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Master's Thesis

July 2022

To

First Reader: Dr. M.S. Gordon
Second Reader. Dr. J. Jeffery

Abstract

Dialects have been studied in different ways for centuries, from the dialectal maps that pioneered the field to the contemporary analysis between urban speech and rural speech. Through the medium of drama scripts produced by Dublin playwrights, this thesis studies how Dublin speech has shifted in its representation and, by extension, how the variety has shifted. With the aim of giving insight into the accuracy of representation, the sociolinguistic aspects of how language varieties are represented by characters of different backgrounds and how this intersects with the aspect of time. By analyzing nine separate plays written by three authors, across about 80 years, the study concluded that drama encapsulates a high degree of non-standard variety-specific features. These are especially apparent in the use of grammatical features, phrasal constructions, and vocabulary. The incorporation of the Irish language and the use of minor respellings to portray non-standard speech was, however, concluded to be mainly stylistic. Yet, a lot of items corresponding to documented Dublin features were found in the texts. Out of these it was the grammatical items that stood out the most. Several grammatical forms were found across all authors, specific forms that also corresponded to Irish and Dublin features. Lastly, this study could not add much to the sociolinguistic aspects of literary non-standard representation. As the play portrayed working class speakers without any upper-class characters involved.

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1. Introduction

Authors have written in regional dialects and non-standard forms since the first books were published. Petyt (1980) writes how dialects have interested the masses for years. Still, what draws linguists to the study of written dialects? 'Non-standard' writing is how dialects are represented in writing, and the term is used in discourse and research. Before the printing press and the mass production of books or newspapers, there was no widespread standard of English as these were necessitated and facilitated by the widespread production of the items above (Fennell, 2001). While most research on literature is not linguistic, there are a fair amount of Historical Linguists and Sociolinguists who have conducted their research on literary sources (Hodson, 2014 and 2016, for example). The former has used literature to study regional dialects that precede sound and video recordings, and the latter to study how non-standard features are used in representing class, gender, and background.

Traditional Dialectology can be partially accredited to Georg Wenker and his pioneering dialectal mapping during the mid-1800s (Veith, 2006). Then Dialectology shifted when Labov published his research on the urban dialects of New York City in the 1960s. Dialects in a multicultural urban setting were more complex than broad regional features easily represented on maps (Labov, 2006). Modern Dialectology goes beyond Wenker in that geography is now one of the factors instead of the sole factor in mapping dialectal features. Since then, some linguists like Hodson (2014, 2016) have used written dialogue as the data for their dialectal research. In Hodson's case, mainly to see how stigmatized features were represented and by what characters these features are used as this adds to the idea of higher and lower registers. The other aspect is that the study of literature is a study of the perceptions and experiences of speakers on their own (or another) language variety. This adds another layer to the analysis of the features, as even the primary literary data is based upon the

perceptions of its authors (Amador-Moreno, 2016: 299). Hodson (2014) adds that the authors perceptions of how the audience perceives and categorizes non-standard features also play a part in this.

Wenker mapped dialectal features, Labov gave an insight into the urban complexities of language varieties, and Hodson looked at what literature says about how we perceive dialects. In most studies that include dialect representation in literature, the focus is often either on the features and accuracy of which it represents a specific language variety (Hickey, 2005, for example) or on the sociolinguistic representation of dialects (Hodson 2014, 2016). This has been an issue in the past, as Guy et al. (1996) proclaim that many historical studies have not considered the socio-cultural aspects of language in their analysis. Hodson (2014, 2016) on the contrary, whose aims are socio-cultural, has instead opted to not focus on the accuracy of representation in literature. This thesis has attempted to consider both aspects.

This thesis studies the dialectal features as they have been represented in theatre scripts. On this topic, Hickey (2005: 167) writes: "If the authors of texts are Irish and the genre is drama – as is the case in the following – then many of the reservations can be disregarded." Hickey (2005) means that drama, or plays and scripts, are as close to natural dialogue as you can get within literature. His point is that dialogue written to represent the language variety native to the author is as close to natural language data as possible in literature. Hickey (2005), in his book on Dublin English, briefly surveyed the Dublin trilogy of plays written by O'Casey. Hickey's (2005) analysis on the language of O'Casey is summarized in a few pages with a handful of features which had been identified. Hickey (2005) does not discuss the features in terms of frequency nor with any reference to what play or character the features are associated with. His survey includes a few Dublin features found in O'Casey's work to point to how features of local dialect can be found in literature. As Hickey's (2005) brief survey shows merit in the works of playwrights, the present study has

taken this idea and expands upon what Hickey (2005) did by adding two more Dublin authors from different time-periods to give the study a diachronic aspect, as well as by taking frequency and number of occurrences into consideration in the analysis of the results. Furthermore, Hickey (2005) chose to single out features he felt relevant, whereas this study aims to include features identified based on multiple factors such as contextual clues, historical references, and the number of occurrences. Also, whether the non-standard features corresponded to documented features of Irish English or if they were stylistic choices by the authors. Importantly, this study considers the sociolinguistic aspects of the literature, using the approach of Hodson (2014, 2016), which Hickey (2005) did not.

Analyzing three Dublin authors allowed the study to focus on Dublin and increased the likelihood of identifying features found in Dublin speech. As Hickey (2005) chose only to focus on one author, this study aims to answer what type of conclusions and results can be drawn based on a broader dataset. Alongside this approach the present thesis also aimed to inquire as to how the socio-cultural aspects of the plays were represented in the data. Therefore, the study is based on three research questions. Firstly, is there a difference between the representation of Dublin English across the various works, with reference both to time and to the individual choices of the authors? Secondly, how do they represent Dublin English or Irish English as it is portrayed in Dublin-based plays? Finally, what do these features and the way in which they are applied say about the social background of the characters?

The remainder of the thesis is structures as follows. Chapter 2 details the history of English in Ireland and presents previous research both on Irish English and on non-standard language varieties in literature. Chapter 3 presents the methodology with brief introductions of the authors and the plays used as the primary sources. Chapter 4 presents the

results, and chapter 5 provides a discussion of said results. Finally, the conclusion is proved in chapter 6.

2. Background

Section 2.1, with all subsections, focuses specifically on English in Ireland, its history, the varieties (2.1.2.1), and the previous research on Irish English (2.1.3). Finally, literary dialect representation often operates along a strict standard versus non-standard dichotomy rather than on a specific regional variety. Section 2.2 will therefore consider a range of studies that do not necessarily focus on Irish English, but that provide insights on how this standard versus non-standard dichotomy works.

2.1 English in Ireland

Before delving into the research on the variety of English spoken in Ireland and the different approaches available to analyze the language variety, it is essential to understand how English came to be in Ireland and how the language has been shaped by the culture and people of the island. The English first set foot on Irish soil in 1169 (Hickey, 1993), and the language has remained. Though initially one among many other minority languages, it is now the dominant language of Ireland. Until the late eighteen-hundreds, the Irish language, or Irish Gaelic (hence Irish) was still the native language of the majority population (Hickey, 2012). This thesis is concerned only with English use in Ireland and partially the Irish language influence on English. The Irish language is mainly considered, in this thesis to shed light on the socio-cultural background of English as used in Ireland. English was not the first or only minority language brought to Ireland in the Middle Ages; other languages like French, Anglo-Norman, and even some Flemish were spoken in Ireland during that time (Hickey, 2007, 2012). However, none of these languages became as dominant.

According to Hickey (2012: 881), the history of English in Ireland can be split into two periods; the first period of 1200 to 1600, when English was introduced into the country, and the period after 1600, when English became dominant through the effects of Irish military defeats and large settlements of English- and Scots- speaking protestants in the north of Ireland. Dublin, in particular, had always had a stronger relationship with English than the west of Ireland. Dublin's geography and status as an established city by the time England occupied it led to it becoming an English language stronghold (Hickey, 2007: 31).

Considering its political status and location with its port facing England, it makes sense why it would have been impacted earlier and more strongly by English than the countryside with smaller populations and fewer connections with incoming Englishmen and - women. However, this situation shifted around the year 1600. During this time, the use of the Irish language was banned in public spaces, and the existence of the Irish language literature was ignored and disregarded by the dominant class (Sullivan, 1980: 197). The following section will explore the history of the power relations between English and Irish to understand why this happened.

2.1.1 Irish Gaelic in Ireland and the History of the English language imposition

Cahill (2007) cites how the first president of Ireland, Douglas Hyde, has been paraphrased stating that the Irish language is the "perhaps sole legitimate claim to nationhood" before berating the Irish for abandoning the language. As Cahill continues, he says this is standard nationalism; most countries put many cultural and national values into their language. It is apparent that while modern-day Ireland is a majority English-speaking nation, the Irish language plays a significant part in the contemporary national identity. As late as 'the troubles' of the later end of the twenty-first century, prisoners in jails who had been stripped

of their belongings felt that at their core, they still had the most Irish thing with them, their language (Cahill, 2007). The following quote is by Crowley (2000: 9) on the topic of the Irish Language.

> Irish is spoken in the West Indies. English is a colonial language. Irish is the language of the soul. English offers freedom from superstitious immorality. Irish is the guarantor of Irishness. English is the language of poetry. Irish is the key to the Protestant salvation of Ireland. English is the language of modernity. Irish is the language which was used in Eden. English is the only language of use to Irish emigrants. Irish is a philosophical language. English is a bastardised, mongrel language. Irish is the language of the past. English is the language of mundane commerce. Irish is a national language. English is the language of intellectual rigour. Irish is familiar; English is foreign. English is familiar; Irish is foreign. (Crowley, 2000: 9)

This is how Crowley (2000) opened his book on the politics of Irish in Ireland. It paints the contradictory political, philosophical, and historical position of Irish in Ireland. As unlike the previous Viking settlements and the Latin influences from Europe into Ireland, the English had conquest in mind when they started progressively moving into the country (Smith, 1999).

The Statutes of Kilkenny from 1366 exemplify an early move against the Irish language. The statutes were posed after the English rulers felt that the settled English people had intermingled into the Irish culture and picked up their customs and ways. Fearing assimilation into Ireland instead of Ireland being subordinate to English rule, the King's (King Edward III) parliament held at Kilkenny resulted in 35 statutes (Barry, 1907). Following are a few summarized and clarified to give an idea of what the statutes demanded. For example, that persons Irish and English shall not intermarry (The second statute), nor that no Irish person is allowed in an English Church nor allowed to work in a holy place (The eighth and ninth statute), and that the English are not allowed to stir up conflict among themselves (The twenty-eighth statute). However, the statute that is of relevance to this thesis is the third statute, which states:

III. Also, it is ordained and established, that every Englishman do use the English language, and be named by an English name, leaving off entirely the manner of naming used by the Irish; and that every Englishman use the English custom, fashion, mode of riding and apparel, according to his estate; and if any English, or Irish living among the English, use the Irish language amongst themselves, contrary to this ordinance, and thereof be attainted, his lands and tenements, if he have any, shall be seized into the hands of his immediate lord, until he shall come to one of the places of our Lord the King, and find sufficient surety to adopt and use the English language, and then he shall have restitution of his said lands, by writ issued out of said places. (Crowley 2000: 17-18)

The Kilkenny statutes are the first English ruling against the use of Gaelic; as mentioned earlier, the statutes also outlawed intermarriage, which is a strong statement against assimilation. Based on these statutes, it can be assumed that the general sentiment proposed was that the Irish should reform to the English, and the English shall not intermingle nor engross themselves in the local culture. (Barry, 1907)

The Kilkenny statutes were only the first statutes to be enacted in Ireland. Many followed; in 1465, an act was enacted where the Irishmen of "Counties Dublin, Meath, Uriel, and Kildare" shall dress like Englishmen, wear their beards like Englishmen while having English surnames and swearing allegiance to England (Crowley, 2000: 16). Henry VIII told Galway in 1536 that every town inhabitant shall endeavor to speak English (if not, they will be met with great displeasure). A decree from Richard Conway (a Jesuit Priest of Irish birth) in 1612 proclaimed that the neglect of the law had made the English degenerate by becoming Irish and that from now on, with the law executed, the Irish would "grow civil and become English" (Crowley, 2000: 60).

