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TESIS DOCTORAL

El Héroe de Hibernia: Masculinidad en la literatura irlandesa de los siglos XX y XXI a través de la estilística de corpus

The Hero of Hibernia: Masculinity in 20th and 21st century Irish Literature through Corpus Stylistics

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To my parents.

To David.

ACKNOWLEDGMENTS

RESUMEN

La figura del héroe en la ficción irlandesa tiene una gran importancia en la creación de la literatura irlandesa a lo largo de los siglos XX y XXI por dos grandes motivos: en primer lugar, por la creación de una imagen propia contra la hegemonía cultural británica mediante el uso de mitos y leyendas que enaltecían lo irlandés como identidad opuesta a lo británico. En segundo lugar, como propaganda para agitar las mentes en torno a la creación de una cultura irlandesa común. Desde el Renacimiento Céltico, las nuevas generaciones se formaron en estas bases, trascendiendo en lo educativo y cultural, y volcándolo hacia la creación de un sentimiento nacional que unió aspectos como la figura del hombre gaélico (Nandy, 1983) y héroes como Brian Boru o Cúchulainn (cf. Cairns & Richards, 1991; McMahon, 2008; Valente, 2011). El estereotipo resultante del sacrificio o el honor como esencia del hombre irlandés puede ser considerado como la base para la hipermasculinidad en la cultura irlandesa, que se encuentra en estrecha conexión con el estándar de masculinidad hegemónica (Connell, 2005). De esta manera, toda masculinidad que no se encorsete dentro del patrón heroico o hipermasculino resulta ser marginal o rechazado.

El propósito de este trabajo, por tanto, es estudiar cómo dicha identidad heroica ha afectado a la representación de los personajes masculinos a través de una metodología interdisciplinar. Tanto la lengua como la literatura son analizados en la literatura de ficción contemporánea por medio de una selección de novelas escritas en los siglos XX y XXI por hombres irlandeses. Los datos obtenidos dieron como resultado la creación de *The Corpus of Contemporary Male Irish Writers* (CCMIW), con de más de un millón de palabras compiladas en *Sketch Engine* (Kilgarriff et. al, 2004). Para ello, realizo una combinación de metodologías como el análisis del discurso, corpus lingüístico y, más específicamente, estilística de corpus que me ha permitido prestar una mayor atención a las características lingüísticas y sus similitudes en cuanto al comportamiento y habla de los personajes masculinos en el corpus. Por un lado, en un análisis más literario del CCMIW, se analizarán una serie de características mitológicas comunes, como los estallidos de furia de Cúchulainn, la habilidad de dar nombre a los demás, la pérdida de la identidad, lo sobrenatural o profético que surge repentinamente en el texto, o la aparición del ayudante. Por otro lado, el análisis lingüístico a través de la estilística de corpus ayudará a profundizar en las diferentes características del corpus lingüístico que permitirán analizar el CCMIW, tales como las líneas de concordancia, *Corpus Query*

Language (CQL), segmentos de texto (*clusters*) o listas de frecuencia. A través de estas características lingüísticas, el lenguaje de los personajes masculinos será analizado para observar si su lenguaje promueve, de alguna manera, la actuación del género masculino y determinar en qué forma lo hace. Así, un gran número de aspectos lingüísticos serán investigados. En primer lugar, el análisis de los vocativos masculinos y cómo el uso de estos enfatiza símbolos de respeto o no. En segundo lugar, los verbos de habla en conversación directa son estudiados y clasificados a través de una taxonomía de dominación o subordinación durante la interacción de los personajes. Por último, con el lenguaje corporal, los verbos de movimiento y la relación que los personajes masculinos tienen a través de acciones no verbales. En resumen, este trabajo tiene como objetivo unir metodologías interdisciplinarias que liguen los estudios cuantitativos y los cualitativos para demostrar las características heroicas comunes en los personajes a lo largo de varias novelas. Al mismo tiempo, el análisis puede ofrecer una mayor visibilidad a otros modelos de masculinidad diferentes al heroico que se presenta como hegemónico, así como a la posibilidad de cambio que puede hacerse posible mediante la creación de personajes irlandeses que caminen hacia roles fuera del patrón tradicional.

Palabras clave: Masculinidad; cultura irlandesa; heroísmo; estilística de corpus; interdisciplinariedad.

ABSTRACT

The heroic figure in Irish fiction has had its importance in the creation of Irish literature throughout the 20th and 21st century twofold: firstly, with the creation of a self-image against the British rule through myths and legends that supported the idea that Irishness was an identity trait completely opposite to that of Englishness, and secondly, as propaganda to stir up people's minds in the birthing of that new common Irish identity. Since the Irish Literary Revival, new generations drank from these beliefs. These were passed onto the educational and cultural formation of notions of an immanent nationality that bracketed together essential "Irishness," the promotion of figures like "the Gael" (Nandy, 1983), and heroes like Brian Boru or Cúchulainn (cf. Cairns & Richards, 1991; McMahon, 2008; Valente, 2011). These images of a self-sacrificing and honourable male character can be considered in itself a stereotype of "hypermasculinity" in Irish culture which is also the standard hegemonic masculinity (Connell, 2005). Hence, masculinities that do not conform to the heroic and hypermasculine norm are marginalised, rejected, and othered.

The purpose of this dissertation, therefore, is to study how this aforementioned heroic identity has affected the representation of male characters through an interdisciplinary methodology. Language and literature are analysed in contemporary Irish fiction through a selection of novels written by 20th- and 21st-century male Irish authors. The data collected resulted in the creation of *The Corpus of Contemporary Male Irish Writers* (CCMIW) with over 1 million words comprised in Sketch Engine (Kilgarriff et. al, 2004). The combination of methodologies such as discourse analysis, corpus linguistics, and more specifically, corpus stylistics has allowed this dissertation to pay attention to linguistic features that follow a pattern of both behaviour and speech in the male characters of the corpus. On the one hand, in the more literary analysis of the CCMIW, a number of common mythological features were analysed: violent outbursts or Cúchulainn's Fury, the ability of bestowing names to others, the loss of one's identity, prophetic or supernatural forces that suddenly appear in the text, and the appearance of a helper. On the other hand, the linguistic analysis through corpus stylistics dives into several features from corpus linguistics with which to analyse the CCMIW such as concordance lines, Corpus Query Language (CQL), clusters, or frequency lists. Through these linguistic features, the male-characters' language was analysed to determine whether their language was somehow gendered and in what manner. Therefore, several

linguistics aspects were researched: firstly, the usage of male vocatives and how these terms of address were used as a sign of respect or not; secondly, verbs of speech in direct conversation were studied and classified in a taxonomy of domination or subordination in interaction; finally, I looked at body language and verbs of movement and the relationship that male characters achieve through these nonverbal interactions. In sum, this dissertation aims to link interdisciplinary methodologies that unite quantitative with qualitative studies in order to demonstrate the common heroic features in male characters across a number of novels. At the same time, this analysis could provide more visibility to other models of masculinity rather than the hegemonic heroic one and a possible shift in the creation of male Irish characters toward something other than the established and traditional norm.

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ABBREVIATIONS

Novel	Abbreviation
TC	*The Commitments*
MFRS	*That They May Face the Rising Sun*
ELG	*An Evening of Long Goodbyes*
LQS	*From a Low and Quiet Sea*
AW	*Amongst Women*
VV	*The Valparaiso Voyage*
SH	*The Spinning Heart*
NTS	*New Town Soul*
DS	*The Dead School*
AWSK	*All We Shall Know*
TL	*The Leavetaking*
TD	*The Dark*
TG	*The Temporary Gentleman*
JH	*The Journey Home*

1 Chapter 1: Introduction

1.1 Preliminary considerations.

The late 19th century and early 20th century witnessed in Ireland a revival of Irish tradition and culture that enhanced an Irish identity that actively resisted that of the English political, cultural, and social establishment: the Celt warrior and hero. However, in Paul Murray's 2003 novel *An Evening of Long Goodbyes*, the hero is no longer a man but a dog:

> 'They must have dumped it,' Frank said, coming over.
>
> 'Dumped it? Don't be absurd. How could they have dumped it? Why, ***that dog's a hero – a hero!***'
>
> 'Don't think it's goin [sic] to win many more races, though, Charlie.' He was right. The dog's flanks were streaked with blood. One of his legs was badly chewed, and his eyes and snout bore the gouge-marks of Celtic Tiger's teeth. (Murray, 2011/2003, pp. 407-408)

The greyhound seems to have been both literally and symbolically bitten by the Celtic Tiger, a moment of economic boom in Ireland from the mid-1990s that resulted in recession in the 2000s. That is, a dog considered to be a hero, signifies the last remnants of an Irish effort during the 20th century to maintain an ideal of masculinity based on a crafted, and therefore artificial, traditional Irish image of men as heroes and warriors. Irish masculinity seems to be described in terms of the traditional values surrounding the father figure of a conventional household: breadwinner, land worker, husband. However, studies on Irish masculinity seem to have overlooked the cultural and traditional burden that is Irish mythology in contemporary masculinities. Heroes like Cúchulain, Ossian, or Brian Boru are learned and ingrained in every-day life: from the idolisation of young Irish men's sacrifice during the independence years to the explicit iconicity in the myth of Cúchulainn and all its representations –like the statue in the General Post Office (Valente, 2011, p. 142), plays, films, and even a roller coaster in Tayto Park (Co. Meath) which is advertised as the largest wooden rollercoaster of Europe and asks its visitors: "Are you brave enough to join Cú Chulainn on his warrior's quest?" ("The Cú Chulainn Coaster")– could indicate a growing emotional complexity and a representation of heroism and masculine ideals that have evolved to accommodate the changing roles of these past

decades (Mahony, 1998, p. 18). Irish masculinity, perhaps as a way of contesting English rule and as a way of creating a new identity, was defined during the early twentieth century with a strong and manly persona that is obsessed with heroes. Twentieth-century literature portrayed Irish masculinity in constant struggle to fulfil the role of the father, the hero, and the perfect man through the representation of an idealised rural Ireland and a faithful soldier who is willing to die for one's country. Nevertheless, it is very early on when the ideals that are being marketed, seem to fail the recipients of this heroic masculinity. Authors like J. M. Synge in his demythologisation of the countryside or Seán O'Casey in his portrayal of urban discontentment, show the opposite of a heroic and mythical Ireland. The honour, strength, and charisma proper of mythological heroes that early-twentieth-century writers wanted to depict and convince the Irish population with, is debunked in the representation of Irish masculinities throughout the twentieth and the twenty-first century. Irish identity in fiction struggles with the achievement of a certain type of masculinity that does not seem to come naturally to any of them. Faraway now is the heroic image of Irish warriors to present male characters who instead, might seem to go in the opposite direction by rejecting any heroism. W. B. Yeats in his nationalistic efforts during the Literary Revival of the early 20th century presented a Cúchulainn that was a warrior and a hero, although not in any magical terms. Yeats provided the common Irish man with a more human image of a mythological hero which instead of becoming more approachable and achievable by ordinary men, set the bar in a middle realm between fantasy and reality. What could have been a reconciliation of Irish masculinity with the ideals that this literary and social movement paraded, became in turn a yoke of expectations that could not be fulfilled.

This dissertation thus, focuses on that unfulfillment that 20th and 21st century male characters in novels written by Irish men may feel. During these centuries there has been a surge of both female and male Irish writers that have depicted the social struggle of finding one's identity in and outside of Ireland: for instance the construction of Irishness through the characters' response to the colonial experience in Éilís Ní Dhuibhne's novels (Nash, 1993; Lojo Rodríguez, 2018), the demythologisation of returning home in migrant narratives in Dermot Bolger's fiction (Pine, 2011), or the questioning of political identities in the representation of Irish Catholic Unionism by Sebastian Barry's novels (ibid.); however, masculinity in fiction, as seen by male writers, has certainly been neglected. This dissertation lies within the remit of the influence Irish mythology and the

creation of a Celtic identity has on both the male writer and the male character. What is more, the focal point with which to study the performance of masculinity carried out by male characters in a selection of novels is that of language. At the same time, the male characters' identities and their performance of language is studied and analysed through the blending of different methodologies in order to widen the scope of the research. Hence, through the analysis of literature by using a more quantitative methodology as is Corpus Stylistics, language and behaviour patterns of contemporary heroic Irish masculinity could be found. The interdisciplinary standpoint that this dissertation provides, will allow the study to present results that would have been limited had this research only been done with one or the other methodology. Furthermore, by selecting novels written by Irish men, the portrayal of male characters can be purer in the sense that they might reflect in the novels personal feelings known to them as men under the constriction of a hegemonic masculinity passed down on from generation to generation. More on this will be explored when explaining the hypotheses and research questions in section 1.3.

1.2   Aims and objectives of this dissertation.

The global aim of this dissertation is to find a pattern of Irish masculinity that shows how Irish mythology is still present in the creation of fictional male characters. These fictional male characters, perhaps as a general representation of the writers' feelings and struggles, strive to achieve a model of masculinity that has been presented to them historically as the best one: that of the Irish hero. As mentioned in section 1.1, because of the joint cultural, literary, and revolutionary features that were included in the depiction of Irish masculinity at the beginning of the 20th century, after the Irish independence, the constant pressure to attain and surpass the previous generations' achievements became a burden and an endless struggle. Hence, by analysing a selection of male characters throughout 20th and 21st century Irish novels, I aim to decipher the patterns that show that even years after the Irish Literary Revival and the Renaissance of mythological and heroic figures like Cúchulainn, male characters still try to behave heroically, sometimes without even wanting to.

The specific objectives of this dissertation, as listed below, want to prove the aforementioned general objective that Irish masculinity, as crafted by a literary

movement, can be found and analysed in contemporary novels. In this manner, this dissertation in particular aims:

1) To analyse and find the main models of Irish masculinity throughout a selection of novels. These models of masculinity do not necessarily need to be the dominant ones but one that is common in the depiction of male characters in an Irish context. Some of these models may be more popular than others, but the male characters, actively or passively, in their behaving in a different manner, may be following one model or the other because of their traditional and ingrained learning. Hence, figures like the breadwinner, the father, the husband, or the son, can be analysed in more detail.

2) To prove that there is a mythological and common trait in all the male characters that can be traced back to the revival of figures such as Cúchulainn. This new identity of the hero as an ordinary man who is willing to make superhuman sacrifices, may give the male characters a number of expectations that are so difficult to achieve that they may need to turn to illegal or immoral actions and behaviours.

3) To find out other models of masculinity that the male characters in the selected novels may portray. The model of masculinity that is the dominant one, that of the hero, can be contested by hypermasculinity, the antihero, or other. These transgressions in the common fabric of masculinity may provide different outlets for the male characters, that is, in the end, they might realise that they have other models of masculinity to imitate rather than the heroic one.

4) To connect this heroic identity amongst the different characters through language and language patterns found through corpus linguistics methodologies. Hence, the quantitative analysis will show the effectivity and commonality that is a certain behaviour among male characters.

5) To analyse through corpus stylistics the linguistic patterns found previously and examine them in a more literary context. In this manner, the previously mentioned quantitative analysis will be supported by the qualitative one.

1.3   Research questions and hypotheses.

The key question in this dissertation is whether Irish masculinity in 20th- and 21st-century literature is an echo of the grand and mythological identity created during the Irish Literary Revival or not. That is, whether male characters in Irish novels even years after the Celtic Twilight, still strive to succeed in society by acting and expressing themselves as the dominant model of masculinity, that is, the Irish hero. To answer this question, I formulate three more enquiries: firstly, are male Irish writers portraying struggling male characters as a reflection of their own identity struggle? Secondly, is this heroic identity still valid nowadays or perhaps it is an obsolete model of masculinity that needs to be renewed? And thirdly, are these male characters still behaving with this heroism naturally or are they exaggerating it in order to belong to society? There are also questions to be mentioned in relation to how this heroic masculinity is presented and portrayed by the male characters, for instance: how is language used amongst these characters to convey power or submission to one another? How is masculinity expressed and addressed through language? Is this heroic Irish identity achieved through certain patterns of language use?

A number of hypotheses have also been formulated in order to support the questions presented above:

Firstly, it is hypothesised that there is an inheritance baggage in Irish culture and society drawn from the years under the English hegemonic colonisation that has helped developed a hypermasculine stance against the coloniser. Hence, the first representations of Irish men as heroes and warriors would fit into the context of the coloniser fighting against the metropolis. Irish identity, subsequently, has been heavily influenced by this heroic representation which at the same time provided such high expectations that men struggled to achieve them.

Secondly, it is also hypothesised that male Irish writers, because of this aforementioned inheritance of a hypermasculine mythological identity through the Irish hero, portray in their male characters the continuous struggle to perform a model of masculinity that is dominant in society. Female Irish writers could also portray and depict these same struggles in their characters; however, they might also project their own views on it when they have not suffered it personally, regardless of the other struggles female writers undergo. Hence, in this hypothesis, it is in the hands of male Irish writers to

present, define, spread, and reject the struggles of male characters, and perhaps real men, in an Irish context.

Finally, it is hypothesised that the most common performance of gender is that of language. Hence, gender and social struggle is possible to be identified with the help of different methodologies blending thus linguistic and literary approaches to achieve the maximum results.

The research questions and the hypotheses presented in this section will be explored in the following chapters.

1.4   Structure of this dissertation.

This dissertation is comprised of 7 chapters. In them, I present the different theories, methodologies, and results that have helped answer the research questions mentioned in section 1.3. Chapter 1 presents the introduction of this dissertation by listing the objectives, questions, and hypotheses of the same. In Chapter 2, this dissertation presents the context for the study of Irish masculinity in literature. The concept and definition of what a hero is and how they behave is presented as well as the different literary theories regarding the study of heroes. The history of the Irish hero will also be mentioned and how it is linked with Irishness, that is, Irish identity. The different mythological aspects that will be analysed in the results and discussion chapter are also presented as well as the main models of masculinity that can be found in the Irish context: the soldier, the father, and the son.

Chapter 3 dives into the theoretical framework for this dissertation, that of language and gender. In this chapter, the performance of language as a gendered act will be explored as well as the specifics regarding power and language, language in fiction, and Irish English in fiction. Furthermore, the interdisciplinary framework that has been mentioned in section 1.1 will also be presented. This interdisciplinary framework includes discourse analysis, corpus linguistics, and corpus stylistics. By using both a quantitative and a qualitative analysis, the hypotheses presented in section 1.3 will be supported or refuted not only by numbers, but also by literary criticism. Chapter 4 presents the data collected for this dissertation and the creation of a corpus of fourteen novels written by male Irish authors from the Republic of Ireland between 1965 and 2018. In this chapter I

will also offer the rationale for the selection of the novels analysed in this dissertation, an insight of the novels, and the male characters analysed.

Chapter 5 presents the methodology that will be used in the analysis that forms the basis of this dissertation through the software tool with which to analyse texts: Sketch Engine (Kilgarriff et. al, 2004), as well as the different linguistic aspects that can be used to analyse a corpus (frequency lists, concordance lines, collocations, and clusters, etc.). The use of Corpus Query Language (CQL) will also be explained, and the different formulae to search the corpus will be presented. Chapter 6 presents the results of the analysis of the corpus and a discussion of the same. This chapter is organised in a general-to-specific manner from the preliminary results to the mythological features that are common for each of the male characters presented in Chapter 4. Chapter 6 then analyses the male characters' direct speech, verbs of speech, vocatives, body language, and verbs of movement in order to discern patterns of heroism, hypermasculinity, or other traits in the male characters.

Finally, this dissertation draws to a close in Chapter 7 with the contributions, the limitations of the present study, and future research accompanied by a list of bibliographical references and an appendix with further results of the analysis of the corpus presented in this dissertation.

2 Chapter 2: The Irish Hero.

As mentioned in Chapter 1, the context for this dissertation relies on how Irish male characters have been depicted in literature as heroes, martyrs, and warriors. Hence, this chapter will present the context, the rationale, and motivation for this dissertation, especially in section 2.1. Then, this chapter will have two different parts in relation to the context for the dissertation. From 2.2 up to 2.6 I will present a brief introduction into the different definitions of what a hero is, followed by different theoretical aspects regarding the creation and description of heroes in literature. I will also describe how Irish mythology is related to today's literature, especially through the supernatural hero, Cúchulainn, and the different mythological features that I have selected to analyse the male-characters, namely: Cúchulainn's fury, naming, identity loss, prophecy, helper, morality, and language. Then, from section 2.7 up to 2.9, the concept of Irishness and the different accepted Irish masculinities will also be presented as the second part of the context for this dissertation.

2.1 Why Irish masculinity? Motivation and rationale.

The concept of masculinity in crisis is not one new to Ireland, as well as the struggle to maintain power. Studies carried out in Europe in which perspectives on masculinities are described (Madden, 2010, p. 70), include Ireland, like any other country in Europe, which still sees masculinity within the traditional views in which manliness is based on employment and dominance. First, at the beginning of the twentieth century and through the country's liberation movement and then, with the rise of the Celtic Tiger, social and economic change in Ireland has constituted a central context for men to perform their masculinity in a very narrow scene. Hence, this dissertation and its study of male characters in literature, aims not to explain why men behave in a certain way, but how this cultural male identity is ingrained in its literary characters. The motivation for this dissertation thus, comes from the fact that language and gender, as will be explained in Chapter 3, has been analysed especially regarding a female society but not in a lot of detail when it regards men, providing thus a niche to study language and gender in male characters, especially in an Irish context. Irish culture is undeniably obsessed with the past (Pine, 2011, p. 3): its heroes, its battles, its rebellions, and this remembrance is a factor in the creation of both a national and an individual identity, especially for men,

who seem to be surrounded by a certain number of heroic standards, and still, as Pine (2011, p. 7) suggests, the most recent thirty-year phase of Irish remembrance culture does not only look back to the past early-twentieth-century heroics but to a degraded past. In the literature and films of the period, especially at the end of the twentieth century and the Celtic Tiger, Madden (2010, p. 70) describes how there are marginalised masculinities which are being destabilised in the broader social and economic context of men's traditional social and sexual roles, not only with the growing visibility of homosexuality, and the influence of feminism, but also because of the secularisation of Ireland and the economic changes brought about by the Celtic Tiger. Hence, drawing from the motivation that Irish masculinity and its representation in literature has been under researched, this dissertation hypothesises that contemporary Irish literature still carries a mythological, traditional, and heroic component in the description of male characters. That is, despite the new models of masculinity appearing in the twenty-first century, there is still a traceable male character that is an archetype of the traditional role of the hero, ingrained in Irish culture, literature, and society.

While the societal roles keep changing and new masculinities arise, there is also the appearance of what Kiberd (2018, p. 265) calls a "Cuchulain complex," that is, an opposition to the domesticity and the traditionally feminine values rooted in anxious masculinity and which could be found in a world of empire and war. The changing sexual roles in society is not only one factor to describe masculinity in crisis, as is mentioned before, but also the social role men perform in society. Traditional forms of masculinity in which men work the land, take care of their families, and provide for them (Ní Laoire, 2002; Ní Laoire, 2005), was a growing struggle during the declining years of the Celtic Tiger. What was an economic source of power for masculinity, even the name itself, echoing a second coming of Irish nationalism and revival, turned out to crush men's morale, their view on their identity, how they performed intimacy with others, and how they behaved in a deconstructed society. Madden (2010, p. 71) says how there is a limit even in male emotional expression so that tenderness is distinguished from homosexuality. In this way then, gender norms are strongly conceived to prove how affection is "unmanly" under these societal standards and at the same time, calls out for the need of new forms of masculinity that, as Madden (ibid.) mentions, "allow for a broader range of male emotional and affectional expressions," without questioning their identity. This evolved into the assertion of a reactive and masculinist identity (Kiberd,

2018, p. 320) that was opposite to weakness. Hence, the hypermasculinity identity during the late twentieth century centres on men being the breadwinners of the household and belonging to a peer system as that of "the lads," a concept that will be explored in the following sections, especially in that of the model of masculinity embodied by "the son" in section 2.8.3.

The conflicting ambivalent change of societal roles, the search for a new masculine identity, and the remains of a hypermasculinity identity ruling over the traditional views on masculinity, also make other identities marginalised, creating thus the need to create narratives which allows for new forms of expression, emotion, and physicality banned by traditional masculinity. Hence, there exists the niche in which to pay attention to old societal standards and the creation of new emergent male identities in Irish literature. In order to present the context for this dissertation, first the different definitions of "hero" will be presented in section 2.2, alongside the different literary theories regarding the creation of heroes and how this relates to Irish mythology, literature, and culture.

2.2   The different definitions of "hero".

In this section, I will provide the context for the concepts of heroism, heroes, and how these myths, legends, and folktales affect and still have an impact in today's literature. Firstly, the definition of "hero" will be considered. According to the *Oxford English Dictionary* (2014) there are five entries defining "hero," four of which are relevant to the depiction of heroism that are relevant for this dissertation:

> (1) "A man (or occasionally a woman) of superhuman strength, courage, or ability, favoured by the gods; *esp*. one regarded as semi-divine and immortal. Also, in extended use, denoting similar figures in non-classical myths or legends."
> (2) "A man (or occasionally a woman) distinguished by the performance of courageous or noble actions, esp. in battle; a brave or illustrious warrior, soldier, etc.". (3) "A man (or occasionally a woman) generally admired or acclaimed for great qualities or achievements in any field". (4) "The central character or protagonist (often, but esp. in later use not necessarily, male) in a story, play, film, etc.; *esp*. one whom the reader or audience is intended to support or admire."

In analysing and searching for the mythological elements in Irish folktales that are reflected in the 20th and the 21st century, all these heroic definitions have a place within

the corpus of this study and especially the male characters depicted in them. They are not superhuman in any sense like Cúchulainn might be as the personification of the mythos of Gaelic militaristic masculinity (Romanets, 2003, p. 58), but they do not lack any other characteristic that would denote that they were not heroes in their own right. Korte and Lethbridge (2017, p. 1) agree on how the hero has gained importance during the 21st century through civil and military heroism, despite western culture being identified as a post-heroic age. Also, they establish how the emergence of the heroic has been analysed and studied in American popular culture through comic books and superhero films but little elsewhere, only sporadically (Korte & Lethbridge, 2017, p. 2). It was already during the Neoclassical period that the question of the hero became controversial thanks to Milton's *Paradise Lost* (1667) and Dryden's analysis in which declares that Satan is the hero of the narrative and thus, the epic hero and their identity is a question of form rather than historical tradition (Feeney, 1986, p. 153). Nevertheless, some supernatural heroes, like those found in comic books, do exist in Irish mythology and tradition; however, the heroes and anti-heroes depicted in this dissertation do not conform to that norm. That is, what makes some of these male characters heroes or anti-heroes is a mixture of different ordinary aspects that, when put together, present a wholesome figure with their flaws and mistakes, but who still try to do good in a world where they keep being rejected and in which they need to search for their own identity as men.

