 After perfective

The immediate perfective which structure is a calque from Irish: After+ Verb- ing (Harris 141). The *after perfective* or the *immediate perfective* is a grammatical structure which is a “distinguished feature of HE and unfamiliar for the rest of English speakers outside Ireland” (Carey 2017).

First, in order to explain this structure, the author Raymond Hickey says that it is important to explain the distinction between *perfective* and *perfect*. Perfect is “a temporal category and refers to an action which takes place before the time of discourse” (Hickey, *Irish English* 149). On the other hand, he states that perfective is

“an aspectual category which refers how an action is viewed, how it has taken place and how it is used to convey information which is relevant to the current discourse structure” (149).

By looking at how the after perfective is composed, HE speakers use this structure by a form of the verb *be*, followed by *after* and the verb in progressive tense (BE+ AFTER+ [VERB]ING), e.g. *We are after playing football*.

However, in order to explain what this structure indicates, there is debate between several authors. According to the earlier literature, the after perfective was used to refer to events in the future. On the contrary, in contemporary HE, this structure indicates that “something has occurred in the immediate past relative to the time of speaking” (Harris 303), that is to say that the structure is used to express perfect tense, as in the example *Michael is after meeting her* what really means is *Michael met her a short time ago*.

That debate indicates that there was a switch from future to past reference following the patterns in Irish, because according to what Hickey express in 2007, the after perfective is a calque from Irish grammar into English. In addition, the reason that linguistics give of this calquing is that Irish did not have a direct equivalent of *have* (Dolan 24).

To sum, the characteristics of HE are a product of the language shift from Irish to English. The language already existing in Ireland influenced in the development of new structures by the rise of the English variety (Hempel 2).

4. METHODOLOGY

For this dissertation, the chosen variety of English is HE due to, although its features are similar to the StE, many elements in this variety differ as a result of the presence of Irish. That influence in the past and the preservation of parallel structures during the years, make Modern HE an interesting topic of study. Within HE, we can find varieties

across the country, so in order to analyse the linguistic features I decided to choose Dublin, which is the capital. This election has been made because Dublin is a city whose speakers show an important diversity in the features of their speech.

In order to analyse some of the features, I took into account factors from the sociolinguistics domain, whose objective is:

“the study concerned with language in social and cultural context, especially how people with different social identities (e.g. gender, age, race, ethnicity, class) speak and how their speech changes in different situations” (M.A. 2017).

But in this dissertation, social class is the factor of sociolinguistics that I wanted to focus on because HE in Dublin has a variety divided into Local and Non-local or fashionable Dublin English according to the social class of the speakers. Social class stratification depends on aspects such as education, income, occupation and others, but in this case, I analysed the features according to the geographical criteria taking into account the place of residence due to the characteristics of Dublin. The reason for studying this factor is because Local Dublin English, whose speakers belong to the lower classes, are those who live in North Dublin and Non-Local Dublin English, whose speakers belongs to the higher classes, are those who live in the suburbs of South Dublin. Local Dublin English is spoken by underprivileged population and working-class individuals who have strongest identification with popular Dublin life. While Non-local Dublin English speakers are middle-class population considered more privileged who present a local disassociation from that local life (Hickey, *Dublin English* 27).

One important step to write this dissertation was to compile a list of reliable sources that I would find useful for my topic. I used works from authors such as Hickey, who has written several books related to HE and Ireland, Fippula or Bettina Migge who wrote more specifically about Dublin. As I read many HE features in those resources, I tried to focus on the features which were more repeated among them. Also, I tried to select those that were reflected to appear more specifically in Dublin English by the authors. I divided the analysing into morphology, syntax and phonetics in order to follow a structure, so I picked from one to three features for each discipline. I gave the explanation of each feature and tried to illustrate them with some examples, but also considering which features were characteristic from Local Dublin English or Non-Local Dublin English. It is also important to consider the influence of Irish in those features,

as the presence of parallel structures of HE with Irish shows a mark of a local life.