The sixteenth-century sees a shift in that multiple perspectives are being documented. On the one hand, we have the 'Archaeoligia Britannica' published by Edward

Lhuyd in 1707, a book that chronicled the native inhabitants of the British Isles. In it, Lhuyd addresses the "learned people" and apologizes for writing about languages not native to him. On the other hand, the book was an early Celtic glossary and dictionary written for English speakers. What is interesting about the perspective of Lhuyd's work is that he described the educational value of the Celtic languages to the contemporaries of his time. Contrast this with a proposal posed in 1712 by John Richardson. Richardson was a priest, and an Irishman proficient in Irish, who professed that there is no use in trying to teach God in Irish to the Irish Catholics in any attempt to convert them. In his view, Irish carried the mark of Catholicism which made it a threat to the Holy Church and the English Empire. Richardson's proposed solution was a free charity school teaching children the protestant religion and English (Crowley, 2000).

In 1812, the secretary of the Board of Education, Henry Grattan, proposed a change to the Irish parish schools. The change in question was that they should allow general Christian teaching to not scare off the Catholics in favor of teaching the Irish children English. In his words, the diversity in language is a natural political division, while a difference in religion is an imaginary division (Crowley, 2000). At this stage, English has been legally protected and favored in Ireland for over 400 years, and still, the Irish language's persistence was being actively endeavored against. A snippet from an HJM Mason in 1844 gives the sense that the English feared the Irish tongue partially because they did not comprehend it, as this meant that the Irish could plot against them within earshot. Mason points to the language itself not being barbaric but the language of a barbarous people and that the language was better suited for conveying the thoughts of the unlearned. Archbishop MacHale, in 1861, pointed to the ungrammatical nature of Irish that makes it improper for didactic writings, which was, in his view, where correct logic and precise language are found.

It is in the late nineteenth century that English starts to become the majority language of Ireland. It is also when the discussion surrounding Irish in Ireland starts to shift in favor of preserving the language, not eradicating it. In 1884, a congress held in Dublin professed the necessity of speaking Irish openly without shame or judgment as there was, at the time, more Irish being spoken in New York and Liverpool than in Dublin (Crowley, 2000). It is also when voices like those of Douglas Hyde, who was to become the first president of Ireland, professed anger at the hypocrisy of his fellow Irishmen and women who said they opposed the English at every turn yet imitated their behavior. By reading their books in favor of Gaelic literature, Hyde was befuddled by the contradictions of his country (Crowley, 2000).

In contrast, Yeats, in 1900, wrote about how English can be used to express Irish thought and mind. Yeats stressed how it is hard for any man to express himself in a language not native to him. Thus, this allowed all Irish people, even those who were not native speakers of Irish, to write about Ireland and represent the Irish spirit. Yeats sees the conflict with the English language and its ability to accurately express Irish ideas but also expresses that the Irish spirit is stronger than the English language. Yeats proclaimed that Irish people have adopted English, making it their variety. By doing this, Yeats proclaimed that all literature of Ireland, whether written in English or Irish, is intrinsically Irish (Crowley, 2000).

JM Synge, a playwright, wrote to the Gaelic League, an organization founded in 1893 to revive the Irish language and culture (Britannica, 2012), in 1907 that there was no use in demanding Ireland only to speak Gaelic. Synge writes that Irish is a dying language, and it would be an act of ignorance to be blind to the fact, which was what he accused the Gaelic league of doing. Lastly, in 1920 Thomas MacDonagh wrote (much like Yeats) that they are in a period of transition between Gaelic and English and that Anglo-Irish literature is inherently

Irish. His last line reads, "the English language in Ireland has an individuality of its own, and the rhythm of Irish speech a distinct character." (Crowley, 2000: 222).

To summarize and contextualize this, English became the majority language by the end of the nineteenth century. By the 1920s, Ireland had crafted its variety of English worthy of expressing the Irish spirit. At least according to some.

2.1.2 The English varieties of Ireland

It is tempting to assume that Ireland's relationship with Irish-English parallels that of Scotland and Scots. However, a short historical survey is enough to prove that the relationships are very different. Historically but still to this day, Ireland has put a significant amount of cultural value into Gaelic or, as Irish people call it, 'Irish'. Moreover, Ireland has historically set the cultural focus on Irish and less on any Irish English variant. As a result, Gaelic has been protected and held in high regard in Ireland for historical and political reasons (see Section 2.1.1).

The name Hiberno-English comes from the Latin name for Ireland (which is Hibernia). The tendency in the literature seems to be that Hiberno-English is used when discussing Irish influences on English. In contrast, the concept is sometimes used in a general sense of 'English spoken in Ireland' though typically, the word will refer to Irish-Gaelic transfer into Irish English. Some papers pose hypotheticals of approaching Irish English as a creole. For example, in these contexts, Hiberno-English is often used. While Irish has significantly impacted Irish English, it is not the only factor. As with all language varieties, multiple factors across time have affected the change, and not every non-standard feature in Irish English can be assumed to stem from Irish-Gaelic.

Sullivan (1980: 198) defines Hiberno-English as a variety of English, not a creole. Sullivan (1980) points to two features that are uniquely Hiberno-English: the presence of seventeenth and eighteenth-century English forms (especially apparent in the lexicon) and the retention and reinterpretation of numerous Gaelic features (syntactic and phonological).

Kallen (1997: 3) discusses the issue of defining Irish English, as scholars disagree on its origins. The shape of Irish English, like all varieties of language, is a combination of social, historical, and geographical factors (among others). There are also unique aspects of Irish English that many other varieties do not have. For example, Irish English has a long history of contact with Gaelic. Kallen (1997) explains that the history of English in Ireland is so complex that it perhaps should be considered its own thing separate from other English language dialects. Kallen (1997) explains that English developed first separately in the different parts of Ireland and that before these had stabilized into a uniform Irish English variety they could not be studied as one, alongside the issues of English standards being pushed upon Irish English speakers to lessen the degree of non-standard features. To summarize Kallen's (1997) view on the matter, he does refer to Irish English as a variety of English, but stresses how the complexities of how Irish English evolved need to be considered.

Defining Irish English is difficult because there are different academic opinions on how it should be defined. Some perspectives pose it should be seen as a post-creole. Lass (1990) believed that Irish-English (or Anglo-Irish) should be considered a language separate from English rather than a variety of English. Lass (1990) and Kallen (1997: 4) support this by saying that there are syntactic and phonological forms in Irish-English that stem from Irish and not from any archaic form of English.

It seems then that in the literature, Hiberno-English (or sometimes Anglo-Irish) is used when the Irish (Gaelic) influence is considered a factor. While Irish English is used as

the more neutral umbrella term when discussing all varieties and underlying influences of the language variety spoken in Ireland. As this is the conclusion drawn based on the use of the varying terms in the literature, in this thesis, the dialectal features will be referenced to Irish-English and the instances of Irish Gaelic as 'Irish'. In this thesis, though, there has been a particular focus on Dublin English in both the data and conclusion. While these features may correspond to general Irish English, they have been written to portray and therefore assumed to be Dublin English. In this thesis Irish English as well as Dublin English are considered varieties of English.

2.1.2.1.1 Dublin English

Gaelic has shaped the English of Urban Ireland from the fifteenth century (Sullivan 1980: 197). However, the following nineteenth and twentieth centuries brought urbanization of Ireland which led to an increased bilingual population that led to even more Irish language influence on Irish English. This fact, among others, makes Irish English in Dublin different from many other (non)-standard varieties of English, as all varieties of Irish English have had the added influence of Gaelic throughout its history. In contrast, many varieties have mainly had the effects of incoming languages from immigration, the naturally occurring shifts that alter languages over time, and the change in language that occur because of isolation and physical distance between speakers.

To cite PH Pearse in 1899, an Irish revolutionary and one of the leaders of the Easter uprising of 1916 (Augusteijn, 2010, Thornley, 1971), "Ireland is notoriously a land of contradictions and shams, and Irish contradictions and shams, Dublin is assuredly the hot-bed." Pearse believed Dublin institutions are shams that proclaim to be Irish with "little dab of green" and "a little eloquent twaddle about 'the children of the Gael'" (Crowley, 2000: 188).

Pearse was convinced that English has paralyzed the Irish nation's intellect and believes it was heresy to support any literature in English as 'Irish'. He especially attacked the theatre for claiming that any play written in English could be considered anything but a sham. Pearse died due to the 1916 uprisings (Thornley, 1971) and was born only a year before Sean O'Casey. As the debate of 'what is Irish' was still going on around the time O'Casey would have written the very plays analyzed in this thesis, O'Casey himself is said to have decided against joining the Easter uprising (Britannica, 2022). Dublin was and remains at the center of this debate for political and geographic reasons.

As mentioned previously, Dublin has a history with English dating back about 800 years. Due partially to its status as the first colonial capital outside of Britain and to being an English-speaking metropolis (Hickey, 2005). While Dublin has experienced the superimposition of standard English from the English for a long time, it has also gone through its internal standardization processes. And consequently, its own variety differentiation without external influences of the Britons. As long as there has been a Dublin English, there have also been sub-varieties within it, like with any other urban variety.

Another factor in making Dublin English interesting is that, as is usually the case, the upper classes want to distinguish themselves from the lower ones in terms of their language use. However, due to the complicated history with England, this was not straightforward in Dublin, as even the middle- and upper-class Dubliners still did not want to align themselves with the English. Moreover, considering that many Irish people felt that English had been imposed on them by the British, they hesitated to adopt the preferred forms of the British ruling classes. Hickey (2005) theorizes that this is one of the reasons Irish English is so markedly different from modern British English today.

2.1.2.1.1 Dublin specific features and some Irish English features which occur in Dublin English

This section discusses specific features which have been identified in Irish English or in Dublin English by previous research. Some of the features are Dublin-specific while some are general Irish English but found in Dublin, as Dublin is a sub-variety of Irish English.

Hickey (2005) presents a vowel shift that is Dublin-specific, the diphthong realized as /ɑɪ/; this diphthong has been satirized as /əɪ/. The enregisterment (that is, the registering of a feature with a specific demographic and language variety, this will be explained further in Section 2.2.1) of this feature as stereotypically Irish led to it being avoided by speakers, as some speakers did not want to reinforce the stereotype that existed nor connect themselves with the lower classes. Middle-class Dubliners wished to sound middle-class. These speakers often use the /aɪ/ or /æɪ/ diphthong. These facts point to an internal Irish English higher and lower register, where some features have become associated with the lower registers and some not.

Dublin English has two variants of the second person pronoun *you* (you and ye); both have an accompanying plural (youse and yez, respectively). The former is more acceptable across the classes, while the latter plural forms are more stigmatized as they are marked as lower-class features. Dublin English sometimes applies *them* as a demonstrative (ex, *them* apples were delicious). Another common feature is use of a singular noun after a numeral (ex, them apples cost me fifteen pound twenty) (Hickey, 2005). McCafferty (2017) points out that Irish English, so not a Dublin specific feature, sometimes uses adjectives in the place of adverbs, most often by using the adjectival forms of adverbs that take on a -ly ending.

Following that, one of the most well-documented syntactic features of Irish English is the after + V-ing construction, cited by Hickey (2005) but also by McCafferty (2006) and Kallen (2017), to name a few. The construction consists of after followed by a verb in the gerund form. McCafferty (2006) explains that the syntactic form is most often used to describe a near past. For example, "She's after dropping the bowl" would mean that she just dropped the bowl. The do + be + V-ing construction also occurs (McCafferty, 2006).