This process that male characters might also undergo, parts from the assumption that a heroic imaginary and both the real and fictional figures who these heroes might symbolise, fulfil important social and cultural purposes in specific historical environments. Korte and Lethbridge (2017, p. 2) also provide the ongoing concept of *heroisation* and *deheroisation*, in which certain types of heroes and heroisms are abandoned or reconfigured. Just like this reconfiguration is an ongoing process, so is the conceptualisations of the hero flowing dynamically in a number of both ordinary and extraordinary definitions enumerated below:

> … views of the hero as model of perfection and the hero as outlaw or criminal made good; between transcendent, transgressive and more domestic types. Romanticism had a penchant for the rebellious hero; Victorian Britain valued both the hero of imperialism and the 'moral' hero in ordinary life; the twentieth century has mainly been associated with hero-scepticism, while the twenty-first seems to

hover between the diagnosis of post-heroism and a revival of the heroic. (Korte & Lethbridge, 2017, pp. 2-3)

All these different statuses vary and cohabit with several other definitions at the same time; hence, anti-heroes, villains, outlaws, rogues, rakes, or victims also provide ambivalence in the definition and representation of a hero, which at the same time explains the cultural significance of heroes in how they respond to cultural sensibilities and desires as they can embody a middle ground in functioning as man and god, real and utopian (Korte & Lethbridge, 2017, p. 5). Campbell (2004/1949, p. 18) on the other hand, provides a definition of what a hero is that suits my purpose of pointing out that some protagonists become heroes through the development of the novel by learning to behave as one. Thus, for Campbell (ibid.) a hero is "the man or woman who has been able to battle past his personal and local historical limitations to the generally valid, normal human forms" (ibid.). What is more, the hero in this sense dies as a modern man and becomes an "eternal man" to teach a lesson in the process. This does not mean that heroes are not a social construct. In Ireland, the creation of both mythical and national heroes was part of their Irish identity and the re-performing of the Cuchulainn myth was part of it, too. And still, a society that produces heroes with such relish (Kiberd, 1996/1995, p. 292) does not always treat them as carefully or as lovingly as they have been created, as can be seen from some of the characters in this dissertation that despite behaving and acting heroically, will be rejected for not conforming to the societal roles.

Still, the creation of heroes provides a justification from a didactic function from Homeric epics to Victorian adventure novels and contemporary cinema because the presentation of a model behaviour in a hero or heroine that is attractive to the audience will create social cohesion and they cannot be taken away from their aesthetical backgrounds whether it be a grand and glorified idea or a mocked and belittled one (Korte & Lethbridge, 2017, p. 5). Literature, in its development throughout the different genres and years, also moved from the "pure" heroes to a much broader base of characters that occasionally show heroic traits (Korte & Lethbridge, 2017, p. 23). There is no longer one genre used for heroic tales which is connected to the enabling of broadening aspects like gender, race, and class lines, merging the stereotypical heroic with aristocracy and masculinity (ibid.). According to Schneider (2017, p. 69) heroic characters can also be those intended to be respected and adored by the reader for their admirable morality in everyday life and not because of their heroic actions. Despite being male heroism mostly

deemed for high-class men, it developed so that heroism did not only belong to one class but to a moral sense of behaviour that all men should try to accomplish. In this manner, the most applauded values in male characters are those which make the character endure and persevere in the face of hardship and injustice, in combination with sincerity and self-reliance (Schneider, 2017, p. 73). This could be represented in two different portrayals of heroic masculinity: the first one would be one that pays attention to strength and how it helps the weak, and the second one would be the more spiritual aspect of it, that is, the moral heroism in which a male character is bound to act morally correctly, rejecting temptation or violence as the way of solving problems. These seem to be the two sides of the same coin and this dissertation will show that the expectations for the male protagonist are those of a round hero, able to both connect to their emotional self and also to their more physical one.

Gerardine Meaney in *Gender, Ireland and Cultural Change* (2010) notices how mythology and heroes have a strong cultural impact on Irish society. She mentions how first Yeats' view on Irish mythology should be kept close to people's hearts because they still influence Irish society. Furthermore, myths are part of history because these mythological images cause a fascination within Irishness and Irish identity thus: "rendering invisible the history of resistance to the dominant ideology of gender in Ireland and once again rendering masculinity invisible as if it were somehow unproblematic, unmarked by ideology" (Meaney, 2010, p. xx). Campbell (2004/1949, p. 239) also states how the full value of the mythological figures that have been passed on from generation to generation is that they are not only "symptoms of the unconscious" but also controlled statements of certain principles which are constant for some reason or other during humankind. Heroic mythology is not new to Irish society and culture, because as a nation, Irish people have framed their Irish liberators in this heroic context, first through the Irish Literary Revival and even later on during the Troubles with films such as *Michael Collins* (1996), in which the director constructs the heroic image of the protagonist to fit the Hollywood values of the time, whether these are through gangster imagery or complying to the mythological cinematic traditions (Morgan, 1998, p. 28). What is more, Morgan (1998, p. 29) argues how the presentation of a problematic masculinity remains popular in and out of the film industry, creating a space for "male trouble" to develop whether it is in violent or negotiating terms. In this manner, despite the different portrayals of masculinity and heroics, nowadays there might not be a cosmic belief anymore in heroes

but there seems to be a space for a modern hero who Campbell (2004/1949, p. 362) describes as daring to "heed the call and seek the mansion of that presence with whom it is our whole destiny to be atoned." That is, the portrayal of heroic figures can still be salvaged by the acceptance of a more ordinary character who dares to fulfil a destiny unknown to them and who in the end, will act heroically in simple and everyday issues. This will be looked at in the following section (2.3), in which the conditions to be a hero in literature are described historically and mythically.

2.3   The becoming of a hero.

In 1949, Simone De Beauvoir (1993/1949, p. 77) established in *The Second Sex* how all idols are made by man, to terrify and subordinate them, but also, giving men power to destroy them. Once man is self-conscious of his immediate existence, he will dare to assert himself and offer resistance (ibid.). That is, from primitive societies, it seems that men are designed to behave like mighty worthy heroes, and ultimately, like gods. Of course, it is not possible to comprehend how actual men could achieve such grand tasks whereas when placed in the fictional world, one might grant that it is possible to behave heroically. De Beauvoir (1993/1949, p. 150) goes on to describe how gods are made by males who worship them while shaping their own exaltation of great virile figures like Hercules, Prometheus, Parsifal, and in the case of the Irish, Cúchulainn. In fiction and in legend male characters tend to fulfil a number of roles depending on what is their ultimate goal and they might even fall into the cliché of becoming stock characters of their own legends. According to Lytle (1966, p. 101), fiction and myth should work so that it gives the illusion of life, something that De Beauvoir (1993/1949, p. 151) describes by dividing the different types of masculine figures into: the father, the seducer, the husband, the jealous lover, the good son, and the wayward son. She goes on to describe how the men that are called great are those who have taken the weight of the world upon their shoulders (De Beauvoir, 1993/1949, p. 748), and whether they have done it rightly or not, does not matter, but the assumption of burden is what makes them great. Truly, in our society (and through any fictional format, be it film or literature) men seem to reflect who they are through what they achieved not because they tried to at some point. The quest for virility and sovereignty may lie in the creation of myths for oneself, always following the tradition and in keeping with hegemonic masculinity, that is, the most valued masculinity for other men to perform, achieve, and imitate as it is the most dominant one (these

concepts will be further discussed in sections 2.7 and 3.2). However, an age in which heroes are worshipped is usually an unstable one (Klapp, 1948, p. 135), that is, heroes represent essentially something else than a person, but an ideal image, a legend, and a symbol, as a collective product of society, helping thus the definition of what a man ought to be, behave, or say in terms of a hegemonic definition. Thus, it is not difficult to imagine how Irish people enjoyed the victories of their heroes during periods of constant defeat (Cashman, 2000, p. 192) and their identity as men, later reflected in their literature and film, was created around these heroic images marginalising others that did not fit in the structure of them as champions.

Our received wisdom in the matter of masculinities and men's behaviour comes from the notion that males are more aggressive and ferocious because the male sex role is naturally an aggressive one (Harris, 1989, p. 106). In this same line, the myth of the instinctively passive, tender, and motherly female is nothing but an echo, as Harris (ibid.) establishes, from a tradition of male chauvinist mythology, supporting thus this dissertation's hypothesis that consider that masculinity and male behaviour in the 20th and 21st century echo in a sense a traditional and mythological masculine identity. The enemy of men, according to Kimmel (2013, p. 9), is the ideology surrounding the performance of a gender inherited from their fathers, and their fathers before them. This ideology promises unparalleled skills acquisition paired with a tragically impoverished emotional intelligence (ibid), something that is acknowledged nowadays as being more of a feminine trait rather than a masculine one. This western conception and masculine environment sorts men into their true places according to myths, but it does not determine them properly (Davis, 1979, p. 20). That is, the stock definition in myths and legends regarding male characters could be a repetition of either a masculinity that existed at some point or a masculinity that was a goal for the myth-creators and readers. There have always been expectations surrounding the definition of genders, and it could be that from a very early age, during the creation of the different myths, men were already being driven towards a masculinity that is dominant and difficult to achieve. This also means that society, tradition, and myth bring out the best in heroes, and the worst in villains, but nothing to the middleman (Davis, 1979, p. 20) as it seems it is all in greys.

Long before the heroes from nowadays (Superman, Batman, Spider-Man, etc.), Thoreau in 1862 realised that modern times was a heroic age already, and he goes on to say: "though we know it not, for the hero is commonly the simplest and obscurest of men"

(Thoreau, 2017/1862, p. 62), hence taking out the grandeur of a supernatural hero in vogue for those more common ones. Other authors like Fisher (1979, p. 87) or Rank (1981, p. 101) suggest that all literature, philosophy, religion, and even science is mythology, and myths were created by adults who established an identity through the returned consciousness to childhood where the hero is born mixing the real person with the myth. Overall, the mythopoeic faculty is inherent in the thinking process of humans and answers basic human needs (Vickery, 1966). Hence, although the magic features of a myth might be praised, the reality is that for the creation of an identity, the reader might go to the more down-to-earth aspects of it, like the humanity and simplicity in everyday life. Furthermore, literature emerges both historically and psychologically from the matrix myth forms and thus, literary plots, characters, themes, and images are all analogous displacement of elements in myths and folktales (Vickery, 1966). Myths give men something to hold on to, that is, rituals and myths supply special points of reference in a world of bewildering change and disappointment (Kluckhohn, 1966, p. 43). Man, and by extension male characters, also encounter and develop a readiness to encounter the strange which can have a twofold effect: it can alarm, or it can fascinate. It can likely do both at the same time, resulting in terror subdued by wonder and thus, producing awe (Wheelwright, 1966, p. 63). In a heroic myth, this would usually set off the quest of the hero in turn allowing the audience, the reader, to watch the chaos that enthrals from prophetic epiphanies (Frye, 1966, p. 96), something that for the reader is clear-cut whereas for the heroic male-character might come as a warning or a simply foreshadowing that is quickly dismissed (this will be looked into in more detail in section 2.6.1) Thus begins the hero's cycle of awakening and falling into darkness to finally conquer heroic self-awareness and the apotheosis of discovering that all triumph is fleeting.

2.3.1   Heroes in Ireland.

When a slowly resurgent Ireland at the end of the 18th century was able to begin to cherish its heroes, one of the first ones to become an important image in Irish culture was mainly Brian Boru. Ireland became a country that emerged from psychological shock after centuries of defeat and subjection (McMahon, 2008, p. 31), that is, a country which was in a state of renewal and found it constructive to take pride in such a hero. Irish mythology has also played an important role in the creation of Irish literature, not only with the Irish Literary Revival from the end of the 19th century and the beginning of the 20th century,

but it also has an impact in the literature of the 21st century, long after W. B. Yeats, Lady Gregory, J. M. Synge, and other Revivalist authors stopped writing. Thus, another appropriate exemplary figure to be taken from Irish mythology is no other than the figure of Cúchulainn, the warrior character for whom honour was more important than life (Herbert, 1991, p. 13). He is considered the greatest hero of the Celtic mythology, the chief warrior of the Ulster cycle of epic tales and the Irish equivalent of Achilles (McMahon, 2008, p. 77). What is more, what the image of the warrior hero Cúchulainn represents will also be fictionalised and further explored in section 2.9. The heroic past he represents claims a model of strength, courage, and nobility that will be kept in the following centuries, perhaps not in the depiction of supernatural aspects but in the creation of morality codes that would allow male characters to behave honourably, an aspect that will be looked into in sections 2.6.2 and 6.10.

Irish mythology thus, can be perceived from a milieu of a new linguistic community in which each transformation of a story derives from a narrative which was originally significant in a society with heroic values (Herbert, 1991, p. 14). Nevertheless, it seems that those values never left Irish literature just like the idealisation of rural life, tramps, and domesticity (Coughlan, 1991, p. 88). In this way, all the subsequent generations after the Irish literary Revival drank from these beliefs and passed them into the educational and cultural formation of notions of a temporally transcendent, immanent nationality (Cairns & Richards, 1991, p. 130). It served to bracket together essential "Irishness," and the promotion of figures like "the Gael" (Nandy, 1983, pp. 50-2) which is in itself a stereotype of "hypermasculinity" in Irish culture. The aim of this hypermasculine state is no other than to claim the privilege of a certain dominant group (Schrock & Schwalbe, 2009, p. 284), that is, presenting oneself as a man is to make this claim whether the presentation emphasises or not the capacity to exert control (ibid.). Irish men then, seem to have a common quest and that is the desire to claim an identity as a member of the privileged gender group, a desire only satisfied by performing what society considers to be "manhood acts" (Schrock & Schwalbe, 2009, p. 286) and in the case of the Irish, the privileged group might not be just men, but British men, and the manhood act might not be the one belonging to Irishmen, but to British ones. As is the case with post-colonial countries, the identity of the native will need to be emphasised in order to be distinguished from that of the coloniser, and as will be explained in section 2.7, for the Irish, this aspect was to behave as "the Gael".

This dichotomy and presentation of several models of masculinity, despite having its problems in the context of identity, post-coloniality, and Irishness, has also been helpful in the way various groups of men use the materials and symbolic resources familiar and available to them. They might be able to emphasise the different aspects of the hegemonic ideal as a means to construct effective manhood acts (Schrock & Schwalbe, 2009, p. 284). For a long time, for both the English and the Irish societies the key component of the way an individual should behave and a way of remembering them relied upon the values others placed upon their actions, their honour (Hall, 2016, p. 40), something that does not belong to the past. As will be shown in Chapter 6 when describing and discussing the results, both the characters of the 20th and 21st century will search for a set of morals that will allow them to maintain their honour intact. These might seem old-fashioned values in a modern world, however, this traditional concept of morality is ingrained in a society that drank from an opposite relationship between the Celt and Saxon. Thus, the transmitted cultural traits in the Celtic world where heroic societies and political unison depended on individual allegiances and family connections stayed on until current times. Whilst at the same time, this same society was divided by civil warfare between rival parties (Laing, 1975, p. 16). However, despite seemingly a common feature any man could perform, honour in Irish society was a difficult concept to describe and achieve. It was embedded in every level of society, thus Hall (2016, pp. 40-41) explains that in early modern Gaelic Irish society the shaping of the family amongst other aspects in society as the legal and political formulations were all bound to a complex concept of *enech*, that is, honour, reputation. It is easy to find eulogies in Gaelic Irish in which the honourable warrior leader is described as courageous, handsome, and capable of amazing accomplishments of war and leadership (Hall, 2016, p. 41). The writing of Irish sagas suggested a heroic past and exalted Ireland's pagan antecedents and background, but most of all, ingrained in people's minds, and especially in Irishmen's, the superhuman quality of Gaelic kings and warriors (Kinealy, 2008, p. 39). Thus establishing the antecedent for a model of masculinity that will shape Irishmen's identities as far as the 20th century with the Irish Literary Revival and even, long into the 21st century, in male characters who need to defend their honour and their honourable façade even if they have to do it through dishonesty, cheating, and deceit.

Paradoxical as it may seem, this contraposition of realities in the 21st century will not be opposite at all. Ireland became a place untouched by the corruption of modernity

during the 20th century where the heroic, the timeless, and the ancient were emphasised (Mahony, 1998, p. 2). However, it seems as though the changing of roles has not gone towards a more honourable performance of heroism. On the contrary, it seems old-fashioned to perform according to traditional values and male characters acting as such, as for instance those in John McGahern's novels (explained in more detail in section 4.2), are confronted by rebelliousness and opposition. It is not surprising either how novelists and prose writers in Ireland today tend to favour traditional forms and genres associated with Irish writing in past eras while at the same time, modern writers focus on city dwellers, urban dilemmas (Mahony, 1998, p. 275), and the willingness to explore the darker side of human emotion, especially violence, which seems to be a common trait in most heroic figures, either super-human strength or violent outbursts that end in grief.

The different male characters analysed in this dissertation present common features of aggressiveness and violence that can be traced back to a mythological tradition. This violent aspect is a conventional identity factor to all heroes during their quest for identity, freedom, wealth, or love. Masculinity performance seems to be strongly linked to the usage of violence to assert power over others as for instance male characters' violent outbursts in which they overcome impossible feats maybe by means of adrenaline. This aggressiveness can be described as "battle fury" or "battle rage" (Montaner Frutos, 2011, p. 221). This would not only appear during the hero's childhood, but it would also be described as a physical and psychic state in which the warrior would feel invincible with superhuman strength (ibid.). It is explained in different recompilations of the Irish sagas how on occasion, Cúchulainn would be seized with a battle-frenzy (Campbell, 2004/1949, p. 306) and before anyone could understand what was happening, fifty men from the enemy army were down on the ground. This bizarre transformation, which I will return to when explaining the heroic features in novels in section 2.6, would be later described as *ríastrad* or distortion (Montaner Frutos, 2011, p. 228). When in this state, Cúchulainn was feared by everyone as "he became a fearsome and multiform and wondrous and hitherto unknown being" (Campbell, 2004/1949, p. 307). The hero's capacity as a great warrior was measured not only by his supernatural strength and bouts of violence but also by his "gáe-bolg," a magical spear and his sword, "Cailidcheann" ("hard-headed") (McMahon, 2008, p. 78). Therefore, it is not surprising to see how heroes have always certain characteristics that reappear throughout the literary tradition, and it is a known cliché how swords, or guns for that matter, are both a phallic symbol as well as a weapon

(Connell, 2005, p. 212). It is culturally accepted that weaponry, hunting, and violence belong to men and some model of masculinity is described in these terms as being the strongest one. The idealised standard for men works as well as for the heroes, the main and exemplary performance of masculinity, and maybe even the first ones to perform an identity that other men recognised as the one to follow. These aspects mentioned before, violence or the use of weaponry, belong to a bigger theory that details the features needed for a character to be considered a hero, and a myth to be considered tradition and hence, a folktale, as will be explained in the following section.

2.4   Heroic narratology.

In 1928, Vladimir Propp published in Leningrad *The Morphology of the Folktale* and with it a modern way to revisit folktales, fairy tales, and cultural identities based on traditional storytelling. Propp's analysis of Russian folktales showed how most, if not all tales, follow the same pattern, same characters (though not all need to be in the same tale), and the same storyline, that is, tales are variable. Propp describes how in this way, the two-fold quality of a tale is explained: "its amazing multiformity, picturesqueness, and color, and on the other hand, its no less striking uniformity, its repetition" (Propp, 1968/1928, p. 21). In a way, Propp realised that the study of the tales' attributes made it possible to give an interpretation of the same tale and he goes on to say how maybe from a historical point of view, this interpretation signifies that a fairy tale in its morphological bases may represent an original myth (Propp, 1968/1928, p. 90). This author considered how there were archetypes for the characters in the folktale and how the hero is one of them. Propp's typology, hence, establishes the sphere of action for each archetype, that is, for each different type of character (hero, villain, helper, etc.), and calls these actions "functions" (Propp, 1968/1928, p. 79; Lévi-Strauss, 1976). The sphere of action of the hero thus, is described as having for constituents *the departure on a quest*, *the reactions to the demands of the donor*, that is, the entity, person, or magical creature that tests the hero and may provide assistance at some point; then, the final action may be *the wedding* after saving the princess or *proving himself* to her father that he is worthy. In Propp's morphology the departure on a search is described as being only common for the "seeker-hero," whereas the other two functions (reacting to the donor's demand and the wedding) are common for the "victim-hero" (Propp, 1968/1928, p. 80). There is also mention of a

third type of hero: the "prophetic hero" (Propp, 1968/1928, p. 83), all of which seem to mirror some models of masculinity.

When the archetype of *the helper*, who, as the name indicates, helps the hero on their quest, is absent, this quality is transferred to the hero. The most important quality of the helper is the prophetic wisdom whether it belongs to the *prophetic magical horse*, *the prophetic wife*, *the wise lad*, does not matter, because in a way, the helper may perform for a time the functions of the hero (Propp, 1968/1928, p. 83). Thus, for some while, during the analysis of the novels in this dissertation (Chapter 6), some characters may have language and behaviour proper of the hero, when in fact, they act as the helper. This is the case in novels such as Dermot Bolger's *The Journey Home* (2003/1990) or *New Town Soul* (2010), or Paul Murray's *An Evening of Long Goodbyes* (2011/2003). In these cases, the main male character might admire and follow another character as the helper, but then they evolve and become the heroes themselves and adopt the language and behaviour proper of heroes. I will return to this when presenting the novels and the data in Chapter 4 and again in Chapter 6 with the analysis of the heroic features.

Campbell (2004/1949, p. 35) states how typically the hero of a fairy tale achieves a certain degree of domestic victory, what Campbell calls "micro-cosmic triumph," whereas the achievement of the hero of a myth will achieve a world-historical win, called by Campbell (ibid.) "macro-cosmic triumph". Despite some supernatural element in some of the novels selected (detailed in section 4.2), in general, what concerns most of our current heroes is their space in the micro-cosmic experience. This distinction in heroes can be pinpointed in the action of departure. The seeker-hero's goal is the search itself whilst the victim-hero departs because of external reasons and various adventures await the hero (Propp, 1968/1928, p. 39). Campbell (2004/1949, p. 28) on the other hand, established a relation between the standard course of the mythological adventure of the hero and the formula used in the rites of passage: "separation – initiation – return," something that will be described as necessary for some male characters in section 2.8 when explaining the main Irish masculinity models.

2.4.1   From hero to character.

After Propp's theory and morphology of the tale and Campbell's description of the hero across cultures, there were several authors, described briefly below, that in their description and analysis of literature also regarded the hero and his quest, namely Hardinson (1968), Todorov (1969), Chatman (1978), Bal (1997), or Barthes (2002/1970).

Besides Propp's morphology, it is remarkable how little other authors mention the genre of character in their literary criticism. Chatman (1978, p. 108) described how characters are simply "people" that happen to be caught in between covers of books. Under the archetype theory of characters, these might have a prototypical trait that conforms them in the sphere of heroes, anti-heroes, villains, etc.; however, conventionally, characters are transferred inevitably other qualities from their authors that may suit better the needs of the narrative (Chatman, 1978, p. 108). In a first stage, characters are participants or *actants*, as Propp suggests, and they only perform functions for the story's sake moving in a limited sphere of action. In a way, Russian formalists and then also, French *narratologistes* believe that characters are means rather than ends of the story (Chatman, 1978, p. 112). Nevertheless, the rewriting of stories, whether they be from traditional or more modern backgrounds, turn out to provide more numerous traits to any character their authors describe. Characters in today's narrative are very difficult to break down to one pattern or trait, as they are unique, and they have their own identity, that is, "[w]hat gives the modern fictional character the particular kind of illusion acceptable to modern taste is precisely the heterogeneity or even scatter in his personality" (Chatman, 1978, p. 112). Hardinson (1968, p. 122) established how because the characters in the narrative are fictional, their actions, feelings, decisions, and personalities conform an illusion. Though of course characters are not living people, it does not mean that they are not constructed imitations or limited to the printed page in any way (Chatman, 1978, p. 117). Their existence as purely verbal is superficial because, as Chatman (1978, p. 118) argues: "[t]oo many mimes, too many captionless silent films, too many ballets have shown the folly of such restriction. Too often do we recall fictional characters vividly, yet not a single word of the text in which they came alive". Thence, it should be argued that at some level, characters may become autonomous beings, and it is not only constructed by their author, but also, by the reconstruction from the audience and communicated by the discourse, through whatever medium (Chatman, 1978, p. 119).

Whereas the Russian formalists and some structuralists subordinate character to plot, one could equally discuss how that same character is necessary to the development of the plot, after all, stories exist where both events and characters happen together (Chatman, 1978, p. 113), however, without characters, there can be no events. The shift then, happens when the character is given a psychological background, and hence the name "psychological narratives" (Todorov, 1969) in opposition to "plot-centred"

narratives. When the main character of the narrative is deprived of choice and becomes a mere automatic function of the plot (Chatman, 1978, p. 114) there is not back story to support the hero's actions, decisions, or choice-making. Barthes (2002/1970) first with a functional view and then with a psychological one during the 1970s, argued how the character cannot be subservient anymore to the action and that they are narrative properties which he established as "codes" (Barthes, 2002/1970, p. 5). He reaffirmed the legitimacy of terms like "trait" and "personality," and though naming these elements in narrative can be a struggle for the reader and analyst, it is undeniable that "trait" is one of those terms (Barthes, 2002/1970, p. 148).