So, in order to get some results and compare them to the theoretical aspects of the previous explained features, an analysis of films set in Dublin will be developed. The selected actors for the analysis have origin in Ireland, and part of them in Dublin. But, as they are acting a role of Dubliner, it is possible that they might emphasize their accent. The films used are *Intermission*, in which the story takes place in an urban environment and *Sing Street*, where the main character lives in the south of Dublin (middle class). The films were selected because both represented citizens from each area of Dublin, city centre streets in the case of *Intermission* and city suburbs in the case of *Sing Street*. This diversity of the selected characters belonging to different social classes permits to see a language variation in the speech which can offer different results to compare the features.

In order to get the results, first I obtained the films and their respective scripts (in PDF format) from the Internet, and also their subtitles (in SRT format) to follow better what I was hearing. Then, I selected the terms from the films which would illustrate better the theoretical analysis. These samples were chosen according to their appearance during the theoretical researching, and then I searched that term list in the scripts to check if they were going to be useful or if the amount of data was enough for the study. Once I decided the final term list, I searched them on the scripts to get the extracts in which the studied features appeared. For the study of phonetic features, I searched the same words in both films to have a comparison by the social classes. Then, I searched them on the subtitles documents in order to obtain the time in which the extracts appeared.

After having obtained the results, I structured the extracts in a table to compare them. The results will be compared in order to get the sociolinguistic theory applied in the films.

5. ANALYSIS

5.1 *Intermission*

Intermission is an Irish dark comedy directed by John Crowley and set in Dublin in 2003. It is a contemporary urban Irish film whose themes are love, revenge and crime.

Although the film has some middle-class characters, the story takes place in Dublin streets in city centre and it narrates the adventures of delinquents Dubliners. These characters belong to lower classes and their speech is distinctive by the use of slang and colloquial style.

One of the most important characters of the film is Lehiff, played by Colin Farrell. He is a shaven headed, tracksuit-wearing hooligan who is homeless. He is a criminal, always involved in troubles and his only thought is to commit a robbery and then buy a house. His target is Sam, a middle-aged banker who left his wife to go out with the young girl Deirdre (Kelly MacDonald). Her ex-boyfriend, John (Cillian Murphy) is very angry, so he helps Lehiff to rob Sam. They join a third member to commit the robbery, Mick (Brian F. O' Byrne), a bus driver who has just been fired from bus after a collision and has economic problems.

Before analysing the speech, it is important to know that actors can act creating an accent characteristic from HE, but in the case of this film characters, actors are Irish: Colin Farrell (Castleknock, Dublin, Ireland), Cillian Murphy (Douglas, Cork, Ireland) and Brian F. Ó' Byrne (Mullagh, County Cavan, Ireland) (IMDb 2003)

5.1.1 Data

5.1.1.a. Morphology

Analyzing the studied features of HE in Dublin, what I found in this film is that there is no trace in the use of *yez/yiz/yous/ye* in any character speech. On the other hand, I could find that the use of *youse* is very frequent as the extracts in table 1 show. But in this case, *yous* can be considered a homophone of *youse* as they have the same spelling: /juz/.

LEHIFF 00:02:48,280 --> 00:02:50,640. Come on, youse humpy cunts.
UNKNOWN WOMAN 00:04:06,720 --> 00:04:08,280. Will youse come on?
MR. HENDERSON 00:05:41,440 --> 00:05:43,640. Are youse not clocking back on?
MR. HENDERSON 00:06:00,320 --> 00:06:02,520. Youse clocked on minutes ago.
MR. HENDERSON 00:06:03,000 --> 00:06:05,720. Get back on that floor, youse little pups.