The most common feature of non-standard grammar in Dublin (according to Hickey, 2005) is the levelling of the past tense and past participle of 'do' and 'see', which often occur without the addition of 'has/had' (ex, She done it again, He seen her do it). Hickey (2005) adds that this particular feature, perhaps most common in Dublin English, is found in other varieties of English.

Hickey (2005: 133) also provides some prominent vocabulary in Dublin English, stating that the vocabulary is often "racy and irreverent and not always fit for use on public occasions". Hickey (2005) states that the most frequent lexical item in Dublin English is 'grand'. This word is used as a general term of approval, followed by words like 'gas' (fun, entertainment), 'yoke' (thing, device), 'kip' (disheveled place), 'fella' (fellow, man), and 'notions' (airs and graces) to name a few. While Hickey (2005) presents other items in his section, it is not necessary to bring them all up in the present section. Items identified in the primary sources will be brought forward in section 4.

Some commonly occurring phrases were also represented by Hickey (2005), alongside versions of 'personal pronoun + are + grand', is 'your man'. 'Your man' is defined by Hickey (2005: 139), who explains that the phrase references a person not known to the speaker but known to the receiver. Hickey (2005) calls the phrase cataphoric, which refers to something in an upcoming clause. In a similar vein to that of the 'your man' phrase is the use of 'one', 'himself', and 'herself'. The word 'one' (pronounced as /wan/ or /wæn/) is often

used as a derogatory term toward women. In contrast, *himself/herself* often occurs in the absolute position with no co-referential and has a positive connotation with females in these instances (*Herself* came back from work with my favorite type of cake) but also, in general, is used with an air of respect.

Some words which Irish English has retained from Middle English and which have largely died out in Standard English would be forms like; 'bog' (in reference to a drunk/alcoholic), 'Joxer' (idle person), 'nutter' (deranged person), and 'scummers' (unpleasant people) to name a few (Hickey, 2005: 138). Alongside there are instances of Dublin morphology, Hickey (2005) emphasizes the adding of /-o/ to words, often onto shortened forms of the standard version of the lexical item. Examples of these are 'brillo' instead of brilliant and 'Crimbo' in favor of Christmas. This form is often applied to proper nouns, meaning it often occurs in the form of nicknames, Hickey (2005: 139) gives 'Shaymo' for Seamus and 'Rayo' for Ray as examples of this.

Hickey (2005) discusses a few lexicalized pronunciations of the sound in 'old' and 'bold' being written as 'bowl'' and 'owl'' respectively. Similarly, the Irish English equivalent of 'idiot', 'eejit', is rewritten to match the Irish vowel sounds. Further examples of lexical items of this type are; 'tay' for tea, 'Jaysus' for Jesus but used as an exclamation of surprise, and 'aisy' for easy. Hickey (2005) then discusses some 'racy' words, the myriad of words Irish English has to describe someone inebriated (ex, 'jarred', 'legless', 'pissed', and 'twisted', among others). Other examples are words like 'jacks' for toilet (with 'bean-jacks' for the women's bathroom), 'dollies' for breasts, 'mott' for girlfriend, and 'skilt' for a cheeky and flirtatious woman. Finally, there is a brief mention of Irish loanwords in Dublin English, most prominently 'craic' used to describe the essence of a good time and 'slainté', which is most often used in the place of 'cheers' while drinking.

2.1.3 Previous studies of dialectal representation in Irish drama

Sullivan (1980) sets out to prove the validity of a literary dialect by using evidence from the portrayal of 'Hiberno-English' in theatre. 'Hiberno-English' is used to reference the study of Irish English, when features of Irish English are being traced to Irish. By using 'Hiberno-English' in the title of his paper, Sullivan (1980: 195) implicitly tells his reader that his focus will be on tracing Irish language features in Irish English.

Sullivan (1980) does not explain his methodology; however, his primary sources consist of 24 plays, spanning from 1613 to 1961, according to the dates in his reference list. Unfortunately, these primary sources are mixed among the references and not separated from his referential sources, which made it difficult to identify his primary sources.

Sullivan's (1980) study focuses on the representation of the phonology of Hiberno-English as well as the syntactic features in various Irish plays, which he traces back to the Irish language. A caveat is that Sullivan (1980) fails to consider the role of authors, characters or how often a feature occurred in his primary data, which is why the present thesis aims to consider these factors. Moreover, Sullivan (1980) does not discuss his primary sources, nor does he acknowledge the over 300-year gap between his oldest and youngest play. And some authors are over-represented. From a reader's perspective, it is unclear if Sullivan's (1980) conclusions were based on one-off occurrences or on features well represented across multiple primary sources. However, despite his lack of transparency, he is able to conclude that lower-class speakers are often represented with a higher degree of non-standard features, which is a reasonable conclusion, partly because it has been established by other researchers for being a common pattern (c.f. Hodson, 2014).

Let us now consider Hickey (2005), who in his book devotes a section to the analysis of O'Casey's three Dublin plays; the same three plays of O'Casey used for the

dataset in this thesis. Hickey (2005) describes O'Casey's work as an attempt to describe Dublin English accurately, hence, Hickey's interest in studying the work of O'Casey. He writes that many of the features he identified in O'Casey's work can be found in contemporary (at the time of writing) Dublin English. Hickey's (20005) section is only five pages long, and his results are presented in the categories 'Phonology', 'Morphology', 'Syntax', and 'Vocabulary'. However, the results are presented without any comment on frequency of dialectal features, usage, or the number of occurrences, and no notes are made regarding what play portrayed what features. It seems Hickey (2005) singled out a few features which he found were relevant to Dublin speech and elaborated only on them. Hickey (2005: 177) counts the features by type not by token, these are displayed in a single table with all features he singled out summarized by the three categories, mentioned above. Hickey does manage to identify 33 types of features in his brief overview. What Hickey lacks is the mention of frequency and consideration of context for where the features had been identified. As these factors can be relevant to a larger perspective on language varieties, this present study has chosen to add these factors in the analysis of the primary data. What Hickey (2005) did was a summary to test and prove the merit in using literature as primary data in studying Irish English. In the broader context of his book, the factors of frequency or socio-cultural contexts and implications were not relevant.

It should be noted that Hickey (2005: 167), in the section preceding that of his brief O'Casey analysis, conducts an analysis of playwright Dion Boucicault (born in Dublin in 1820). Hickey's (2005) introductory comments on Boucicault's work is that the plays have high degrees of 'eye dialect' (which will be defined in Section 3.2 but can briefly be defined as perceived dialect). In addition, Hickey (2005) saw that Boucicault often applied a stereotypical Irish dialect on the stage, perhaps in an attempt at mockery, which O'Casey has not been accused of.

2.2 Establishing Standard English

Taavitsainen et al. (2000) point out that it is hard to define standard writing as this definition shifts depending on historical, cultural, and political contexts. In the current study defining a standard is necessary as dialectal literature tends to exist on a dichotomy of non-standard and standard language, most often because this type of research is focused on the socio-cultural implications of the language use and not on the accuracy of representing a specific language variety.

There are a few ways of defining standard languages, some languages, like French, have institutions that control and maintain the languages. English does not have an official institution. The Oxford Dictionaries and the Merriam-Webster Dictionary are hailed as some of the best sources for accurate English lexical definitions, but a language is more than just lexemes. Dictionaries do significant work in upholding the language but not nearly enough to constitute a definitive institution regulating and maintaining a language. It is also important to note that these dictionaries are private companies; therefore, the motives they may have lie beyond language regulation.

The standards in Britain are different from those in America. Due to the lack of a unified standard English, there are a few approaches to establishing a standard. A good starting point is to refer to the English most often found in published writing, or the one used by educated native speakers, and the type of English which is used to teach learners of English (Trudgill, 1992, cited in Taavitsainen, 2000: 3). This standard variety is without accent, mainly defined as a written standard. Trudgill (1992, as cited in Taavistainen, 2000: 3) suggests that the standard is entirely without any pronunciations connected to it. However, others disagree. There are two well-established standardized pronunciations, The UK

standard, and the US standard. Some linguistics agree with Trudgill, and some do not. Beyond these two very standards, dialects and varieties have varying phonological schemes that identify them. This thesis is concerned with non-standard writing and partially with the phonetic representation of the spelling of words. To this point, further discussion on the subject of standard pronunciation is not relevant.

2.2.1 Previous research on non-standard writing of English.

Taavitsainen et al. (2000: 13) introduce the concepts 'literary dialect' and 'dialect literature'. The former represents non-standard speech in literature when aimed at a general audience, where the function is literary. The second is literature aimed at the readership of the vernacular, which serves a social and patriotic function and has strong traditions in places like Scotland.

Most of the non-standard forms in literature are found in dialogue, and they tend to be used to tell the reader something about the character. Whether it be their social class, background, or virtuous qualities (Taavistainen et al., 2000). The application of these features has been accompanied by the tendency to assign the non-standard features to characters of lower classes and sometimes even characters with less virtuous traits. Traditionally, the protagonist tends not to speak in non-standard dialogue, as the non-standard dialogue is often reserved for servants or characters of similar social standing. As the servants are often portrayed as uneducated, poor, and of the lower classes, these traits become synonymous with the non-standard features.

Amador-Moreno's (2016) study focuses on how the author's perception of dialects affects the enregisterment in their writing. Enregisterment, which Agha coined in 2003, is the process of registering certain features with certain speech communities

(Johnstone, 2016). Enregisterment helps in categorizing certain features with certain social groups and contexts. This process concludes that certain features will be 'registered' with certain socio-cultural communities, and these features will be recognized as an indication of what group the speaker belongs to. This concept is relevant to the points made in the following paragraphs.

Hodson (2014, 2016) provides a dialectal analysis framework with her focus on the sociolinguistics of literary dialect use. Both her book (2014) and the research published in 2016 ask the question of what dialectal use in literature does. Hodson (2016) focuses on the representation of the lower-class speech by explicitly seeking out the dialogue of servants in the British Fiction corpus (spanning 1800-1836). Hodson (2016: 30) discusses how respellings are often used not to represent accurate speech but to signal that the speaker is of lower status, intelligence, and education. Then there is the issue of how the reader is to understand the dialect. If dialogue written to represent dialect has too high a degree of non-standard features, it risks being unintelligible to the readers. Alternatively, as is the case with parts of Charlotte Brontë's Wuthering Heights, the reader will skip some extensive dialect dialogue for being too dense to read (Hodson, 2016).

Hodson (2016) points to how the linguistic analysis of literature needs to expand beyond the search for accuracy in representing varieties and that the source material of literature cannot always be a reliable source in how a person speaks a dialect. She stresses that much literature is written to signal a variety, which supersedes the purpose of accuracy in any linguistic definition. Hodson (2016) backs this argument up with a discussion on stylistics and writers using enregistering to signal language varieties. However, in a later part of the paper, she acknowledges how drama does not have the same stylistic intricacies as a novel. Explaining how a novel can play around with spelling and metalanguage in a way that a drama cannot (Hodson, 2016) as dramas are written to be performed, not read in solitude.

This changes the relationship of metacommentary that an author may more freely apply in a novel, and it changes the relationship of the dialectal representation. While Hodson's comments (2016) may sound counterintuitive to that of Hickey (2005), boasting how accurately drama can portray a language variety, the two approaches are not in competition. If they would be combined or at least both considered in the analysis of literary dialect usage, this has the potential for conclusions that can identify both the accuracy of the features as well as how the authors have encoded them within the character's socio-cultural background. This means that the results could, potentially, show if lower-class characters are represented with stigmatized features, exaggerated common variety features or simply general non-standard features applied to signify lower registers.