Bal (1997) features the problems the definition as well as the action of the hero proposes to the narrative. It is customary to try and find the hero of a story and therefore, Bal (1997, p. 132) names a number of criteria to distinguish the hero from other characters, although he points out how sometimes a simple name in the title gives away the character. The criteria established by Bal (1997, p. 132) is the following: *the qualification of the character*, that is, any comprehensive information about appearance; *psychology*; *motivation or past happenings*; *distribution*, in which the hero's presence is felt as important in certain moments; *independence*, in which the hero has moments on his own and may have monologues; *function*, in which some actions are proper from heroes, as the unmasking of traitors, vanquishing enemies etc.; and finally, *relations*, in which the hero is the one with the largest number of relationships with other characters. The problem with the hero, Bal realises, is that he is given more positive semantics than is warranted, and he may perform an ideological purpose with a certain relevance in the story for the time it was written in. However, Bal still presents three types of heroes that resounds with Propp's division: the active, successful hero; the hero-victim; and the passive anti-hero (Bal, 1997, p. 132).

What all these different authors and theories seem to have in common are two things: firstly, that there are several definitions and traits to characters and especially heroes so that for each author what a hero does might change, that is, nowadays the characters do not act as actants anymore as the psychological factor plays a role in the development of the characters; and secondly, that the writing and describing of a hero is not entirely based on the archetype that the hero is going to perform throughout a plot: these are flexible and changeable in regards to the role of the different characters. For instance one character may behave like a hero for a time to end up being the helper of the

real hero, as happened in several novels analysed in this dissertation, namely, Bolger's *The Journey Home* (2003/1990) or *New Town Soul* (2010).

There is however something to take into consideration with Irish authors, and it is that the tradition in writing and in producing art is very subjectively rooted to their identity, their cry-out for liberty, and their tradition of hundreds of years carrying the mythological echoes of their heroes, kings, warriors, and magical creatures. When art is written for the sake of art, experimentation, or enjoyment, the author can detach himself from its narrative, however, when the purpose of the narrative is to follow a long-time tradition of authors creating a communal sense of Irish identities, the author seems to be attached somehow to the narrative, the plot, and his characters. Even the most objective of the Irish novels may still reflect a tradition that previous authors have claimed as a reflection of their Irishness. This concept of Irishness and how Irish authors conceive their identity through their novels will be observed in section 2.7.

2.5   The myth in the narrative.

In this section, I will describe the theoretical background for both writing about myths and mythological characters. Several authors, namely Barthes (1987), Todorov (1977/1971), Bakhtin (1990), or Labov (2013) describe the process of creating myths and its characters by mixing both the Literary Theories and criticism for the construction of myths and Sociolinguistics, as in both theories language acts as the conducting and linking device. Let us start with Barthes (1987, p. 84) who analysed the new roles imposed on literature, the author, and the narrative structure, and also established how contemporary mythologies are inverted, that is, they are no longer narrated in big, structured stories as it could be the case of the Ulster cycle in Irish mythology, but only in discourse. This discourse is composed by phraseology, a body of phrases, and stereotypes in which the myth disappears; however, Barthes (ibid.) insists on how the mythical aspect of the narrative, implanted in tradition, stays in the mind and in the writing of the author. Campbell (2004/1949, p. 3) considers that myth does not only nurture from tradition, but also from religion, philosophies, arts, and prime discoveries in science and technology. Contemporary mythology thus, comes from all kinds of sources but seems to drink from the traditional one in more than one sense, that is, the most common image of a myth is ingrained in the collective subconscious and that is what

authors then rely on their own narratives. Here is where authors like Barthes (1987) and Todorov (1977/1971) agree on how language acts as the tool for myths to work in today's society.

Language, thus, seems to be demystified itself in a contemporary society through its own alienation (Barthes, 1987, p. 85), that is, each language is different in its creation and formation of traditional stereotypes, phraseology, or myths. Languages that rely heavily on myths may present characteristics like a certain strength of the senses interwoven with their customs, repetitions and even an idiolect in which the mythology is represented in its sentences, phrases, and stories, from conversations to newspaper articles (Barthes, 1987, p. 86). Todorov (1977/1971, p. 27) on the other hand, considers literary narrative to be mediatised and subjected to the constraints of fiction, hence dividing narrative language into "speech-as-action" and "speech-as-narrative" (Todorov, 1977/1971, p. 56). The first one implies that the character speaking has to perform an act which is not simply the utterance of words and has to take a risk, whether it be by a physical action or by simply speaking, for speech can be linked to rebellion (Todorov, 1977/1971, p. 56). On the other hand, speech-as-narrative is regarded as an art on the speaker's part (Todorov, 1977/1971, p. 57). That is, in this type of language the character is under no danger, a character who performs society's uncontested champion, that is, *the bard* (ibid.). In this way, the bard is admired because he knows how to speak well and deserves the highest honours. If the first aspect of Todorov's language theory relies on the character, the second aspect relies on the narrator. Moving now to the sociolinguistic aspect of the myth in the narrative, Labov (2013, p. 23) argues how a narrator, who can be considered the modern version of a bard, is under certain pressure to produce a believable account, however, believability does not depend on the listener's confidence in the honesty and good moral character of the narrator, but rather on the likelihood of the chain of events that let the most reportable event and the links connecting those same events. Hence, a narrator boasting about an epic narrative is not the same as a bard doing so. However, epic narratives can be found once they cover an epic time and place, or when the problem confronted by the protagonist is a hopeless struggle, or if the protagonist is not an ordinary person (Labov, 2013, p. 107). It can be argued that a modern narrative, far away in time from heroic epics and mythological cycles, can still present epic stories, even if the heroism of the characters depends on, for example, being a good father as in John McGahern's *Amongst Women* or Sebastian Barry's *The Temporary*

Gentleman. In most cases, the protagonists of epic narratives are no longer of the heroic kind in the traditional sense (Labov, 2013, p. 176), and it seems that heroism draws from a variety of performances, which reflect how sometimes the most mundane ones are the most heroic ones, too. More on this will be discussed in section 2.6 and 4.2.

The different possibilities in the depiction of a hero might be represented from the point of view of the author, the narrative, the narrator, and the reader. In a narrative, the description of the hero's exterior is given, and is somehow reproduced visually by the reader, produced by an image from the verbal material on display. The reader, thus, plays a part in the definition and creation of a narrative hero, which draws from what the narrator, the hero himself, and the author provide for the reader to decipher. Bakhtin (1990, p. 95) calls this the "plastic-pictorial" moment or constituent in any verbal creation, that is, the hero's body and his world boundaries are given as well, thus, they need to be aesthetically received, recreated, fashioned, and justified by the reader (ibid.). Therefore, by the reader's own knowledge of heroic mythology, there starts the recognition of whether a character behaves like a hero or not. The external image of a hero and his world is comprised of what is known in psychoanalytic discourse as a "verbal portrait" (Capps, 2011, p. 884), that is, a representation of an identity that generate external ideas to the creation of that identity. Thus, the content put into the hero and his life from within are unjustified and unexplainable forms on the plane of a single consciousness. This means that the boundary between the human being reading about a hero and the hero himself often become unstable, for every act of examining or simply acknowledging the presence of a heroic figure in the text will tend towards a hero or the potentiality of a hero (Bakhtin, 1990, p. 228). The author on the one hand, in recreating a myth, whether it is on purpose or not, produces the phenomenon of having a hero consummating a quest of some kind or through a heroic narration or narrator, in the same way the author writes the novel as a quest for himself (Thale, 1957). On the other hand, the language used, as Bakhtin (1990, p. 230) suggests, is profoundly aestheticized, profoundly mythological, and anthropomorphic, and it permeates all aspects of the creation of a hero.

The reinvention, rewriting, and comparison of similar narratives was what Bakhtin called "dialogism" (Lesic-Thomas, 2005, p. 1), an absorption and transformation of a text into another one and which seems to happen whenever a mythological aspect enters a retelling of the same. Bakhtin's notion of dialogism was renamed "intertextuality" in

1966 (Kristeva, 2002, p. 8). This term was from then on used widely in different subjects in structuralist, post-structuralist, post-colonial, and feminist literary theory (Lesic-Thomas, 2005, p. 3). However, there is one aspect from Bakhtin's theory that Kristeva fails to accommodate in her own theory and that is the character's agency and subjectivity. Bakhtin considers that the achievement of a great novel is the creation of a self-aware and self-knowing hero (Bakhtin, 1990, p. 82), who can assert their presence not as an objectified representation of unchanging human soul but as an evolving, creating, future-oriented spirit (Lesic-Thomas, 2005, p. 8). For Simpson (2004, p. 21) on the other hand, narrative fiction to a certain extent does not exist in a social and historical vacuum and distinguishes two types of creating and echoing of other texts and images: "implicit" intertextuality and "manifest" intertextuality, which Martin (2011, p. 148) names "implicit" or "explicit" in case the narrative is in need or not of another text to be fully understood. Intertextuality thus can be found explicitly mentioned for instance, in Donal Ryan's *The Spinning Heart* (2014/2012) regarding the hatred from a son towards a father who is then murdered and whose son does not really remember having killed him. Still, the son feels guilty anyway as he has thought repeatedly of killing him, echoing Irish author J. M. Synge's *The Playboy of the Western World* (1907), maybe a modern myth but known by all; or the implicit Byronic personality of Charles Hythloday in Paul Murray's *An Evening of Long Goodbyes* (2011/2003) who acts as different famous TV and film characters, becoming thus more familiar with the reader as they share a common context. I will return to this when analysis the heroic features of the characters such as identity and their behaviour in Chapter 6.

2.6   Heroic features in novels.

As has been mentioned in sections 2.2, 2.3, and 2.5, the creation or recreation of a myth and a hero in literature keeps reappearing and surviving into modern times either through the shared knowledge of a society or through intertextual connotations that guide the reader towards the myth. Section 2.3.1 briefly hinted at how there are a number of common aspects that seem to appear if not in all, most of the male characters of the selected novels that help define these male characters as heroes. These aspects which are all portrayed with more or less consistency in the novels could be differentiated in three types of features: mythological, moral, and linguistic. With these three different aspects,

I have aimed to provide an initial view on heroic masculinity in the novels selected which will be dealt with in depth in Chapter 6.

2.6.1 Mythological features.

The features described in this section belong to a selection of characteristics drawn from the aforementioned Proppian model (section 2.4) and also, the characteristics of Irish mythology, especially found in the Ulster cycle and the character of Cúchulainn (section 2.3.1). After the reading and studying of the different novels selected for this dissertation, there was a list made of several characteristics that were common amongst a number of characters that after being compared to Propp's morphology and the previously mentioned study of characters in section 2.4.1 confirmed the "heroic status" of some of these characters. The fact that they are 20th and 21st century novels and present "ordinary" heroes, that is, the heroism that exists in daily life as mentioned in section 2.5, also makes this list of mythological features a less supernatural one, but a more pragmatic one, in the sense that these features are what mythology has been transformed into, in today's world. In this first section thus, I establish five different aspects that can be found in the characters that may perform the role of the hero or anti-hero: violence (Cúchulainn's fury), naming, identity loss, prophecy, and the appearance of a helper.

2.6.1.1 *Cúchulainn's Fury.*

Regarding the violent feature in characters, at one point or the other, the heroes develop aggressive aspects that may disappear after the initial reaction to something happening to them or may become a personality feature from then on, as if they only needed a trigger to let that violence and aggressiveness free. I decided to call this aspect "Cúchulainn's Fury" because this might be one of the best-known features of this Irish saga warrior and can be reflective of how heroes have spurts of violence that are uncontrollable for them as a feature passed down on to current times in fictional men, hero or not. Although it is accepted that maleness and aggression do not necessarily have to go together (Preti, 1996; Clare, 2001; Mills, 2003; Cameron, 2006), it is true that in the novels analysed in this dissertation, male Irish characters are drawn to violence and aggression as a norm. Their reaction to being offended, attacked, or without escape will be that of assaulting the other person, although sometimes they are not conscious that they are doing it, as if it were a primal instinct that kicks in whenever in need of survival or in extreme situations.

Campbell (2004/1949, p. 307) calls this aggressiveness in Cúchulainn "paroxysm or distortion" which made him fearsome and multiform, and an unknown being for others.

In her analysis of the reason for men to go to war, Huston (1985, p. 160) notices how Cúchulainn was described as a hero since he was a boy. He jumped from one battle into another one and he was described as to swell in the fury of the combat. Romanets (2003, p. 71) describes the battle frenzy Cúchulainn fell into as "warp-spasm" and a fury that would even transform the hero into a supernatural creature. There are no instances of supernatural violence amongst the male characters selected in this study, although some supernaturalness could be argued at some points in the texts; however, the transfiguration the characters may overcome when using violence and during the violent spurts can be found. As will be shown in detail in Chapter 6, some characters undergo such a transformation that they do not recognise their actions afterwards or will not even remember, for instance Jack McNulty in Barry's *The Temporary Gentleman* (2015). Some male characters experience an internal transformation whereas Cúchulainn's would be more physical. Puhvel (1979, p. 50) describes Cúchulainn's eyes full of fury and rage, his wrath "bided with him on that day" and because of his anger he threw a cloak and tore a stone (as big as him) from the ground and "he was aware of nought because of the measure of anger that had come on and raged in him" (qtd. in Puhvel, 1979, p. 50). What is more, this sort of fury and rage seems to be part of the Ulster warriors and passes down from one generation to the other (Puhvel, 1979, p. 52). Hence, this fury, aggressiveness, or violence that these male characters may have is not only a character trait that the author includes in their personality, but it seems to be more profound, as a generational trait that is ingrained in them as Irish.

2.6.1.2 *Naming.*

Naming might seem like an out-of-place feature in the mythological section of the heroic aspects in the novel. However, Campbell (2004/1949, p. 8) mentions naming as one element in the rites of passage for a character along with ceremonials of birth, marriage, puberty, and burial (more will be said on rites of passage in section 2.8.3.1). There seems to be a tradition and connotation of power in the act of naming, either to oneself or others. In the Jewish tradition, according to the Sefer Yetzirah, that is, the Book of Creation, an inanimate object as is a Golem, could be brought to life by inserting a "Shem-Hamforesh," that is, any names of god or "the secret name of God," written on a piece of paper into the Golem's mouth or forehead (Koven, 2000, p. 218; Segol, 2011, p. 965; Aloni, 2016, p. 178). What is more, "Ha-Shem" is a common name for God which literally means "the name". Specifically, Covino (1996, p. 359) describes that in order to

create a Golem, it is needed to pronounce a number of "gates" or lines, combined with the letters of the "one Name". In the Jewish tradition, the Golem can also be identified as a heroic figure, a saviour for the Jews (Covino, 1996, p. 359; Aloni, 2016, p. 183). The act of naming can also be found in the Bible, more specifically in Genesis 2:19 (King James Version 2007/1769), in which it is explained how God created every living creature and Adam gave them names:

> And out of the ground the LORD God formed every beast of the field, and every fowl of the air; and brought *them* unto Adam to see what he would call them: and whatsoever Adam called every living creature, that *was* the name thereof.

This powerful act of naming is acknowledged as having existed as a tradition in which a name also provided an identity for the bearer, and which can be found in the Bible on several occasions (Parke-Taylor, 1975; Harris, 1986; Reinhartz, 1998). Thus, there is a long-standing tradition in which it is believed that names hold both identity and power. The concept of "true names" (Thoreau, 2017/1862; Fudge, 1999) indicates that there are certain moments in which one should earn their name, because the bearing of a name only for convenience and not for well-earned fame is pitiful. Toolan (2013/1998, p. ix) also defines how labels are a way of describing the given text and how it helps give an explanation to the same. In folk legends and supernatural lore, it is also accepted that it is unwise to say the name of a powerful creature as it gives power to it; and knowing the real name of a fairy will bestow power on the addresser (Briggs, 1957; Eberly, 1988). In Irish mythology more specifically, Cúchulainn asks for the true name of a woman when she sings a song and mocks him (Campbell, 2004/1949, p. 332), as a way of gaining power over her. What is more, Cúchulainn himself was named at birth Sétanta, but after killing Culann's hound, Sétanta promises to find a replacement, but until the dog is old enough, Sétanta will guard Culann's house and thus a druid, after this feat and this promise, named Sétanta CúChulainn: Culann's hound.

Thus, names and naming give clues as to the relationship amongst characters whether they are named using pronouns, proper names, or various definite descriptions. What is more, the act of bestowing a name, especially when it is the protagonist of the novels selected, seems to give power and a new strength to them. They can get rid of their old forms and move on towards a new identity, which is the next point I will define. A more detailed discussion of name, address, and terms of address will be offered in section 6.3.

2.6.1.3 Identity Loss.

The loss of identity here does not signal to the fact that the protagonist might feel worthless of an identity, but to the changeability aspect of one's identity. Especially in Irish characters, where their identity, as will be explain in section 2.7, varies, mutates, and adapts itself through the years of colonisation, decolonisation, and independence. Identity loss here relates to the hero's departure, that is, what Campbell (2004/1949, p. 53) calls "the call to adventure," an essential part of the mythological journey in which the character is summoned by destiny to fulfil their purpose, and in doing so, they must leave behind what they thought they were and immerse themselves in different personalities, sometimes disguising themselves, sometimes owning them. What is more, the adventure of the hero is representative of the moment in their life when they reach some kind of illumination, an epiphany, and that becomes the "waker" of his own soul (Campbell, 2004/1949, p. 241). As with any realisation of a destiny unfulfilled, the hero might refuse at first, but destiny is ruthless in her chase (Campbell, 2004/1949, p. 55), and the hero will be haunted to fulfil their role. Once that role is fulfilled and the mission accomplished, the hero now, having embodied that destiny might, as Campbell (2004/1949, p. 142) puts it, become more than man, a superior man, a born king. More abstractly, in one of the hero's functions in the Proppian morphology, the hero is given a new appearance, which Propp (1968/1928, p. 62) calls "transfiguration". The act of mutating into different personas might be traced to the hero's childhood and the way in which some of these male characters had to learn by necessity in order to survive by being cleverer or stronger.

Regarding the active search of an identity the heroes in the novels may find that they have to reshape their identity once they come back from their heroic quest. This is what Campbell (2004/1949, p. 201) calls "the crossing of the return threshold" and which brings about the final crisis with the hero coming back from the mystic realm and into the daily-life land. I will return to this point in section 6.10 when analysing these features for each of the male characters. The struggle some of these male characters undergo when coming home are represented variedly for instance Jack McNulty, the ashamed war hero coming home to a depressed wife in Barry's *The Temporary Gentleman* (2015), the young man escaped from a murder attack and finding his way back home as Hano in Bolger's *The Journey Home* (2003/1990), a teacher coming back to Ireland from England after emigrating like Patrick Moran in McGahern's *The Leavetaking* (2009b/1974) or a

traditional headmaster forced to retire and who goes insane because he is stripped of part of his identity as a teacher in McCabe's *The Dead School* (2002/1996). Campbell (2004/1949, p. 202) concludes that the hero's first problem returning is to "accept as real, …the passing joys and sorrows, banalities and noisy obscenities of life," and he described the example in Irish mythology of Oisin when he struggles in his returning from the Land of the Young, or Tír na nÓg (Campbell, 2004/1949, pp. 205-207). Thus, although it may seem a trivial thing, either the search of one's identity or the search for an old one in a journey home, are identity struggles that the hero endures, although in some cases, he might be warned about it, as will be shown in the next section (2.6.1.4) about prophecies.

2.6.1.4 *Prophecy.*

Prophecies are part of the Irish sagas and stories of ancient Ireland and these prophecies are different from those used in ancient Greece, Scandinavia, or even early Jewish writing (Richardson, 1913; Jackson, 1934). Old-Irish prophecy evidences no respect of people or places, or occasions, they just happen (Richardson, 1913, p. 385). Although in Old-Irish tradition and in the sagas, prophecies were produced by druids and gods mostly, I have added this section in the heroic features of the characters because in the novels analysed in this dissertation more often than not, there seems to be a magical element that warns, advises, and foretells the hero's fate. Whether these prophecies are presented to the hero in a dream or through a person who is not a druid, is not important, but the realisation after it usually comes true is shocking for the hero. This category also includes those instances in which foreshadowing exists, that is, in which the hero's fate might be addressed and mentioned although it is usually faced first with disbelief.

Campbell (2004/1949, p. 25) describes heroes as having "amor fati," that is, "love of fate," in which fate is inevitable. The tests imposed on the heroes are usually impossible in folktales, legends, and in the mythological cycles. In twentieth-century novels they may not seem so wondrous and magnificent like slaying a dragon, but the tests and quests are definitely beyond the hero's comfort zone, enough to make the protagonist fight against external forces alien to them or forces within. Heroes may resist their destiny for a while, like Cúchulainn's challenge against the Morrigan, the battle-goddess, who warned him of his death, and despite many efforts to avoid death, Morrigan's prophecy became true. The subject-matter of the Irish prophecies is that of all the other prophecies in myths: battle, murder, and sudden death (Richardson, 1913, p. 390). In another moment, the same druid that renamed Cúchulainn (mentioned in section 2.6.1.2), also

prophesied that the one to take up arms that day would transcend "those of all Ireland's youths" but that their life would be "fleeting short" (Campbell, 2004/1949, p. 306). Hence, maybe because of destiny or maybe because of his feeling invincible after all his feats, Cúchulainn demands fighting equipment, thus fulfilling his destiny and the prophecy.

As was mentioned before, the heroes in the novels selected at some point feel a sense of awakening to the supernatural forces that may provide the protagonist with their destiny, a prophecy, or a quest to fulfil, and in other cases, for instance in Murray's *An Evening of Long Goodbyes* (2011/2003), the protagonist feels like he is in charge of his own future, however, it is nowhere near as heroic or fancy as Cúchulainn's heroic behaviour and warrior-like nature, as in Murray's novel, the protagonist has this epiphany at the dog track (Murray, 2011/2003, p. 46). Therefore, despite the mundane and trivial situations in which epiphanies and prophecies occur for the male characters in the novels selected for this dissertation, they still nonetheless present the hero with their destiny to fulfil. This point will be further analysed in section 6.10.4.

2.6.1.5   Helper.

The aid the hero receives is usually described as being supernatural either from a little old crone or an old man who provides amulets against evil (Propp, 1968/1928, p. 37; Campbell, 2004/1949, p. 63); however, the present analysis points out how the hero usually has a second-in-command with them, a sidekick, that will help them endure the adventures they will face. These male characters may not receive supernatural aid or any sort of talismans per se, but they will have a companion that at some point will provide the needed help. As was mentioned before in section 2.4, sometimes this helper might have been seen at the beginning as if they were the actual hero, and the protagonist of the novel as a tag-along companion, but by the end of the novel, it is usually revealed that the hero was all along the protagonist. Campbell (2004/1949, p. 66) enumerates several magical helpers like little fellows of the woods, the wizard, the hermit, the shepherd, a smith, greater mythological figures like the ferryman, the teacher, or the guide; however, what is not mentioned are those helpers who are not magical in any form, but who will help the hero develop their character, and who could be presented as a colleague at work, a friend, a parent, or an enemy who through healthy rivalry becomes a friend.

In Propp's typology (1968/1928, p. 73) the helper is described not only as a companion and as a figure that the hero receives after achieving a feat, but also as a

character that may behave on behalf of the hero, which sometimes may cause confusion as to who the real hero is. What is more, the Proppian model (1968/1928, p. 79) considers that the sphere of action of the helper consists mainly in assisting the hero, however, just like the hero may not seem one in the beginning, a helper may fulfil other functions, or even be the hero first, to then become the companion later, sometimes, involuntarily. As will be discussed in section 4.2 and again in Chapter 6, this can be seen in Bolger's *The Journey Home* (2003/1990), with Shay behaving as the developer of all the events that Hano has to undergo at some point, and then behaving as the helper of Hano; or for instance in McGahern's *That We May Face the Rising Sun* (2009a/2002), the unsuspected hero who acts as a helper to his neighbours, Ruttledge, needs to step up and fill the spot of the hero when a neighbour passes away, and he has to lay the body for the wake. Suddenly, a hairdresser from Dublin (a visitor in the wake), Tom Kelly, steps in and becomes the helper (McGahern, 2009a/2002, p. 286).

Propp (1968/1928, p. 83) realises that not all functions are present in all the folktales and that not all characters are performed by the same archetype of character. The helper for instance may become the donor, and possess prophetic qualities, and when a helper is absent from the tale, the helper's quality is transferred to the hero, with the result of the creation of the "prophetic hero" (ibid.). The other way around can happen too, as was mentioned before (section 2.4), a helper may perform at times those functions which are specific of the hero (Propp, 1968/1928, p. 83), and in some cases, the one-off helper might provide the needed impulse to send the hero on their quest.

2.6.2 Morality.

Alongside the mythological features that help the description of a heroic character, morality is another one of them, as the behaviour of a character in terms of good versus evil, helps the audience and the readers decide whether they are heroes or not. According to the studies on moral philosophy there are several different points of view from various thinkers throughout the history of philosophy. From the materialist conception which defends the imposition of a moral and ethical code to which people ascribe, to the forming of a pathway accepted by authors like Kant who propose acting through a categorical imperative (Williams, 1968; Patton, 1971). Opposite to these ideas, Nietzsche (1997/1883-1885, p. 6), and latter authors who will develop Nietzsche's ideas (Derrida & Moore, 1974; Bertram, 2010; Kaufmann, 2013), in concordance with his knowledge and devotion to the classical world and the ancient mythologies, create a vision dominated by

the "superman" and its moral dichotomy between slaves and masters. This is done thus because of several reasons: According to Sánchez Meca (2018), morality has its origin in society itself, that is, there are as many moralities as societies and cultures have existed, thus, there is not one correct and universal morality but the creation of one as a product of a specific moment and space. Similarly, Sánchez Meca (2018, p. 264) defends how morality is created by man and not the other way around, that is, it is morality the one to shape man as a man, because the morality question is important through its configuration in society and its individuals who are bound to it. Out of these premises, the concept of the superman appears equally to the creation of one own's moral code in the constant search of self-improvement and progress.

Another author to consider when describing morality is empiricist David Hume, who named the importance of emotion in determining your morality, moral emotivism (Baillie, 2006; Wilson & Denis, 2008; Macnabb, 2019). Hume's main idea is that one cannot explain morality without emotions and feelings and is opposite to the moral intellectualism which postulates morality on reason instead of emotion. Hume considers that in their ordinary life, men should be directed by their natural beliefs. What is more, he realises that men's reasoning is not a result of reason, but of feeling and daily experiences. According to Hume, reason is nothing more but one more manifestation of man's instinctive nature (Chamberlain, 2018, p. 2).

