Male Irish Vocatives in Seán O'Casey's *Dublin Trilogy*

Cassandra S. Tully

University of Extremadura, Cáceres, Spain

Abstract. In this paper I aim to look at how male vocatives are used in Seán O'Casey's *Dublin Trilogy* through a multidisciplinary methodology that is Corpus Stylistics in which I study the linguistic features of the usage of vocatives in the literary context they appear. The depiction in these early 20th-century plays of Irish identity and Irish masculinity is represented through working-class male characters, providing thus, an identity that was familiar to the audiences of the period; however, the way in which male characters are addressed may also supply some information regarding how male characters are viewed in society, from being seen as powerful when addressed as 'captain' or 'sir', to feeling subjugated when addressed as 'boy' or 'child', amongst other examples.

Keywords: Irish identity; Masculinity; Corpus Stylistics; Vocatives.

1. Introduction

In opposition to the ideals of the Irish Literary Revival during the beginning of the 20th century, Irish playwright Seán O'Casey (1880-1964) astounded the audience at the Abbey theatre with his representation of working-class Dublin. O'Casey's *Dublin Trilogy* resisted the ongoing tradition of portraying an idyllic rural Irish landscape or inspiring audiences to rebel and go to war. Irish men had been for a long time portrayed on stage by the stock character named as 'the stage Irishman'. A character created for English audiences who was likeable but also who would make a fool of oneself for the entertainment of the audience (Graves, 1981: 29). However, during the Irish Literary Revival, this clown character was stripped from his buffoonery and re-clothed in Celtic allegory, re-mythologising him once more (Singleton, 2001: 293). Despite O'Casey's contrariness to the representation of the mythological Irish identity at the beginning of the 20th century, as Hidalgo Tenorio (1996: 217) puts it, O'Casey created a micro-universe populated by anti-heroic characters, cowards, deceitful men and women desperate for an Ireland that would not take their loved ones away by dying defending an ideal led by dreamers. In a country where the ideal identity was represented by the heroic warrior Cúchulainn (see Meany 2006; Clarke, 2009), considered to be the greatest hero of the Celtic Mythology and the Irish equivalent of Achilles (McMahon, 2008: 77), Irishness was a complicated matter to achieve, more of a mythological than a realistic image (Meany, 2010) in which the stereotype of "hypermasculinity" and "the Gael" (Nandy, 1983: 50) was passed on from one generation to the other.

In this preliminary study I aim to analyse and present how masculinity and Irish identity is described through the use of male vocatives amongst all the characters in the *Dublin Trilogy*, that is, how male characters are addressed and how that conforms their identity in Irish society during a convoluted period. As will be shown later on, male characters may feel subjugated when addressed as little boys or on the contrary, may feel empowered when addressed by a military

rank, as could be 'captain' or 'sergeant'. For this study I will take on a multidisciplinary approach that will allow me to look for both the linguistic and the literary aspects of the use of male vocatives. This article will begin with a brief introductory note on Seán O'Casey's *Dublin Trilogy*, Irishness, and masculinity, followed by the theoretical framework this study is based on, that is, Corpus Stylistics, and an overview on some studies made with vocatives. In section 3, I will briefly describe the methodology and the online toolkit used for this study, and in section 4 and 5 I will present the results, analysis, and conclusions, and how everything contributes to the depiction of Irishness and masculinity.

2. The Dublin Trilogy and Irishness

The *Dublin Trilogy* is composed by the following titles: *The Shadow of a Gunman* (1923), *Juno and the Paycock* (1924), and *The Plough and the Stars* (1926). All set in Dublin during different periods of the 20th century, they show the lower characters of a city struggling with poverty and still carrying the scars and grief of a famine. Let us now have a very brief description of the plays: *The Shadow of a Gunman*, the first part of the *Dublin Trilogy*, takes place during the Irish War of Independence (1919-1921). In this play, Donal Davoren, a poet, lives in the tenement slums of Dublin and will be thought of being secret member of the IRA and an assassin. This will unravel when he and his roommate find a bag with Mills bombs, that is, hand grenades used by the British army, and Minnie Powell, an idealistic girl, helps them hide them and dies tragically shot by the British police. *Juno and the Paycock* takes place some years later and revolves around Juno's family, her good-for-nothing husband, who asks to be called 'captain,' although he was never at sea, her traumatised son, Johnny, and her daughter Mary who will try and marry an Englishman but will be later abandoned and pregnant. In this play, Juno's husband, 'Captain' Boyle and his friend Joxer are easy-going men who enjoy a leisure lifestyle while the rest work without a care in the world, while opposite to them, Johnny, after losing an arm in the War of Independence wonders constantly whether sacrificing an arm will be enough for the Irish army, or if they will ask of him to come back to the army and make the ultimate sacrifice: die for one's country. Finally, *The Plough and the Stars* takes the audience back to 1916, during the Easter Rising. In this play, a number of characters will behave scandalously when the rising began, especially a couple of men (Fluther and the Covey) who instead of going to the barricades to fight against the English, will go to the pub and try to get their way with a prostitute. This play became infamous and started a riot during its first performance in the Abbey Theatre due to the contraposition of a man addressing the crowds (inspired by Patrick Pearse, a revolutionary leader during the Easter Rising) and Rosie, the prostitute, complaining about how bad these meetings are for business.

O'Casey was highly criticised by his representation of Dublin's working-class, and as mentioned before, through the performance of these plays, O'Casey tried to represent the unheroic elements of the war. Not only is O'Casey portraying the working-class, but also how problematic Irish masculinity can be. O'Casey's way of picturing the pangs of the poor (Kiberd, 2009: 218) instead of describing the heroic deeds of the army was a way of discarding the patriotic arrogance of

men absorbed in the struggle for Irish independence based on useless sacrifices. His literary efforts insisted on opening up the definition of Irishness to incorporate groups not included by the Revitalists (Connell, 2014: 188). Irish identity from this point of view was not something to look for in the past that the Revitalists so hard tried to bring back, but in the future. Hence, by looking at these male characters' behaviour and fictionalised speech through a new lens, thus, it is possible to see how Irish masculinity and its identity was transformed on stage creating thus realistic societal behaviours in the characters' manner of speaking.

As will be shown later on when exemplifying the use of male vocatives in the plays, O'Casey represented a fictionalised Irish speech that would be recognisable for the audience, not only by hearing it, but also by reading it. The characters' speech has been kept as such in this study and I have emphasised in bold the male vocatives in the examples presented.