SHOPPING ASSISTANT 00:07:10,120 --> 00:07:12,680. <i>Youse</i> broke up, didn't you?
PUB OLD MAN 00:09:46,320 --> 00:09:49,920. Wise to my ploys, aren't <i>youse</i> ?
RABBIT MAN 00:16:26,320 --> 00:16:30,520. For fuck's sake, how many times have we rehearsed this, <i>youse</i> fucks. Go!
MICK 00:21:28,360 --> 00:21:31,560. Will <i>youse</i> wait a minute?
JOHN 00:54:56,280 --> 00:55:00,120. Fuck <i>youse</i> .
THE BOY 00:56:23,240 --> 00:56:25,840. Hey. <i>Youse</i> off the telly?

Table 1

5.1.1.b. Syntax

In the case of clefting and pseudo-clefting, there are no samples in the film. But in the case of the After perfective structure, there are two samples which are shown in table 2. However, the low frequency of samples does not allow an accurate analysis of the feature.

WAITRESS. Now tell me. You're <i>after</i> blowing your cover, sure.
MICK. Fuck. Look what you're <i>after</i> making me do.

Table 2

5.1.1.c. Phonetics

Looking at the phonetic features, in this film many examples are found to compare and explain. The table 3 shows some of the extracts which contain the terms, the time in which the extract appears, and the transcription (taken from Oxford Dictionaries) of the term as the speaker pronounces it according to my perception. I decided to study how the speakers pronounce the words *think*, *thank* and *this*, to get how the alveolar stops are pronounced; the words *much*, *up* and *but*⁴ to get how the <u> vowel is pronounced; and the word *car* to get the <r> realisation. Due to the longitude of the list of found samples, the samples in table 3 are a selection of the hole list.

⁴ The words selection for the analysis of <u> is due to the inconsistency in the split realisation, so for a better study I picked three words.

After having analysed how the word *think* was pronounced, the speakers do not produce a fortition of dental fricatives realising a [t̪], they pronounce the term as /θɪŋk/ in general. With the analysis of the term *thank*, it occurs the same. There is not fortition of the dental fricatives in general and the term is pronounced as /θæŋk/, but I found an unique sample of a man who says /t̪æŋk/. With the term *this*, the samples reflect that it is not done a fortition among the speakers and it is pronounced as /ðɪs/.

When investigating the <u> sound, I found that the term *up*, is clearly produced with the FOOT vowel as /ʊp/. I did not find the STRUT sound in any of these samples. In the case of the term *much*, the samples I got are all pronounced with the FOOT vowel, but I found a case of the STRUT vowel in the speech of one character who interpreted the role of a boss. Maybe, in this case, the boss has different pronunciation of the term because he belongs to the middle-class. In the term *but*, the samples are pronounced with the FOOT vowel in the speeches which belong the lowest class characters a of the story. But there are also characters who pronounce the STRUT vowel.

In the analysis of the <r> sound, the realisation in *car* is clearly marked as non-rhotic in every sample, characters pronounce the term as /ka:./.

THINK	
00:00:41,800 --> 00:00:44,640 Café waitress Right. You wouldn't think it to look at you → /θɪŋk/	01:03:13,920 --> 01:03:16,720 Maura I don't think I could, even if I wanted to. → /θɪŋk/
00:17:11,240 --> 00:17:12,800 Reporter Ben What do you think ? → /θɪŋk/	01:13:40,600 --> 01:13:42,240 Mick You think I didn't? → /θɪŋk/
00:38:41,040 --> 00:38:44,280 Woman in the shopping mall You think people enjoy → /θɪŋk/	01:19:21,880 --> 01:19:24,680 Oscar You've got to, do you not think ? → /θɪŋk/
THANK	
01:15:18,640 --> 01:15:19,800 Sally Thanks . → /θæŋk/	01:21:59,320 --> 01:22:01,120 Sally Thanks for the coffee. → /θæŋk/
01:35:42,400 --> 01:35:45,680 Barman And thank you because you are out of here. → /θæŋk/	01:35:38,920 --> 01:35:41,120 Barman Thank you very much. Thank you. → /t̪æŋk/
THIS	