With these two views on morality, one that focuses on the creation of one's own moral code and the other that focuses on the part emotions play in one's morality, it is possible to say how the heroes portrayed in the novels may not be traditional epic heroes who always do good and have a purpose of always acting against evil. The heroes in this dissertation follow these two ideas presented before: for one, they always have a sense of what is good and bad based on their emotions. They may act on impulse, but it is not whimsical, they follow a moral and ethical code, even if it is not always correct; and secondly, they become heroes and "supermen," as it were, following Nietzsche's idea, because they search for self-improvement, either through an active search of their identity, or through heroic and selfless actions. In Irish mythology this can be found in the concept of "Fir Fer," which literally means "the truth of man" (Valente, 2011, p. 149), and which is applied to mostly honourable combat, but also to a strict personal honour code (O'Leary, 1987). Some examples of this might be found in Barry's *The Temporary Gentleman* (2015) when the protagonist fulfils his role as a father but also runs away to

war to avoid his duty at home; all the talk about honour in Murray's *An Evening of Long Goodbyes* (2011/2003); or in Doyle's character Jimmy Rabbitte's moral code and seriousness when becoming The Commitment's manager and his argument about how taking drugs is not "soul" (Doyle, 1998, p. 66).

2.6.3   Linguistic features.

Given the interdisciplinary nature of this dissertation, I will not only analyse the more literary aspects of the novels, but I will also study the male characters' language through the use of a Corpus Stylistics approach, a point that will be detailed in Chapter 5. Thus, an in-depth analysis of the linguistic features of the protagonists of the novels will be provided in Chapter 6. This will be achieved with the creation and analysis of *The Contemporary Corpus of Male Irish Writers* (CCMIW) and with the online software toolkit Sketch Engine (Kilgarriff et al., 2014). It seems that through language, the heroic personality, or lack thereof, of the protagonists is portrayed. More often than not, the heroes of the novels want to present themselves as strong individuals, not only physically but also verbally. Hence, it is not surprising to identify a number of features common to the majority of the male hero in the novels. Amongst all the linguistic features that could be studied, I will pay attention to the use of male vocatives, especially when addressing other men. That is, how male characters try to belittle or show respect by addressing someone as *sir*, *boy*, *lad*, or even by using expletives, sometimes really complex and elaborate ones as for instance "shit-bag" in Murray's *An Evening of Long Goodbyes* (2011/2003), "pompous little fucker" in McGahern's *The Dark* (2008b/1965), or "crazy baldy bastard" in McCabe's *The Dead School* (2002/1996).

Another aspect that will be analysed in Chapter 6 is that of the verbs of speech and the adverbs that accompany these verbs. In this section, the aim is to list and enumerate the number of times verbs other than *say*, for instance *demand*, *command*, or *whisper* modify the utterance of the male character and how this affects the portrayal of the same. Additionally, these verbs will be looked at with the adverbs they come with as there seems to be a difference between *responded defensively* and *replied softly*. As a result of this analysis, a pattern in the male characters' speech can be formulated and see whether these characters follow a domineering manner of speaking or not. The last aspect that will be analysed as a reflection of the verbs of speech and adverbs that accompany these, is the description of the male-characters' body language. In this manner, the linguistic features used to analyse movement and behaviour will be looked at as well.

2.7 Irishness.

As mentioned in the brief introduction to this chapter, this and the following sections of this chapter will describe a number of aspects that embody the representation of Irish identity in masculinity through their language, country, and representation of masculinity in fiction. The different models of masculinity that will be presented are that of the father, the soldier, and the son. First, a number of definitions that represent the concept of "Irishness" will be provided as well as how the dichotomy of rural and urban identities help shape this concept; second, Irish language and its performance will be linked with masculinity; and finally, after the description of the different models of masculinity, as mentioned above, it will be briefly discussed how masculinity has been represented in fiction.

Let me start by establishing how Irish identity is depicted as being hypermasculine in its display through ethnic, working-class men in television and in film (Schein, 2017, p. 160), and as having had a revival through performance of a reliance on physical strength and potency. Furthermore, these performances also include boundaries in the different degrees of manliness displayed as well as hierarchies and any crossing of these boundaries provokes a heteronormative and reactionary gender identity (Schein, 2017, p. 162). The idea of "Irishness" and the identity that goes along with it, seems to be nothing but a mere image created by others (Kiberd, 2005, p. 1). The creation of classic Irish conventions can be traced back to the performances of the early artists of the Abbey Theatre through performing Irish tradition in writing mythology and lore.

Thus, there seems to be a continuous search for an identity that allows the bearer to fit in society which at the same time belongs to a decolonised country still carrying that inner and outer search. Valente (2011, p. 10) distinguishes the different positions in a colony that separate the metropolitan gentleman and the colonial subaltern which replicate the estate of manliness and the positions of male/female within the patriarchal structure of gender in a society. This emasculation, and as Valente (2011, p. 10) calls it "unmanning," of the subdominant subject to the imperialist one, plays a part in the discourses of feminisation, as will be shown in section 2.8. What is more, the different versions of the myth of Cúchulainn, will show how the Revitalists' versions of the myth were whitewashed in order to transform the pagan hypermasculinity of the Gaelic warrior to Christian manliness, displaying, as Valente (2011, p. 155) points out, "something of the missionary zeal, ideological as well as religious, that energized British imperialism".

The postcolonial strains underlying Irish personalities are reflected in the often-written literature in search of an identity for their characters. Describing thus Ireland as a postcolonial country, taking into account that postcolonial theory puts emphasis on race, and Ireland is a first-world country and racially white, has been problematic and has raised several flags amongst postcolonial scholars despite others agreeing to see Ireland under this light (Gibbons, 1998; Flannery, 2009; Ashcroft, Griffiths, & Tiffin, 2003/1995; McLeod, 2010), others agree how Ireland was a colony within Europe (Pordzik, 2011, p. 332) and how the Irish continue struggling in rebuilding a postcolonial identity.

Since the development of the different theories of post coloniality during the 1980s, rooted in a deep anti-colonial way of thinking from South Asia and Africa, authors like Said (1979/1978; 1994) or Young (2001; 2003) have established an introductory note to the way post-colonial literature develops in different countries. Said (1994), moving from the views on post coloniality in the Middle East towards Europe, realises that amongst others, Ireland is represented in a special way due to its position as a country that offered resistance to the oppressor and asserted a nationalist identity. Regarding the postcolonial theories surrounding Irish identity and culture there has always been a debate whether Ireland can be considered a post-colonial country or not (Kennedy, 1993; Cleary, 2003; Wilson, 2005). Nevertheless, the critiques from historical revisionist who dismiss postcolonial studies as a "recoding of a cultural nationalism" (Nolan, 2007, p. 337) have been since disputed; there is also an antagonistic view on the use of postcolonial theory and Lloyd (2001) terms his studies as "postcolonial projects". Still, forms of primitive Irish nationalism have been caricatured and attacked by revisionists (Flannery, 2009, p. 11) while the postcolonial theory in Irish studies "has sought to develop a more critical understanding of the various forms of subaltern social struggles largely written out of dominant modes of Irish historiography" (Cleary, 2006, p. 14).

In this manner, the postcolonial landscape of Irish literature and identity is strongly sanctioned by the "otherness" of it (Villar Argáiz, 2006, p. 163; Carrera Suárez, 2007; Flannery, 2009), that is, the opposition to the hegemonic identity personified by the coloniser. When Jimmy Rabbite in Doyle's *The Commitment* (1998) states how "[t]he Irish are the niggers of Europe, lads….An' Dubliners are the niggers of Ireland" (Doyle, 1998, p. 13), he is not only making a somewhat shocking statement for the sake of shock to his bandmates, but he is also aligning himself with the otherness of his own societal, cultural, and political situation (for further discussion regarding "otherness" in Ireland cf.

Coghlan, 2009; and Gilligan, 2016). Hence, in this context, the representation of Irishness and Irish identity seems to be highly influenced by the metropolis and by the native's opposition to it. At the same time, this will provide a stigmatisation of the performance of a nationalist identity created specifically with the purpose of opposing the coloniser and thus described in the dichotomy of coloniser/colony vs. male/female vs. British/Celt (Kiberd, 1996/1995; Valente, 2011). These last points regarding the opposite identity of the Irish against the coloniser will be developed further on in section 2.7.1 and 2.7.2 when explaining different factors that contribute to the creation of Irishness and Irish identity.

2.7.1   Irishness: Urban vs rural identities.

In this section, the dichotomy urban/rural will be developed further as it has helped expand the sense of identity in the Irish community. As stated in section 2.6.1 when explaining the common mythological features selected for the male characters, identity loss is a factor that the protagonists undergo. In some cases, this loss of one's self and individuality is represented by the character emigrating from Ireland and in others by the effect an urban or a rural change of setting has on the protagonist, as if having come to the countryside transforms the protagonist in an incarnated self of long gone memories of generations living and working the land, or as if moving to the city makes the protagonist aware of the dangers of society and the alienation one feels when isolated.

This dichotomy is not something new. During the Literary Revival there was a nationalist effort in idealising or debunking one or the other depending on the intent of the author. J. M. Synge modernised the idealised views of countryside Ireland and separated the Irish community from the one living in the cities. To the English public, the Irish peasant incarnated the barbarism and savagery of Irish rural life, the Other (as mentioned in section 2.7), and it fell into the hands of the writers of the Irish Literary Revival to shake these beliefs (Coughlan, 1991; Hirsch, 1991) and define the new Gaelic culture as a dynamic identity with a messianic influence in the lives of the peasantry (MacCaffrey, 1973, p. 527). De Valera's romantic vision of small families in rural Ireland living self-sufficiently (Ní Laoire, 2002, p. 18) was a widespread image of the countryside in which the true heroes of the Irish land were the farmers, who had acted heroically over the generations, overcoming dispossession, famines, and other vicissitudes due to the landlords (Kane, 2011, p. 132). Irish nationalists worshipped rural Irish life and its clean living and frugality (Beatty, 2016, p. 175), what is more, rural identities were related to the manliness of the person buying lands (Beatty, 2016, p. 162). Hence, it is not surprising

to find how rural masculinity and the relation of manliness to the working of the land is associated with the gendered nature of agriculture (Ní Laoire, 2002, p. 17), as well as the traditional household structures.

However, in Christian and church narrative, there still seemed to be a combination between nationalism and agrarian themes and symbols, which tried to position the land as the basis for a nationalist unity. What is more, there was the creation of a whole imagery surrounding the labourers of the land (a sacred land), which allowed tenant farmers to imagine their own heroic action (Kane, 2011, p. 105). Studies by O'Hara (1998) and Shortall (1999) point out how in rural Irish society, the patrilineal inheritance of the land is taken for granted and this will also provide the owner with prestige, status, and power control. Literature regarding hegemonic rural masculinities thus echoes the strong image of the heroic Irish peasant (Ní Laoire, 2002, p. 20), consequently transforming the farmer into a stereotypical image of masculinity: a tough man who would do the hard work to help and provide for his family.

Nevertheless, the mythology surrounding the ideal of a rural nation in Ireland provided people with a common vocabulary and language, when the Revival, mostly happening in the cities, was discordant with a lot of people who were from a middle-class urban context (Goldring, 1982, p. 68). The concept of a rural Ireland was mostly created by the revivalists once they realised the amount of people who were moving from the countryside and into the cities (Kiberd, 2005, p. 292). If life in the countryside was idealised for a while and then debunked, corruption in the city was still a widespread belief: families were disjointed because one or other member of the family would fall into vices and licentiousness. The image of a beautiful and pastoral life in the countryside of Ireland also risked its beauty into jeopardy for the bare naming of rural Ireland as a concept was a sure sign that the culture it reflected was somehow doomed to disappear (Kiberd 2005, p. 292). This happened during the Land War (1879-1882), in which the land was confiscated from the Irish farmers, and an opposition movement started to take form first in the West of Ireland and then in the rest of it when tenant farmers started to symbolise the Irish people and had to change their deferential and submissive attitude and behaviour towards landlords in order to become the heroes of their narratives and their destiny (Kane, 2011, p. 112).

The city can be called a site of pluralism and an example of the uses of diversity when it was in its "heroic phase" (Kiberd, 2005, p. 289), that is, when cities would

flourish. However, it was accepted that cities could never reach the pastoral landscape that rural Ireland could. It is only in the fabulous imaginings of Gaelic storytellers and poets that Dublin could be ranked as a brilliant and heroic capital: Cúchulainn visiting Dublin in Standish O'Grady's 1870's *History of Ireland: Heroic Period* gave the city a sense of pride and self-possession (Kiberd, 2005, p. 290). The problem arises when one realises that Cúchulainn was dead for hundreds of years before Dublin was founded. In the national mind, and as a reflection of the aristocratic ideals of Irish people, Dublin could have been an idea to be founded, but nevertheless, heroic, fantastic, and an invention. Traditional storytelling and the bards narrating the amazing quests of heroes and warriors in a mythological pre-colonised Ireland seem to have developed a discourse that would have its origins in the rural background out of which modern Ireland emerged and settled its legendary tradition during the 20th century (Hickey, 2015, p. 19). The myth of the rural part of the country was seeping through the more urban places and at the same time, were undergoing retellings of the same myths. This only helped new identities to form, whether urban or rural, but still the search for a local identity was exceptionally important.

Contemporary prose seems to describe more commonly city dwellers and their urban dilemmas (Mahony, 1998, p. 275), maybe brought about from belonging to small towns or being country people. The split between the urban and the rural settings, nevertheless, feeds a dichotomy between the sky-high sparks of the city and the tedious rectitude of country folk but in Irish literature this contraposition of the urban and the rural underwent a subtle twist: the notion that all innocence was rural and all decadence was urban was subverted (Kiberd, 2005, p. 291). Oscar Wilde was one of the exposers of this aforementioned dichotomy for instance in *The Importance of Being Earnest* (1895) in which he challenged not only the notion of rural versus urban, male and female, good and evil, but also, Englishness and Irishness (Kiberd, 2005, p. 292). At the heart of this identity struggle, comes the fact that the decline of rural Ireland came long before the famines of the 1840s and that the assault on the cities and its life was a result of the urban nucleus representing the colonial capital (ibid.) in the colonised country. The Irish alternative was still not in view but authors like J. M. Synge may have tried to illustrate it when he depicted how vicious human nature in the countryside could be, similar to the one in the city, as in *The Playboy of the Western World* (1907), in which Christy Mahon attempts to murder his father and runs away to be cheered for it in another village. Not

idealising pastoral and rural Ireland was a disruption in the narrative during the Revival and the riots that followed the first opening night at the Abbey Theatre confirm this (Singleton, 2011, p. 34). Urban fictions, however, take a special place in the Irish scene because of Ireland's location on a small island in the periphery of Europe. Irish cities offer thus a unique urban and cultural experience from that of frequently fictionalised accounts of megacities such as London, Paris, or New York (Belville & Flynn, 2018, p. 2). Playwright Seán O'Casey aimed at representing Dublin at its worst and through a critical lens when in his *Dublin Trilogy* (1923-1926) he does not shy away from portraying the slums of Dublin, the looting, and riots during the Easter Rising in 1916, or the poverty of these neighbourhoods.

Moving into the cities did not provide Irish people with ready-made urban identities and while the peasant identity in Ireland had not changed in a thousand years, urbanites were changing by the minute, and thus, for Irishmen it was easier to don a mask of the surrogate Irishman than to reshape an intricate urban self of their own (Kiberd, 2005, p. 24). The questioning of previous representations of the country through its art, poetry, and literature is close to the post-colonial theories of Africa, India, or the West Indies. However, these cultural movements also have limitations that emerge from the binary opposition to imperial definitions, that defend a vision in which they are inferior instead of looking for liberation. Irish nationalists in their search for alternative modes of expression struggled to create an autonomous identity (Hutcheon, 1988, p. 112), but one thing was for sure, the basis for that identity was anti-British in its extremes. Therefore, identities created in polarities became common: urban versus rural, male versus female, Irish versus English. However, these polarities became fatal in the way people and their newly found identities were willing to take the coloniser at his word and convert every insult into a boast (Flannery, 2009, p. 166; Kiberd, 2005, p. 138). On the one hand, the literature representing rural Ireland was both part of an identity-building process, and a demystification of the same. On the other, these representations, especially in theatre through Yeats, Lady Gregory, and Synge, could not deal with the layers of urban life (Lloyd, 2001; Kiberd, 2005). Thus, Seán O'Casey's attempts to size up the streets and make them representative of the period by portraying characters in his plays that were repulsed by nationalism and imperialism played a role in the creation of a new identity in Irish culture. What is more, urban spaces may constitute a space where identity is both

produced and contested (Macleod, 2014, p. 43) by showing new aspects of a location where new identities may still originate.

After the Revival, the concepts of rural and urban Irish identity seemed to have come to terms. Writers during the 1980s were able to recycle the idea of a "hidden Ireland" (Kiberd, 2005, p. 298) to add a glamorous view to their new discourse. Authors like Roddy Doyle, Dermot Bolger, or Donal Ryan manage to mix both scenarios: urban and rural locations working in unison to help define a character's identity. The modern city of the 21st century seems to accept all kinds of contradictions from its identities. This mixture of a hidden and a mythological Ireland defining Irishness and being part of one's identity is representative in the novels selected for this dissertation, a point that will be explored in section 4.2 and in Chapter 6. Let us now turn to the construction of identity and Irishness in language and masculinity.

2.7.2   Irish language and masculinity.

Although in Chapter 3, especially in section 3.2, it will be discussed in depth how speech is one of the most common acts in the performance of gender, in this section it is presented how Irish identity, language, and masculinity merge in the creation of a context for Irish writers which is then reflected in their characters. Men and women use language to establish themselves in society, and in Ireland, having had their own language nearly erased by the coloniser (Kiberd, 1996/1995; Flannery, 2009) seemed one of the first points in Irish nationalism to control again. Drawing from the idea that language is related to ethnicity, culture, identity, and nationalism (Fishman, 1991; Myhill, 2003; Garland, 2008), Irish language and identity have been approached from a number of perspectives (Watson, 1996; Garland, 2008; Amador-Moreno & Hickey, 2020). In recent years there has been a focus on "modernising" Irish language in domains such as the media as proponents of Irish language and identity have long appropriated textual strategies for renewing what could be irreplaceable resources (Cotter, 1999, p. 369). Speaking Irish thus, is already a sign of distinctiveness for Irish people (Watson, 1996, p. 256) and maybe because of its marginality it continues to play a key role in the creation of identity (Walsh, 2020, p. 21).

Through the nationalist movement of the 19th and 20th centuries, the creation of the Gaelic League in 1893, the rebirth of the Gaelic language and literature, and the reconnection of these symbolic places and Irish men, the creation of an ideal image of masculinity was easy to draft. The Gaelic League, amongst other things, promoted the

Gaeltatch, areas were only Irish was spoken, and in a way, coming back to these spaces helped the idea that the memory of Ireland's ancient manly heroism was present in certain places (Beatty, 2016, p. 97). Overall, the Irish language remains a symbol of national identity but has relatively few fluent speakers outside of these realms of all-Irish. Cotter (1999, p. 370) describes the Gaeltachts as "historical strongholds of the language" and with a big impact in today's culture (Johnson, 2002; Ó Giollagáin et al., 2007). Speaking Irish is watched as something desirable and is linked to Irish nationhood (Cotter, 1999; Johnson, 2002), however, Kiberd (2005, p. 118) states how for many poets the Gaeltacht is no longer a place to find relief because the community is revealed as "a degenerate fiction, a myth which has been exploded… a zone for tourists, but not a recognisable place where anyone lives."

The movement to revive the Irish language could be seen as an inspiration for learners elsewhere in the country (Bradley, 2014, p. 541) and also, it was an imagined way of purifying Irish men by recovering sovereignty and male power (Beatty, 2016, p. 122). Patrick Pearse in several speeches addressed how from boyhood, children need to repossess their language and master it, to become full men and be able to fight alongside their Irish brothers. Pearse had a plan to stop the national castration of boyhood through a new education system that would restore national culture (Beatty, 2016, p. 123). In this new education system, boys will be taught the ancient Ireland, they will be encouraged to perpetuate the legendary traditions of Irish heroes, and all done in the Irish language (ibid.); however, it is worth noticing the amount of studies that relate to the struggle of learning Irish in the classroom and the new methodologies used to engage students into learning it and by extension, the culture that comes with it (Ó Laoire, 2007; O'Rourke, 2011; Dalton & Devitt, 2016).

The idea of a national decay linked to the unused Irish language depicted Ireland as a dark land, whereas through the Gaelic League, the linguistic revival brought up a rejuvenation of that same land (Beatty, 2016, p. 124). Language was linked to the nation's male ancestry and its mythical past (Valente, 2011). The heritage associated with these concepts and the fact that language was gendered created a whole propaganda movement which demanded that the younger generations make proud their "Celtic ancestors" (McMahon, 2016) and reject the British colonial rule. In a post-colonial Ireland, the Gaelic League made sure that Irish culture, and thus language, was idealised and its morals were somehow exaggerated, that is, the rejection of the colony pushed Ireland to

dislodge any imperialist notion and become a country in its full right. The focus on language to restore Gaelic masculine ideals provoked anxiety in all leading parties of the country at the beginning of the 20th century (Valente, 2011). However, the ongoing learning of Irish language, although not as successful as the original nationalists would have wanted (Beatty, 2016, p. 141), still seemed like a symbol of the fight against colonial rule (Flannery, 2009, p. 89).

2.8 Irish Masculinities.

The ideas that surround the concept of masculinity and manliness in Ireland during the 19th and 20th centuries are varied and were conformed by many different types of masculinity: the Christian manliness, the imperialist manliness, the warrior, or the chivalric manliness, amongst others (Valente, 2011). What these types of masculinities have in common is the physical culture surrounding the caring of the body (Heffernan, 2019; Carvill, 2018; Jeffers, 2002). What is more, the representation of the different regimes of manliness, as a "moral, sporting, chivalric, sturdy" man (Valente, 2011, p. 8), hold these concepts to enhance the virtues native to the English people which were necessary to be powerful in the world, both military and civilising. That is, Britain's supply of physical outlets, workout devices, and figures to emulate (Heffernan, 2019), was reflected by Irish masculinity at the beginning of the twentieth century[1].

During the early twentieth century, there seemed to be a coercive masculinist project of Irish nationalism (Beatty, 2016, p. 4) that did not only belong to the colonial forces but was also a European movement rising with nationalisms. There was a need to differentiate oneself from the coloniser, and discourse on race was common when the English mocked the Irish as incapable of self-governance, with caricatures of apes being represented as the "missing link," and highly feminised (Dyer, 1997; Carvill, 2018; Valente, 2011). The Irish, then, seemed to occupy a middle space between "this" and "the

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[1] Body culture and the manly physical figure for men in Ireland has been studied from different perspectives. O'Donoghue (2005) analysed the masculinising practices in primary schools during the 1920s and 30s and how the "body as a form of physical capital" bore symbolic value in society (O'Donoghue, 2005, p. 231). Heffernan (2019, 2020) also studies the historically objectivization of the Irish male body in late 19th and early 20th century magazines and how as early as 1898-1907 there are discourses of anxiety, shame, or pride in the magazines' contributions by readers. In a more contemporary study, Darcy (2019) analyses the construction of a self-image by Irish men considering how "as Irish men's bodies shaped the land, they were in turn shaped by it" (ibid. p. 18). The influence of the rural setting in Irish identity has been already established in section 2.7.1 of this dissertation.

Other" as they are not "white" coloniser nor "black" colonised, that is, in terms of Butler-Cullingford (2001, p. 14) "proximate" rather than "absolute" Others. It is in this middle ground where the Irish indeterminacy forms, having a strong impact in the creation of an Irish identity and the image of the newly powerful man created in Ireland would be a symbolic means of escaping the nation's indeterminacy as a colony (Beatty, 2016, p. 5). The retrieval of the warrior model of manhood that has been lost after centuries of imperial rule is a major theme in the search for a lost identity (Valente, 2011; Banerjee, 2012). There seems to have been a transition between nineteenth century "manliness" versus twentieth century "masculinity". The former was considered something of an inner essence, a capacity of independence, and self-control, not opposed to womanhood but to childhood. The latter, had to be performed and showed off physically as a way of opposing femininity (Cronin, 2014, p. 17). Early-twentieth century masculinity moved from the heroic warrior, embodied by Cúchulainn (Meany, 2006; Clayton, 2011), as explained in section 2.3.1, to an Irish masculinity that became increasingly defined by the exhibition and gaining of wealth, still bound up with aggressive risk-taking and bravado (Woods, 2014, p. 29). One representation of this aggressiveness is seen in sports, especially in hurling when the athletes raise their *camáns* (hurling stick) as weapons in belligerent, hypermasculine gestures (Valente, 2011, p. 69).

The representations of masculinity that appeared during the end of the 19th and the beginning of the 20th century, could be an attempt to disprove any negative trope of Irish men's femininity or violent irrationality (Valente, 2011, p. 24). The retrieval of the Cúchulainn figure can be seen as a reinvention of Irish masculinity because it wants to oppose the widely spread colonial strategy of representing the Irish in general as a feminine race (Romanets, 2003; Edge, 2014; Valente, 2011), and it also resonates with the idea of the nation being a woman leading her children to a glorious and heroic future, and who in turn, will protect her sons in time of need. This feminisation was taken by the Irish and adapted into the allegorical feminine image of Mother Ireland as "Hibernia" or "Erin" (Kiberd, 1996/1995; Dean, 2014; Hassan 2010; Negra, 2014). Valente (2011, p. 12-13) explains how and to what extent the image of the Irish was twisted from that of "sisterhood" as the Sister Isle, being part of a home colony, to the complete feminisation of the nation. The Irish were depicted as being genetically feminine, and following the patriarchal thinking process, congenitally in sync with obeying and complying with the masculine race that the English, as Anglo-Saxons were (Valente, 2011; Romanets, 2003;

Kiberd, 1996/1995). In this manner, the English could control the colony as a nation and through its identity, with the gender system being another frame for the English to discriminate the Irish.