Johnstone (2011) writes about enregisterment in dialect representation, specifically in the performance of radio sketches. Johnstone's (2011) research is conducted on Pittsburghese, a well-established local dialect variety of American English. Johnstone's (2011) methodology involved transcribing the soundbites and analyzing these transcriptions. She stresses that the skits are performances. That is, they are not meant to be interpreted as natural languages. Johnstone (2011) carefully analyzes the speech in the recordings for dialectal features that have been exaggerated to enregister with existing stereotypes. For example, in one of the skits, a 'mother' character uses features enregistered with the working-class urban dialect of Pittsburgh. Johnstone's (2011: 10) analysis goes as far as to link features of the 'mother' character with both the general working-class American English and some specific features of Appalachian English. This region is historically working class. Johnstone (2011) stresses that the character of 'mother' is at the intersection of both being portrayed as working class and as a stereotypical 'mother' archetype. In her view, neither factor is of more or less linguistic importance. She adds another layer to the previously

presented status, intelligence, and education; Johnstone (2011) adds gender to the conversation on dialectal enregisterment.

McCafferty's (2017) study was conducted by analyzing Irish speech through the medium of emigrant letters. The sources here are personal letters making the style of writing very close to that of a written confessional or monologue. Like Hickey (2005), this meant that McCafferty (2017) was able to identify specific Irish features in these texts, which can be used to compare with findings in the primary sources of the present thesis. While McCafferty (2017) does not expand on his specific methodology, he has made an effort to exclude any non-standard items which, in his opinion, were commonly occurring in a lot or most non-standard English varieties. McCafferty (2017) identifies multiple features, but like Hickey (2005), there is no mention of the degree of occurrences on the items he identified nor any specificity to where in Ireland the authors of the letters had come from before emigrating to America. This means that McCafferty (2017), like Hickey (2005) before him, chose what features he felt were relevant and perhaps not the ones which occurred most often.

Amador-Moreno and Terrazas-Calero's (2017) study is the last one that will be discussed in the background. Their study analyzed the narrative of the Ross O'Carroll-Kelly saga, a comic novel series created by Irish author Paul Howard, set in Dublin. Their focus was partially on the specific application of stylistic features and discourse markers specific to Dublin English. Author Paul Howard, not unlike O'Casey, has been credited with his description of Dublin English and is cited in Amador-Moreno and Terrazas-Calero (2017), saying that he has noticed much change in Dublin speech. This study's source material is interesting because Ross, the main character, speaks 'new Dublin English'. A variety associated with higher prestige than the 'local Dublin English' of the lower classes, which appears in other characters within the novels. Because of this, the novels portray a scale of Dublin English, using dialogue features to distinguish between the different levels of Dublin

society, a modern and less stark distinction between the upper and lower varieties often represented in dynamics between 'masters and servants'.

Furthermore, Amador-Moreno and Terrazas-Calero's (2017) study uses statistics, with frequency numbers and percentages on how often the features had been identified. They also distinguish between different novels in which the features had been identified.

3. Methodology

While dialectal features have been studied in literature for a long time, there was a lack of an explicit methodological framework upon which to base the present methodology. While both Hickey (2005), McCafferty (2017), Amador-Moreno, and Terrazas-Calero (2017), among others, all conducted research similar to the present study, these studies all lacked explicit methodologies in their papers. A general analytical approach could be deduced, but nothing explicit. As this thesis has the goal of comparing and contrasting how Dublin speech was represented across three authors, and no previous sources have done this, the present methodology was built based on the demands of the research aims.

This study has compared nine plays written by three separate Dublin authors to analyze how they have represented Irish English at large, specifically Dublin English. The motivation for doing so is multifaceted. First, there is the aspect of the inquiry into the validity of literary sources, drama in particular. Secondly, choosing specifically Dublin-born and based authors and plays set in Dublin (and suburban areas of Dublin) to lessen the risk of having different Irish English varieties in opposition to one another is a way of ensuring the quality of the potential results. Finally, the study's approach is diachronic, as three authors were picked whose plays were premiered about 40 years between each other. The authors and

plays are also thematically similar in that they all strive for realism in their plays. In addition, they are set in Dublin roughly around the time of the plays' first premiering and have no surreal influences. All these factors were considered in choosing the authors and the plays to be used as the primary sources for the study.

The factors analyzed in the method will be expanded upon in Section 3.2 as well as how the results have been gathered and structured; preceding that is the introduction of the playwrights and the analyzed plays. As for the sociolinguistic and metacommentary discussion of the primary sources, this will be discussed in Section 5, following Section 4, which presents the results.

3.1 The Authors behind the dataset

In this section, each of the authors will be introduced alongside a brief synopsis of each play that functioned as the primary data in the present study. Section 3.1.1 introduces Sean O'Casey, Section 3.1.2 does the same for Brendan Behan, and Section 3.1.3 does this for Conor McPherson.

3.1.1 Sean O'Casey

Sean O'Casey (originally John Casey) was born on 30th of March 1880 in Dublin (Britannica, 2022). He is an Irish playwright renowned for his realistic portrayal of Dublin during times of war and revolution. O'Casey was born into a lower-middle-class Irish Protestant family. However, as his father died when he was only six years old, O'Casey was only given three years of formal schooling. He taught himself by reading; by the age of 14, he was working (Britannica, 2022). O'Casey would (according to Britannica, 2022) exaggerate the hardships

of his youth in his later years. He became involved in Irish nationalism, learned Irish, and changed his name. However, by the time of the 1916 risings against the British, he had tired of the stark nationalism and did not participate in it. O'Casey was a socialist and anti-fascist. Unsurprisingly the play 'The Plough and the Stars" references communism. The three plays of O'Casey's, analyzed in this thesis, are often considered his three best works. They are all set during a tumultuous time in Irish history, focusing on the effect poverty and war have on the individuals living among and in it. His three plays were published between 1923-26.

3.1.1.1 The Shadow of a Gunman

This play takes place in a tenement house, an apartment building, during May of 1920. The main characters are tenants in the building, Seumas Shields, and his housemate, poet Donal Davoren. The play occurs during rising tensions between the IRA (Irish Republican Army) and the British forces in Dublin. Although Minnie Powell, a young woman, falls in love with Davoren under the misbelief that he is a hero from the IRA (which he is not) and accepts her love under these pretenses, the dramatic end of the play sees Minnie shot and dead.

3.1.1.2 Juno and the Paycock.

Juno and the Paycock (a respelling of Peacock) chronicles Juno/Mrs. Boyle, and her husband, who avoids working at all costs. Mr. Boyle spends most of his time not working with friend 'Joxer' Daly. The family lives in a two-room apartment in a tenement house in Dublin, which the married couple share with their two children. A Mr. Bentham promises that Mr. Boyle is to inherit a cousin of his, then seduces the Boyle daughter from her boyfriend. Towards the end of the play, the Boyle daughter has fallen pregnant and been abandoned by Mr. Bentham,

and the Boyle family is in debt from an inheritance they never got. Lastly, after the Boyle son has been found riddled with bullets in the street, Mrs. Boyle and her daughter leave the tenement and Mr. Boyle.

3.1.1.3 The Plough and the Stars

This play is set before and during the 1916 Easter Risings. Like the other plays, the setting is, once more, a tenement house with the tenants as the main characters. The play examines the power of political idealism and the real people who get swept up in it. As it follows a real-life historical event, this play is the most complex in reference to the plot. However, like the previously summarized plays of O'Casey, this play also ends in tragedy with one woman shot and another delirious after stillbirth.

3.1.2 Brendan Behan

Brendan Behan, born in Dublin on the 9th of February in 1923 (died 1964), was an Irish playwright (among other things). Raised in a household with stark revolutionary and left-wing values, he worked for the IRA as a young man. Behan was first sentenced to three years at a reform school in Suffolk, though he only served two years (being released in 1942) and then sent back to Dublin. However, back in Dublin, he was involved in a shooting where a policeman was wounded. This led to a 14-year sentence at Mountjoy Prison in Dublin before he was moved to a Military camp in Kildare where he was released in 1946. During his time in prison, he perfected his Irish which he later used to write the original version of the play The Hostage (Britannica, 2022).

Even after his release in 1946, subsequent arrests occurred, and in 1948 Behan left for Paris to write. Upon his return two years later, he began writing and publishing, which he continued until his death in 1964 (Britannica, 2022). The three Behan plays were first performed between 1954-72 (the last play was performed posthumously as Behan had died before 1972).

3.1.2.1 The Quare Fellow

This play takes place in a prison and is based on Behan's personal experiences in Mountjoy Prison. The work is perhaps best described as a dark comedy; the tragedy of the realities inside the prison walls are not sugarcoated, and the tone of the play gets darker as it moves towards the hanging of a prisoner at the end of the play.

3.1.2.2 The Hostage

This play was originally written in Irish, with the title *An Giall*. The play is set in an old house in Dublin, a brothel. The plot surrounds the awaiting of a young IRA soldier's hanging in Belfast and a young British soldier who is held hostage in the brothel. The young soldier falls in love with a woman in the house, but the story ends tragically with the death of the IRA boy in the Belfast prison and the young soldier during a raid of the brothel conducted by the Irish Police.

3.1.2.3 Richard's Cork Leg

This play takes place in a Dublin graveyard. The main characters are two 'bawd's' that is, two female prostitutes and two men who pretend to be blind.

3.1.3 Conor McPherson

Conor McPherson, born in Dublin on August the 6th in 1971, is an acclaimed playwright. McPherson is an acclaimed writer with multiple awards. He is still active and has also written screenplays (Imdb, 2022). His three plays were first performed between 1995-2006. McPherson's plays reflect lower-class struggles, but in contrast to the work of the older authors his work lack subtle political statements.

3.1.3.1 The Seafarer

This two-act play takes place on the morning and evening of Christmas Eve when Sharky, the main character, returns to his older brother's house to take care of him, as his brother had recently gone blind. The second act revolves around a card game.

3.1.3.2 This Lime Tree Bower.

This play is a triple monologue, as three men take turns monologuing their interlocking faiths.

3.1.3.3 Shining City

After seeing his dead wife around the house, a man seeks help from a counselor who left the ambition of priesthood to become a counselor. The story chronicles the man's attempts at dealing with this trauma as well as the life of the counselor.

3.2 A description of the methodology used in the present thesis.

The methodology was laid out as follows; three plays per author were selected to ensure that the data allowed for an extensive analysis of the dialectal features used by the different authors. These plays were then read through and marked for dialectal or non-standard occurrence in the texts; this was done twice. First, any non-standard or unusual features, respelling or non-standard grammar, and unusual lexical items were marked. For features where it was unclear if they were general non-standard or Irish specific, the items were run through one or multiple dictionaries as most of these uncertain items were lexical.

Here it is essential to acknowledge that there is a risk of some features being found in other varieties of English, but this will be the case with any variety of English. As any non-standard feature in the data was put there by the author with the intention of them being enregistered as Irish English, hopefully, even though some features occur elsewhere, they also represent Irish English. The identified phrases, words, and respellings will be referred to as items.

The second stage of the data collection involved encoding the data for several parameters. This was done using an excel sheet. The following encodings were used.

Author	Play	Act	Character	Category	Item	Context	Page	Notes

Below is an illustration of how I encoded the items:

CAS	JAP	1	Johnny	VOCAB	tay	Tay, **tay,** tay! You're always thinkin' o' tay. If a man was dyin', you'd thry to make him swally a cup o' tay!	71	

Example 1

The first column is used to indicate the author of the play. The authors' names of differing

lengths were abbreviated into a three-letter code. This was also done to the play titles as they

also varied in length and using a three-letter code made it easier to transcribe the items. The

key for these three-letter abbreviations is given in Table 1.