00:00:39,800 --> 00:00:41,680 Lehiff. Of course, this all back → /ðɪs/	00:26:08,360 --> 00:26:09,960 Sally. If he can't handle this kind of talk... → /ðɪs/
00:03:47,680 --> 00:03:51,560 Mick. Fucking bus, fucking city. Here's this fuck now. → /ðɪs/	00:36:13,600 --> 00:36:17,960 Jerry Lynch. My rank, I should not have to deal with this kind of unprofessional and... → /ðɪs/
MUCH	
00:03:55,800 --> 00:03:57,200 Bus passanger. How much is it to the barn? → /mʊtʃ/	01:00:53,680 --> 01:00:57,640 Sam. - You didn't miss much , it's only your sister. → /mʊtʃ/
00:17:58,000 --> 00:17:59,560 Shop assistant. - How much ? → /mʊtʃ/	00:17:30,000 --> 00:17:33,240 Film manager Thomas. If it's not too much , → /mʌtʃ/
UP	
00:04:08,360 --> 00:04:09,680 Unknow man in the bus. Hurry up . → /ʊp/	00:16:21,880 --> 00:16:25,040 Rabbit man. Don't fuck up on me here. Go! → /ʊp/
00:07:10,120 --> 00:07:12,680 Woman in the shopping mall. - Youse broke up , didn't you? → /ʊp/	01:25:58,520 --> 01:26:01,240 Jerry Lynch. Would you like the chance to back that up ? → /ʊp/
BUT	
00:19:08,640 --> 00:19:12,720 Jerry Lynch. But what I'm saying is, the kind of justice I'm questing. → /bʊt/	00:42:22,960 --> 00:42:26,320 Oscar. - Maybe not the best, but the easiest. → /bʊt/
00:36:39,920 --> 00:36:43,800 Thomas. The humanity within... - But that's not what I hired you to do. → /bʌt/	00:42:26,400 --> 00:42:28,640 Oscar. But I am, John. You know I am. → /bʊt/
CAR	
00:02:55,760 --> 00:02:57,160 Policeman. He's running out to the car park → /kɑː/	00:03:08,880 --> 00:03:10,880 Lehiff. Get out of the fucking car ! → /kɑː/
00:03:07,160 --> 00:03:08,800 Lehiff. Get out of the car ! → /kɑː/	

Table 3

5.2 Sing Street.

Sing Street is an Irish musical directed by John Carney and set in Dublin in 2016, but taking us back to Dublin in the 1980s. Conor (played by Ferdia Walsh-Peelo) is a teenager from a middle-class family who lives in South Dublin and studies in a posh fee-paying school. Conor's father, Robert Lawlor (played by Aidan Gillen), is an architect, but with the economic recession, the family are having economic problems

and they decide to send Conor to a state school, the Synge Street Christian Brothers School, in order to save some money. The kids who study in that school are bullies and make Conor's life a nightmare.

Although he cannot find help from teachers, he finds a friend, Darren (played by Ben Carolan). In order to escape from that situation of rejection, he tries to impress an older girl called Raphina (Lucy Boynton). As she is aspiring to be a model, Conor says that he needs one for a music video of his band. So, he asks her to be in the video to spend more time with her. After that, Conor and Darren decide to join another member and form a pop band which plays covers from other artists. Conor's brother, Brendan (played by Jack Reynor) encourages his brother to write their own songs instead of playing covers. The band film their first music video for their song "The Riddle of the Model", which had an enormous repercussion leading them to succeed and record more music videos (Brady 2016).

It is also important to know that the actors who play the middle-class characters have their origins in Ireland: Aidan Gillen is from Dublin, and Ferdia Walsh-Peelo and Jack Reynor are from County Wicklow, which is situated in South Dublin (Imdb, 2016)

5.2.1 Data

Although the new school and its students belong to a working-class area, Conor come from a middle-class family who lives in the South, and some scenes of the film are settled in county Dún Laoghaire, which belongs to the Southside area. When Conor attends to his new school, "and when he introduces himself during roll call the South Dublin accent only escalates the ridicule and isolation" (Wilson 2016).