Drawing from all the different views on Irish masculinity and identities born from a period in which the ideal masculine identity was that of the warrior and the Celt hero, a number of masculine identities in the literary Irish context will be listed. These will help understand the role of Irish male characters as represented in fiction from the twentieth century onwards. Masculinity is not defined by one aspect but by multiple ones, and thus, Irish masculinity is also formed by different identities. They are not always clear cut, and just like the Proppian model of morphology for folktales (detailed in section 2.4), one character or person can embody several of them, and mutate from one to the other. Let us now turn to the three main models of masculinity that I will analyse: the soldier, the father, and the son. Thus, in this section I present the multiple masculinities that can be considered the traditional ones in Irish society, and in section 2.9, those masculinities that belong to fiction more specifically, those that will be analysed for this dissertation.

2.8.1   The Soldier.

In this first section, I connect the idea of the soldier to that of the hero and warrior and at the same time, to the antihero. This is mainly for two reasons: the first one being that during the twentieth and twenty-first centuries, there was talk about heroic actions attributed to the soldiers fighting wars, whether that was the Irish War of Independence or any of the World Wars. After the sacrifice to die for your country was made, then the soldier in question could be considered a hero or not. The second reason is that despite all the mythological and heroic discourse, Irish male characters may not have supernatural powers in fiction and the lack of magical quests was substituted with heroic actions. Although, there is a distinction between the Irish men in real life fighting for their freedom and the heroic quests fictional characters undergo. For Irish men to fight and die in battle on Irish soil for a cause such as independence, cannot be equated to fictional Irish men struggling with their identity, sense of home and country, and setting off on a quest to find their sense of belonging.

During the period before and after the Irish War of Independence, the creation of an atemporal and highly ideological zone marked the beginning of a movement that was backed up by all the previous generations of Irish patriotic men (Beatty, 2016, p. 22). There was a dichotomy of duty/desire presented to Irish men in which unless they fulfilled

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the former, their manhood and manliness could be contested and mocked. This was a common effect of the propaganda of the period and a way of self-legitimisation (Asava, 2014; Beatty, 2016; Jeffers, 2002). What is more, De Valera knew this and used it to propagate the national feeling of heroism by portraying himself as a true Irish man who was doing everything possible to keep a close tie with Ireland's national past (Jeffers, 2002, p. 13; Kiberd, 1996/1995). In an open letter to the constituency's voters, De Valera pressed the voters by crying out: "May the blood of our martyrs through the centuries inspire you! May the bones of Brian of Contarf [Brian Boru] reposing in your midst!" (De Valera & McCartan, 1918). De Valera is not only using mythological Ireland, the warrior model of masculinity and his citizen's patriotism, but also the righteousness and the honour of each of them as it can be seen at the end of the letter: "We have staked Ireland's destiny on your patriotism and honour" (De Valera & McCartan, 1918).

Regarding the heroism and sacrifices men were asked to do for the country's independence, Valente (2011, p. 100) writes how: "[i]n the context of Irish nationalism, the identification of blood sacrifice with chivalric heroism promised to square the double bind of (colonial) manliness." Sacrificing yourself for your own country was the highest honour one could achieve: firstly, as an example of the traditional warrior values of courage and duty, and secondly as a romantic vision of the sacrifice to continue in the hypermasculine realm. These two aspects an Irish man was presented with, the traditional warrior values and hypermasculinity was brought to perfection by that "blood sacrifice" (Valente, 2011, p. 100) and thus, the link between the chivalric ideal and the masculinity and manly norm of the period was fulfilled.

The image of the Irish man as a hero was not new to the 20th century, but it was in fact reconstructed after the Easter Rising in 1916 in which men were asked to sacrifice themselves for their nation. As Beatty points out (2016, p. 27), whether the leaders and soldiers of the rising went willingly to their deaths is unknown, but the ideological image that they left worked in the creation of the emerging Irish state. The idea of the fallen soldier and the idealisation of war was a way of legitimising Ireland and thus, the country, proved that it was capable of sovereignty (Kiberd, 1996/1995; Beatty, 2016). Self-sacrifice and martyrdom, both symbols of Catholicism, became a cult in the religion of nationalism and the interest of the soldiers relied on the immortality of heroic altruism (Nash, 2002, p. 114). Ireland, then, put a strong emphasis on the recovery of a lost ancient masculine strength, with heroes such as Cúchulainn or Brian Boru as idols. One way this

strength is represented is through men's control of their physical space which could be considered as a defining characteristic of modern men (Graham, 2002; Beatty, 2016). Hence, it is unsurprising that Irish men's lack of control over Irish spaces came to be seen as emblematic of a deeper lack of masculine power, that is, as Ireland was coded as a female body and British colonialism as a male body (Nash, 2002, p. 111), created a sense of men being colonised as well, in their bodies, not only in their countries. This is also reflected on the way racialisation in Ireland is portrayed, that is, the Irish hybridity unleashed the undeniable fact that Ireland positioned itself as a victim of colonisation and by extension aligned itself with all the former colonies, including those of non-Caucasian origin (Singleton, 2011, p. 127). This seems to be sustained by the mythological representation of Irishness throughout the 20th century, for instance, as was mentioned before, how in Roddy Doyle's *The Commitments* (1998, p. 13) the members of the band realise that they are marginalised as well and say: "The Irish are the blacks of Europe… I'm black and proud". Self-representing oneself as the oppressed with other oppressed minorities feeds the myth of victimisation in a nation that had been decolonised and it nurtures the belief that the difference between the Irish and the English is racial (Pine, 2011).

Despite the victimisation that some identities could undergo at this time, there is also the enhancing of a type of masculinity that can be related to the original of the soldier but which in modern terms is known for its boastful and hypermasculine definition. This representation of masculinity is what is known as "lad culture". It was at its peak during the nineties in which this model of masculinity centred around alcohol, women (called *birds* by lads), sexual prowess, Ibiza, football, cars, and materialism (Doyle, 2018, p. 138). Especially Gaelic football and the GAA (Gaelic Athletic Association), promoting native sports such as hurling, rugby, or Gaelic football have been studied in relation to masculinity and Irish identity (O'Dwyer, 2020). The GAA took upon themselves to use the ancient Gaelic physical culture as a way of decolonising Ireland, and the Irish, in seeking a new identity and in order to differentiate their masculinity from that of the English, were unconsciously prevailing imperialist stereotypes (Valente, 2011, p. 65), as the sports culture Ireland was undergoing was not new, but one that existed in British public schools. Nevertheless, because of the creation of the GAA as a nationalistic effort in the establishment of an Irish identity, it did not only belong to upper-class people, like the English would do with their sportif manliness and masculinity, but what the GAA did

was to include the working and middle-class into the game (Valente, 2011, p. 67). What is more, there is a rural heritage in being a member of a sports club such as the GAA and the long relationship between this sports association and nationalism has been extended and prolonged to today's Irish-speaking schools (O'Dywer, 2020). The rural, the working, and the middle-class, then, were drawn in towards the idea of a Gaelic nation, one that would raise morale and establish an imaginary idea of what the Irish should be and look like.

Alongside the search for an Irish identity, the notion of masculinity in crisis has also held social currency in the modern Western world (O'Brien, 2014, p. 128). The catalyst of the first crisis of masculinity is considered to be the First World War, because of the shift from "chivalrous" modes of fighting to the machine-driven industrialised trench warfare (O'Brien, 2014; Miller, 2016; Kiberd, 2018). After that, during the 1990s Irish masculinity in crisis is condemned because of the dissolution of heteronormative values because of the rising of feminism and gay rights, hence the hypermasculine response of some Irish men into being part of "the lads," defining themselves as the complete opposite of what is being represented around them. Since the nineteenth century, Negra (2014, p. 225) argues, there have been several crises in masculinity that are usually stronger during economic hardship and which results in a backlash against women in the labour force instead of a focus on the issues that lead to such recessions in economy. The creation of the Irish state then, gave men their necessary space in which to perform their heroic masculinities, but identity and gender in Ireland continued to be a mobile one which may represent an adaptation of the glorified male risk-taker of the boom years, that is a cosmopolitan idealised masculinity during the Celtic Tiger years (Negra, 2014, p. 235). However, the crisis brought about by these years also started a process of marginalisation of minorities of intercultural origins (Villar-Argáiz & King, 2016) in the same fashion in which Irishness was excluded from the hegemonic norm during the colonisation period. Although the model of masculinity of the soldier, the norm during the early twentieth century, evolved into another model that did not require sacrifices for one's country, what it required of the men that ascribed to this type of performance was that of hypermasculinity and a rejection of everything that could be considered feminine, weak, or soft.

2.8.2   The Father.

The concept and identity of the father, and specifically the Irish father may have a variety of influences and definitions: the father as the estate; the father as the breadwinner; the father as the controller and discipline-provider of the home; the absent father; or even, the father murdered by his son. Already in the Celtic sagas, Cúchulainn kills his own son, Connla, and becomes a failed patriarch. One of the strongest ideas regarding the image of the father in Irish culture is that of the "failed father," sometimes first identified symbolically with De Valera, failing his sons, that is, the nation (Meany, 2006, p. 243). The failure of Irish fatherhood in the context of Ireland being supressed by the colony, shows how the search of heroic models and the cult of the hero seems to be more of a confession of male impotence than a spur to battle and independence: "To those revivalists who might sigh 'Unhappy the land that has no hero,' the radicals could reply 'No! Unhappy the land that needs a hero!' (Kiberd, 2005, p. 182).

What is more, Meaney (2006, p. 245) describes how the historical failures of the father (symbolically regarded in a wider sense with the church, state, and nation), is closely identified by the oedipal fantasy of castrating the father, hence all the Irish fiction about murdering one own's father. One example of this is J. M. Synge's *The Playboy of the Western World* (1907) in which after attempting several times to kill his father, Christy Mahon gets the upper-hand in their father-son power relationship and the roles of dominated-dominating are exchanged, but also are persisted in their relationship (Meany, 2006, p. 253). It is not surprising to find that the types of masculinity found in a great number of novels is that of the rural identity of having the father figure as a powerful authority and symbol of masculinity in rural Ireland (Ní Laoire, 2002, p. 19). This powerful father figure involved a masculinity that was both moral and manly (Ní Laoire, 2005; Curtin & Linehan, 2002; Goodwin, 2002), what is more, the role the father had to portray could vary very little between the "good Irishman," equalised with a peasant, and the Gaelic, masculine, and Catholic Irish man, who controls everything around him, from the time the harvest needs to be collected to what his children will do with their lives.

The power struggle in the novels selected has a great deal to do with the fact that power seems to shift from generation to generation. In some instances, such as McGahern's *The Dark* (2008b/1965) or *Amongst Women* (2008a/1990), the father of the house must behave as both the father and the mother as the latter is not part of the household. This duality provides the father with some qualities that have been

traditionally associated to the female sphere. However, the father (when there are sons in the house) might suddenly realise that he can no longer compel them to do his bidding, and that he is old fashioned, a laughingstock, weak, and powerless. Kiberd (2005, p. 179) considers that the image of the father is that of a "defeated and emasculated man, whose wife sometimes won the bread and often usurped his domestic power while the priest usurped his spiritual authority". The vain attempts at trying to regain power in the household will be sterile as the younger generations of Irish men are able to confront their fathers and get rid of the traditional stance that they had in order to establish a new model of masculinity.

Most of the connotations the idea of the father has are negative. However, despite its negativity and feeling of rejection against the person and the concept, there is still a trace of likeability that comes from the tradition of the father as a storyteller and Irish orality. Keane (2018, p. 90) describes how listening to one's father "involves a gradual education in how to defy historicism, realism, and naturalism through the timeless discourse and discipline of Irish orality," which is something that whether the offspring wants it or not, might stick with them and they might remember about it in the years to come.

2.8.3 The Son.

In section 2.7 on Irishness, I explained how masculinity is reflected on Irish men through means of propaganda and the Celtic Revival, however, I have said little about how masculinity is developed in children by means of seeing their fathers behave. In this section, I oppose the masculine development of the children with the father and in what ways they are different, similar, or active opposites.

Let me start by reiterating how the concept of identity is constructed through performance and it has to be continually reaffirmed. Boys are encouraged to act in accordance with societal rules on male behaviour so that they are not seen as strange, effeminate, or anything opposed to the ideal of masculinity of the period. This performance can be regulated by society and culture and provides a space for the boys to "successfully secure a place amongst 'the lads' in the community of peers" (Curtin & Linehan, 2002, p. 65). "The lads," as mentioned in section 2.1 and 2.8.1, are not only the conceptual space for boys to grow into but a space and a sort of identity that Irish men keep and wear with honour for the rest of their lives, something that when they are older, they might remember with nostalgia, because belonging to a group of lads conforms their

rightful place in society. However, belonging to the lads is also a constrained space by masculinist norms (Curtin & Linehan, 2002, p. 65) and not the most common performance for all boys, as they have different masculinities that they may perform when searching for an identity. That is, the hegemonic masculine norm dictates that the father provides an all-around example for the son to imitate so that the son becomes the image of the father, this being a good family man, hard worker, successful, and in control. However, for the most part, teenagers rebel against the institution the father represents and want to become their own selves vowing to never be like their father.

Through the male characters in the novels selected, masculinity, manliness, and manhood come full circle: from an idealised son who rebels in his teenage years, to becoming a father himself. Whether they like it or not, most of the male characters at some point realise shockingly that they have indeed, become their fathers, as if the father figure were a ghost haunting the son to see another generation still behaving by strict gender roles and hegemonic rules. Nevertheless, the growth in between those two phases is needed to create men who are able to understand why their fathers were that way, and some may be able to change roles and behaviour by learning from their fathers' mistakes. Kiberd (2005, p. 179) explains how it is not only in Irish society that the son rebels against the father, but how in the Irish context of colonisation and independence, a revolt is held by angry sons against discredited fathers. The broken father is unable to provide a true image of authority once two things happen: first the father grows old and second, the son is no longer afraid of the father. After the circumstances surrounding the power relationship between father and son is changed, any bond that could exist among them is broken and transformed into that of competitiveness. On the one hand, the father starts decaying into an ageing and failed masculinity and on the other hand, the son becomes stronger until he surpasses the father[2]. In Freudian terms this is known as "the killing of the father," in which the son, in order to become his own person, needs to murder the father, of course, figuratively, although some characters in the novels take it literally because the story of the murder of the father could be transmitted in the unconscious life of each individual (Abraham, 1948; Lacan, 1977; Laplanche & Pontalis, 1973; Perelberg, 2009). For the son to be able to become their own person, they undergo a process of self-

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[2] For a discussion on ageing masculinity cf. Preti, 1996; Calasanti & King, 2005; or Tarrant, 2013. Ageing Irish masculinity has also been the focal point of a project by the University of Galway with a forthcoming edited book by Michaela Schrage-Früh and Tony Tracy. The website for the project MascAge Ireland is available here: https://irishmascage.com/

discovery and learning. These processes can be called rites of passage, which will be explained in the following section.

2.8.3.1 *Rites of passage.*

Campbell (2004/1949, p. 8) realises how rites of passage have a prominent place in the life of a primitive society and he mentions "ceremonials of birth, naming, puberty, marriage, burial, etc." as part of these rites. In every step of life there seems to be a change of estate that a person must overcome to transform into something new, something that is meant to be because everybody undergoes those rites. These rites of passage can also be related to the development of the protagonist who needs to overcome different feats to finally become a hero (Campbell, 2004/1949, p. 28). The aspect of the rites of passage that I am focusing on is the one boys need to perform in order to become men.

Rites of passage in boys are described as a liminal space, a transfiguration and maturation of the self that occurs briefly and is overcome or the boy seems to get stuck in between (Turner, 1987). For boys in Irish society for instance, there is an unofficial rule which is considered a rite of passage and a test of Irishness and maturity (González-Casademont, 2017, p. 183), and that is getting drunk upon turning eighteen and sharing a pint with your father. González-Casademont (2017, p. 192) describes how it is especially in representations of Irishness through film and literature that drinking is normal and a fairly unproblematic part of their socialisation procedure into manhood. Another rite of passage that Nixon (2018, p. 54) describes for young men is the act of getting a job, what he describes as a "waypoint in the transition into adulthood". By carrying out a job, men perform and articulate the historical role of fathers and providers of the house. Gahman (2018, p. 257) adds two more aspects: one is the creation of fraternal relationships with other men expressed especially regarding leisure (hunting, sports, cars, or fishing) and the other aspect is related to family, how boys develop to be the breadwinners. Finally, Fletcher (2011, p. 60) provides the last rite boys need to accomplish in order to become men, and that is the passage towards a male sexuality. He argues how it is taken for granted how maleness must be performed through heterosexual sex and how "sexual activity has been equated with adult-male status" (Fletcher, 2011, p. 60).

Despite not all cultures having the same rites of passage for boys, what is common is the concept of rite of passage, and at the end of the ceremony, if successful, masculinity, adulthood, and the achievement of status is the reward. Clare (2001, p. 87) calls this "laddishness:" a camaraderie shared by young men in their state of passage from one

identity to another, before becoming men. This "laddishness" does not only work as a male bonding experience but as a mutual initiation in which boys need to negotiate their masculinity and identity. Despite the age of some of the male characters in the novels, a number of them seem to be transitioning from one estate to the other, as if something during their upbringing made them stop developing their bonding with others and they were isolated in an eternal rite of passage until a helper, a prophecy, or a new trauma, sets them on their quest, something which will be discussed in depth in the description of the characters and their opponents, in section 4.2.

2.9   Irish Masculinity in fiction.

During the Irish Revival, according to Singleton (2011), men had the control of Irish writing, not only in prose but in theatre, too. Irish theatre seems to have always been gendered since the first impression during the 19th century, when heroes of a mythical past were used as icons for an emerging nation and a national culture (Singleton, 2011, p. 1). The challenges that a gender narrative in fiction present are several, because of all the different aspects of society that are touched by it, starting with politics in the context of Ireland being a post-colonial country. The binary of coloniser/colonised and male/female, as has been mentioned in section 2.7, establishes that gender is as much a construction as the identity of Irish people, and that is problematised because the creation of an Irish state is a recent one and identity is not very consolidated (Singleton, 2011, p. 3). The image of a female Ireland beckoning her sons to war and independence, has had an impact on how Irish men were feminised during the colonial period as the weak colony, controlled by the male coloniser. The rewriting of an Irish identity for male characters in theatre has been nothing like the female one. Women were used as icons in popular verse and song in the figure of Mother Ireland (Kiberd, 1996/1995; Weekes, 2000; Valente, 2011), and men and their masculinities were not portraying any of those roles, hence the need to find their own place to create their identity, perhaps through fictional male characters. History presents masculine identity in Ireland with a succession of "martyrs, heroic, defiant, subversive, but ultimately vanquished by colonial forces" (Singleton, 2011, p. 8). At the front of the nationalist game plan for the creation of an identity that suited Irish men, stands the hero of mythology, Cúchulainn, pointing to an idealised hypermasculinity and to an uncolonised past. Regarding the creation of fictionalised identities and as was mentioned in section 2.2, the legend of Cúchulainn provided the Literary Revival with a

dominant myth for Irish manhood. What is more, Lady Gregory is said to have delivered one of the most famous renditions of this myth, amongst all the varied versions and points of views that appeared in the theatre of the period (Romanets, 2003; Valente, 2011). The creation of a myth around Cúchulainn is not casual. It was carefully selected to fulfil several points of the social and political agenda of the revivalists of the period. Furthermore, the characteristic that makes Cúchulainn the hero and icon for the Irish man of the 20th-century Ireland is no other than the individualism. Cúchulainn's appeal is not only that he is an individual male who fights against tribesmen and warriors but also, he is a manly individual (Valente, 2011, p. 142), that is, someone who channels the fierceness required of an elite warrior "born of an allegiance to an agonistic code of honor" (ibid.). This description summarises the expectations of the heroic system asked of the protagonists of the novels as was explained in section 2.4.1 and in 2.6.1: they should have a code of honour and a morality that may be questionable sometimes because they can be taken over by a nearly supernatural fury, but they are doing what they do because of some code, and some reasons that for them make sense, either because they have been taught that through their parents or friends, or because they have developed their own.

However, Old Irish scholars (Melia, 1974, p. 220; Radner, 1982, pp. 54-55; Lowe, 2000) agree that Irish warriors were highly self-destructive and how the sagas were critiquing more and more the ways of heroes and warriors, especially their violence. The cultural impact the legend of Cúchulainn had created a paradox in which the successful warrior serves a very dangerous society. Therefore, the transformation of the critique these sagas and cycles had, became part of society, not as a cultural inheritance but as an invented tradition (Valente, 2011, p. 142). The transformation of Cúchulainn into a beast of colossal might was one more representation of hypermasculinity in the zenith of heroic masculinity in the warrior mode, but, as Valente (2011, p. 144) points out, because of Cúchulainn's ferocity and outer-worldly appearance, he becomes a pure monstrosity and a reminiscent image of the bestialised natives promoted by the imperialists. However, this bestiality mode that seems to be across the sagas and cycles, does not appear in Lady Gregory's *Cuchulain at Muirthemne* (1911). Lady Gregory's impression of Cúchulainn's transformation is that of a transcendental and spiritual one transforming Cúchulainn into a sort of god, and thus, perpetuating the hypermasculine identity the Irish should strive for. By erasing Cúchulainn's bestial features and characteristics and providing him with a human visage, the hypermasculinity performed by the Gaelic warrior constrains the

savage display (Meany, 2010; Valente, 2011, p. 150), and also, it moralises such display, keeping thus, within the prerogatives of revolutionary nationalism.

Furthermore, this creation has brought about a paradoxical image in the post-colonial context of creating a male Irish identity in order to differentiate themselves from the English narrative of Irish men (Singleton, 2011, p. 8). The construction of a male canon goes hand in hand with the authors of the different periods that helped build that canon. During the 20th century, authors like W. B. Yeats, J. M. Synge, Sean O'Casey, Samuel Beckett, Tom Murphy, or Frank McGuinness helped in the creation of this new canon and the mystification of the Irish figure on and off stage, and in fiction. That is, the creation of this canon was made so that Irishness was perceived as something possible, when performed on stage, and thus, easier to perform off it. The political and cultural impact in a particular historical moment gave significance to the creation of that identity itself.

Nevertheless, it seems that not everybody was taking part in the representation of a hypermasculine identity during the 20th century. By not following the Revivalist's tradition of a Gaelic identity, it is especially J. M. Synge and Seán O'Casey and their portrayal of Irish identity on stage what created a national cultural iconicity that influenced modern artists (Singleton, 2011, p. 22). Synge, by recommendation of Yeats, travels to the Aran Islands, off the west coast of Ireland, and lives for long periods of time with farmers and the few villagers left in the island's small towns (Kiberd, 1996/1995). In his plays, Synge depicted rural life and peasant life that were not idyllic as it was the tradition then, but showed a dark side of the country marred with parricide as in *The Playboy of the Western World* (1907), superstitions and the loss of your family to the sea as in *Riders to the Sea* (1904), or the crafty ways of a husband to find whether his wife is being unfaithful to him or not by faking his own death, as in *The Shadow of the Glen* (1903).

Whereas Synge showed one side of the coin, O'Casey did something similar in the urban setting that Dublin presented. O'Casey's *Dublin Trilogy* (1922-1926) depicts a naturalist atmosphere in which the characters reject the national ideals and only look out for themselves and their survival. The Dublin Trilogy presents several periods in between, before and after the War of Independence, how during the Easter Rising in 1916 some characters delved themselves into looting the town instead of fighting, and how families survived in the slums during difficult times. Synge's *The Playboy of the Western World*

and O'Casey's third part of his Dublin Trilogy *The Plough and the Stars* (1926) became canonical plays that worked against the national agenda of presenting a rose-tinted republican cause for blameless nativist traditions and cultures (Singleton, 2011, p. 22), and yet, because of their rejection of the nationalist movement, they became masterpieces. The riots they provoked when first performed are now part of the legendary opposition to a controlled propaganda of an identity that was not really shared amongst the Irish nation (Kiberd, 1996/1995; Duffy, 2002; Valente, 2011, p. 237). Most of Synge's characters were tramps, murderers, cuckold husbands, drunkards, or absent male figures, only remembered by their families, and O'Casey's urban portrayal of masculinity is full of apathetic men who are at the bottom of the social ladder (Kiberd, 1996/1995; Singleton, 2011). Not a single character could be considered a hero, but they could be considered anti-heroes, that is, a different model of masculinity, behaving as well as they could, given the circumstances they are in.

In *The Playboy of the Western World*, the hero of a Mayo village is no other than Christy Mahon, who comes to the village after having killed his father and is worshipped for a while because of the novelty of the situation. However, once the father appears, not having been killed properly, the villagers reject the violent ways of father and son. The portrayal of hegemonic masculinity then seems to be something abstract in these plays, as characters seem to know at least that there exists a power struggle either with someone present as can be the father figure, or something internal, like one's search for identity. The self-fashioned new hegemonic masculinity of the revolutionary heroes begins to fragment (Singleton, 2011, p. 29) with these schisms inside the nationalist agenda. In regard to the heroic mythology that Synge was constructing through his plays, it could be argued that the construction of heroism might be seen as a revisionist attack on the overthrow of patriarchal colonialism reflected in the act of parricide, but in his plays, characters who have been ungrateful to Ireland are also condemned (Meany, 2010; Ferguson, 2018; Kiberd, 1996/1995; Singleton, 2011). What the different characters in the play want is to reaffirm their social status by moving from one position to another. Christy Mahon, a "wannabe hero," fulfils that role until his father appears and describes him as a queer fellow who only wanted to be laying down on the grass, and who liked flowers.

In theatre, the presentation of patriarchal masculinity was presented mostly as a metaphor for the nation whereas any other representation of masculinity that did not

conform the norm, managed to eschew that hegemonic masculinity. Political figures in Ireland were never represented on stage, despite them being the controllers of the working-classes, however, in O'Casey's *The Plough and the Stars*, one character who addresses the Dubliners to fight in the Easter Rising of 1916, and was thought to be Pádraic Pearse, created a commotion because this character, named the "Speaker," was opposed to a prostitute trying to earn her living in a pub. From this moment onward, because of the Abbey Theatre's state funding several measures were taken in terms of censorship in both literature and cinema (Singleton, 2011, p. 47), which in turn would also control what identity and ideals are presented to the public, hence, delimiting those different models of masculinity in fictional male characters to that of the nationalist hero. This point as well as Irish masculinity in fiction will be further explored when dividing the different male characters selected for this dissertation in section 4.2.