O'Casey - CAS	The Shadow of a Gunman	SOG
CAS	Juno and the Paycock	JAP
CAS	The plough and the stars	PAS
Behan – BEH	The Hostage	THO
BEH	The Quare Fellow	TQF
BEH	Richard's Cork Leg	RCL
McPherson - PHE	The Seafarer	SEA
PHE	This Lime Tree Bower	LTB
PHE	Shining City	SHC

Table 1: The abbreviations

Given that information, Example 1 can now be identified as being from O'Casey's *Juno and*

the Paycock. The third column in the format indicates which act of the play the item has been

found. In Example 1, this is one, so act 1 in *Juno and the Paycock* by O'Casey. Then, in

column 4, the character whom the line was spoken by is given. The characters have not been

abbreviated following the formula. The reason for categorizing the characters is so that the

features can be analyzed with considerations of, for example, gender and age, among other

factors. In Example 1, the character is Johnny, but in JAP multiple characters have Mrs.

preceding their last names, and these have been kept in for clarity as sometimes the husband

occurs in the play as well. In JAP, for example, there is Boyle (this is how he is categorized in

the data and in O'Casey's script) which is short for 'Captain' Jack Boyle, and his wife Mrs. Boyle (how she is presented), whose full name is Juno Boyle. To clarify, no character uses the Mr. title, and Behan only ever uses Miss, not Mrs.; McPherson uses no titles, only nicknames, first or last names.

Moving further into the format, the category title of column 5 works accordingly: There are four categories: VOCAB, EYE, GRAMMAR, and IRISH. The reason for having categories is so that the analysis can be conducted smoothly. In other words, it is easier to find, for example, which lexical items were found in multiple plays or by more than one of the authors if they can be summarized in the same category. In addition, non-standard features do not follow standard spelling rules, and categories help identify the data's patterns. The four different categories also represent four different ways of representing non-standard varieties, stylistically speaking, the use of respellings in portraying pronunciation gives a different impression than having mixed in Irish language words. Regardless, the main objective of having the categories is because they allow for more accessible and transparent analysis and compartmentalize the different types of results in the process of concluding. In short, the categories enable more straightforward analysis, mainly because the data has work from multiple sources.

The VOCAB category lists are words that are non-standard English forms, dialectal or outdated in use. This does not mean that they are exclusively Irish-English (though some of them likely fall into this category) but that they are uncommon enough that in the context of the play, they have been utilized to portray the Irish English variety. In the context of these plays, it is generally Dublin English being represented, though a few characters are not from Dublin. This will become more apparent in Section 4, as some VOCAB items like 'bloke' or 'fag' appear despite not being exclusive to Irish English.

Instead, these items are non-standard slang incorporated into the plays to add to the perception of Irish English and non-standard speakers.

EYE, this category is based on the concept of 'eye dialect', a literary device employed to give the appearance of a dialect being spoken. These are respellings of words that correspond to standard pronunciations (Hodson 2014). Authors use these types of items to strengthen the overall sense of the heavy dialect being spoken while maintaining the standard pronunciation. This is a common feature in spoken literary dialogue. It must be mentioned that while the definition of 'eye dialect' is to portray standard pronunciations, this category has categorized all respellings written with phonetic purposes. This expansion was necessary as these items are not lexical but phonetic.

The category GRAMMAR can be deceiving as it also encompasses phrases and any non-standard construction that goes beyond a determiner and a word.

The last category is used to categorize any possible instances of Irish. To clarify, this is not the focus of the study, but as they appear in the plays, they must be acknowledged. The purpose of the IRISH category was not to inquire into the bilingualism of Ireland nor Hiberno-English feature stemming from Irish but to see how the authors dealt with the incorporation of Irish into their work. This category is focused on the stylistics, and cultural contexts of the incorporation of the Irish language, nothing beyond that is done in this study.

Following that is column 6, where the item is presented without context. As the context of the item is provided in column 7, in the cases when it is necessary to do so. Usually, the context consists of a sentence in which the item was identified. Some items require context to understand why they were categorized as non-standard or what their meaning is, while others do not require context. Therefore, the context has only been provided when necessary. Column 8 lists the page number of the relevant item so that items could be

localized in the texts when necessary. The McPherson plays do not have page numbers, so instead the act of the play has been provided.

Column 9 is used for notes. Most of the notes are the standard equivalents to the items, but in the case of some VOCAB items, instead, there are translations or definitions of the items. These definitions have been sourced from either the Oxford Online English Dictionary or deduced using context clues.

To conclude this section, here is example 1 and 2 of how the transcribed lines in the excel sheet looked following the method given in this section.

Example 1

CAS	JAP	1	Johnny	VOCAB	tay	Tay, **tay,** tay! You're always thinkin' o' tay. If a man was dyin', you'd thry to make him swally a cup o' tay!	71	tea

Example 2

BEH	TQF	2	Dunlavin	VOCAB	meths	it was very bad **meths**	73	methylated spirits

4. Results

This section presents the results first by Author (4.1 O'Casey, 4.2 Behan, and 4.3 McPherson), each author's section is split in four subsections, one for each category of items. Followed by Section 4.4, which presents results shared by two or more authors. Within these sections, the results are presented by their category.

Author	Vocab	Eye	Grammar	Irish	Total	Frequency
O'Casey	935	4592	290	2	5819	12%
Behan	480	49	163	24	716	1,5%
McPherson	452	25	159	2	638	1,1%
Total	1867	4666	612	28	7173	-

Table 2: The total amount of items across the dataset

Table 2 provides an overview of the total number of items per author. I will provide a detailed account of the individual authors and texts below. This data clearly shows that O'Casey had the highest number of items per play, with a significant degree, especially in the EYE

category. The frequency is the percentage of the total words which were categorized as

dialectal or non-standard. The play which has the highest degree of frequency out of all nine

plays was O'Casey's *The Plough and the Stars*, with a frequency of non-standard items at

14% and the play with the lowest feature frequency was McPherson's *Shining City* at 0,5%

The total dataset consisted of 153.292 words, wherein 48.760 was from

O'Casey's dataset, 47.656 from Behan's three plays, and 56.876 words in McPherson's.

These total numbers were calculated using the median of 10 random pages from each author

as only the words in dialogue were counted, not the metacommentary, for example.

4.1 O'Casey

Play	Vocab	Eye	Grammar	Irish	Total	Frequency
SOG	125	546	80	2	753	6%
JAP	440	1660	95		2195	13%
PAS	370	2386	115		2871	14%
Total	935	4592	290	2	5819	12%

Table 3: O'Casey's total items

Table 3 summarizes the data from the three O'Casey plays. Most noteworthy is that SOG has

the lowest number of items; SOG also has the lowest frequency out of the three plays. As

SOG has a 6% frequency, in contrast with JAP, which has 13%, and PAS, which has the

highest frequency at 14%. Table 3 clearly shows that the EYE items are by far the most

commonly occurring within O'Casey's work. These features have a frequency of over 9%, in

contrast to the second biggest category of O'Casey's VOCAB which has a frequency of just

about 2%.

4.1.1 Vocab

Some features are unique to O'Casey's work and not used by the other authors. In what follows, I will first discuss the most common items in the category before continuing with some items that stood out in the dataset.

VOCAB item	Translation	Occurrences
Wan and wanst/wanse	One and once	33 wan and 9 variants
Yis	Yes	20
Ass or assin'	Ask or asking	18 total
Tay	Tea	15
Folly or Follyin'	Follow or following	14 total
Lassie (or once lasses)	Women or girls	14 total
Sorra	Sorry or sorrow	10

Table 4: O'Casey's vocabulary items

Many items in this category are not separate lexical items specific to Irish English but are variations on standard words. However, the items in this category are far enough from the standard to do more than portray 'eye dialectal' features. For example, Lassie is the one word of non-English origins. According to the Oxford Online dictionary, the form is supposedly chiefly Scottish, but here, it occurs with Irish-English speakers.

The following items have been brought up because of their uniqueness, not their occurrences. The first item to discuss here is 'aself' which occurs nine times across all three plays. The meaning of the item (which has been deduced from the context in which it is presented) seems to be that of 'aself' as a variable, used as a placeholder for other x-self words. In some instances, it can be best substituted with 'myself', as in "An' if I get up **aself,** how am I goin' to get down agen?" (Cas: JAP: Boyle, p. 80) and in "if I'm a prostitute **aself**, I have me feelin's" (CAS: PAS: Rosie, p. 197). But in other cases, like in "if they do **aself,** they won't harm a girl." (CAS: SOG: Minnie, p. 53), where 'themselves' would fit best and in the case of "If you're folleyin' Mary **aself,** you've no pereeogative to be folleyin' me." (CAS: JAP: Boyle, p. 79) where 'yourself' would work best. 'Aself' is then its own variable pronoun and may perhaps be unique to the stylings of O'Casey.

The following few items are respellings of English forms. They have been categorized as VOCAB as their spelling makes them visually distinct from their standard counterparts. 'Gwan', a contraction of 'go on' which occurs seven times. 'Girulls', which is a respelling of 'girls' likely written to represent the Irish pronunciation of the word, which occurs twice. 'Mollycewels' is used instead of 'molecules' to show that the characters do not understand what a molecule is (this item occurs five times). 'Paycock', featured in the title of one of the plays, is a respelling of 'peacock' that occurs four times. There are three occurrences of 'sassige' which is a respelling of 'sausages' and likely used to present an Irish pronunciation. Lastly, 'divil' occurs five times in favor of standard English 'devil'.

'Gael' occurs twice and references people of Gaelic ancestry. 'Boyo' occurs six times and is cited in The Oxford Online Dictionary as "chiefly Irish English and Welsh English" it also aligns with Hickey's (2005) comments on the /-o/ endings which often occur with clippings, however 'boy' is likely to short to be clipped in this case. There are five instances of the word 'chassis' in the context of "state o' chassis" so it does not align with the chassis found either in a gun or a vehicle. It is essential to mention that 'chassis' only occurs in *Juno and the Paycock* by Boyle. Boyle is trying to say 'state of chaos', but as he is drunk, this feature is likely only a stylistic choice. Therefore, like 'aself' this has to be considered how accurately this represents actual Irish-English speech or if it has been exaggerated for dramatic effect. This instance may be used to describe a drunk man's slurring, not Dublin speech.

Lastly, two words of Anglo-Irish origin: 'Chiselur' is a word that denotes a child or youngster (OED), this item occurs six times, and 'dawny' which occurs three times and is defined as 'being in poor health, small or weak' (Merriam-Webster Online).

4.1.2 Eye

O'Casey, as shown in Table 2, has with a large margin the highest percentage of identified features, especially within the EYE category, with over 4000 items making up about 79% of the total O'Casey items. To give an overview of these items, firstly, the five most common EYE items will be presented:

Item	Standard equivalent	Number of occurrences
An'	And	922
Th'	The	683
O'	Of	423
Goin'	Going	182
Oul'	Old	73

Table 5: O'Casey's eye category items

As is shown in Table 5, these items are not Ireland-specific, as discussed in Section 3.2 eye-dialect, and this category of items are for the words that appear non-standard despite representing standard (or close to a standard) speech. These five most common items are generalized, and common function words are used in most forms of English to varying degrees. The top three most common words are closed category functional words. While 'going' is a common verb and 'old' is a common adjective, they are not from a closed category of functional words like 'and', 'the', and 'of'.