3. Male Vocatives and Corpus Stylistics

This preliminary study aims to link a linguistic and a literary approach in order to widen the scope of the results, so that there is both a quality and quantity element in the results of the same. Hence, from the field of digital humanities and Corpus Linguistics, Corpus Stylistics was coined. It can be described thus as an innovative tool that both uses the linguistic framework and analyses the individual qualities of texts through literary interpretation (see Semino & Short, 2004; Mahlberg, 2007; Semino, 2011; McIntyre & Walker, 2019; Montoro, 2019). There have been many studies that pay close attention to the linguistic features and the literary ones from a corpus as it offers to connect quantitative and qualitative methodologies (Mahlberg & McIntyre, 2011), and Toolan (2009: 23) realises how the clash between corpus linguistics and literary studies comes from the fact that corpus linguistics has paid attention to the typical, repeated occurrences but ignores the occasional exception and literary linguistics combines not only the different elements in a text but also allows for a closer look at masculinity, for instance, or the indexicality of sociocultural and socioeconomic elements through language.

Hence, the aspect I will look at in this paper will be the use of vocatives in fictionalised conversations as they may show how male characters are perceived in Irish society by the way in which they are addressed. There have been several studies regarding terms of address and vocatives (see Chao, 1956; Brown & Ford, 1961; McIntire, 1972; Zwicky, 1974; Rubin, 1981; Braun, 1988), and several ways of distinguishing the different types of vocatives without coming to a consensus. Brown & Ford (1961) for instance, in their analysis of American English, consider the principal choice of the use of vocatives to be first name and title with first name, although these terms of address may develop if the relationship amongst the speakers develop, too, into that of friendship and familiarity. Zwicky (1974) distinguishes between *call vocatives* when the addressee wants the addresser's attention and *address vocatives* when the addressee maintains and emphasises the relationship with the addressee. Studies regarding the use of vocatives in conversation (see Wilson & Zeitlin, 1995; McCarthy & O'Keeffe, 2003; Clancy,

2015) consider that the use of vocatives are not only associated with establishing relationships amongst the speakers but also with marking the speakers' discourse boundaries, thus supporting the idea that the use of one or another type of term of address as a vocative may imply a connotation in the delivery of the utterance whether it is used for topic-changing purposes, interruptions, or maintaining communication. What's more, Clancy (2015: 233) observes how in the instances in which there seems to be an "asymmetrical" relationship amongst the speakers, the use of vocatives is strong in order to mitigate or soften the possible conflict arising in a conversation regardless of whether the speakers are father and son, friends, or enemies.

The study of vocatives and address forms are closely linked because they tell us about the way language is used in a particular community and how they organise social relationships (Fasold, 1990: 39), thus, Leech (1999) distinguishes between all the different terms of address that can be used amongst speakers, that is, the devices used by the speaker of an utterance to refer to the addressee, and vocatives which are the use of one particular type of address in a conversation. Leech (1999: 109-113) thus, identified several sematic categories that indicate familiar and close relationship and also those which show distant and respectful ones: endearments (*baby*, *love*), family terms (*mommy*, *daddy*), familiarisers (*man*, *buddy*), familiarised first names (shortened versions of first names or with the pet suffix -y/-ie, for instance *Jackie*), first names in full (*Jaqueline*), title and surname (*Mr. Smith*), honorifics (*sir*, *madam*), and others (*boy*, *you*, *everyone*). A combination of these terms of address as well as the distinction of conversational vocatives made by McCarthy & O'Keeffe (2003) will be used for the analysis of the Dublin Trilogy corpus. In their analysis of vocatives in casual conversation and radio phone calls, McCarthy & O'Keeffe (2003: 160) distinguish six types of vocatives:

i. Relational: McCarthy & O'Keeffe (2003: 160) agree on the fact that this category is the most frequent one in a set of conversations as it aims to maintain and/or establish social relations amongst speakers rather than transmit information or exchange goods or services. This category also includes compliments, small talk, greetings, offers, and thanks.
ii. Topic management: This category incorporates any instance of the use of vocatives that "expand, shift, change or close the topic" (McCarthy& O'Keeffe, 2003: 162). This category is also very frequent in conversations.
iii. Badinage: In this category the speakers are known to make use of humour, irony, and general banter, as well as light-hearted jokes in a camaraderie environment.
iv. Mitigators: This category includes any instance in which there is a challenge or an attempt at a conflicting situation that could offend or be sensitive towards the addressee.
v. Turn management: McCarthy & O'Keeffe (2003: 165) consider this category to be an infrequent category in their study; however, as will be shown in section 4, in the Dublin Trilogy corpus is the third most frequent category due to the fact that I have included imperatives and commands in this category as they usually indicate in the play that there is an interruption happening. Hence, this category includes interruptions,

imperatives, and addressee identification when there are more than two speakers.

vi. Summons: this category encompasses all the instances in which the addresser calls the addressee to come or to give attention.

Within these categories, I have also divided the vocatives found in the Dublin Trilogy Corpus by creating five different subdivisions based on Leech's model (1999) and based on the fact that the vocatives that are looked at are addressed at male characters:

i. Proper names: this subcategory incorporates characters' names including surnames, honorifics, and last names. This is the most frequent category in the Dublin Trilogy Corpus.

ii. Nicknames: in this subdivision I include any nickname the male character may have, as well as pet names, e.g. 'Johnny' in *Juno and the Paycock* or 'Dolphie' instead of 'Adolphus' in *The Shadow of a Gunman.*

iii. Male nouns: this category comprises all the different nouns that are used to address male characters. This category alongside *nicknames* are equal in frequency, however, the usage of male nouns is more varied, e.g. 'boy,' 'man,' 'captain,' 'lad,' 'fella,' 'sir,' or 'mister'.

iv. Insults: In this subcategory I include any type of noun and adjective that is addressed to male characters whether they are actually expletives or used as an insult, e.g. 'lowser' or y'oul' reprobate'.

v. Endearments: this subcategory encompasses terms that show affection toward the male character the vocative is addressed to. This subdivision, as well as *insults*, is not highly frequent. The few endearments found include 'duckey,' 'dear,' or 'child'.

As will be seen, all these categories and subdivisions play a role in the way male characters are viewed by the audience and how they are somehow representative of how Irish masculinity is portrayed by Irish authors at the beginning of the 20th century. In the following section I will present the methodology, the creation of the corpus, and the digital software used for the analysis of the *Dublin Trilogy* plays.