3   Chapter 3: Language and Gender.

Language is not only used to get another person to understand the speaker's thoughts, but also feelings and ideas (Fasold, 1990, p. 1). Language use includes subtle ways in which people position themselves in society, identifying themselves as parts of different groups, to define, and establish their relationships with one another. In this chapter, I present the different theories and critiques on language and gender, especially regarding masculinity and how those studies developed from a feminist point of view on language critical theory. Then, drawing from these different theories, I will link them to how language has been represented in fiction, including Irish English, and the interdisciplinary theoretical framework will be explained in section 3.4.

3.1   Introduction: Masculinity.

Masculinity and the habit of masculine domination have been hard to defy from the norm as they both relate closely to social power, and we are reminded thus, that gender and analysing it, is at the heart of power relations and politics in general (Arnold & Brady, 2011, p. 1). Gender, as a social construct, has changed throughout the years, especially recently: for instance, a century ago to be a man involved being "a leader in public life, a patriarch at home" (Clare, 2001, p. 69), that is, a number of virile attributes like power and authority that were opposed to vulnerability or weakness, representing the stereotypical qualities of women. Nowadays, gender is still being performed as it is an essential part in the construction of identity in regards to status, age, profession, religion, ethnicity, or national identity (Arnold & Brady, 2011, p. 4). The studies of gender in relation with all these elements, have come to the realisation that gender rarely stands alone but that it is a set of cultural codes which usually include important factors such as certain notions of race or hierarchy of class, and which is acquired by a constant reaffirmation and public display (Baron & Kotthoff, 2002; Connell, 2005; Cameron, 2011; Arnold & Brady, 2011). The different public displays that can be seen in the performance of masculinity can go from the "conventional phallic attributes" (Valente, 2011, p. 1) such as virility, aggression, physical courage, power, and resolution amongst others, to how language is used in order to control others, as will be explained in section 3.2 and 3.2.1 of this chapter.

As masculinity studies became more and more popular amongst scholars, a question of whether masculinity and its study were comparable to that of feminism and women liberation was raised (Spender, 1981; Brod, 1987; Ramazanoğlu & Holland, 2002; Coates, 2003). Men did not seem to aspire to liberation, unless they were part of the gay liberation movement. The notion of a collective men's consciousness (Tosh, 2011, p. 21), was not completely valid unless it belonged to a silent majority who benefited from patriarchy and its penalties. And thus, the studying of masculinity took a cultural turn in which stereotypes and idealistic notions of masculinity were central to the definitions of the term. One of the key features of describing masculinity merely as a cultural construction was the problematic and unstable relationship between gender and other markers of identity (Mills, 2003; Tosh, 2011). The concept of identity is complex and multiple, and masculinity cannot be abstracted out of it because its meaning lies within the realm of identities of sexuality, class, race, age, and religion (Tosh, 2011). What is more, masculinity and manliness can become an instrument tailored by the patriarchy (Valente, 2011, p. 2) that answers the demands of a gradually more democratising era in order to regulate gender.

Just as identity is multiple and complex, so is masculinity. Despite Men's Studies having existed since the 1970s, it is not until 2005 when masculinity is defined as having multiple models (Connell, 2005) and the field now insists on the plural concept of masculinities (Floyd & Horlacher, 2017, p. 1). Apart from the different masculinities, it is also worth mentioning the ongoing crisis regarding masculinity persistently understood to operate at a very broad social or structural level. For instance, the widespread economic changes have made it increasingly difficult for men to be the "breadwinners" of the house (Floyd & Horlacher, 2017, p. 4), or in terms of political realignments perhaps through the different waves of feminism, which dispose large numbers of men to be a politically surrounded group. For a man to feel free it seems that he needs to be without the restraints of women's domesticity or civilisation (Baron & Kotthoff, 2002; Connell, 2005; Georgi-Findlay, 2017), which at the same time, might be a driving force for some male characters who continuously fight against any sort of restriction and give into their primal instincts, and yet, what binds together the opposite extremes of performing masculinity is language, an aspect that will be explained in section 3.2.

However, as has been mentioned in sections 2.3 or 2.6.1 in regard to violence, maleness and aggression do not necessarily have to go together. There is a certain code

of honour amongst those men who perform violence which has been called "code of masculine horror" (Clare, 2001, p. 59) and it is placed within *machismo*. Honour is established then, by the refusal to tolerate challenges or disrespect from anyone. Of course, there are biological factors in the natural behaviour of violence, however, more and more studies (Clare, 2001; Hatty, 2000; Pope & Englar-Carlson, 2001; Whitehead, 2005; Eibach, 2016), steadily accumulate the emphasis on the role of social factors such as deprivation, inequality, injustice, over-crowding, poverty, and cultural attitudes. What is more, significant numbers reveal how childhood aggression becomes adult violence. If a century ago, to be a man meant to be a role model or a leader in public life, and that includes several characteristics like power, authority, discipline, resourcefulness, but most of all, being strong and not afraid of using violence if necessary, today there is little point or purpose in brutal man if his brutality pulls the temple down (Clare, 2001, p. 69). Authors like Courtenay (2000) or Locke and Mahalik (2005) agree that masculine men are registered to be more violent in general including controlling manners in a relationship and sexual assault. Thus, it is not far reached to say that power gaining and cultural understandings of both social and power relations are part of the background of our interactions and there seems to be always some sort of potential for them to be foregrounded in some way (Cameron, 2006, p. 80), a point that will be detailed in section 3.2.1.

3.2   Language and masculinity.

Research on language and gender since the early 1970s has opened new possibilities in the spectrum of gender with new definitions of femininity, masculinity, and queer identities depicted by means of language use. In 1975, Lakoff's *Language and the Woman's Place* was published and identified "women's register," in which women used language, sometimes unconsciously, to perform an inferior role in society. That is, through the use of tag questions, hedges, question intonations, what Lakoff describes as "weak directives," and the avoidance of curse language or expletives (Kendall & Tannen, 2015, p. 640), a woman's place was defined as being weaker than that of a man. Lakoff's publication had a major impact in language studies as it established three main ideas: firstly, how most children first learn "women's language" as their first language as they may be closer to the female figure of the house (Lakoff, 2004, p. 41); secondly, how one style of speaking predominates in men's speech and other in women's speech (Lakoff,

2004, p. 95); and thirdly, how there is a dominant group in society that established stereotypes of the other groups (ibid.), posing thus the idea for the concept of hegemonic masculinity that R. W. Connell will establish later on, in the 1980s from a field study in Australian high-schools on social and sexual discrimination.

The hegemonic form of masculinity needs not be the most common form of masculinity as many men do not perform this type of masculinity; however, all men are affected by it and have to work on their relationship with it (Connell, 2002, p. 142). As was mentioned in the introduction to masculinity in section 3.1, the act of achieving one or another form of masculinity had to be continually asserted publicly through a number of accepted performances. In this same line, language becomes an accepted form of social performance of gender and identity as will be shown throughout this chapter especially in relation to language and power (section 3.2.1).

Therefore, through the performance of a particular speech act, located in a specific cultural and societal time and place (Lakoff, 2015, p. 306), it is possible to understand a great deal about who we are, what we want, and the guidelines and expectations that bind us together in society, because speaking is not a matter of individuals' encoding and decoding messages, but an ongoing process of negotiation (Gumperz, 2015, p. 312). As individuals in a society, this continuous performance to define one's identity and position in society is a learned and taught process in which since a young age, children drink from what is surrounding them in order to fit into society.

Lakoff's views on language and gender was nevertheless criticised and several authors took into their hands to both prove and discredit Lakoff's theory (Fishman, 1978; Holmes, 1984; Cameron, McAlinden & O'Leary, 1988; Carli, 1990). Some opposed Lakoff's stance because of her lack of empirical analysis, however, others expanded on the field of language and gender and the so-called "dominance approach" which establishes that in fact, men reflect in language the power dynamics of society and as a result, this dominance model set out to undo the linguistic consequence of male dominance (Cameron, 2006; Mellor, 2015; Svendsen, 2019). Hence, Jennifer Coates in her 1986 book *Women, Men and Language* contrasted four different approaches known at the time: deficit, dominance, difference, and dynamic approaches (Coates, 2013, pp. 5-7). In these various approaches, Coates compiles the differences in language used consciously or unconsciously by both men and women, and which are ingrained in a patriarchal society.

When looking at language from a gender binary classification, there exists the division of a "women's language" versus a "men's language." However, what is commonly accepted as a "neutral language" is effectively identical to this "men's language" mentioned before because men are taken as the universal norm (Cameron, 2006, pp. 106-107). Thus, the deficit approach establishes that women's language is deficient, and that male language is the norm everybody should aim at. It implies that women should learn how to speak like men if they want to be taken into consideration (Coates, 2013, p. 6). The dominance approach considers language as a power struggle in which men subordinate women. In this case, researchers are concerned about how male dominance is enacted through language (ibid.). In the difference approach there is an emphatic intent on proving that men and women belong to different subcultures and thus establishing that there are male and female cultures with the normativity that performing them implies. Finally, Coates (2013, p. 6) describes this last approach as the newest one: the dynamic approach which pays attention to the dynamic aspect of interaction. That is, performing an act of communication through language equals a performance in gender, or as West and Zimmerman (1987) described it as "doing gender".

The act of "doing gender" brings us to the notion that gender is indeed a social construct. A given identity that needs to be performed continuously in order to maintain a certain status. There exists a whole different range of negotiating in interaction and constructing a complex sociocultural identity (Holmes & Meyerhoff, 2003, p. 15) through behaviour, but mostly language. Just like the hegemonic identity is the one men should strive for when performing gender, performing language in a certain way to achieve that status is also looked for. Hence, authors like Kiesling (2007) or Baker and Balirrano (2018) argue how men are allowed less flexibility in gender role modelling than women, as men are pushed into "male" activities rather than those they preferred if they are somehow related to talents or other activities. Thus, there seems to be a connection between authority and masculinity in social group norms in which one may act as the leader and another one may act subject to them. In terms of language, Kiesling (2007, p. 661) mentions how despite being socially accepted the existence of a leader in a group, the connection between low pitch as an aspect of an authoritarian figure is but a social action norm. Domination and subordination do not only exist between two genders (Connell, 2002, p. 158), but also in relation between members of the same gender, as well. The social construct that is identity makes something physiological (voice, tone, pitch,

strength, build, etc.) to become a salient key in the performance of hegemonic masculinity, whilst at the same time, those masculinities that do not take place in the hegemonic spectrum have a disconnection in men's power that dismiss the experiences of individuals and pay more attention to the socially accepted group norm (Kiesling, 2007, p. 660).

Authority and forcefulness seem to belong to the sphere of masculine qualities in a male-dominated society in which women use non forceful styles like unassertiveness (Cameron, 2006, p. 47), therefore linking language to the social norms of womanhood and by extension, manhood. Male peer groups organise themselves hierarchically and become active producers rather than passive of gendered behaviour, that is, men and women may use their ways of speaking in a particular way to produce a variety of effects (Cameron, 2006, p. 64). This is also how Tannen (1994, 1998) explains the negotiating of status in boys and men when they engage in direct confrontations or use opposition. There seems to be a ritualistic aspect, which Tannen (2002, p. 1652) calls "agonism," in which boys' roughhousing and men's use of verbal challenges is a way of both situating yourself in your peer group and of exploring ideas, without the feminine quality of talking things through as it is considered women would do. Thus, boys and men may maintain a status and their masculinity is safe. This will be a key point in the analysis of languages and verbs of speech in Chapter 6, when the manner of speaking of the male characters will be analysed in terms of dominance, defeat, and submission, amongst other features.

Through this gendering process in which boys and men encounter other peers in society, patterns of masculinity are created, grown, and reinforced in the history of male dominance, with models of thinking embedded in men's brains and reflected on their actions. Initial studies on the different performances in conversation amongst men and women showed how talks amongst women portray some ritual and common aspects that do not happen amongst men (Tannen, 1990; Coates, 1996). There is a mirroring strategy which women do as a form of repetition of syntactic patterns and key words and phrases (Kendall & Tannen, 2015, p. 643), which turns out in women bonding over conversation, whereas men do not seek bonding through speech, as they may be able to accomplish it in a different way, that is, through the aforementioned term from Tannen: "agonism" (Kendall & Tannen, 2015, p. 644). For instance, fraternity members of Kiesling's studies (2004) use different ways of addressing each other, especially "dude," to create the sense of "cool solidarity" which conforms a discourse of masculine solidarity both combining

intimacy and distance and indexing what Kiesling (2004, p. 286) names "young Anglo masculinity". During the early 1980s the idea that there is "male-female misunderstanding" (Cameron, 2006, p. 76) seems that it is not only governed by the norms of assertive or effective communication because they are overtly androcentric but still the key ingredient in misunderstanding, as opposed to Tannen (2002), is *conflict* in the sense that subjective awareness of the conflicting interests between men and women have caused individuality and the divergence of beliefs in gender relations (Cameron, 2006, p. 85). In this way, it is nearly pop culture having the notion that women are sensitive, good communicators, and empathetic whereas men are clumsy by comparison. This does not only reflect the hierarchical and patriarchal society reflected through language, but it also reflects the point that there is in fact some kind of degree of conflict, especially in modern western middle-class communities about sex-roles, rights, and obligations of men and women (Cameron, 2006, p. 84). While the studies on women's language have always stated the same idea of being undermined and completely misinterpreted, men's language has had an evolutionary development: from traditional masculinity, with its emphasis on individual autonomy and verbal and emotional control (establishing the idea of the strong, brooding man), to agencies trying to change men allegedly for their own good and make them talk and not suffer in silence (Cameron, 2006l, p. 139). That is, for men to be able to express their feelings, needs, and wants without the shame of doing so because of the traditional weakening connotations it had.

Nowadays, most of the research on language and how it affects gender has been shuffled from an essentialist position (Montoro, 2014, p. 349) to a more fluid definition of the notion of maleness, femaleness, and gender, thus, any linguistic variable would not be only identified as that of a man or a woman. In both folk and expert discourse, there is a common perception of heterosexual speech as in essence gender-appropriate speech (Cameron, 2006, p. 169). Despite research and studies carried out on the field of language and gender, the pervasive belief still exists that gender unconventionality or inversion is a crucial feature of a weak representation of masculinity, namely homosexuality and homosexual self-presentation. There have been three decades of research on gender and interaction, and this has yielded significant results and insights into the daily practices and performances that create a dichotomous gender differentiation and at the same time, makes them seem "natural" (Thorne, 2002, p. 6), including organisations, meanings, and

salience of gender variation by context. Meanwhile, all this research has also given a broader insight into gender and power, which will be investigated in section 3.2.1.

Coates (2011, p. 264) agrees that the continuous performance of being a man in everyday life maintains, legitimates, and naturalises the interests of powerful men, subordinating thus the interests of others. However, hegemonic masculinity seems to rely on the fact that there are multiple masculinities (as for instance the different Irish models of masculinity presented in section 2.8), and that the established power is changeable as well as the hegemonic masculinity. In terms of language, male speakers may use the presence of women as an excuse to boast a full-on performance of exaggerated masculinity with heroic achievements in different fields, Coates (2011, p. 272) says, as disparate as sport and wine buying. Hypermasculinity is also achieved through toughness, violence, callousness, and attraction to danger (Vokey, Tefft & Tysiaczny, 2013), that is, through both fearless appearance and daring physical performance. These two ways in which hypermasculine behaviour is performed (verbally and physically) will be discussed in Chapter 6 through verbs of speech and body language.

3.2.1 Power and language.

As has been mentioned in section 2.3, the dominant masculinity, also called hegemonic masculinity, is the one that holds that power in any given context, and that can vary from one culture to another. According to Whitehead (2002, p. 109), "the individual cannot hold power, but [he] can exercise it through the dominant discourses of masculinity," that is, the performance of dominant masculinity is composed of different levels in discourse which Van Dijk (2015) divides into micro and macrolevel. Language use, discourse, verbal interaction, and communication belong to a microlevel, whereas, on the other hand, power, dominance, and inequality in social groups belong typically to a macrolevel (Van Dijk, 2015, p. 468). The microlevel of dominant discourse through language establishes a series of conversational patterns that men use, for instance how men are prone to interrupt the speech of their conversational partners, especially if they are women, how they can dispute their partners' utterances (Tannen, 1990, p. 93; Hirschman 1994, p. 438), ignore the comments of other speakers, or respond slowly in what has been described as a "delayed minimal response" (Zimmerman & West 1975, p. 118), also described as answering unenthusiastically (Fishman 1978). In order to achieve a sense of control and power these are not only the unconscious mechanisms that men may use but also the controlling of topics in conversation, freely giving opinions and "statements of

orientations" as described by Strofbeck and Mann (1956), or "statements of focus and directives" (Soskin & John, 1963). The double level of controlling a conversation and any other relationship men have seemed to be part of a single social and political system (Maltz & Borker, 2011, p. 489) which displays its power through face-to-face interaction with women and other men.

In the macrolevel of dominance performance, power is not always exercised in obvious ways, just like the performance of hegemonic masculinity is not imposed on anybody. However, Foucault (1980) argued that power can be enacted by the dominant group members in a variety of taken-for-granted actions of everyday life. Even those who do not control the authoritative forms of speech in a conversation, consider them, the dominant group, more credible and persuasive, even more deserving than those forms of speech that they do control, denigrating thus minority languages, ethnic vernaculars, etc. (Gal, 1995, p. 174). Hence, although the notion of hegemony has been scrutinised by scholars and revised in their relation to men and masculinities (Kiesling, 2006, p. 262), it does not function through ideologies controlled by elites, but it is in fact an interlocking web of social practices, ideologies, and social structures. This is what Kiesling (ibid.) describes as "a system of understanding and expectation that prefigures which practices and interpretations are available, and how practices and structures are understood". Everyday life experiences become more meaningful through the formulations of inequality, for example unwanted touch, having someone's talk or space repeatedly interrupted. Abundant evidence suggests that those with greater power and authority, that is, who conform the established rules of hegemonic masculinity, are more likely to interrupt, initiate touch, stare at, and violate the space of those with lesser power (Thorne, 2002, p. 11), regardless of gender. It would seem that power conforms in itself a category in relation to gender, language, and how people perceive those using that influence. It has not much to do with physical power, which can be the case in some moments, but there is something else guaranteeing the functioning of gender order.

Van Dijk (2015, p. 471) establishes that there are two main aspects that are needed in order to achieve the upper hand in discourse. The first one is access to or control over public discourse, that is, active control of conversations, not only in the private sphere of one's house or amongst friends, but also in situations of more or less public talk (namely teachers, bosses, police officers, or judges amongst others); and the second aspect is that of context as described by Van Dijk (2015, p. 470): "setting (time and place); ongoing

actions (including discourses and discourse genres); and the participants in various communicative, social, or institutional roles and identities, as well as their goals, knowledge, opinions, attitudes, and ideologies". In a communicative situation, controlling one or more of these aspects belongs to a stronger discursive position. It does not only have to be a powerful group in general or institution controlling speech acts and genres, but it could be a person in particular creating a context of superiority and controlling macrostructures such as topic and topic change (Hutchby, 1996b; Van Dijk, 2015). The speakers of the different powerful groups may want to control both specific knowledge and information reflected in the recipients' minds and the generic knowledge, attitude, and ideology shared by groups in their entirety (Elder-Vass, 2011). Amongst the list of discursive properties that characterises dominant discourse and the social effect these aspects have on the recipients Van Dijk (2015, p. 475) provides; I pay attention to two which are representative: morphology (which will be analysed through male vocatives in section 6.3) and conversation (analysed through verbs of speech and the adverbs that accompany those same verbs in section 6.4 to 6.7).

On morphology, Van Dijk (2015, p. 475) points out how for instance men may use diminutives when addressing women in order to belittle them. Makri-Tsilipakou (2003, 2015) also focuses on this in Greek and how the using of different forms of addressing women (*girl*, *lass*, *woman*, *lady*…) indexes a character and an identity upon the person addressed thus in conversation. Social structure needs to be demonstrated in interaction in order to create social and linguistic identities. One of the ways in which this is achieved is through group membership (Cashman, 2005; D'Onofrio, 2020). Group membership has been studied from a sociolinguistic point of view regarding teen talk and teenagers' slang in their social environment such as social media, groups, and gangs (Tagliamonte, 2016, p. 3). In studies on adults (Kiesling, 2001; Coupland & Ylänne-McEwen, 2006), group membership may also affect behaviour and language greatly when compared to isolated individuals (Charness, Rigotti, & Rustuchini, 2007). The paralinguistic code existent in a community (Gergory, 1986) allows its members to belong to that same community or, on the contrary, to be seen as alien with the consequence of being excluded and marginalised. Slang, terms of address, or any other paralinguistic code in this sense is associated with "social groups outside the mainstream or with local peer group identity" (Tagliamonte, 2016, p. 2). For instance, there is a difference between addressing someone as *buddy*, *mate*, *dude*, or *man*, which shows a

degree of familiarity and equal terms; and between *captain*, *sir*, or *sergeant*, which shows how the addresser is in a subservient social position. Regarding conversations, it is agreed how differences of power or status shown in talks and conversations such as interruptions, topic changing, and initiation especially in gender differences are noticeable (Hutchby, 1996a; Lakoff, 2004; Montoro, 2014; Cameron, 2006). Despite the fact that research focusing on discourse and gender initially paid attention to assumed gender differences of text and talk, nowadays there seems to be a more critical approach especially towards male domination in interaction, as for instance interruption, the control of topic, change of the same, and time speaking. I will return to this when analysing verbs of speech by male characters and whether they try to control a conversation or not through these verbs (section 6.4-6.7).

Gender differences nowadays seem not to be based on gender only but on power forces and the social and communicative context of the speakers (social class, status, or role of participants). Kiesling (2002, p. 263) describes some mechanisms of linguistic domination as being fairly direct in which people with hegemonic identity may discuss how to hold onto power or explicitly belittle the subordinate class. In any case, the hegemonic group may use different linguistic markers that makes them act as the powerful identity in any situation. Opposite to the norm, domination and hegemony rarely go uncontested, and thus, language resistance to a dominant cultural order can happen in two ways, according to Gal (1995):

> First, when devalued linguistic forms and practices (such as local vernaculars, slang, women's interactional styles or poetry, and minority languages) are practiced and celebrated despite widespread denigration and stigmatization. Second, it occurs because these devalued practices often propose or embody alternate models of the social world. (p. 175)

Controlling thus, both the representation and the means by which these oppositions happen in a conversation, the dominant culture achieves power. In the following section, I will pay attention to the studies that focus on language in literature and Irish English in literature, too.

3.3   Language in fiction.

Fictional language, especially in the novel genre, has tried to develop and reinforce all the possibilities of discourse with regard to identity representation, that is, fictional language could also be studied in the way in which it practices identities (De Fina, 2006, p. 351). Research on narrative and cultural identities has shown that what defines people in narrative is not only the content of their stories but also the social norms they use to belong to a certain group. These social norms the characters comply with in order to present a realistic image to the reader are variable and changeable like register, accent, lexis, and so on. Some of the first studies carried out by Ochs and Taylor (1995), Holmes (1997), or Bucholtz (1999) widely support on the one hand the social constructionist conception of identity as something that needs to be performed constantly. On the other hand, there is also the notion that within one person there might be not just one presentation of the self but different representations as if a character could choose from an inventory within (De Fina, 2006, p. 353), and was able to change in different social circumstances and with other interlocutors.

Taking into account that fiction usually bases its plot development in conflicting actions that unravel throughout the course of the novel, short story, or play, the conflict regarding the search of identity of oneself is one more tool for the writer to develop and disentangle the plot. Barrett (1999, p. 317) notices how speakers are "allowed" one identity regarding their language and those who did not fit into the norms of language usage are seen as having a "failed" identity, what Peter Trudgill (1983) calls "conflicting identity". Seeing as how complex is creating an identity that bonds linguistic form and ideologies of gender, class, and ethnicity (Barret, 1999, p. 318), speakers (whether fictional or not) then may heighten or diminish their linguistic display depending on the goals they try to achieve in an interaction. This multiple and ubiquitous performance of different identities is what Barret (1999, p. 318) calls "polyphonous" and despite characters being able to portray one or another identity, the display, performance, contesting, and discussion of those in interaction belong to the more general identities built by social groups (De Fina, 2006, p. 354). Despite the ability of one character to mutate into another social group through register, manners, or appearance, the norm of that group will still be honoured. The multi-layered identities can be associated to more than one social category, that is, a man is a father when speaking with his son, a husband when speaking with his wife, a lad when speaking with other men, equal in social category

to him, and so on. The problem arises when the character realises their own many faces and the conflict begins.

Hence, this dissertation draws from the distinction between real and fictional speech (Searle, 1975b; Fowler, 1989/1977; Toolan, 1992). Despite fictional speech being based on real speech, the reconstruction of spoken language and its fictionalisations may lose aspects such as dialect and a faithful record of slang and accent along the way (Toolan, 1992, p. 31). However, as pointed out by Amador-Moreno and Terrazas-Calero (2017, 2020), fictional dialogue still displays orality (Amador-Moreno, 2010, p. 531) to a certain extent due to the fact that fictional interaction is understood by the reader if it follows the same rules that exist in everyday interaction. The writer may adapt and codify conversation to convey further meaning through "hesitations, false starts, interruptions and overlaps" (Hughes, 1997, p. 36). Still, the relationship between oral and fictional discourse in literature is described as a paradox according to Searle (1975b):

> [H]ow can it be both the case that words and other elements in a fictional story have their ordinary meanings and yet the rules that attach to those words and other elements and determine their meanings are not complied with. (p. 319)

That is, the semantic rules which apply for real speech apply as well in the fictional one, however, in fictional speech there is the situation in which rules sometimes are suspended (Searle, 1975b, p. 320). The author needs not commit to reality when narrating a story but to the reader's ability to recognise the authenticity in the author's writing, so that the narrative seems plausible (Amador-Moreno, 2010). The novel, its structure, and its language are under the novelist's control, and Fowler (1989/1977, p. 3) recognises how fictional language is submitted to critics' analyses. However, when discussing a fictional text, there should be a distinction between the authors' views and experiences. Repp (2014, p. 25) considers that a novel can constitute direct evidence for propositions about its content and language, however, he recognises that it is widely questioned how the knowledge taken from a novel can give actual understanding of the world outside of it.