It is understandable why these are the most frequently occurring forms, as they are easily added into the text at high frequencies without making the dialectal speech hard to comprehend. However, they do not contribute much to the analysis of how Irish-English has been represented. Some of the EYE items give more of a dialectal appearance, for example, the omitting of '-ing' ending in nearly every single '-ing' word used in the O'Casey plays. These words were written with *-in'* endings instead. Words like 'wedding', 'looking', and 'nothing' were written as *weddin'*, *lookin'*, and *nothin'*. While these forms are still considered EYE and not VOCAB, this type of respelling gives more of a non-standard pronunciation, at

least in some items. Considering the three '-ing' words presented in this paragraph, 'looking' is commonly pronounced with the /n/ instead of the /ŋ/ in both casual American and British English. This extends to 'nothing' as well; however, the swapping out of /ŋ/ in 'wedding' is less common, giving it more of a dialectal appearance than the other two.

The second trend among O'Casey's EYE items is the addition of h's into words, for example, *afther, wather, betther*, and *undher*, to name a few that occur relatively regularly in the texts. This could perhaps be an attempt at representing the slit-t, a pronunciation ranging between a glottal fricative, glottal stop and near deletion (O'Dwyer, 2019: 163). O'Dwyer (2019) states that the less pronounced the 't' is the more rough the speaker appears.

Other items stand out. For example, while *o'* was the third most common item, there are two alternatives to 'of', as both *ov* and *av* occur in the plays. Then there is the spelling of 'again' as *agen*, which looks deceptively dialectal despite the spelling being phonetically consistent with standard pronunciation. Sometimes consonants are omitted within a word and not at the end, for example, 'hands', which often occurs as *hans*. Finally, 'Would' occurs mainly as *ud,* and it was debated whether it belonged in the VOCAB category.

4.1.3 Grammar:

This section focuses on non-standard phrasing and grammatical occurrences. Only brief comments will be made as most of the noteworthy grammatical items are the ones that were found across two or more of the authors, and this section is only looking further into the ones found only by O'Casey. Having clarified that these are the comments on the phrasal and grammatical occurrences identified in O'Casey's work.

The three GRAMMAR items that had the highest occurrence out of all of O'Casey's items, not just the unique O'Casey features (all three had thirteen occurrences each), were the 'after + V-ing' construction, which will be discussed in Section 4.4.3, the use of 'them' in places where 'those/them' would be used and the 'I seen/we seen' phrase. The 'after + V-ing' construction is a well-documented feature of Irish-English and will be expanded upon in the abovementioned section. This is also done because the feature appears in works by all the authors.

The following features are only found in O'Casey's work: The use of 'a body' in reference to a person, perhaps a reworked version of 'anybody', occurs twice. O'Casey's work has many instances where 'no' has been used both in places to negate something (replacing 'not'):

(3) I'll go, Mr Mulligan, when I think fit, an' **no** sooner (Seumas, The Shadow of a Gunman, p. 12)

(4) If the Tans come you'll find whether I'm jokin' or **no.** (Davoren, The Shadow of a Gunman, p.51

and in instances where 'any' would have been found in standard grammar:

(5) We don't want **no** shoutin' here (Barman, The Plough and the Stars p. 189)

(6) An' he swearin' on the holy prayer-book that he wasn't in **no** snug (Mrs Boyle, Juno and the Paycock p. 79)

There are also three times when terrible is used as the adverb despite lacking the -ly ending. McCafferty (2017) also identified this extension of adjectives in Irish-English. Lastly, there are seven instances where the use of 'for' has been placed in a position that would most likely have 'because' instead of 'for' in standard English. Lastly, there are five identified occurrences in O'Casey's work where singular form 'is' is in the place of the expected plural are-form. Another finding where the singular occurred with a plural subject. The other significant grammatical findings in O'Casey's work are shared with one or both of the other authors and will therefore be discussed in Section 4.4.3.

4.1.4 Irish

There are only two instances of Irish in all three of the O'Casey plays. As there are only two, they will be presented and translated here. Both occur in *The Shadow of a Gunman*, but in different scenes and said by different characters. The first instance is on page 14 and said by Seumas: where he says, "Oh, proud were the chieftains of famed Inisfail. **Is truagh gan oidher 'na Vfarradh**. The stars in our sky an' the salt of our soul-". According to an Irish to English dictionary none of these words are spelt in a way that would give any usable translations for the phrase. However, according to Durmus (2021: 87), it is a Gaelic expression that translates to 'what a pity that there is no heir remaining of their company'. This is the best answer that can be provided as O'Casey does not provide any translations for it, unlike Behan, which will be apparent in Section 4.2.4.

The second instance of Irish in *The Shadow of a Gunman* comes on page 28, spoken by Henderson, "**Sinn Fein Amhain**: him an' only Minnie." according to Laffan (1999), was a political slogan by the Sinn Fein party. 'Sinn Fein', according to this source, means 'we ourselves' and was part of the independence movement. According to this instance

of Irish, this is less of a linguistic item than a slogan and political statement. The complete translation is provided, again, by Durmus (2021: 87) as 'We ourselves alone', used as a slogan for the Irish independence movement.

To conclude, O'Casey uses Irish for political reasons, and not to display how a multilingual speaker might use some Irish words and phrases.

4.2 Behan

Play	Vocab	Eye	Grammar	Irish	Total	Frequency
TQF	299	19	76	15	409	2,6%
THO	100	19	44	7	170	0,9%
RCL	81	11	43	2	137	1,1%
Total:	480	49	163	24	716	1,5%

Table 6: Behan's total items

The frequencies of Behan's categories were the following: VOCAB had the highest frequency at 1% out of the total words in the plays, followed by GRAMMAR at 0,3%, then EYE at 0,1%, and IRISH had a frequency of 0,005% of the highest out of the authors.

4.2.1 Vocab

Behan's vocabulary is painted heavily by the subject matter of his plays. His most commonly occurring VOCAB item (that was not identified in the works by the other authors) is 'screw', a word which is used in reference to the prison guards in the play *The Quare Fellow* (the play that takes place in a prison) this item has thirty-five occurrences. The second most commonly occurring item, at twenty-three occurrences, is 'quare', a dialectal variant of 'queer' meaning 'weird, odd'. The third most commonly occurring, at seventeen occurrences, is 'top/topped' meaning killed. Most of these items all occur in the TQF play, which is visible in Table 6 as this play had with big margins the highest degree of non-standard vocabulary.

The following few items were also only identified in 'The Quare Fellow',
'Lagging' occurs seven times (meaning a penal servitude, a prison sentence). Similarly, the
word 'remand' occurs four times and means 'a repeat sentence or someone who is serving a
second prison sentence'. Then there is the word 'dell' which the OED defines as a pit or
hollow in nature. Within the context of the play, it refers to a part of the prison, 'dell' occurs
four times. 'Snout' occurs six times (a reference to tobacco), 'dog-end' occurs four times and
is a reference to cigarette ends. Lastly, 'mullarkey' occurs twice in TQF, defined by OED
with unclear etymology, as it could have stemmed from an Irish last name or a Greek word,
defined as 'nonsense'.

Behan uses 'brockel' three times instead of 'brothel'. Both 'gab' and 'gas' are
used twice and thrice respectively in reference to 'a good time ('gas' also cited by Hickey,
2005: 136, as 'fun'). Blonde women are referred to three times as 'the blondy one', and thrice
'in her skin' is used to reference naked women.

Lastly, Behan has three contractions that he uses, 'begad' (twice), 'begod' (eight
occurrences), and 'bejasus' (twice). These contractions consist of 'by' and 'god' (or 'jesus'),
which have been made into a single item.

4.2.2 Eye

Behan does not have that many items in this category compared to O'Casey. There are three
instances of '-ing' endings being rewritten as '-in'' (racin', fightin', and darlin'), two
instances of 'an'' instead of 'and', and one instance where 'declare' became ''clare'. Behan
uses 'd'you' twice and 'd'ye' once. Twice 'he's' has been substituted for 'e's'. Moreover, the
interjection and greeting 'hey' is written in Behan's works as 'ey'. This item occurs thrice.
Twice Behan uses 'mummy' for mother while 'old' occurs as 'oul'' once and 'ould' five

times. 'Monsewer' occurs twice, in the place of 'monsignor' (a title in the roman catholic church)

Lastly, the EYE item that occurs at the highest frequency is ''em', a respelling of 'them', and it occurs eight times in total.

4.2.3 Grammar

This section, like Section 4.1.3, will only focus on the grammatical and phrasal findings that only occur in Behan's work. Grammatical findings found in works by more than one of the authors will be discussed in Section 4.4.3. This brings us to the findings in Behan; first, the phrase 'by jove' occurs twice. This phrase is used to display emphasis. Four times the phrase 'thanks be to god' occurs, while initially, this phrase may seem like a common saying, as it reaped no results in the BNC and the structure of the phrase seems non-standard. Likely this phrase is either chiefly Irish-English or perhaps an older form of English preserved in the Irish variety. This is plausible as previous literature has discussed how Irish has kept some archaic forms that have died out in standard English.

'The cheek of them/you' occurs four times and is used to reference audacious behavior, 'honest toil' is used twice and refers to 'honest hard work'. Another phrase is used a few times to reiterate a point, 'so it is', 'so she is' or 'so he has' are added as a tag at the end of sentences with the purpose as mentioned above of reiteration.

The final remark on the grammar of Behan's work is the use of 'himself', as twice 'himself' occurs in a context that would, in standard English at least, likely have placed 'he' in that position. This feature has been mentioned in the framework by Hickey (2005: 139), who theorizes that this feature stems from an Irish language idiom.

4.2.4 Irish

Behan has the most instances of Irish out of the three authors. At twenty-four items, he has big margins over the others whose combined number is four instances. In contrast to O'Casey, Behan gives translations of the Irish words in one of his plays, at least. TQF has an appendix with translations for corresponding Irish dialogue, and THO has notes alongside the Irish dialogue with comments like 'greets him in Gaelic' (THO: Monsewer, p. 134) and "(He compliments COLETTE)" (THO: Monsewer, p. 137). However, in RCL the Irish is misspelled. The play only has two occurrences "O pog na hone'' which likely translates to 'kiss my arse' (CAS: RCL: Cronin, p. 311), and "Slan leat anois" which also seems to be misspelled but would translate to 'goodbye, or safety with you', so maybe 'farewell' is a better translation.

It is important to reiterate that the purpose of the thesis is not to study the Irish language, so the purpose here is how Irish has been incorporated. The Irish in TQF is the most natural, as in this play, the characters switch between Irish and Irish-English and use the Irish language to discuss their backgrounds as to why they are fluent in the language. It is important in discussing the incorporation of Irish in Behan's work to reiterate that Behan was fluent in both languages and produced works both in English and Irish, which gives him the ability to play with the Irish language to a larger and more precise degree than other authors. While O'Casey learned Irish, he seemingly never produced any work solely in Irish. Whether Conor McPherson speaks Irish is unclear as there is no source on this fact. To summarize, then, knowing some minor background information on Behan gives much understanding as to why his works had such a high degree of Irish (compared to the other works analyzed for this thesis).

4.3 McPherson

Play	Vocab	Eye	Grammar	Irish	Total	Frequency
SEA	340	25	112	2	479	1,8%
LTB	72		19		91	O,6%
SHC	40		28		68	O,5%
Total:	452	25	159	2	638	1,1%

Table 7: McPherson's total items

4.3.1 Vocab

This category has the most items out of any of McPherson's categories; however, the most common items found in his works were also found in the works by the other authors, so these will be saved for Section 4.4.1. This table gives an overview of the top six items that were identified only in the works of McPherson:

VOCAB item	Translation	Occurrences
Eejit	Idiot	16
Wino	An alcoholic	13
Shite	Shit	11
Jacks	Toilet/bathroom	7
The drink	Alcohol	6
Chipper	A chip shop	6

Table 8: McPherson's vocabulary category top items

These items are contemporary Irish-English and relatively common slang. The following items in order of occurrence are 'gobshite' (an incompetent, foolish person, five occurrences), 'ya' (you, five occurrences), 'the mitch' (skipping out on school, four occurrences), and 'poitín' (an Irish liquor, four occurrences). Then there are three instances of 'auldfellas' used in reference to old men and three occurrences of 'a slash' when the characters needed a pee. Overall, the VOCAB category of McPherson is largely swearwords and slang, 'mickey' for example, occurs twice, and its meaning (as also established by Hickey, 2005) is slang for 'penis'.