5.2.1.a. Morphology

In the case of morphology, after analysing second personal pronouns, the pronoun *yous* appears in many cases and the extracts are shown in table 4. I could find many examples for the use of *yez/yiz/yous/ye* which are shown in table 5. However, they were found in the script, but not in the subtitles. This aspect is maybe due to the subtitles are based on the dialogue list. In the dialogue list, the speech of the actors is written, having as a consequence that the actors can change the speech features written in the script.

The pronoun *youse* is not found. 5. In the case of *youse*, it is not found, but it could be as a consequence of a question of spelling as *yous* appears in many extracts.

00:16:28,322 --> 00:16:29,615: Eamon→ What kind of music are yous gonna be doing?
00:18:03,625 --> 00:18:04,751: Darren→ Do yous know any?
00:19:33,715 --> 00:19:35,217: Ngig→ What kind of music are yous playing?
00:29:48,288 --> 00:29:49,831: Barry's father→ What are yous filming, lads?
00:27:33,111 --> 00:27:35,363: Garry→ So what did yous bring?
00:30:01,884 --> 00:30:03,136: Barry's father→ Oh, yous making a movie, lads, is it?
00:30:20,778 --> 00:30:22,071: Barry's father→ See yous , lads.
00:30:22,196 --> 00:30:23,614: Barry's father→ See yous at the Oscars.
00:37:32,084 --> 00:37:33,836: Eamon→ I told all of yous , you especially
01:09:08,145 --> 01:09:09,271: Teacher→ Yous have an hour.
01:22:06,131 --> 01:22:07,799: Barry→ What do yous want?

Table 4

EAMON: So what do yous want from me?
NGIG: Maybe. What kind of music are yous playing?
MAN: They're wearing bleedin make up! Jaysus lads, are yous making a movie, is it?
MAN: See yous boys. Good luck. See yous at the Oscars! Come on Barry.
BARRY: What do yous want?
MISS DUNNE: When are we going to hear yiz play?
MISS DUNNE: Right, so most of yiz picked this class because ye didn't wanna do mechanical drawing. Am I right?
MISS DUNNE: Yiz think art class will be a doddle? A chance to get a break in the day and scribble a few pictures in between other classes?
MISS DUNNE: But ye better be good now!
BROTHER BAXTER: Mind you, I'd be surprised if any of ye even knew where France is, not to mind speaking the language.
MISS DUNNE: Right, so most of yiz picked this class because ye didn't wanna do mechanical drawing. Am I right?
RAPHINA: Jesus Christ. What in God's name are ye all wearing?

Table 5

5.2.1.b. Syntax

Analysing the studied syntactic features of HE in Dublin, in the case of after perfective and clefting, in this film I could not find results, nor in Nothsiders nor in Southsiders speakers speeches.

5.2.1.c. Phonetics

In the case of phonetics, I will use the same terms that I analysed in *Intermission* in order to do a sociolinguistics comparison. After having analysed how the word *think* was pronounced, I have noticed that the theoretical points discussed before are confirmed. The speakers who belong to the lowest classes produce a fortition of dental fricatives realising a [t̪]. These speakers were Conor's school mates, who clearly present a local Irish accent in contrast to Conor and his family. However, I have noticed that Conor's dad and brother held a variation in their pronunciation as they pronounce, in some cases, the [t̪] sound. But this realisation occurs only in some moments because the /θ/ sound is what is predominant in their speeches. The reason of the fortition of Conor's family could be that they are talking in a familiar environment, so in this case it is only a question of style. However, after having analysed the term *thank*, all the samples were pronounced as /θæŋk/. I did not notice any sound as [t̪], so in this case there was not a fortition of dental fricatives.

When analysing the <u> sound, in the term *up*, the characters who pronounce the FOOT vowel were people from the school, whereas Conor, Raphina or his brother pronounce the STRUT vowel. In the case of the term *much*, the samples I got, belong only to Conor and Raphina speeches, and in these cases the sound is pronounced with the STRUT vowel. In the term *but*, the samples are pronounced with the STRUT vowel too, but in the case of Conor's friend I noticed the FOOT vowel.