In order to provide further understanding of the real world in literature, authors like Leech and Short (1981, pp. 159–73), Hughes (1996, p. 47), or Hodson (2014) understand fictionalised speech as an essential part of the mock reality that the author wants to simulate in fiction. Although trying to convey realism through speech, it is also

noticed how the fictionalised conversations are not going to be measured against real speech. For Leech and Short (ibid.), the representation of a realist piece of conversation in fiction needs of certain characteristics that involve dialectal features, informal linguistic features, or even specific idiolects for specific characters. Hughes (1996, pp. 78-86) also points out two more stylistic aspects that help a writer provide that sense of real speech in fiction: one that adds external comments from a narrator or another one in which there are no intervention from the narrator. In the former case, these comments may help the reader understand a character's style and, in the latter, there might be phonetic transcriptions to the speech which add "aural qualities" (Hughes, 1996, p. 84) to the character's style. However, for Hodson (2014, p. 91), the manipulation of phonetic elements in a fictional text may be subjected to free interpretation from the reader. The interpretative role on the part of the reader is not the same in all cases, that is, the readers might bring attention to a text depending on the "social, cultural or material functional position they adopt or are *taught* to adopt" (Carter, 1997, pp. 137).

The reader may be able to recognise aspects of the real world represented in the fictional one, through features that provide a realistic domain for fictional language to happen. Searle (1975b, p. 331) conceives the creation of the fictional world, the creation of fictional characters, and the recount of events through the intermingling of real places and events with the fictional references. The reader can also be considered a source of meaning (Fowler, 1989/1977, p. 80), that is, once the text goes public it falls on the reader to produce meaning of the language and imprint "the text with the community's values" (ibid.). Searle (1975b, p. 331) agrees that is possible to consider the fictional story as an expansion of the reader's existing knowledge. Aiming for realistic representation of fiction through language, description of real places, or familiar characters, may help the reader connect with the novel. What is more, the reader, in that "creation of values" (according to Fowler's terminology), also takes care of creating an image for the author's voice and the other voices, thus supplanting the discourse of the real author with the prospects and conventionality an average reader provides to the text from within a community's shared expectation (Fowler, 1989/1977, p. 80). Yadav (2010, p. 189) on the other hand, establishes how the reader knows that the work they are reading is fictional, and therefore a "falsehood". The legitimisation of a literary fiction requires that the reader construes it as concerned not only with unreality, but also with an alternative reality, that is, to accept the creation and separation of different realms in the fictional world that are

not related to the real one. This is one more reason, though, for analysing language in fiction, whether it is because it closely represents real language and situations or creates a fictional reality where the suspension of the same works out so that the reader believes that what they are reading is true. Hence, the technical and experimental innovations in the novel that have come along during the past centuries have been expressed directly in linguistic creativity (Fowler, 1989/1977, p. 4). Furthermore, the theorisations of fictionality are mistaken on their distinction between the experience of fictional and nonfictional discourse, that is, despite the belief that the reader is aware of the fictionality of a novel, the reading of fiction, or at least realistic fiction, follow a similar trail to the reading of nonfiction (Yadav, 2010, p. 191). Yadav (2010, p. 192) uses the term "hybrid discourse" for those works of fiction that present the reader with real places, possible conversations, and a realistic tone, that the reader can identify as something familiar.

Regarding the perception the reader has about a character, the linguistic features of the characters also contribute to creating a literary and linguistic environment (Amador-Moreno, 2010; Amador-Moreno & Terrazas-Calero, *forthcoming*). Character analysis done on reported speech might be useful because paying attention to the dialogues will convince the reader that: "the direct speech represents the author's portrayal of the language of those characters" (Amador-Moreno, 2010). However, here is where the question of authenticity comes about, because giving voice to their characters, the author choses whether to represent or not a faithful account of speech in their characters; however, the level of authenticity in a fictional dialogue will be judged ultimately by the readers (Hodson, 2014, p. 200). This level of authenticity is a fictionalised aspect in the representation of speech closely linked to register. Authors like Simpson (2004, pp. 102-108), Carter (1997, p. 129), or Stockwell (2009, 2014) describe the change of register as a range of "social, economic, technological and theoretical needs of the cultures concerned" in literary texts (Simpson, 2004, p. 114). That is, the writer modifies fictional speech in fixed sets of grammar and vocabulary in order to provide authentic and realistic speech in a conversation. This is an issue that will be addressed in more detail when talking about representativeness and authenticity in my description of the corpus building in section 4.1.2.

Let us now look at how the study of fictional language is applied to Irish literature and Irish English itself in section 3.3.1 before paying attention to the different theoretical

approaches that can be used to analyse language in a literary work in sections 3.4.1, 3.4.2, and 4.4.3.

3.3.1 Irish English in Fiction.

Amador-Moreno (2010, p. 89) argues that fictional representations of Irish English have been subjected to the agenda of an author, who might perpetuate in some cases the stereotypes regarding the Irish. Irish English representation and portrayal by British playwrights and novelist going back to the Renaissance was in fact one whole misrepresentation of the Irish, hence the perpetuation of the "Stage Irishman" (Bartley, 1942; Graves, 1981; Cave, 1991). The portrayal of characters using slang, brogue, and linguistic features that characterise them from a particular society, a culture, and even in some cases, neighbourhoods, is an efficient way for the writer to place a character in a specific geographical area or in social and cultural terms[3]. Irish English in fiction varies from one writer to another and in different levels of representation. On one side of the spectrum, some authors like Paul Howard and his *Ross O'Carroll-Kelly* series attempt to represent different types of speech very closely related to the real utterance, thus trying to portray orality in written form. In his case, Howard manages to do it to critical acclaim. Similarly, another critically acclaimed novelist is Roddy Doyle, who also satirises the speech of the Dubliner "by using spellings that render the pronunciation of certain words, grammatical features and vocabulary" (Amador-Moreno, 2010, p. 104). On the other side of the spectrum then, the opposite is found: the representation of Irish English is limited to some slang or geographical context but not in the actual direct speech of the characters (Amador-Moreno, 2015)[4].

In their study of Irish English fictional writing that includes several aspects of dialect, Amador-Moreno and Terrazas-Calero (2017, p. 266) take Paul Howard as representative of a conscious authorial awareness of the effect the reproduction of dialectal features in the speech of characters has on the readers' perception of these fictional individuals. Studies on the perception of Irish English do not only cover written works of fictions but also radio advertisements (O'Sullivan, 2013; O'Sullivan & Kelly-Holmes, 2017; O'Sullivan, 2018), and visual media (Vaughan & Moriarty, 2018;

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[3] This has been defined as "identity indexicality". Further discussions are found in Bauman, 2005; Culpeper, 2011; Ritchie, 2017; and Pizziconi & Christie, 2017.
[4] Terrazas-Calero's forthcoming dissertation investigates Irish English representation in non-standard quotative verbs and reported speech.

Vaughan & Moriarty, 2020). Irish character representation, as can be seen from the many studies presented above, also involves a "dark Byronic romanticism and an aura of sometimes dangerous sexuality concealed behind the beguiling soft tone of the national brogue" (Barton, 2006, p. 221), in which the image of the contemporary Irishman can be also related to the economic growth of Ireland in the past years. The mixture of a new and attractive image represented through film and television and the economic growth of the past fifteen to twenty years, seems to have had an impact on both the way Irish people see themselves and how writers represent that "new" Irishness in their fiction. In a way, the ability to decode linguistic features proper of the Irish English variety also helps exploit the creative potential of that same variety (Amador-Moreno, 2010, p. 101).

Drawing from the theoretical background of language in fiction and language in Irish fiction, the theoretical and interdisciplinary framework for the linguistic analysis of the novels in this dissertation is presented, namely Discourse Analysis in section 3.4.1, Corpus Linguistics in section 3.4.2, and Corpus Stylistics in section 3.4.3.

3.4 Theoretical frameworks of the present study.

3.4.1 Discourse Analysis.

The term discourse can sometimes be used with a variety of meanings amongst scholars, depending on the focus of the research (Semino & Short, 2004, p. 2). It can sometimes be defined as "the study of language above the level of a sentence, of the way sentences combine to create meaning, coherence, and accomplish purposes" (Gee & Handford, 2012, p. 1), or as a "broader range of social practice that includes non-linguistic and non-specific instances of language" (Schiffrin, Tannen, & Hamilton, 2015, p. 1). Given the interdisciplinary quality of this field of study, discourse analysis can be applied to linguistics, anthropology, social psychology, philosophy, literary criticism, and others. Nevertheless, the common factor in all of the definitions is that discourse analysis is the study of language in use and the study of the meanings we give language along with the actions we carry out when using language in different contexts (Gee & Handford, 2012, p. 1). In this same line, Stubbs (2007, pp. 145-146) defines discourse as an intentional social interaction which is meaningful, and he makes a distinction between *text*, as being something static and fixed, and *discourse* as being dynamic and interactive, whereas Fowler (1989/1977, p. 72) on the other hand, makes a different distinction between *text*,

that is, the shape of the message, and *discourse*, the "speech participation and attitudinal colouring imparted by the author". More definitions as to what *discourse* is are provided by Fairclough's (1992, p. 8), who describes discourse as the social element of language and is "shaped by relations of power, and invested with ideologies;" or Baker and McEnery's (2015, p. 4) definition of discourse as having varied and multiplicity of meanings, thus including gendered discourses, discourse prosody, and discourse markers, among others. Carter (1997, p. 117) discusses how it is possible to divide discourse analysis into being a social or a political phenomenon. He argues that analysing discourse of both spoken and written texts deals with language as a social semiotic, that is, the way in which we make meaning with the lexical and grammatical resources of language in different contexts, either situational or cultural (Halliday, 1978; Lemke, 1997). Therefore, issues of class, gender, and ideology are ingrained in the analysis of a text. Carter (1997, p. 117) establishes that discourse analysis should not only deal with "the micro-contexts of the effects of words across sentences or conversational turns, but also with the macro-contexts of larger social pattern".

I have used the term "discourse analysis" not to equate it to the Critical Discourse Analysis (CDA) of a literary text. CDA, very briefly explained, is discourse analytical research that primarily studies "the way social-power abuse and inequality are enacted, reproduced, legitimated, and resisted by text and talk in the social and political context" (Van Dijk, 2015, p. 466)[5]. The present study aims to widen the scope of fictional discourse in represented speech of the male characters that are analysed in this dissertation, specifically in Chapter 6. On the one hand, CDA offers insight to the way social structures and power relationships shape and are shaped by language (Mahlberg, 2007b, p. 196). On the other hand, CDA only studies in depth a small number of texts and, thus, it can only analyse and describe in detail the micro-context of a text. In order to link and thoroughly analyse a number of texts both the micro and the macro contexts should be merged. This could be achieved by the combination of corpus linguistics (section 3.4.2) and CDA which would provide wide and objectively observable trends. This would lend statistical value to patterns and help point out tendencies in the textual construction of reality. Similarly, the study of corpus linguistics should be focused on the sociological

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[5] For further discussion about CDA and its view on the prevailing social order and its power struggle cf. Fairclough (1995) or Locke (2004). The former describes CDA as working "within a tradition of critical social research which is focused on better understanding of how and why contemporary capitalism prevents or limits, as well as in certain respects facilitating, human well-being and flourishing" (Fairclough, 1995, p. 2).

perspective because discourse is part of society and is therefore, essential to the members of that society (Teubert, 2007, p. 57). The social model of language also identifies the relationship of the different voices in a narrative to the relations of power within society (Blackledge, 2012, p. 617). This relationship between power and language, something that has been mentioned in section 3.2.1, seems to be at the base of every interaction in narrative, the power forces of two characters that attempt to get the upper hand in a relationship or interaction. For Blommaert (2005, p. 2), discourse has a wider interpretation closer to how language is used in action and the "meaningful symbolic behaviour" of the speaker which allows for the creation of patterns in speech that are characteristic of one character or another, a point I will return to when analysing the male characters' speech and how it affects their behaviour in Chapter 6. This introductory section to a focal point in the analysis of the male characters that is discourse, will help link the more linguistic aspect of corpus with literature. This blending of linguistics and literature has been defined in the field of digital humanities as corpus stylistics, explored in more depth in section 3.4.3.

3.4.2   Corpus Linguistics.

Corpus Linguistics is a branch of digital humanities, related to applied linguistics, in which a computer and a specific software is used to analyse corpora in order to make sense of large amounts of texts in multiple contexts (Tognini-Bonnelli, 2001; McCarthy & O'Keeffe, 2010; Hardie & McEnery, 2012; Baker & McEnery, 2015). It has been debated whether corpus linguistics can be considered a theory, simply a methodology, or a complementary approach to traditional ones (Biber, Conrad, & Reppen, 1998, p. 8) such as discourse analysis mentioned in section 3.4.1 or stylistics[6]. Baker and McEnery (2015, p. 1) describe corpus linguistics as a "powerful methodology – a way of using computers to assist the analysis of language so that regularities among many millions of words can be quickly and accurately identified". The body of texts that conform the corpus can be as varied as the analyst wants: from literature to *tweets*, multilingual, newspapers, or text messages. Using a software designed for analysing corpora, the researcher is given a unique view of language within which frequency information becomes highly relevant (Biber et. al, 1998; Thornbury, 2010; Baker & McEnery, 2015). The combination of qualitative and quantitative analyses (sometimes called a "revolution" by Tognini-

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[6] A discussion on theory vs. methodology is provided by Tognini-Bonelli (2001, 2010) and McEnery and Hardie (2012).

Bonelli, 2010) has undergone two different stages: the first one in which the computer was used as a tool for quantitative analysis, and the second one in which collecting, storing, and analysing data has improved greatly over the years due to the evolution of technology providing thus a boost to qualitative analysis. The multifunctional nature of this technology also allows the analyst to look into features and uses of that technology in regard to different areas of study from lexicography to translation including language teaching, grammar, stylistics, sociolinguistics, discourse analysis, forensic linguistics, gender studies, or computational linguistics (McCarthy & O'Keefe, 2010; Baker & McEnery, 2015).

Corpus linguistics can be based on two main principles (Stubbs, 2007, p. 130): one regarding the data and its analysis being independent and not affected by the researcher's views, and the second regarding the repetition of events as being significant. This means that a pattern that is found in the corpus can be "observable evidence of a probability in the system" (ibid.), but the interpretation of the data is also needed in an epistemological way. Hence the "revolution" when analysing data was not only done quantitively but also qualitatively, even though the two paradigms are still directly contrasted[7]. Quantitatively speaking, by ordering large amounts of data in frequency lists (explained in section 5.1.1), concordance lines (section 5.1.2), or collocations, or clusters (section 5.1.3), the research is open to new topics which the researcher might have not been able to elucidate with only their intuition (Stubbs, 2007, p. 131). Thanks to the improvements in technology and software (both regarding computer development and corpus linguistics software), the different corpus linguistics methodologies have been applied since in a wide array of topics not necessarily connected traditionally with linguistics, for instance the study of social meanings, ideologies, and the construction of social reality (Mahlberg, 2007b, p. 191).

In recent years, corpus linguistics has blended with different methodologies and studies, as mentioned above, that creates and provides an approach to the study of these different fields. The one that is being looked at in this dissertation is that of Corpus Stylistics explained in detail in section 3.4.3.

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[7] A discussion on the combination of qualitative and quantitative methodology is provided by Angouri (2010) or in the edited collection by Litosseliti (2010).

3.4.3   Corpus Stylistics.

As part of the wide interdisciplinary field of digital humanities, corpus stylistics uses technologies and computer software to analyse literary texts in their micro and macro contexts, as will be explained in more detail below. There is undoubtedly a link between corpus linguistics and corpus stylistics because of the use of a computer software to analyse texts, however, as will be explained in this section, corpus stylistics does not only study the texts quantitatively but also qualitatively. The relationship between corpus linguistics and corpus stylistics can be that of a symbiotic one according to MacIntyre and Walker (2019):

> What corpus linguistics offers to stylistics is a set of theories and analytical methods for exploring large quantities of language data. What stylistics offers to corpus linguistics is a set of theories, models and analytical frameworks that may be deployed in the interpretation of corpus data and corpus-derived results. (p. 315)

Moreover, one of the aims of corpus linguistics is to find generalisations that are concurrent through a range of different texts (Mahlberg, 2013, p. 60), whereas in corpus stylistics, the approach taken in this dissertation, the different features single texts can provide is also looked at. As mentioned in section 3.4.2, through corpus linguistics, different methodologies to large amounts of field studies have blended and provided new insights into new and original ways of researching. Corpus stylistics falls under the realm of interdisciplinarity which, in turn, is sometimes difficult to delimit. It is usually employed to describe the use of corpus linguistics to analyse and study written language by using stylistics, also known as "literary linguistics" (Simon, 2004; Toolan, 2013/1998; Leech, 2013; Burke, 2014). Traditionally, it has been specified that corpus stylistics especially deals with literary texts; however, nowadays it is accepted that the application of this methodology encompasses written language, not solely literature; see for instance Studer's (2008) study of early mass media through a corpus of newspapers through corpus stylistics or an analysis of contextual prosody through corpus stylistics in Louw and Milojkovic (2016), amongst others. Corpus stylistic, thus, should not be regarded as a practice on the fringes of stylistic (McIntyre & Walker, 2019, p. 310), but rather as way of providing a thorough analysis and decryption of quantitative data linking thus the literary and linguistic aspects of a text. The clash between corpus linguistics and literary studies comes from the fact that the former is interested in the typical, repeated

occurrences (Toolan, 2009, p. 23) and ignores the occasional exception. Corpus stylistics, however, 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 (Tully, 2020, p. 169). The emphasis on corpus linguistics also draws a link between literary criticism applied to the results obtained in the analysis of the texts, not only as a way to arrive at quantitative information (Louw & Milojkovic, 2016), but also a way to study in depth elements that simply could not have been discerned by observing a text. Corpus stylistics then, is not solely a quantitative pursuit (McIntyre & Walker, 2019, pp. 194-204). The strength of corpus stylistics relies on the merging of linguistic patterns and literary interpretation (Mahlberg, 2013, p. 6) by complementing quantitative results with qualitative research.

This way of corpus stylistics focusing on language in fiction and in literature is the one used for the present study. There have been different studies that used this approach before: Stubb's (2005) stylistic analysis of Joseph Conrad's *Heart of Darkness* was used to demonstrate the value of corpus studies in literary texts through the discussion of cultural and literary aspects. Fischer-Starcke's (2010) analysis of Jane Austen's literary works was still described as "corpus linguistics in literary analysis" but aimed at showing different critical and analytical angles with which to study literature through corpora. Mahlberg and McIntyre's (2011) analysis of Ian Fleming's *Casino Royal* focused mainly on keywords that help the description of the fictional world, including characters, and themes which was later expanded in Mahlberg's 2013 study on Dickens' fiction. Despite the existence of a literary analysis on Charles Dickens' fiction, Mahlberg's (2013) study through corpus stylistics has brought into dialogue aspects with regard to characterisation that could not have been observed were it not for computer software. What is more, Mahlberg's 2013 analysis is considered ground-breaking in the interdisciplinary field of study as it opened the possibilities of study into fiction and other. More recently, Nieto Caballero and Ruano San Segundo's (2020) analysis of Benito Pérez Galdós' prose pointed out to the creation of fictional worlds in his *oeuvre*, body language, and Galdós' attempt at translating Dickens.

The scope of corpus stylistics, hence, involves innovative tools that do not only fit into a specific linguistic framework (Mahlberg, 2007a, p. 219), but leaves room to analyse the individual qualities of texts and link their meaning with literary interpretation. Thus, this methodology considers a crucial aspect and that is the fact that it merges

methods and principles from two approaches when applied to the study of language in fiction: corpus linguistics and literary stylistics (Mahlberg, 2018, p. 379). Nevertheless, corpus stylistics poses a twofold challenge: how the micro and the macro contexts affect the analysis of discourse in digital humanities. In micro contexts the analysis will be performed minutely, word-by-word, sentence, and text-by-text level (Adolphs, Knight, & Carter, 2015; Gibbons & Whiteley, 2018), and in a macro contexts the analysis will be carried out "beyond the text" (Adolphs et al., 2015, p. 43), that is, regarding socio-ideological aspects that have taken part in the discourse as a clue for the reader to grasp, such as racial or gender prejudice manifest in discourse (Koller & Mautner, 2004; Hunt & Harvey, 2015).

A corpus stylistics analysis cannot directly account for the effect a text has on the reader (Malhberg, 2013, p. 27), but it can help identify linguistic features that are potentially conforming a number of effects in the text. From a corpus linguistics point of view, conventional phrases or repeated patterns constitute a most powerful aspect of the language as it has provided a methodology to study repeated patterns in a new light, revealing facts about language that would have been hidden from human observation as mentioned above (Mahlberg, 2013; McIntyre & Walker, 2019). Corpus analysis then can enable researchers to confirm or refute hypotheses about language use, as well as allowing them to raise new questions, any theories about language, its functions, and reasons[8]. Thus, through this hybrid concept of corpus stylistics, several disciplines are used to reinforce the scientific value of one with the thorough analysis of the other, hence creating a discipline that "draws on a range of linguistic theories in order to achieve multi-faceted analytical possibilities" (Gibbons & Whiteley, 2018, p. 6). In order to provide a more scientific aspect to the corpus analysis approach, in the following sections (3.4.3.1, 3.4.3.2, and 3.4.3.3), the different methods to analyse corpora and the advantages and disadvantages of each one will be explored in detail.

3.4.3.1 *Corpus-based vs. corpus-driven approach.*

When studying and analysing a corpus there are two approaches one might take: a *corpus-based* approach and a *corpus-driven* one. Tognini-Bonelli (2001, p. 65) explains how a corpus can be used to validate, exemplify, or build up a language theory. Moreover, she proposes the term *corpus-based* as the methodology that benefits itself of the corpus

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[8] A discussion in testing hypotheses in corpus analysis is provided by Baker (2010, p. 93-113) and McIntyre and Walker (2019, p. 111-142).

mainly to expound, test, or demonstrate theories and descriptions that were articulated before large corpora became available to inform language study (ibid.). That is, the researcher already has a hunch of what they may find in the corpus and thus, they look for specific things to help strengthen their hypotheses. According to Baker (2010, p. 125), corpus linguistics techniques benefit from potentially uncovering a wide range of discursive positions, amongst other characteristics, that might not be present or easy to discern for the human eye if we were only to consider a single text. Tognini-Bonelli (2001, p. 68) also explains the struggles of having an initial hypothesis that is later contradicted by the results. Coping with unexpected results can lead the researcher to avoid those unwanted results, to simplify and standardise the found data, or finally, to try and build a neat and tidy theory that will fit the researcher's initial hypothesis. What all these different situations have in common is that the effect on the theory of the corpus experience is limited to validating existing parameters rather than perhaps forcing the linguist to look for new ones (Tognini-Bonelli, 2001, p. 68)[9].

In a *corpus-driven* approach, the analyst gives priority to the data and creates models and patterns from linguistic categories apparent in the study of the data (Biber, 2010; Baker & McEnery, 2015). Tognini-Bonelli (2001, p. 84) does not call a corpus-driven approach "a data-priority run" approach but rather a commitment the linguist has to the integrity of the data as a whole. She posits that a corpus-driven approach may be largely unexplored in qualitative terms (ibid.), as it should be the corpus itself the only source for the hypotheses about language proposed by the researcher (McEnery & Hardie, 2012, p. 6). Through this approach the linguist is able to construct the dimensions in which the analysis of linguistic patterns occurs in the corpus (Biber, 2010, p. 246). Corpus-driven linguistics are not necessarily constrained by existing theories or analytical frameworks, as the aim is to identify designs in the raw corpus data that at the same time may be used to formulate new theories regarding the aspect of language that the analyst is studying (McIntyre & Walker, 2019, p. 115). Despite its benefits, the corpus-driven approach to language study and learning may also present some problems, namely the handling of large amounts of data and interpreting systematically the evidence in the concordance lines (Cheng, 2010, p. 323). Despite that, there are academics who advocate for the use of a corpus-driven approach rather than a corpus-based one because in that

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[9] Further discussion into corpus-based studies is provided by Biber (1990, 2006) who analyses university and academic language or McEnery, Xiao, and Tono's (2006) resource book on corpus-based studies in language, amongst others.

manner, the researcher does not have to follow the provided rules within an established area of knowledge. Some studies that use a corpus-driven approach are those by Cheng, Greaves, and Warren (2008) or Hunston and Francis (2000). The former pays attention to the intonation in discourse in The Hong Kong Corpus of Spoken English covering a wide range of spoken discourse such as business, academic, public, or social conversation and the latter studies grammatical patterns in the English language.

Regarding the qualitative or quantitative nature of a corpus analysis, according to Angouri (2010, p. 30), combining the two paradigms provides benefits for the research of social sciences, humanities, and literature. Rasinger (2010, p. 52) describes qualitative research as being concerned with structures and patterns and how something is, whereas quantitative research focuses on how much or how many there are of a particular characteristic or item. These two different approaches bring forward the advantage that large numbers of texts, people, and data can be easily stored and analysed through indexing. According to Toolan (2009, p. 21), while computing resources are rapid in their counting of data, it is humans who do the analysis, uncovering new ideas and insights. Sinclair (2004, p. 10) establishes how studying a subject through both theory and corpus linguistics encourages the formulation of radically new hypotheses. Far from restricting the theorist, computers might be able to help the creation of these hypotheses and incite "hunch-playing and speculation at the creative stage" (Sinclair, 2004, pp. 16-17). Quantitative information on language and its analysis may reveal new information about language use. Also, the use and combination of new technologies provide new types of language data (Stubbs, 2007, p. 130). This mixed-method approach also helps construct a comprehensive account of the scope of the research, while answering to a wider range of research questions that otherwise would not have been solved (Angouri, 2010, p. 30). In this manner, the combination of these two elements (quantitative and qualitative methodologies) contribute to a better understanding of the various phenomena under investigation (Hardy, 2015; McEnery & Hardie, 2012: 19; Lu, 2010). This does not mean that a mixed method leads to a better research (Brannen, 2005, p. 183) and the analyst should realise that the data needs to be analysed and interpreted systematically through a rigorous theoretical background (Angouri, 2010, p. 33). In the field of linguistics and data analysis there has always been a misconception regarding quality in reference to "good" whereas quantity might refer to "much" (Rasinger, 2010, p. 50). Corpus stylistics then is a way of abridging both types of approaches through researching the quantity of linguistic

patterns (as explained in section 3.4.3), which in turn provides a more solid research for the study of specific linguistic characteristics (Baker, 2010, p. 94).