4.3.2 Eye

McPherson only has 25 EYE items, which is the smallest number out of all authors. He has one instance of 'em' in the place of 'them' (like found in Behan and discussed briefly in Section 4.2.2) and two instances of 'em' as an Irish-English 'um'. He has four occurrences of the respelling 'auld' from 'old' and one instance of an '-ing' ending being rewritten as an '-in'' ending in 'friggin''. Besides those, there is one instance of 'gonna' instead of standard 'going to', a single 'yah' occurs. 'Gent' occurs once as the shortened version of 'gentleman', 'hon' occurs once, and here it is short for 'honey', the term of endearment.

The one noteworthy finding from McPherson's EYE category is the use of an interrogative marker. It is far more frequent at eleven occurrences than the second most common EYE item ('auld' at four occurrences). The question mark is added at the end of sentences to mark a rise in pitch, doing so to indicate a query. McPherson has written this as 'ha?', some examples will demonstrate:

(7) "The old delirium tremens must be fairly ramping up now, **ha?** (SEA: Richard)"

(8) "Sure here we are, aren't we? **Ha?** We're having a nice Christmas drink. (SEA: Richard)"

(9) "Lockhart: It could be any moment. It's always the same moment… Where do I know you from, Ivan?

Ivan: **Ha?**

Lockhart: Have we played cards?

Sharky: No, I don't think you have…

Ivan: Yeah, we might of… (SEA: Ivan)"

As the examples show, the use of the marker is both at the end of a sentence, in the middle of dialogue and on its own. While the function of the marker goes beyond that of an eye-dialect feature, as this item is non-lexical it has been categorized as an EYE item. There is also no indication that this feature is specific to Irish or Dublin English. It is entirely possible that it is stylistic and used for actors and directs of McPherson's plays.

4.3.3 Grammar

McPherson has a few phrases, such as non-standard, constructions like 'ah no' and 'ah now', 'ah sure no' (with a combined item occurrence at nine), and phrases like 'fair play', which occurs twice. Characters state: 'I'm grand', 'They're grand, 'he's grand' (six occurrences in total). 'Grand' is, according to Hickey (2005: 135), a general term of approval and has a very high frequency in Dublin speech.

There is then the asking of 'How are you keeping?' when inquiring into someone's wellbeing. Overall, the GRAMMAR category for McPherson is mainly phrasal, with phrases like 'go on out of that' occurring four times. This phrase could be reworded as 'stop lying/misleading' as it is used in response to the other characters trying to avoid admitting the truth. Lastly, 'yeah, no' occurs seven times and has the meaning of 'no' utilizing the 'yeah' to soften the rejection and affirm that the message's meaning has been understood. This last feature is discussed by Amador-Moreno and Terrazas-Calero (2017).

4.3.4 Irish

McPherson only has two instances of Irish in his text; first, 'flathulach' is presented in the dialogue with accompanied square brackets that translate the word as "*Irish for Generous*" (PHE: SEA: Richard, act 2). The other instance of Irish is 'is mise le meas, Sean Lemass' (PHE: SEA: Nicky, act 1) comes with a parenthesis stating (*in Irish*) but no translation. According to Oxford reference (2022), it means 'Yours sincerely', and Sean Lemass was the Irish Taoiseach in the 1960s (that is, he was the Irish prime minister).

4.4 Forms that were found in works by more than one of the authors.

This section is where items found in works by more than one of the authors will be discussed. Some of these were shared by all authors; others were shared by only two of them.

4.4.1 Vocab

There are some VOCAB items that occur in all the texts, presented here in this table:

VOCAB item	Translation	Occurrences
Me	My	209
Ah	Exclamation	207
Yous(e)	Pl. you	125
Lad (lads, laddie)	Boys, men, friends	47
Fella (fellas, fellers)	Men, fellows, acquaintance	37
Ma	Mother	11
Row	Fight	11

Table 9: Overall vocabulary items

These are the only VOCAB items that occur across all authors. The two most commonly occurring items were discussed as whether they would be VOCAB or eye, but the consistent use put them both in this category. In the case of 'me', either it can be seen as a respelling of 'my' or as an extension of the use of 'me'. It could also indicate the pronunciation of 'my' by

Irish-English speakers. As this form was complicated enough in these senses, it was put in this category. As with any linguistic item, it is a matter of perspective, and distinctions between categories must be drawn somewhere. This also applies to the second most commonly occurring item in Table 9; 'ah', as it is arguably more of a sound than it is a word, but its broad application and consistency in use across all works, as well as the consistency of tone that it brings into all dialogue where it is applied it has been put in this category. 'Ah', while defined in Table 9 above as an exclamation, within the context of the plays, it serves to display either a mild surprise or understanding, a meaning component consistent across all the authors. Though this item is represented most often in the work of McPherson.

Following the Table, the following item to discuss is the use of 'yous(e)', represented by Behan as 'youse' and by O'Casey and McPherson as 'yous'. The word is used to present the plural second-person pronoun. As the plural you does not exist in standardized English, as speakers often subconsciously or consciously express the need for such a form, the plural of 'you' tends to exist in dialectal speech. 'Y'all' a contraction of 'you all' is, for example, common in American English. 'Yous' is cited as chiefly dialectal in the OED and noted as appearing both in Scottish and Irish-English and in the US and Australia. The Irish alternative to 'you' found in the data was 'ye' in Behan and O'Casey and 'ya' in McPherson's work. Add to this what Hickey (2005) presented, that the plural forms are stigmatized as they are not standard English.

'Lads' or a variation on the word, is a form that exists in most dialects across the United Kingdom and Ireland, so while not exclusive to Ireland, it is common there. This also applied to 'fella', which originates in Standard 'fellow'. 'Ma' is colloquial and common in Ireland, where 'mam' and 'mammy' are often used instead of 'mum' or 'mom', the latter of which is chiefly North American (OED). Lastly, using 'row' in reference to a fight seems to be, according to the OED, of Irish-English origins, while it may occur in other variants of

English. An item which is perhaps similar in meaning to 'lad' is 'bloke', similar in meaning also to 'fella'', and it occurs in both Behan's and McPherson's work. Whether this indicates that 'bloke' is a term that gained popularity later or if O'Casey did not favor it is the question. For the purpose of this thesis, the former hypothesis will be assumed. Another word that corresponds in meaning to the others discussed in this paragraph is that of 'butty', which occurs in O'Casey's and Behan's work. The word is perhaps best translated as 'buddy' as it means 'companion, friend' (OED). As Behan utilizes both 'butty' and 'bloke' while only the former is found in O'Casey's dataset and the latter only in McPherson's later work, perhaps 'butty' has lost popularity since Behan's works were written.

In contrast, 'bloke' may have gained in popularity after O'Casey. This is not suggesting that 'bloke' has replaced the word 'butty', as they have different meanings. A 'bloke' is often used in reference to a person (primarily male) one is not very close to, while 'butty' is as defined 'a companion, friend' beyond that, 'butty' can be a woman while 'bloke' is chiefly used in reference to a man.

In Section 4.2.1, it was mentioned how the setting of Behan's work, in particular, had colored the vocabulary. In this paragraph, 'tommies' and '(Black and) Tans' will be discussed. 'Tommies' was used to reference British Soldiers, especially those from WW1. The term is found both in Behan and O'Casey's works. 'Black and Tans' as it occurs in Behan and McPherson's works and 'Tans' as O'Casey references them, is in reference to a British police force established in Ireland to fight the acts of the IRA (The Irish Republican Army). The 'Black and Tans' were notoriously violent, and a quote from O'Casey's Shadow of a Gunman sums the two up nicely:

(10) "If it's the **Tommies** it won't be so bad, but if it's the **Tans**, we're goin' to have a terrible time." (CAS: SOG; Seumas, p. 53).

The following table are items identified in O'Casey and Behan:

VOCAB item	Translation
Ay(e)	Affirmative, yes (own interpretation)
Be	Respelling of by (own intepretation)
Bowsey	A mean, loud person or a drunkard (Collins Dictionary)
Chancer	Person who takes risks, does risky things (OED)
Gael(s)	Reference to people descended from the Gaelic people (own)
Mot(s)	A woman, chiefly Irish-English (OED)
Novena	A catholic prayer preceding, (OED)
Plugged (V)	The act of being murdered, killed (own)
Sup	A sup is a drink taken; in O'Casey it is used in reference to any drink while in Behan it is used chiefly to reference alcoholic beverages. (own)
Waken	The act of waking someone (own)
Whisht or whist	This word means silence and is used the way 'shh' is in contemporary dialect, according to the OED it is of Scottish origins and now nearly obsolete.
Lip	Lip is used in reference to someone talking back or having an attitude of sorts. (own)

Table 10: O'Casey's and Behan's vocabulary items

Table 10 are items found by O'Casey and Behan, not McPherson. Both 'bowsey' and 'mot'
are chiefly Irish-English, and items like 'ay(e)' and 'whisht' are seemingly most often found
in Irish and Scottish English.

The following table is that of items that occurred in Behan as well as
McPherson's works:

VOCAB item	Translation
Arse (also Arsehole)	'ass' and 'asshole' (own)
Bollocks	Reference to balls, as in male genital balls. (own)
Fag(s)	Cigarettes (own)
Kip	A dishevelled place, Hickey 2005: 136
Meself	'myself' (own)
Meths	Methylated spirits (OED)

Yank	Someone from America (own)
Thick	Used to describe a person as dumb (own)

Table 11: Behan's and McPherson's vocabulary items

The items in Table 11 are markedly different from those in Table 10 that Behan had in common with O'Casey. Overall, these items are slang terms, and many are swear words. For example, 'Meths' is in reference to alcohol that has been brewed at home. The overall impression of these words is different from those in Table 10.

Lastly, only three items appeared in O'Casey's work as well as in McPherson's works but not in Behan's. These items are (in no particular order): 'Da' in reference to a father, 'Jaysus/jasus' in reference to 'Jesus' used most often as an exclamation, and 'jars' in reference to a unit of alcohol.

To summarize the findings in the VOCAB category at large, it is evident in the use of vocabulary that the plays have been written at different times. The fact that they overlapped enough to find data that could be analyzed is interesting as it shows what forms have been kept in (at the very least) the Irish theatre tradition. Perhaps to a certain extents, it shows what vocabulary items have remained in the speech of the average Irish person as well. These results become evident when looking at the contrast of the items found in the two early vs. two latter authors.

4.4.2 Eye

Approaching any comparison in this category of items is tricky. As mentioned in reference to Table 2 at the beginning of Section 4, O'Casey has more EYE category items than the other two authors have total items together. Therefore, the comparison here is unlikely to provide anything interesting. For example, the altering of '-ing' ending into '-in'' endings was identified in all of the works. At the same time, 'an'' was found only in Behan and O'Casey.

'em' in the place of 'them', however, was found only in the works of Behan and McPherson. Overall, the takeaway from how they differ in the application of eye dialect is that O'Casey relies on it very heavily, which is odd as dramas are written to be performed not read, while the two latter authors use it sparingly.

4.4.3 Grammar

The first grammatical feature that all authors share is the 'after + v-ing' construction. This grammatical construction is cited by McCafferty (2017) as an undoubtable transfer from Irish. Hickey (2005) also identified this grammatical construction, among others. But before further application of theories from previous studies, some examples will be provided:

> (11a) "They're **after gettin'** a whole lot of stuff in Minnie's room!" (CAS: SOG: Mrs Grigson, p. 58.)