In the analysis of the <r> sound, I noticed that Conor's family tend to pronounce it being rhotic speakers as English speakers from South Dublin (middle class).

THINK	
00:06:59,170 --> 00:07:00,755 Barry Nah, I don't think so. →/θɪŋk/	00:51:36,886 --> 00:51:38,555 Darren - What were you thinking ? /ɪŋk/
00:16:05,174 --> 00:16:06,425 Conor - So what do you think ... →/θɪŋk/	01:05:22,169 --> 01:05:23,671 Robert We'll tell you what we're thinking . → /ɪŋk/
00:29:21,928 --> 00:29:23,429 Darren I think a zoom would be better. →/ɪŋk/	01:22:09,926 --> 01:22:11,428 Darren You know what, Barry, you think you're different →/ɪŋk/
THANK	
00:02:55,510 --> 00:02:56,761 Thank you, Robert.-→ /θæŋk/ Brendan	00:29:01,032 --> 00:29:02,617 Garry be wearing any makeup. Thank you. → /θæŋk/
00:11:09,211 --> 00:11:11,505 Conor Thank you→ /θæŋk/	01:07:35,636 --> 01:07:37,471 Brendan Thank God! → /θæŋk/
00:28:57,820 --> 00:28:59,280 Darren Yeah, thank God. → /θæŋk/	01:26:54,377 --> 01:26:56,254 Conor Thank you. → /θæŋk/
THIS	
00:02:23,061 --> 00:02:24,729 Robert I haven't had a single commission this year. → /ðɪs/	00:28:07,478 --> 00:28:09,731 Raphina Maybe he can make some of this work. → /ðɪs/
00:08:04,443 --> 00:08:05,903 Ann This is my homework, Brendan. → /ðɪs/	00:30:28,036 --> 00:30:30,288 Darren Right, lads, lots of energy in this . → /ðɪs/
00:18:57,262 --> 00:18:59,306 Darren Is this the house where the colored lad lives? → /ðɪs/	00:33:12,700 --> 00:33:14,952 Raphina Haven't we been down this square already? → /ðɪs/
MUCH	
00:02:26,981 --> 00:02:29,275 Robert It doesn't look like it's going to get much brighter. →/mʌtʃ/	00:54:07,746 --> 00:54:09,873 Raphina "I love you too much , →/mʌtʃ/
00:50:04,252 --> 00:50:05,837 Conor That's much better. →/mʌtʃ/	00:54:12,125 --> 00:54:14,085 Raphina And the thing is, me ma's much better-looking than I am, →/mʌtʃ/
00:53:48,268 --> 00:53:50,812 Raphina Maybe she loved him too much . →/mʌtʃ/	01:20:06,386 --> 01:20:08,847 Conor How much is →/mʌtʃ/
UP	
00:10:30,464 --> 00:10:33,050 Brother Baxter you can pick them up here→/ʊp/	00:17:27,297 --> 00:17:29,091 Eamon stop beating up →/ʊp/
00:12:06,143 --> 00:12:08,270 Darren You just need to come up →/ʊp/	00:22:07,160 --> 00:22:10,330 Conor - Sped up a bit there→/ʌp/
00:13:05,369 --> 00:13:07,079 Raphina No. I'm trying to give up . →/ʌp/	00:29:16,756 --> 00:29:18,341 Conor I go up to you→/ʌp/
BUT	