4. Methodology

4.1. The corpus

The Dublin Trilogy Corpus was created for this preliminary study as a way to look closely at specific features of the male characters' speech, in this case, the use of male vocatives. Following the different methodologies building a corpus can have (see Biber, Conrad, & Reppen, 1998; Wynne, 2005; Reppen, 2010; Nelson, 2010), I retrieved the texts from Hickey's Corpus of Irish English (2003), a public domain collection of Irish-English written texts that includes theatre, poetry, and prose from the 12th up to the 20th century. After that, the texts were checked with a printed version (O'Casey, 1998) and uploaded to the software *Sketch Engine*, which will be dealt with in the following section. Despite corpora being as big as millions of words (see the British National Corpus (BNC) with 100 million of

words https://www.english-corpora.org/bnc/), The Dublin Trilogy Corpus is composed by 64,922 words which would allow for a closer look at specific research features and to a certain extent, to document adequately the researched linguistic aspect regarding male vocatives.

4.2. Sketch Engine and Corpus Query Language (CQL)

In order to carry out the corpus stylistics analysis in this paper, I will use the corpus tool software Sketch Engine (Kilgarriff et al., 2004). Although when first designed the purpose of Sketch Engine was mainly lexicographic, by 2014 the software included computational linguistics, sociolinguistics, language teaching, and a wide variety of uses. Amongst all the different research aspects that Sketch Engine provides the user with, the one I am going to use and present here is the use of concordances through CQL, that is, Corpus Query Language. Concordances, also known as KWIC (Key Word in Context), in the field of digital humanities is considered one of the basic features when analysing corpora (see Biber, 1990; Sinclair, 1991; Evison, 2010; Tribble, 2010). It allows the user to find specific words or phrases, providing thus possible hypotheses and the ability to test them when analysing a corpus. Sketch Engine displays the concordance lines as shown in figure 1 below, and allows the user to modify the search, to get a random sample, to order the samples alphabetically, or to click on any example and see the result in context. When searching for a word or a specific sentence in a corpus, Sketch Engine allows the analyst to search for it using the basic display or the advanced one. The latter is the one that provides the user with the possibility of searching concordances through Corpus Query Language.

Figure 1. Display of concordance lines in Sketch Engine.

CQL is a code used in Sketch Engine which helps search for complex grammatical or lexical models or to search for criteria which cannot be set using the standard user interface. CQL has made available the search of patterns within the Dublin Trilogy Corpus in a specific way so that I started the line of research from a general

view to a more specific one. Hence, using the model Moreton (2015) proposes I have searched for vocatives in my corpus using the following CQL formulas:

CQL1. [lemma=","] [tag="N.*"]
CQL2. [lemma=","] [tag="J.*"] [tag="N.*"]
CQL3. [lemma=","] [tag="PP.?"] [tag="N.*"]
CQL4. [lemma=","] [tag="PP.?"] [tag="J.*"] [tag="N.*"]

As has been mentioned before, and as how the queries above show, this study followed a general-to-specific approach in terms of vocatives searched. In CQL1 what I looked for were every instance in which there was a comma followed by a noun with the most numerous result of 1,169 instances which I had then to scan and classify to make sure the results provided by the query were indeed, vocatives. Some of these results, although vocatives were not included due to the fact that they were female vocatives ('Rosie,' 'lass,' etc.), interjections such as 'God', or 'Oh my God', or enumerations in a conversation. CQL2 and CQL3 search for instances where there is a comma, an adjective (J.*) or a pronoun (PP.?), and a noun (N.*) providing results such as 'me bucko,' 'my husband,' or 'little bum'. CQL2 presented 57 results and CQL3 48 results which were then scanned and classified as I am going to present later in the findings section. CQL4, then, combined all four searches in that I searched for every instance in which there was a comma followed by a pronoun, then an adjective, and then a noun which displayed 12 instances such as 'me young Covey'. Using this methodology then I proceeded to classify and analyse the results both quantitatively and qualitatively in the following section.

5. Results and Analysis

As has been mentioned before in section 2, I have used the vocative model presented by McCarthy & O'Keeffe (2003) for the division of the Dublin Trilogy's vocatives as well as my own division of male vocatives based on Leech's (1999: 109-113) address forms. As can be seen in figure 2 below, the topic management category is the most frequent one in terms of vocative usage with a total of 126 instances, that is, 30,2% of the total, followed closely by the relational category with 117 instances, 28,1%. Then, the turn category with 87 instances, with a 20,8% of the total results; mitigators is the next most frequent category with 58 instances and a 13,9%; summons with 24 instances and a 5,8%, and finally badinage with 5 instances and a 1,2% of the total results.
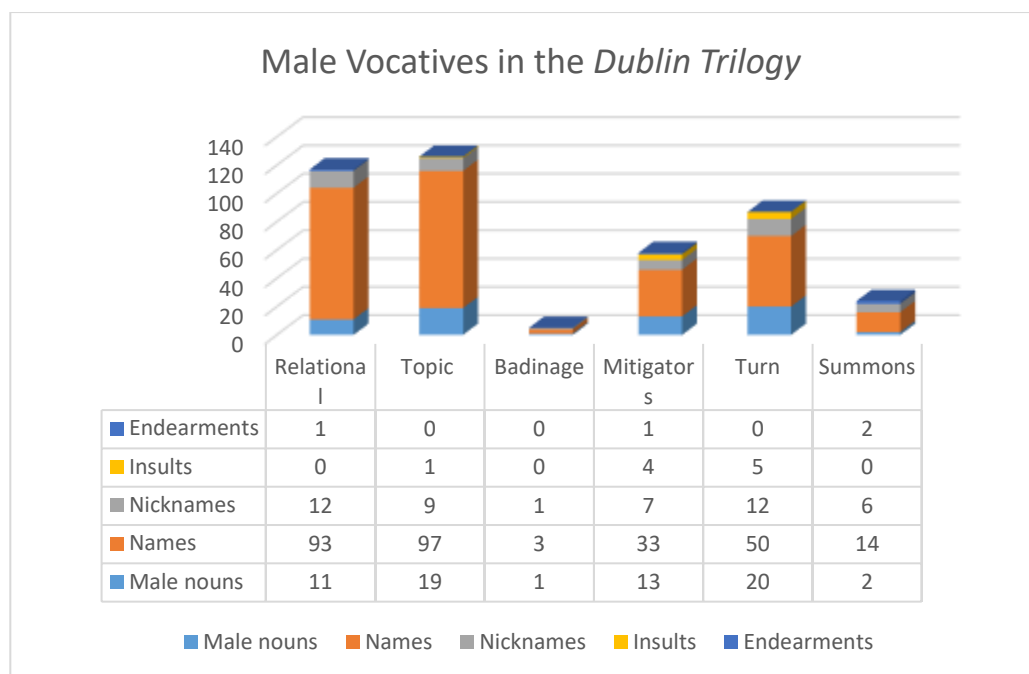
Figure 2. General view of Male Vocatives in the *Dublin Trilogy*.