> (12a) "the morning of the execution he gave me two bottles of stout to take the hood of the fellow was **after being** topped" (BEH: TQF: Neighbor, p. 60)

> (13a) "Now I'm **after ruining** Christmas on them all – (Beat.) again!" (PHE: SEA: Ivan, act 1)

McCafferty (2006) explains that the most common meaning of this construction is to tell of something that has happened in the recent past. O'Keeffe and Amador Moreno (2009) liken the construction to the present perfect aspect and notes how well-documented it is. With this understanding in mind then, these three examples above can be translated to:

(11b) "*They have been getting* a whole lot of stuff (…) (Altered form of CAS: SOG: Mrs Grigson, p. 58.)

(12b) "(…) the fellow *who has been* topped" (Altered form of BEH: TQF: Neighbor, p. 60)

(13b) "Now *I've been ruining* Christmas (…) (Altered form of PHE: SEA: Ivan, act 1)

As the present perfect aspect is often used in actions that have not stopped, the standardized forms have kept the option of the actions not being completed. Not in the case of (12b), however, as the action of 'being topped' (that is, 'being killed') is not a continuous action.

A grammatical form, which has been well documented in previous studies and found in this dataset, helps strengthen the argument for validity in literary research of this type. The fact that all the authors apply this well-documented grammatical feature of Irish English shows that the features in the data have, at least to some degree, represented Dublin English accurately; furthermore, this feature is well-established in Irish English.

The second grammatical item found in all the texts was using singular 'is' with plural subjects.

(14) "while all the time the lawyers **is** gobblin' it up," (CAS: JAP: Boyle, p. 136)

(15) "their (…) cork legs **is** the best in the world" (BEH: RCL: Bawd 1, p. 254)

(16) "yous **is** coming with me" (PHE: SEA: Nicky, act 2).

Following this finding, all the authors have had instances where 'them' has been used in places where 'these/those' would be found in standard English. O'Casey has thirteen instances of this, Behan has one, and McPherson has five.

        (17) "**them sentiments** does you credit, Captain." (CAS: JAP: Joxer: p. 89).

        (18) "yes, **them men** were wounded" (BEH: RCL: Bawd 1, p. 289)

        (19) "**them winos** out in the lane again" (PHE: SEA: Ivan, act 1)

'Them' is not a determiner, not even in the singular. It is possible that 'them' in these examples has been substituted for the plural determiners 'those/these'. This feature, the use of personal pronoun them as a demonstrative, was identified by Hickey (1999). However, according to him, it is found in other non-Irish varieties of English and is therefore not unique. However, it is prevalent in Dublin speech, according to Hickey (2005).

        The 'I seen/we seen' construction appears only once in Behan's work but occurs eleven times in O'Casey's. Hickey (2005: 166) cites it as 'preterite', the simple PST tense form. A survey of the BNC corpus reveals that 'I seen' occurs without 'have/had' a few times. However, it is not a typical construction, occurring only 99 times in the entire corpus of over 98 million words in just over 4000 different texts. The occurrences also had the potential of being from an Irish source as they had been tagged as 'UK and Ireland'. Hickey (2005) marks it as part of Dublin speech, and this will be assumed to be the case as it appeared in the data.

        Behan and O'Casey have occasionally left out 'had/has', in the context of 'He _ done eleven' (BEH: TQF: Prisoner B, p. 50) and 'Did he not say what he _ done it for?' (CAS: JAP: Joxer, p. 129). This grammatical tendency was not identified in McPherson,

which does not necessarily negate the potential that this form may still be present in Irish English at the time of writing this.

The phrasal construction 'your man' is found in the works of Behan and McPherson. It is used in reference to a person you know but are not close with (mentioned in Section 2.1.2.1.1).

(20) "Then you'd better get it before **your man** arrives, or I'll throw the lot of you, prisoner and escort, out-*shun!*" (BEH: THO: Pat, p. 162)

(21) "**Your man** was delighted for a few hours an then they had to go back and tell him "Sorry, my mistake, but you're going to be topped after all"?" (BEH: TQF: Dunlavin, p. 45)

(22) And then, before I know it, **your man** hits me right in the stomach! (PHE: SHC: John, Scene three)

(23) That's **your man**, of course. He was supposed to get up to me weeks ago. (PHE: SEA: Richard, act one)

As these examples show, 'your man' is used to reference acquaintances or a person whom they know of but do not know well, not a general 'man' but someone important enough to denote a specific person without their whole identity being necessary for the spoken sentiment.

The last two grammatical items were found in O'Casey's and in McPherson's works. There are three occurrences in O'Casey of 'go asleep', and McPherson similarly has an instance of 'I go asleep', instead of the standard equivalent 'go to sleep', as 'asleep' is a

state of active sleeping, not the act of falling into sleep. They also use 'now' as an interjection in common. Similar to the instance of 'ha?' as a question marker in McPherson, 'now' is occasionally used as an interjection to sustain the attention of the people listening

4.4.4 Irish

As hinted at earlier, Behan is the one who stands out in his use of Irish. Nevertheless, the main reason for the inclusion of Irish forms into the texts appears to be for a political purpose, whether satirizing or supporting a political cause. What complicates matters is that some Irish examples are incorporated without translations. Even when the words from the Irish phrases were put into an online dictionary, the spelling did not correspond to a translation, which means that if a person wants to understand what is being said, they need to conduct online research to find the meaning. This is perhaps done to be exclusionary towards non-Irish readers/consumers, or they did not consider that a person consuming their work would be unfamiliar with the terms presented in the texts. Alternatively, the purpose is stylistic in the sense that Behan, for example, wanted Irish to be in the play to paint a picture of Irish life and the content of what was said was not as relevant to the existence of Irish in an Irish play set in Dublin. Behan himself perfected his Irish in prison, and it makes sense that Irish is spoken in his play set in a Dublin prison.

5. Discussion

This thesis was based on three aims; whether the authors differed in their representation of Dublin speech with consideration for the chronological factor, how they differed in their representation and lastly, what these primary sources tell us about the socio-cultural aspects of

Dublin speech. I believe these aims have been met, to varying degrees. The methodology provided both the dialectal and non-standard features and enough context for socio-cultural aspects to be analyzed.

Notably, the socio-cultural aspects of the primary sources have yet to be discussed, as they cannot be accounted for in the same way as the features presented in the result section above. The issue is that the socio-cultural situation of the primary sources in this thesis does not correspond to the framework of Hodson (2014, 2016), as there are not any explicit upper-class characters in the plays. As the plays all center around groups of people who are all lower class, this means that there is no upper-class speaker to contrast with. This is to a large degree what Hodson's (2014) framework is built upon. There are instances where there are distinctions in the speech between characters. But these instances primarily involve situations like those found in O'Casey's mockery of Englishmen and their exaggerated lower-class registers or the singular incident in Behan where an Englishman used the word 'mate', which has never occurred with an Irish character across all nine plays. Another situation is the metacommentary found in McPherson's *Shining City* where one of his characters is described as "more working-class than" her significant other (McPherson 2013: Shining City, Scene Two). There is perhaps a tendency for the older women in O'Casey and the older men in Behan to be portrayed with more dialectal and non-standard features than the other characters, but this is not explicit nor is the distinction exaggerated so this is not a clear linguistic border with the purpose of distinguishing generational differences in speech.

The reason why the socio-cultural results are this minimal may perhaps be that as a part of picking the primary sources for this study there was a conscious choice to select authors who had, at least to some degree, a working-class connection. The plays chosen by the authors were also affected by this as they all had to be set in Dublin and had to be works of realism. These choices were made with data comparability in mind. These choices which

were made with the intention of having primary data that was comparable may have had the consequence of also eliminating some socio-cultural factors which could have led to a broader representation of different social stratospheres within Dublin. Had the present study had works from authors of upper-class backgrounds, or incorporated works of surrealism, it is plausible that the features found in those sources may have been able to connect to the sociolinguistic framework of Hodson (2014) in a straightforward manner, though this may have come at the cost of the high degree of pre-established Dublin features which this thesis was able to identify. Perhaps this fact is the reason for studies to focus either on the accuracy of language variety representation in literature or on the socio-cultural factors which inform the non-standard language use to represent language varieties, this may have been a limitation in this study's approach.

What the study did achieve was showing how many of the identified features corresponded to those identified by previous researchers. Thus, supporting the claim, cited by Hickey (2005: 167) in the introduction, that if the author is Irish and the genre is drama then most reservations can be disregarded in terms of accuracy of representation. Notably, the grammatical features like the 'after + V-ing' construction, the use of singular 'is' and the extension in the use of 'them' as well as the phrase 'your man'. As well as in the vocabulary, both in lexical items representing Irish phonology, 'me(self)' for *myself* and 'Jaysus' for *Jesus*, the use of the second person plural pronoun 'yous(e)', and the extensive use of Irish slang and swear words.

Looking at the specific trends of change in the diachronic part of the study, this is perhaps where the socio-cultural discussion is relevant. This is best exemplified by the shift in type of vocabulary which Behan had in common with O'Casey (older forms of English) and the forms Behan had in common with McPherson (crass slang items). This finding suggests that swearing is a contemporary habit, having grown in general use in the last 50 odd

years. While this tendency to incorporate high degrees of swearing could be stylistic, is it likely that they reflect a shift in how audience expect to have dialects represented. Does this perhaps allude to the shift in how modern lower registers are perceived mainly by the stereotypes of foulmouthed speech and not by specific features? As the distinctions between different types of registers are far more complex today than those during O'Casey's time, it is not unlikely that modern consumers of media perceive 'bad language' as a class-marker as other dialectal features may exist across other types of linguistic boundaries. Or it is possible that McPherson is simply giving an accurate representation of the Irish tendency to swear a lot, a fact Hickey (2005) pointed to in his book.

6. Conclusion

The aim of the present thesis was to examine how three Irish authors represented Dublin from different time periods represented Dublin speech in their work. In some respects, they used similar strategies; they all employed grammatical features and vocabulary to represent Irish English. But they differed mainly in the degree to which they incorporated dialectal features. The eye-dialect features had the least similarities across the authors and the grammatical features the most. The vocabulary was both shared and not, as Behan shared a handful of features with both authors while O'Casey and McPherson had less in common with each other in this category. This perhaps points to how vocabulary shifts faster across time than grammatical features.

This study has shown that each author accurately represented the Dublin variety of English. Despite having different approaches, each author had a high number of features that have been identified to be either chiefly Dublin or, at least, Irish English.

This thesis has also added to the previous research on analyzing drama for features of spoken varieties, showing that the results correspond with naturally sourced data in reference to the features identified. However, it also seems that the analysis of plays is very different from that of other literary sources. While this study shows the merit in literary studies for linguistic purposes, it also shows that there are different types of pitfalls and potential issues that need to be considered in conducting literary analysis. This requires transparency from the researchers of these studies, something that this study has tried to be transparent with.

Perhaps because of the limitations in selecting the primary sources, this study was not able to contribute to the tropes surrounding stigmatized versus upper-class vernaculars in written dialogue, as there are not enough upper-class characters to distinguish between different registers. Instead, the diachronic approach may have shown that modern literature may rely more heavily on crass language and slang to represent lower registers. As the contemporary urban linguistic landscape is complex which makes the representation of written dialectal and non-standard features more complicated to represent in written form.

Lastly, the main success of this research was how many of the features identified in the literary sources corresponded to features identified in previous research conducted on Dublin and Irish English. This is grounds for further study of this type on the subject. A further study could perhaps be comparing contemporary works to each other or comparing plays with novels to see how they differ in representation.

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