00:09:55,930 --> 00:09:59,225 Conor Well, I brought it up with my mum, but she said → /bʌt/	00:23:17,314 --> 00:23:18,648 Conor But I don't know how to write a song → /bʌt/
00:10:11,904 --> 00:10:14,573 Conor But it's not as if they're runners or something. → /bʌt/	00:26:25,543 --> 00:26:28,922 Raphina but I'm, like, really, really busy at the moment → /bʌt/
00:12:04,600 --> 00:12:06,018 Darren But don't worry. → /bʌt/	00:35:03,769 --> 00:35:05,813 Brendan But as long as it's in your head, that's what counts → /bʌt/
CAR	
00:35:29,378 --> 00:35:31,172 Conor He's got a car and all and stubble. → /kɑ:r/	00:36:21,472 --> 00:36:23,724 Brendan She gets out of the car about 100 yards away from the house. → /kɑ:r/
00:35:43,267 --> 00:35:45,186 Conor Pulled off in his car , music blaring. → /kɑ:r/	00:44:15,487 --> 00:44:17,447 Conor So who's the guy with the car ? → /kɑ:r/
00:45:41,073 --> 00:45:43,367 Raphina He got hit by a car . → /kɑ:r/	

Table 6

5.3. Results

After having analysed the phonetic, syntactic and morphological features through the films characters' speech, the results I got are that within the morphological structures, the most common second personal pronoun of the discussed before, *yous* or *youse* are the most common features as they are those which appeared the most. I could say that in the films is reflected that these are common features in working-class speeches characters as the terms appear also in *Sing Street*, but in the speech of working-class characters.

In the analysis of syntactic features, the data were not conclusive, as I could not get samples which contained clefting structures and those which contain the after perfective were not enough. However, this structure only appears in the speech of the working-class characters of *Intermission*. Due to the absence of the feature in *Sing Street* and the low presence in the characters of *Intermission*, it could be said that clefting is used in Local-Dublin English, but it is not a common feature of the characters' speech.

In the analysis of phonetics, relating to the alveolar stops, I could say that [t̪] is not found as frequently as I expected in the speeches, but the ones I found were in *Intermission*, films which reflects the Local-Dublin English. Relating to the <u> vowel,

I have to say that in *Sing Street*, in the case of Conor and his family, they pronounce the STRUT VOWEL in the terms, but there are characters from Conor's school which reflect the FOOT vowel, especially in the word *up*. In addition, in the case of *Intermission*, each of the terms were pronounced with the FOOT vowel. These results confirm that characters of the lowest classes represent that Local-Dublin feature of no-splitting in contrast to middle-class characters, who do the split. And finally, relating to the rhoticity it is seen in *Intermission* that the speakers are non-rhotic as they do not pronounce the *r*, in contrast to Conor's family in *Sing Street*, who pronounce the <r> showing a rhotic trace. So, rhoticity has been reflected in film's characters as the authors explained about HE in Dublin, non-local Dublin English speakers tend to be rhotic, whereas local Dublin English speakers tend to be non-rhotic.

6. CONCLUSION

In conclusion, after having analysed the theoretical aspects related to HE, it is important to say that although the spoken-present day HE has features which diverge from StE, this English variety show traces of the Irish language when it was the Irish speakers mother tongue. Some of the grammar features studied in this dissertation are loan or calques from Irish grammar structures.

Due to the analysis of the sociolinguistic features of HE in Dublin through films' characters, it can be showed that HE varies according to middle-class Dubliners or working-class Dubliners. This variation has been discussed according to the areas of the city due to the notable differences among the citizens' speech: Northsiders, who belong to the working class and have a local speech and Southsiders, who belong to the middle class and have a non-local speech.

One of the films, *Intermission*, whose characters reflect the working-class speech, and the other film, *Sing Street*, whose character's family is from South Dublin, reflect the characteristics of the middle-class. This diversity of speeches studied through the selection of some elements analysed by the phonetics, morphology and syntax, whose features were theoretically explained, show the importance of sociolinguistics in Dublin.

The results show that HE features are realised in the characters' speech. Although the results obtained of some of the features have a low appearance in the characters speech, comparing it to the absence in the middle-class characters, it can be supposed that the feature does not belong to the middle-class or non-local speech in the film.

After the analysis of the films, it can be seen that there is a standardisation or local disassociation in the middle-class characters, as HE features are not shown in their speech as in the working-class ones.

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