These results could initially show how, in the plays, due to the conflicting period they are depicting, there are a lot of topic management vocatives so that the audience follows the thread of the conversation, but also there are numerous turn-taking situations in which characters interrupt each other, or use vocatives in order to make sure the audience knows to whom the remark is addressed. Then, due to the creation of conflict in the development of the plays, there are mitigators and summons to introduce the different characters in the scenes. Last but not least, because of the dramatic nature of the plays, there does not seem to be a lot of badinage addresses amongst male characters, mainly because there does not seem to be a lot of fraternity amongst them. The usage of male vocatives, especially male nouns in an indirect way or insults in a more direct way, position the addressee in one of the two ends of the dominance spectrum: the speaker can position the addressee in the subordinating end of the spectrum by calling them 'child,' or 'boy,' or heighten their position by addressing the male character as 'captain' or 'sergeant'.

Let us now look at each of the categories defined by McCarthy and O'Keeffe (2003) closely. In figures 3-8 I present the percentages of each vocative category and the male address forms in the Dublin Trilogy Corpus. Overall, it seems that the most frequent term of address is that of names, from proper names to surnames, including instances in which honorifics like 'Mr.' and the surname are used. Male nouns like 'daddy,' 'father,' 'boys,' 'man,' or 'captain,' alongside nickname forms from the characters' original names like 'Jim,' instead of 'James,' 'Dolphie,' instead of 'Adolphus, 'Willie,' or 'Johnny,' are the next two most frequent categories, however, they are not always used equally in the different vocative categories. Finally, subcategories like endearments or insults are of little

frequency, however, insults are more frequent than endearments, which could mean how characters in the play tend to insult men more than provide compliments, as a way of creating conflict.

In the relational category, shown in figure 3, it is possible to see how names conform the 80% of the instances in the Dublin Trilogy Corpus. As in the analysis carried out by McCarthy and O'Keeffe (2003), this category is usually the most frequent one as it is used as an establishment for a conversation or to exchange meaningless utterances. It is also a large category due to the fact that it includes greetings, apologies, and compliments. The instances with proper names are used to fulfil the functions mentioned before and there is a tendency in the usage of 'Mr', especially in *Juno and the Paycock*, to use it as an honorific that could be equal to a lord, see for instance in *Juno and the Paycock*, example (1) below, Mr. Bentham is an Englishman wooing Juno's daughter and he gets the fairest of treatments from Juno, Mrs. Boyle:

> (1) MRS BOYLE [fussing round] Come in, Mr. Bentham; sit down, Mr. Bentham, in this chair; it's more comfortabler than that, Mr. Bentham.

As a way to enhance the addressee, the male nouns uttered in the relational category are also used in a similar fashion: the addresser uses terms like 'captain,' 'sir,' or 'sergeant,' as a sign of respect, as if the addresser wants to fall in good graces with the addressee. See for instance example (2) from *Juno and the Paycock* and example (3) from *The Plough and the Stars*:

> (2) JOXER Them sentiments does you credit, **Cap**; I don't like to say anything as between man an' wife, but I say as a butty, as a butty, Captain, that you've stuck it too long, an' that it's about time you showed a little spunk.
>
> (3) WOMAN (to Peter) Wasn't it an awful thing for me to leave my friend's house? Wasn't it an idiotic thing to do?... I haven't the slightest idea where I am... You have a kind face, **sir**. Could you possibly come and pilot me in the direction of Wrathmines?
> PETER (indignantly) D'ye think I'm goin' to risk me life trottin' in front of you?

In example (2), Joxer is complimenting Mr. Boyle for standing up to his wife Juno, and uses repeatedly 'captain,' although Mr. Boyle has never been one. In example (3), amid the Easter Rising riots and looting, a woman in distress asks Peter for help by addressing him as 'sir,' however, in other circumstances, this could have helped into convincing him, but not when there is chaos outside. Peter, alongside the Covey, went straight to the pub when the rising began, and they are not going to risk their lives by trying to be heroes.
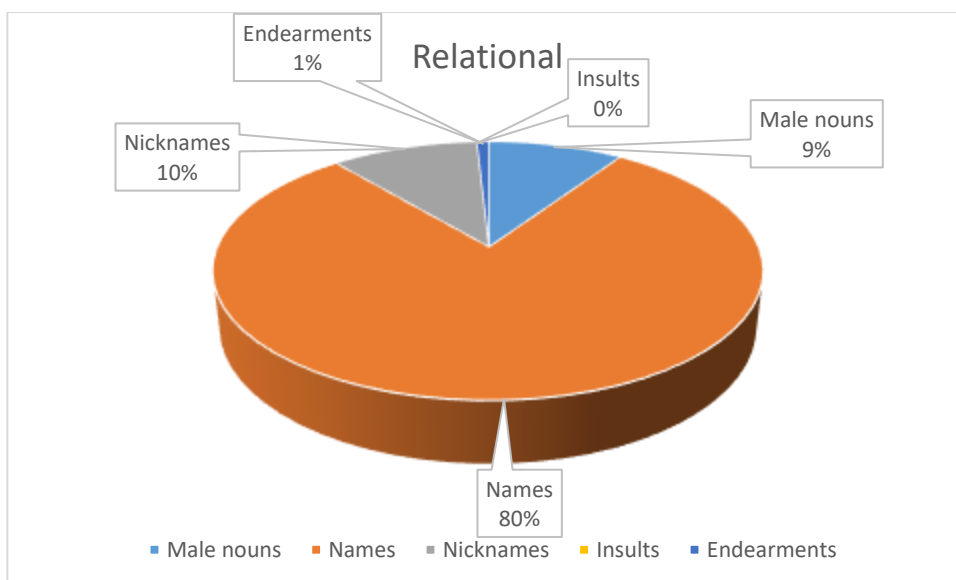
Figure 3. Relational vocatives.

Regarding the vocatives in the topic management category, shown in figure 4 below, the names subdivision covers the 77% of the total in this category and in this case the usage of male nouns as a way of establishing a position in society is more frequent than in the previous one with a 15% occurrence. In this subdivision there are more instances of male nouns such as 'comrade,' 'da,' 'man,' 'mister,' or 'bucko'. All these different uses of male nouns as vocatives in the topic management category could further indicate how they establish a social distinction amongst the speakers and addressees. It is also shown how there are insults in this category which provide a point of conflict in the plays whereas the usage of nicknames or endearments play a stronger role in the following categories. Regarding the usage of the male nouns, see for instance in example (4) how 'comrade' is used in *The Plough and the Stars* by the addresser as a mean to present himself both as an equal and as morally superior because of his knowledge and how 'me bucko' is used in example (5) by Mrs. Madigan in *Juno and the Paycock* as an indirect way to show how she has some power over Boyle, despite being more or less the same age, but by addressing him with a term used for younger men, she seems to be the one in charge.

(4) THE COVEY Fight for your counthry! Did y'ever read, **comrade**, Jenersky's Thesis on the Origin, Development, an' Consolidation of th' Evolutionary Idea of the Proletariat?

(5) MRS MADIGAN I'm goin' to th' pawn to get me three quid five shillins; I'll brin' you th' ticket, an' then you can do what you like, **me bucko**.

BOYLE You can't touch that, you can't touch that! It's not my property, an' it's not ped for yet!
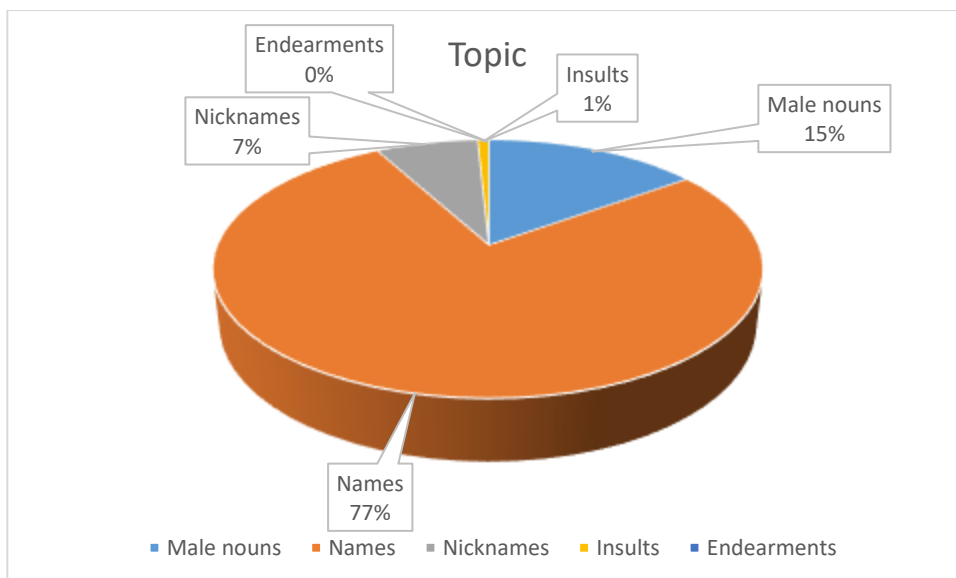
Figure 4. Topic management vocatives.

In the badinage category, there is a significant lack of results in which there is some sort of banter. Although the percentages in figure 5 show how the subdivision of names is a 60% of the total use of badinage vocatives, this equals to three instances in the Dublin Trilogy Corpus. Similarly, the male noun and the nickname category conform a 20% of the corpus with only one example in each category. It is interesting to see how despite the conflict existing in the plotlines of the plays of the *Dublin Trilogy*, there is more attention paid to the power struggle by using insults, mitigators, interruptions, and imperatives as is going to be shown through the categories of turn and mitigators, than through the use of comedy in the badinage category. In example (6) I present the usage of an honorific as is 'Mr.,' followed by the ironic remark of the addresser, in which it is clear how Nora feels about Fluther in *The Plough and the Stars*:

(6) NORA Now, let it end at that, for God's sake; Jack'll be in any minute, an' I'm not goin' to have th' quiet of his evenin' tossed about in an everlastin' uproar between you an' Uncle Pether. (To Fluther) Well, did you manage to settle th' lock, yet, **Mr. Good**?
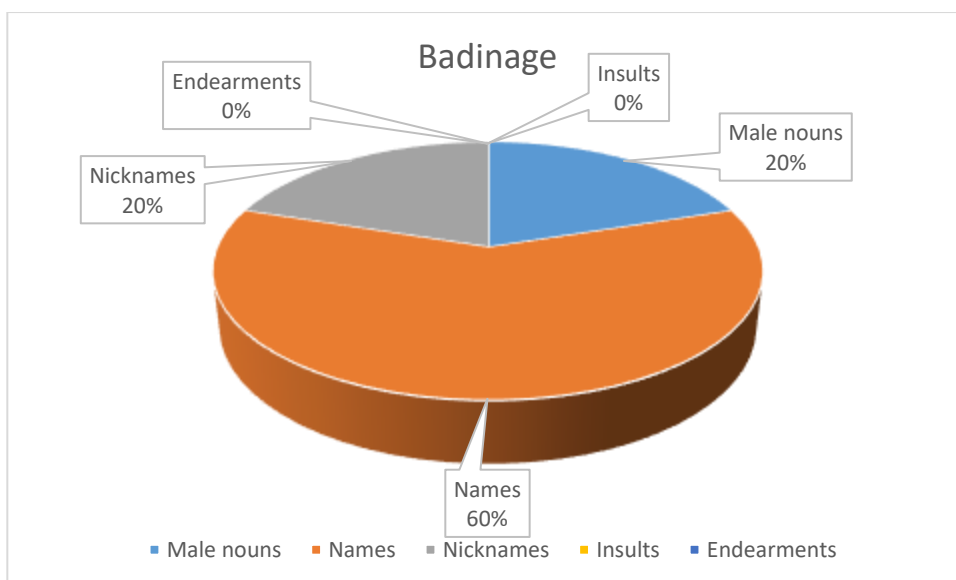
Figure 5. Badinage vocatives.

In the category of mitigators, as can be seen from figure 6 below, there is more variety when it comes to the use of vocatives. This category shows all the examples in which there is a conflict or a challenge, and the speakers may infuse the conflict or may try to subdue it. The subcategory of names as vocatives is still the most frequent one with a 57%, but significantly less frequent than in the topic management or in the relational categories. In this subdivision there is still the use of proper names and honorifics but also, there are four instances in *The Plough and the Stars* in which the addressee, Covey, is referred to as 'young,' and the addresser, Peter, wants to portray himself as having the upper hand, as shown in examples (7) and (8) in which Peter repeatedly insists to Covey not to make him lose his temper, or else:

(7) PETER (flinging the dungarees violently on the floor) You're not goin' to make me lose me temper, **me young Covey**.

(8) THE COVEY She knew who she was givin' it to, maybe.
PETER (hotly to the Covey) Now, I'm givin' you fair warnin', **me young Covey**, to quit firin' your jibes an' jeers at me...

The usage of male nouns has a 22% and in this category it is possible to find, similarly as in the topic management one, an array of different vocatives: 'captain,' 'comrade,' 'boys,' 'man,' and 'sir'. See how the instance in which 'boys' is used, as a way to infantilise the addressees in example (9), and 'man' is used, as an equal term of address amongst men in example (19):

(9) MRS GOGAN Oh, don't start a fight, **boys**, for God's sake; I was only sayin' what a nice costume it is--nicer than th' kilts, for, God forgive me, I always think th' kilts is hardly decent.

(10) JERRY Let me kiss your hand, your little, tiny, white hand!
BOYLE Your little, tiny, white hand--are you takin' leave o' your senses, **man**?

The nicknames used in the mitigating category are usually used by a third party who tries to soften the conflict by addressing one of the other male characters with a 'Johnny,' or a 'Willie,' so that the nerves become calmer. Because this is a category full of conflict, it is not surprising to see how there are a number of insults that appear in this section with a 7%. These insults go from chastised ones such as 'little bum,' to very colourful ones such as: 'you louse,' 'you lowser,' or 'you wurum'. It is interesting to see as well how these expletives are usually presented with the pronoun 'you', as if to intensify the insult by specifying to whom is referred.

The endearments subdivision with a 2% shows an endearment that could have been classified as male noun, but because the neutrality of the term it was classified as an endearment in which a mother consoles her young-adult son after a nightmare, see example (11):

(11) JOHNNY [after taking some drink] I seen him.... […] he turned an' looked at me … an' I seen the wouns bleedin' in his breast.... Oh, why did he look at me like that? … it wasn't my fault that he was done in.... Mother o' God, keep him away from me!
MRS BOYLE There, there, **child**, you've imagined it all.
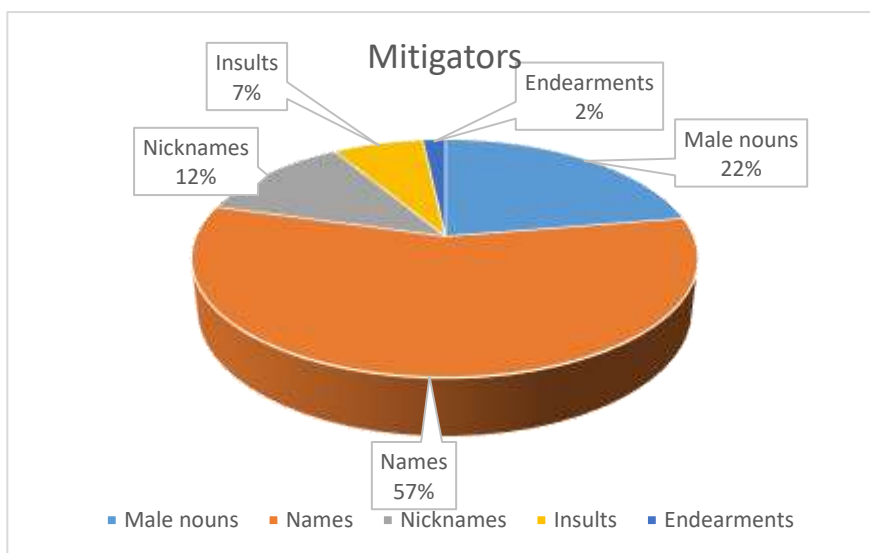

Figure 6. Mitigator vocatives.

In the category of turn topic, as can be seen from figure 7 below, the subdivision which contains proper and last names occupies a 57% of the turn total, as in the previous category. However, there are no endearments in this section, providing thus more male nouns with a 23% and nicknames with a 14% but only 6% in insults. In this category, as has been mentioned before, most of the instances in which vocatives are used are in relation to interruptions, addressing a third person, or imperatives and commands. Even honorifics are also used in commands by either male or female characters perhaps as a way to soften the interaction as in example (12) where in *The Shadow of a Gunman*, Mr. Grigson

needs to specify who is addressing in the room as there are more than two people, therefore interrupting his speech so as not to cause offense:

(12) GRIGSON (stumbling towards Davoren and holding out his hand) DAVOREN! He's a man. [...] I don't know what you are or what you think, but you're a man, an not like some of the goughers in this house, that ud hang you. Not referrin ' to you, **Mr Shields**.

In the use of male nouns regarding the turn taking category, the male nouns I have mentioned before are still in use here with one more addition: 'mate'. There is still the use of 'captain,' 'man,' and 'father,' alongside two instances of 'mate:' one in *The Shadow of a Gunman* and another one in *The Plough and the Stars*. Interestingly enough, in both cases, despite the British soldiers being around, it is Irish men who utter the vocative and use a command, and as a way of finishing up the conversation, see for instance how Fluther is tired of the Covey lecturing him and decides to stop the blabbering by saying: "Don't be comradin' me, mate," which may sound even more insulting and categorical by addressing someone with a vocative that connotes a certain superiority by the cultural implications of the same.
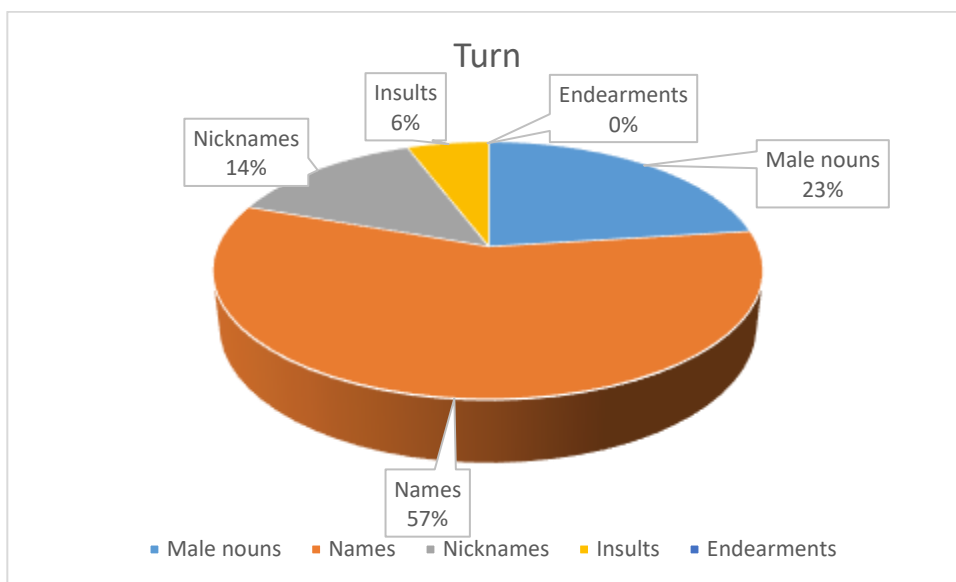

Figure 7. Turn management vocatives.

In terms of nicknames usage, there seems to be a way of using them to diminish the impact a command may have on the addressee and they even may have an endearment tagged along, as in *The Plough and the Stars* when Rosie, a prostitute sheltering in a pub during the Easter Rising, asks for a pint although she owes the barman money, and thus she softens the delivery of the nonchalant order:

(13) ROSIE (to Barman) Divil a use i' havin' a thrim little leg in a night like this; things was never worse... Give us a half till tomorrow, **Tom, duckey**.

Regarding insults, there are some instances in which, again, the formula of using the pronoun 'you' as an emphasiser of the insult is used but there is also the case

of a British corporal in *The Plough and the Stars* in which he answers a question posed by the Covey as such:

(14) CORPORAL STODDART Ow, cheese it, **Paddy**, cheese it!

Therefore, insulting the addressee by using an ethnic slur for Irish men, and ordering through a command to the addressee to stop his blabbering, something that the Covey has been asked to do multiple times so far, shows how vocatives may carry an established identity when used. Other insults in this category include: 'y'oul' reprobate' and 'you blighter'.

The next and last category that will be analysed here is the one concerning summoning vocatives. As can be seen in figure 8 below, the use of names to summon male characters into the scene or into attention still conforms the majority of the total in this category with a 59%; however, it is interesting to see how for the first time, the use of endearments is slightly higher than in the previous categories, with an 8%, just like the use of male nouns.
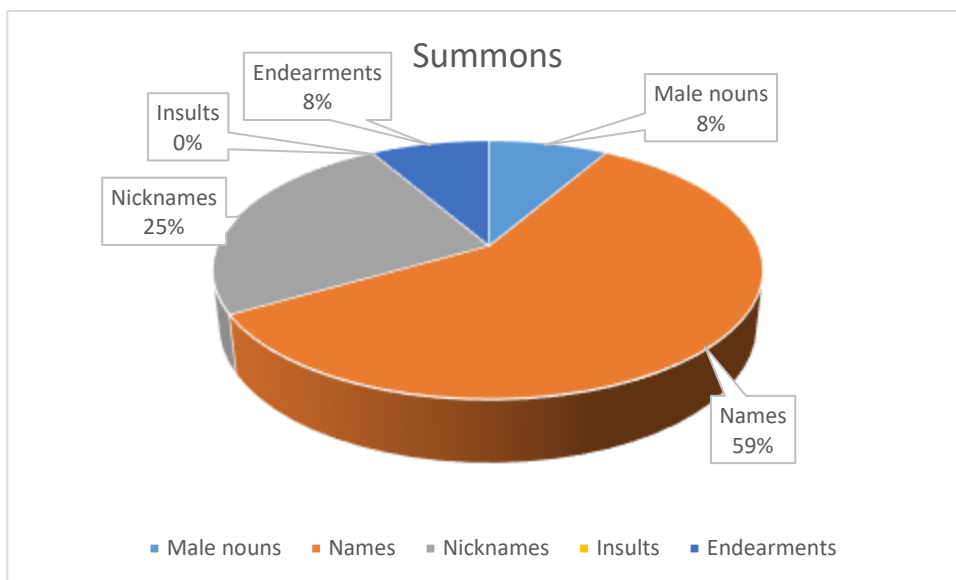

Figure 8. Summon vocatives.

Regarding nicknames, which is the second most frequent subdivision in the summoning category, as it has been happening before, the use of nicknames to order around, or to summon other characters work as a way of smoothing the harsh way of calling out to someone, nevertheless, in some cases, the male character is addressed as such because their nickname is the only term of address presented for him and has never changed since he was a boy, as is the case of Juno's son, Johnny, in *Juno and the Paycock* in example (15). Other instances show the use of nicknames as a way to convince the addressee to do something, as in *The Shadow of a Gunman* in example (16), in which the vocative is also accompanied by an endearment in order to strengthen the petition while at the same time, making it sound sweet:

(15) MRS BOYLE [calling] **Johnny, Johnny**, come out here for minute.

(16) MRS GRIGSON (imploringly) Come on downstairs, **Dolphie, dear**; sure there's not one in the house ud say a word to you.

As mentioned before, both the usage of male nouns and endearments conform an 8% of the percentage regarding vocative summons, and in both categories, apart from one case of 'boys,' used in *The Plough and the Stars* by Fluther to address the other card-players in a round, it is Nora, in the same play mentioned above, who uses a number of terms of address that are summoning. Nora addresses and summons her husband Jack from the barricades during the Easter Rising as 'my husband,' 'my sweetheart,' or 'my lover', thus being the first character to openly address a man with a possessive pronoun, which at points embarrasses Jack in front of other men. This shows, to a certain extent, how endearments, and their lack thereof, conforms a society in which there are a lot of ways of addressing men in the power struggle, but not in a tender context, creating thus expectations for Irish men to create an identity that fills the role of a strong male leader, especially in the context of the beginning of the 20th century, when Ireland was in turmoil and retrieving heroic images such as the aforementioned legendary Cúchulainn.

6. Conclusion

In an attempt to add another layer to the analysis of how gender and identity are bonded with language, this preliminary study has aimed at compiling and presenting the initial results of the usage of male vocatives in Seán O'Casey's *Dublin Trilogy* by creating a corpus of the three plays and compiling them in the corpus linguistics software Sketch Engine. Through a multidisciplinary methodology in which linguistics and literature are mixed, I presented the division of vocatives, as done in McCarthy & O'Keeffe's (2003) study of conversational vocatives, as well as adding a second division in which the vocatives were classified from the search done through CQL into five subcategories: names, male nouns, nicknames, insults, and endearments. In this way, I was able to present to what extent vocatives are used in certain contexts as a way of creating a conflict, control, subdue, diminish, or heighten the addressee. In the same manner, these vocatives and the context they are taken from (beginning of 20th-century Dublin, in the middle of chaotic times) provide a window to see the other side of the Irish Literary Revival and its mythological creation of an Irish hero who willingly sacrifices himself for his country showing thus how the lack of endearments addressed at men but the numerous honorifics and male nouns provide an identity space for Irish men to fill with manly behaviour and language.

References

Biber, D. (1990). Methodological issues regarding corpus-based analyses of linguistic variation. *Literary and Linguistic Computing 5*(1), 259-69.

Biber, D., Conrad, S. and Reppen, R. (1998). *Corpus Linguistics: Investigating Language Structure and Use*. Cambridge: Cambridge University Press.

Braun, F. (1988). *Terms of Address: Problems of Patterns and Usage in Various Languages and Cultures*. Berlin, New York, Amsterdam: Mouton de Gruyter.

Brown, R., & Ford, M. (1961). Address in American English. *The Journal of Abnormal and Social Psychology, 62*(2), 375–385. https://doi.org/10.1037/h0042862

Chao, Y. (1956). Chinese Terms of Address. *Language, 32*(1), 217-241. doi:10.2307/410666

Clancy, B. (2015). "Hurry up baby son all the boys is finished their breakfast": Examining the use of vocatives as pragmatic markers in Irish Traveller and settled family discourse. In C. P. Amador-Moreno, K. McCafferty & E. Vaughan (Eds.), *Pragmatic Makers in Irish English* (pp. 229-247). Amsterdam: John Benjamins Publishing Company.

Clarke, M. (2009). An Irish Achilles and a Greek Cú Chulainn. *Ulidia, 2*, 238-51.

Connell, M. (2014). *It's in the Details the Divil is: Corpus Linguistics and Irish English Literary Dialect*. [Unpublished doctoral dissertation]. University of Galway.

Evison, J. (2010). What are the basics of analysing a corpus? In A. O'Keeffe & M. McCarthy, *The Routledge Handbook of Corpus Linguistics* (pp. 122-135). Abingdon and New York: Routledge.

Fasold, R. (1990). *The Sociolinguistics of Language*. Oxford and Cambridge, MA: Basil Blackwell.

Graves, R. (1981). The stage Irishman among the Irish. *Theatre History Studies, 1*, 29.

Hickey, R. (2003) *Corpus Presenter: Software for Language Analysis with a Manual and A Corpus of Irish English as Sample Data*. Amsterdam: John Benjamins.

Hidalgo Tenorio, E. (1996). Seán O'Casey: El Canto del Hijo Pródigo en el Exilio a Dublín. In B. Pérez, J. Ignacio, et al., *Teatro y Ciudad: V Jornadas de Teatro* (215-228). Burgos: Universidad de Burgos.

Kiberd, D. (2009). *Inventing Ireland*. London: Vintage.

Kilgarriff, A., Rychlý, P., Smrž, P., & Tugwell, D. (2004). Itri-04-08 the sketch engine. *Information Technology*. Retrieved from http://www.sketchengine.eu

Leech, G. N. (1999). The distribution and function of vocatives in American and British English conversation. In H. Hasselgard and S. Oksefjell (Eds.), *Out of Corpora: Studies in Honour of Stig Johansson* (pp. 107-118). Amsterdam and Atlanda, GA: Rodopi.

Mahlberg, M. and McIntyre, D. (2011). A case for corpus stylistics: Ian Fleming's Casino Royale, *English Text Construction, 4*(2), 204–227.

Mahlberg, M. (2007). Lexical items in discourse: identifying local textual functions of sustainable development. In M. Hoey, M. Mahlberg, M. Stubbs, and W. Teubert (Eds.*), Text, Discourse and Corpora. Theory and Analysis* (pp. 191-218). London and New York: Continuum.

McCarthy, M. J., and O'Keeffe, A. (2003). "What's in a name?": Vocatives in casual conversations and radio phone-in calls. *Language and Computers, 46*, 153-185.

McIntire, M. (1972). Terms of address in an academic setting. *Anthropological Linguistics, 14*(7), 286-291. Retrieved from www.jstor.org/stable/30029111

McIntyre, D. and Walker, B. (2019). *Corpus Stylistics. Theory and Practice*. Edinburgh: Edinburgh University Press.

McMahon, S. (2008). *Great Irish Heroes*. Cork: Mercier Press.

Meaney, G. (2006). The sons of Cuchulainn: Violence, the family, and the Irish canon. *Éire-Ireland 41*(1), 242-261. doi:10.1353/eir.2006.0009.

Meaney, G. (2010). *Gender, Ireland and Cultural Change. Race, Sex and Nation*. New York and Abingdon: Routledge.

Montoro, R. (2019). Investigating syntactic simplicity in popular fiction. A corpus stylistics approach. In R. Page, B. Busse, and N. Nørgaard (Eds.), *Rethinking Language, Text and Context: Interdisciplinary Research in Stylistics in Honour of Michael Toolan* (pp. 63-78), New York/London: Routledge.

Moreton, E. (2015). I hope you will write: The function of projection structures in a Corpus of Nineteenth Century Irish Emigrant Correspondence. *Journal of Historical Pragmatics 16*(2), 277–303.

Nandy, A. (1983). *The Intimate Enemy: Loss and Recovery of Self Under Colonialism*. Delhi: Oxford University Press.

Nelson, M. (2010) Building a written corpus: what are the basics? In A. O'Keeffe and M. McCarthy (Eds*.), The Routledge Handbook of Corpus Linguistics* (pp. 53-65). Abingdon/New York/New York: Taylor & Francis.

O'Casey, S. (1998). *Three Dublin Plays*. London: Faber and Faber.

Reppen, R. (2010) Building a corpus: what are the key considerations? In A. O'Keeffe and M. McCarthy (Eds.) *The Routledge Handbook of Corpus Linguistics* (pp.31-37). New York: Taylor & Francis.

Rubin, R. B. (1981). Ideal traits and terms of address for male and female college professors. *Journal of Personality and Social Psychology, 41*(5), 966–974. https://doi.org/10.1037/0022-3514.41.5.966

Semino, E. (2011) Stylistics. In J. Simpson (Ed.), *The Routledge Handbook of Applied Linguistics* (pp. 541-553), London/New York: Routledge.

Semino, E. & Short, M. (2004). C*orpus Stylistics. Speech, writing and thought presentation in a corpus of English writing*. London, UK: Routledge.

Sinclair, J. M. (1991). *Corpus Concordance Collocation*. Oxford: Oxford University Press.

Singleton, B. (2001). Strangers in the house: Reconfiguring the borders of national and cultural identities in contemporary Irish theatre. *European Review, 9*(3), 293-303.

Toolan, M. (2009). *Narrative Progression in the Short Story. A Corpus Stylistic Approach*. Amsterdam and Philadelphia: John Benjamins Publishing Company.

Tribble, C. (2010). What are concordances and how are they used? In A. O'Keeffe & M. McCarthy, *The Routledge Handbook of Corpus Linguistics* (pp. 167-183). Abingdon and New York: Routledge.

Wilson, A. and Zeitlyn, D. (1995). The distribution of person-referring expressions in natural conversation. *Research on language and social interaction, 28*(1), 61-92.

Wynne, M. (Ed.). (2005). *Developing Linguistic Corpora: A Guide to Good Practice*. Oxford: Oxbow Books. Online. Available http://ahds.ac.uk/linguistic-corpora/

Zwicky, A. M., (1974). 'Hey whatsyourname!'. *Chicago linguistic society, 10*, 787-801.