3.4.3.2   *Characterisation.*

The cognitive process through which the reader comprehends fictional characters is commonly known as "characterisation" (McIntyre, 2014, p. 149). Characters, as the main actors of the plot in a narrative, have been one of the main trends to study through corpus stylistics (Hoover, 2007; Bednarek, 2010, 2015; Balossi, 2014; Toolan, 2011; Mahlberg & McIntyre, 2011). By using corpus stylistics, more attention can be given to how characters are represented not only through their speech but also through other aspects and characteristics such as body language, psychology, or thought process. Before the flourishing of corpus stylistics as a way of analysing literary text and its characters, Chatman (1978, p. 107) noticed that very little had been said about the theory of characters in literature and literary criticism. Some studies discussed the "technique" of providing a device for characterisation through what is termed as a "literary portrait" (Heier, 1976; Wallen, 1995) and was used as a way to denote a character's psychological entity. Hence, limiting the study of characterisation to an ontological view of the status of a character (Culpeper, 2001, p. 6) and what realm do they exist in. Although the dominant view on characterisation and the ontological status of a character is that of the "representations of imaginary beings in the minds of the audience" (Eder et al., 2010, p. 8). Culpeper (2001, pp. 6-24), argues that there are two different types of approaches to the study of characters: on the one hand, the humanising of the characters where the scholar assumes that the character is an imitation of a real person, or even, that they are real people; on the other hand, the de-humanisation of characters, denying that they are human and only have textual existence. What Culpeper (2001, p. 24) proposes is a mixed approach in which there is a dynamic process where the reader is involved as much as the listener, the context, and the utterance.

Culpeper (2001) explains that readers approach a text and they depict the characters in their minds based on their prior knowledge of people, as the textual information about a character provides only a partial picture to the reader (Mahlberg, 2013, p. 32). However, a corpus analysis of a character can provide insight as to the creation of a particular stylistic effect and the construction of the fictional world (Mahlberg & McIntyre, 2011). What is more, even if a character is not familiar to the reader or does not portray realistic linguistic or behavioural features, does not mean that

it is not successful in the reader's mind. A character begins to be perceived and begins to take form once that character starts providing enough evidence of physical, social, and psychological traits to create a relationship with the reader (Stockwell 2009, p. 115). Stockwell (2009, p. 122) goes on to say that the more impersonated the characters feels, that is, the more physical, psychological, and social a character behaves, the more real the connection created between the reader and the character will feel. The text, in order to be analysed in these terms (social, physical, and psychological), needs to be rich in evidence that would suggest the depiction of complex characters either through linguistic, semiotic, or behavioural aspects.

Culpeper (2001) created a checklist of textual features relevant to characterisation, and language is one of them, as it is an important factor in the process of characterisation with its contribution to the felt presence of the characters (Mahlberg, 2013, p. 33; Bednarek, 2015). The relevance of language in the characterisation process is called "narrative universals" by Palmer (2007, p. 214). Palmer (2007) argues that categories like stream of consciousness or free indirect discourse put emphasis on factors that are not relevant. His criticism relies on the fact that the creation of a character belongs to the inner speech of the same and not to everything that conforms the character through other factors. Still, fictional speech or emotion are aspects that help the reader delimit a character depending on the reader's perception of others. In this same line, Culpeper (2001, pp. 75-87) points out three main social categories which people, and thus the readers, use in their perception of others: the first one is the *personal category* which deals with the knowledge of people's preferences, interests, and goals, that is, the basis of groups sometimes; the second one is the *social role* which includes knowledge about people's social functions such as kinship roles or occupational roles; and finally, the *group membership* category which includes knowledge of social groups such as sex, race, class, age amongst others. These categories work their way into fictional characters through the traits the characters show, and which allows the reader to form an image in their mind. It might also enable the reader and the analyst to account for the complexity and indeterminacy of character. This indeterminacy, nevertheless, might be part of the authorial description of the character and hence, Culpeper (2011, p. 164) divides characters' traits into three cues that provide more information regarding that same character. These cues are: *explicit* characterisation cues (the character making statements about themselves); *implicit* ones (the reader infers character information from linguistic

behaviour); and finally, *authorial* characterisation cues (character information comes relatively directly from the author stage directions in plays). Explicit cues occur both when there are other characters present and when there is an absence of them (Culpeper, 2001, p. 167). Characters may present themselves and provide information, however, it may or may not be reliable. Amongst the implicit cues, Culpeper (2001, p. 172) distinguishes several ones that might help get information from a character. These are mostly conversational cues regarding lexical, grammatical, paralinguistic, non-verbal, and contextual features, including the characters' accent and dialect.

The cue that was central in this study is the conversational one. When characters interact with one another a lot of things can be revealed through their speech, and one of them that has been mentioned before (section 3.2.1), is that of power in relationships. Culpeper (2011, p. 173) notices how power in interaction also plays a role in the process of characterisation: "[d]iscourse partners do not always have the same amount of influence over the progress, structure and contents of the interaction, but can often be divided into more or less powerful participants". There are distinctions amongst the different participants' social position. For example, the power relation between lecturer and students is not the same as between friends. In the former case, the power structure is clear because of the situation, whereas in the latter, there might be latent patterns of dominance. Dominance in conversation has already been mentioned in regard to language and masculinity (section 3.2) and how conversational patterns may involve one speaker being more knowledgeable, in control of the conversation topic, or speaking for a longer amount of time. This will be used in the discussion chapter in order to analyse the language of the characters and will be explained in the following section and in section 5.6.2.

3.4.3.2.1   Speech Acts and Terms of Address.

Sections 3.2 and 3.2.1 dealt with how the performance of a particular speech act can modify the linguistic identity of the speaker, therefore, speech acts can also be taken into account when describing and analysing a character through their statements, commands, promises, or curses. Searle (1965, p. 6) defined speech acts as the utterance of sounds that are characteristically said to have a meaning and at the same time, one must mean something with that utterance of sounds. This has also been called "intentionality" by Austin (1962, pp. 98-164) and Leech (1983, pp. 14-15) who then addressed the intentionality of speech acts as "illocutionary forces," which can be used to infer meaning

in the characters' speech of a narrative for dramatic effect. Hurst (1987) for instance, established how there might be a speech pattern in characters: "we can see how certain personalities gravitate towards certain speech acts" (p. 345). A discussion on speech act verbs will be carried out in Chapter 5, especially in section 5.3 as part of the methodology applied for the analysis of the male characters in the present dissertation.

Another aspect worth analysing in the process of characterisation is that of the use of social markers to infer knowledge about a character. The social marker explained in this section is the use of terms of address. Scholars like Short (1996), Leech (1999), or Simpson (1997) identify the use of terms of address, vocatives, or endearments as a signal of the power status in a dialogue. The use of formal or informal terms of address might indicate the relationship amongst the characters speaking and thus, add to the process of characterisation that the reader is undergoing. Leech (1999, pp. 110-111) proposes several semantic categories that may indicate familiar relationships and those that show distant or respectful ones. I will present below a summary of all the distinctions that Leech (ibid.) makes:

(1) Endearments: typically used to address close family members, and Leech points out that it is not usually used amongst men. Used as well with sexual partners or other "favourite" people. E.g. *baby*, *honey*, *love, dear*.

(2) Family terms: Kin terms mark close relationships as well. E.g. *mommy*, *daddy*.

(3) Familiarisers: opposite of honorifics as they mark a close relationship among the speaker and addressee, and in friendly terms, usually used in male-to-male address. E.g. *guys*, *man*, *buddy*, *bro*, *folk, mate*.

(4) Familiarised first names (shortened and/or with the pet suffix -y/-ie): These are common nowadays amongst friends and family members. E.g. *Marj*, *Jackie*.

(5) First names in full: These point out a social contrastive marking in relationships as there can be a transition from instance (6), calling someone by their surname, to this one. E.g. *Marjorie*, *Paul*, *Thomas*.

(6) Titles and surname: These ones signal a polite distance amongst speakers and it is very respectful. E.g. *Mrs Johns*, *Mr Morrissey*.

(7) Honorifics: Leech (1999, p. 112) describes this category as being uncommon, and it is rarely used in present-day English. It marks an asymmetrical relation between the speakers, for instance the waiter addressing the costumer. E.g. *sir*, *madam*, *ma'am*.

(8) Others: In this category Leech (1999, p. 113) includes a miscellany of varied types of vocatives which are rare and would need several categories more. It includes belittling forms of address, adjectives, jokes. They are used similarly to familiarisers. E.g. *boy*, *you*, *everyone, lazy.*

As can be seen from this summary, the many ways in which speakers address each other vary depending on the relationship they have[10]. However, Culpeper (2001, p. 194) argues that all these distinctions in vocatives and addressing forms do not capture all nuances of terms of address, and especially do not do justice to all the richness in the way of marking social groups and relations in present-day English. Studies in the use of vocatives in conversation nonetheless (Wilson & Zeitlin, 1995; McCarthy & O'Keeffe, 2003; Clancy, 2015), consider that vocatives are not only associated with establishing relationships amongst the speakers, but also that using one or another term might provide the participants in the conversation with discourse boundaries, such as interruptions, changing the topic, pauses, or maintaining communication. This will be further explored in section 6.3.

3.4.3.2.2   Body Language.

In the reader's cognitive process of imagining a fictional character, apart from speech and language, the manner in which these male characters physically assert their power or lack thereof through body language will be also looked into. The different "kinetic features" (Culpeper, 2001, p. 222) of characters may convey meaning in the relationship with each other in the sense that close distance would mean close relationship and far distance, strangeness. Body language can reinforce a characterisation through the way two characters touch each other, through eye contact, or body posture, for example. What is more, power relationships are also at play in this feature as "one can maintain the respectful distance of a subordinate or the nearness of an equal" (Culpeper, 2001, p. 222). In order to establish a connection between the male characters' speech and the power relationship they have with other characters as said above, body language will be studied through clusters that included body parts and verbs of movement in section 6.9.

There have been some studies related to the use of body language in fiction such as Smith (1976) regarding gestures in Kleist and Kafka; Portch's (1985) description of

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[10] Further discussion regarding terms of address in Braun, 1988; Thomas, 2012; Gibbons & Whiteley, 2018; McIntyre & Walker, 2019.

nonverbal language in Hawthorne, Hemingway, and O'Connor; the aforementioned study of Dickens' novels through corpus stylistics by Mahlberg (2013); or body language through clusters like "his hands in his pockets," "with tears in his eyes," or "his hand on his forehead" in Nieto Caballero and Ruano San Segundo's (2020) analysis of Galdós' prose in comparison to Dickens'. Body language expressions in a novel are usually the result of narratorial choices regarding what behaviour to describe and what to highlight in order to achieve specific effects (Mahlberg, 2013; Mahlberg & Cermakova, 2019). In the study of body language, the characters' emotional display can be also analysed (Korte, 1997), something termed "surge features" by Culpeper (2001, p. 222). Taavitsainen (1999, pp. 219-220) defines "surge features" as "outbursts of emotion" which includes exclamations and swearing. Nevertheless, Culpeper (2001, p. 192) acknowledges that these outbursts do not automatically reflect a character's personality, but they can simply express emotions and attitudes. Mahlberg (2013, p. 104) argues that characterisation is seen "as a process where the reader forms impressions of a character in relation to the experience of real people," where even quick states or outbursts of emotion contribute to the notion of a character. She points out that depictions of body language are not usually highlighted either, similar to the way emotional show is overlooked. The reader might form their idea of a character unconsciously when presented with instances of body language as these features are less noticeable than others, but they still contribute to forming impressions of a character (Mahlberg, 2013, p. 104).

Korte (1997) however, mentions that representing body language in literary texts has its limitations and provides several categories that demonstrate different issues regarding the textual representation of body language. These are: (1) kinesics, (2) haptics, and (3) proxemics. These categories are mostly related to the way body parts are used to convey expressions and the relation between interactants:

(1) Kinesics expressions include body movements, body postures, facial expressions, eye behaviour, automatic physiological and physio-chemical reactions.
(2) Haptics refer to touching behaviour that implies very little distance amongst interactants: kissing, embracing, holding hands, etc.
(3) Proxemics expressions relate to the spatial distance, proximity, or orientation the interactants arrange in relation to each other. (Korte, 1997, pp. 38-39)

This division of non-verbal communication can be expanded with a fourth one, what Korte (1997) calls "empty" body language in which language does not offer any

information on personality attributes or inner states of characters. Analysing body language can offer insight both into the character's personality and characterisation but also into the author's style. In this manner, in section 6.9, as mentioned above, the study of body language through verbs of movement will add another layer to the analysis of male characters in this dissertation.

3.4.3.3 *Direct speech representation through Corpus Stylistics.*

In this last section of Chapter 3, I will address one of the aspects regarding characterisation: direct speech. This feature takes part in the analysis of the male characters in sections 6.4 to 6.8 of this dissertation. It should be established at the very outset the reasons of why direct speech is relevant. Page (1988/1973, p. 25) considers direct speech as the novelist's adoption of the role of the dramatists who allows his characters to "speak for themselves". In this sense, characters may speak freely with little intervention from the narrator or other voices, and few cues to signpost the manner in which the speech is being performed, besides the actual words uttered by the characters. However, in the cases where the speech is signposted with verbal cues as to who says what and in what manner, Page (1988/1973, p. 27) mentions that the novelist seeks a way to relieve the monotonous "he-saids" by "resorting to elegant variation, though the variations, when not simply a novelistic habit, are in themselves expressive". Examples of this will be shown and analysed in Chapter 6, where the most common verbs of speech are *say*, *reply,* and *cry*, and some of the less common forms are *chuckle*, *mutter*, *beam*, *smile*, *bark*, *laugh*, or *cluck*. Page (1988/1973, p. 28) also says how different the meaning of the verb of speech can be when used in different positions, remarking upon three common conventions with the use of direct speech (ibid. pp. 29-30): the first one is the faithful reproduction of a conversation even if it has happened a long time ago which is an easily accepted convention because of omniscient narrators; the second one, deals with the representation of "actual speech" through graphological and typographical indications, see example (1):

(1) –***How's it goin'***, said Jimmy.

–***Howyeh,*** Jim, said Outspan.

–***Howayeh***, said Derek. (Doyle, 1998, pp. 8-9)

In the third and last convention Page (1988/1973, p. 30) mentions, deals with the speech of a character that is presented uninterrupted, when it was supposed to have been

uttered as several separate speeches, as a conversation, but it is structured as a tale being told. In example (2) below Cait is anxiously telling Hano in Bolger's *The Journey Home* (2003/1990) about Shay's behaviour:

(2) 'But no matter what you did this old Turk said, when you went back to your village you were a stranger inside and always would be. You know, Shay'd **repeat** that like he was bitter, then just look out the window and wait for you to come home, Hano. I don't know what the fuck he was remembering but it was like he'd forgot I was there. Jesus, he'd look so old then, sitting in the shadows, the cigarette burnt away to nothing at his elbow, just waiting for you. I'd curse you Hano, whatever you knew that kept him apart from me.' (Bolger, 2003/1990, pp. 88-89)

Leech and Short (1981) outlined a model for the division of speech and thought representation in literary prose fiction in the following terms: direct (DS) and indirect speech (IS), free direct speech (FDS), the narrative report of speech acts (NRSA), and free indirect speech (FIS). This distinction suggested that the presentation of speech was not formed of discrete categories but a continuum scale (Semino & Short, 2004, p. 9). Leech and Short's model was later expanded by Semino and Short (2004, p. 10) as a way to annotate and tag a corpus in order to study speech representation in literary works in depth. The model presented below is ordered from the least amount of involvement of the "original speaker in the anterior discourse and…the person in the posterior discourse presenting what was said in the anterior discourse" (Semino & Short, 2004, p. 10) and in bold typeface the stretch of language exemplifying the category mentioned:

N   Narration: no speech presentation involved.

           e.g. ***He looked straight at her***.

NRSA   Narrative Report of Speech Acts.

           e.g. He looked straight at her ***and told her about his imminent return***. She was pleased.

IS   Indirect Speech.

           e.g. He looked straight at her and told her ***that he would definitely return the following day***. She was pleased.

FIS   Free Indirect Speech.

e.g. He looked straight at her. ***He would definitely come back tomorrow!*** She was pleased.

DS   Direct Speech

e.g. He looked straight at her and said **'*I'll definitely come back tomorrow!'*** She was pleased.

FDS   Free Direct Speech

e.g. He looked straight at her. **'*I'll definitely come back tomorrow!'*** She was pleased.

Semino and Short (2004, p. 13) and Leech and Short (1981) consider that the norm is to use direct speech whereas among FDS and DS there is really no distinction, and FDS could be considered a category within DS. Semino and Short (2004, p. 19) went on then to describe how this terminology was used to analyse a corpus of late twentieth-century written texts in British English. In their annotation and tagging system they also made a distinction between DS and FDS and although they believed that these two terms could be considered one, they believed the distinction to be real and worthy of further examination, resulting thus in different outcomes. Since only the DS category is relevant to the present study's male characters speech analysis, the other categories will not be discussed upon any further. The different aspects that are analysed through DS aim to show indexicalities of masculinity in Irish male characters and how these interactions help define the character's position within the norms of society and especially within the scope of heroism, as explained in Chapter 2. The linguistic aspects analysed in Chapter 6 will be: forms of address amongst male characters through vocatives (section 6.3), verbs of speech (sections 6.4-6.7), and the way those utterances are made through the use of adverbs (section 6.8).

4 Chapter 4: *The Corpus of Contemporary Male Irish Writers* (CCMIW).

4.1 Building up *The Corpus of Contemporary Male Irish Writers* (CCMIW).

4.1.1 Preliminary questions and building a corpus.

When building a corpus, McIntyre and Walker (2019, p. 76) make it clear from the beginning that the collection of texts is essential for the creation of the corpus. The texts can be electronic or not and if they are already in electronic format, it is a straightforward task to collect the corpus because corpus software will require the text to be in electronic format. Leaving aside the collection of spoken data, written texts can either be found on online repositories like the Project Gutenberg or the Oxford Text Archive especially when out-of-copyright materials are needed (Nelson, 2010; Reppen, 2010; McIntyre & Walker, 2019). Then, there is a process of converting and cleaning the data, issues of copyright and ethics, and more technical aspects like tagging and annotating. Out of these issues, the ones that I am going to look at are the compilation process, the converting of documents, and copyrighted material and ethics, as they are the ones that were dealt with when building up *The Corpus of Contemporary Male Irish Writers*, which will be seen in more detail in section 4.1.3.

Because the corpus for this dissertation was built and compiled in Sketch Engine as will be mentioned in section 5.1, the files needed not to be mandatorily in .txt form. The software allows uploading documents in .pdf or .docx amongst others, unlike other corpus software like AntConc (Anthony, 2019), which needs the documents to be in .txt form. Once the documents are uploaded and compiled, Sketch Engine tags the texts in the format that can be seen in Table 1 below. The software allows the user to manually tag the corpus as well, however, for the purpose of this dissertation, the tagging was done automatically and was used in unison with Corpus Query Language when looking for instances of adverbs or certain structures, such as vocatives or verbs of speech (sections 6.3 and 6.5-6.8).

Table 1

Most common tags in Sketch Engine

Part-of-speech Tag (POS Tag)	Description	Example
N.*	Noun (singular or plural)	Table or tables
V.*	Verb (any tense)	Say, says, said
J.*	Adjective (any form)	Green, greener
RB.?	Adverb	However, usually, here
PP.?	Personal pronoun	I, he, it
CC	Coordinating conjunction	And
IN	Preposition, subordinating conjunction	In, of, like
DT	Determiner	The
NN	Noun singular	Table
NNS	Noun plural	Tables
CD	Cardinal numeral	1, third
RP	Particle	Give up
SENT	Full stop, sentence-break punctuation	. ? !

The files uploaded were a compilation of 14 novels from contemporary Irish literature published between 1950 and 2018 by male Irish authors. These novels were first bought in *kindle* or *epub* format and then converted to .txt format using *calibre* (sic., Goyal, 2006). Despite Sketch Engine allowing different formats, .txt form was chosen because in that manner, the versions of the texts could be cleaned up in case there were some issues with the conversion or to remove unnecessary text that would affect the results of the queries carried out, i.e. acknowledgments, editorial information, dedication page, etc. The fourteen documents were uploaded, converted into .txt form, and retrieved again from *calibre* library to upload and compile them in Sketch Engine.

calibre is an open-source e-book management tool that supports a number of formats and allows the user to read or convert files. Although initially created as a personal e-book manager (Salau, 2015), *calibre* has developed over the years to include other features from reading and managing e-books, as for instance, create libraries, buy

e-books online, or even modify an e-book. The interface is displayed in such an accessible manner that it allows the user to simultaneously see all the different features of the programme as they are shown on the top bar of the menu with big icons as is presented in Fig. 1 below.

Fig. 1

Interface display of calibre

Thus, after converting the documents to the same format and uploading them to Sketch Engine came the issue of copyright. All of the novels were protected by copyright and as copyright law is different in different countries and regions it is possible to use short extracts of text for research under what is called a fair dealing[11]. McIntyre and Walker (2019, p. 82) explain how fair dealing allows "the use of up to 400 words from a journal article or book chapter, but no more than a total of 800 words from an edition of a journal or a whole book," and even then, some publishers may have different views on what fair dealing signifies. Building a corpus with copyrighted material can become thus, an undertaking because of its legal impossibility of disseminating that corpus in the future (Kübler & Aston, 2010; McIntyre & Walker, 2019). Furthermore, during the collection period of the texts, all parties involved need to grant permission (Reppen, 2010, p. 32). In the case of the corpus created for this dissertation, all the parties involved were contacted, whether they were the author themselves or the publishers, and it was

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[11] Further discussion on copyright issues when building a corpus in Reppen, 2010; Adolphs & Knight, 2010; McEnery & Hardie, 2012; Baker & McEnery, 2015.

attempted to get as many permissions as possible, getting thus positive answers from Roddy Doyle, John McGahern's publisher, Paul Murray's publisher, and Dermot Bolger.

Regarding ethics in research there are a number of different ethical guidelines that one can follow like the British Association for Applied Linguistics (BAAL), the Economic and Social Research Council (ESRC), and the Association of Internet Researchers (AoIR), amongst others as is suggested by McIntyre and Walker (2019, p. 83). Regardless which guideless were followed, these authors agree that the principles are to be followed in all aspects of research, from designing the corpus, to collecting the data, to its use in the analysis, as is the case in this dissertation.

4.1.2   Issues regarding the creation of a corpus.

With the creation of a corpus from scratch there are also a number of issues that come into play, namely: authenticity, representativeness, and sampling[12]. The first issue, authenticity, includes the fact whether the language analysed is in use or not. Authenticity has been mentioned before regarding language in fiction in section 3.3. Due to the fact that the created corpus is made from literary texts, the language represented in the corpus is not a real sample from the real world but an adaptation of what the author wanted to convey through the plot and characters (a detailed discussion of this point was described in the section regarding fictionalised language, 3.3 and 3.3.1). If we accept that the language used by the characters is real in their world, and as closely as what the same character in the real world would say, it is reasonable to consider that there will be some sort of evidence to the representativeness of a corpus, that is, how typical and characteristic is the language of the character in the selection of texts. However, this is a controversial matter. It would be oversimplified to assume that any word, phrase, or sentence that occurs in the corpus is representative of the language or of the characteristics being analysed (Tognini-Bonelli, 2001, p. 56); however, specialised corpora, as *The Corpus of Contemporary Male Irish Writers*, are able to try to represent a narrow language variety (McIntyre & Walker, 2019, p. 66) delimited by the specific aspect to analyse be it domain, genre, production, etc. Writers may also break the ordinary language used on purpose to illustrate a situation, for stylistic or dramatic effect, or for any number of other reasons (Tognini-Bonelli, 2001). This, however, does not mean that all data collected is not authentic of the language used in the period or in the variety, but that there

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[12] For further information regarding these concepts cf. Widdowson, 1990; Biber, 1994; Studer, 2008; Walsh, 2010; Cheng, 2010; McIntyre & Walker, 2019.

are little portions of data which might appear that do not conform the conventions of proper language, which at the same time, is a concept difficult to describe and which authors do not come to terms with. Authenticity is an essential part of recognising in literature one or another dialectical feature represented in the speech of a character as it asks of the reader to suspend for a time the normal pragmatic functions and consider normal the display of a certain speech performance (Carter, 1997, p. 127; Amador-Moreno, 2010).

The second issue that is mentioned above is representativeness and it is closely linked to authenticity. Biber (1994, p. 377) points out that the use of a corpus rests on the reliability of the corpus as representative of the language, and that once it is built, it is assumed to be representative. It would be difficult to see the reason behind choosing an "unrepresentative" corpus when at least, a corpus should be representative of a certain population (Tognini-Bonelli, 2001, p. 57). What is more, the statements derived from the analysis of the same corpus should be largely applicable to a larger sample or to the language as a whole (ibid.). Still, although essential, the production of a reliable corpus might seem practically impossible because of the limitations when collecting every single example that exists in the researcher's goal (McIntyre & Walker, 2019, p. 66). Thus, the analyst should aim to collect a selection of the representation of the variety that the corpus is trying to assemble, and even still, McIntyre and Walker (2019, p. 67) state how "with a few exceptions, we can never know for sure whether any corpus we build is accurately representative or not."

The Corpus of Contemporary Male Irish Writers' representativeness lies in the fact that it is a collection which has a number of male characters that show large samples of male speech traits as they were largely seen and accepted in Irish society during the 20th and 21st centuries. Having said that, it is also necessary to specify that to a male and female audience these samples of speech and characterisation may be familiar, but they are not representative of a whole language as this corpus aims to analyse the literary representation of Irish male characters and not Irish society on the whole. There are different models of masculinity portrayed in *The Corpus of Contemporary Male Irish Writers*, from hypermasculinity as the conventional and traditional Irish warrior to new and younger models come the 21st century and new generations for instance: queer masculinities, androgyny, or transsexual masculinities.

The third and final issue mentioned above is the one of sampling. Biber (1994, p. 378) considers sampling one of the most important aspects in designing a corpus and that is whether the target population the corpus aims to represent is defined. The researcher, thus, needs a theoretical stance and assemble the corpus in a way that is accessible to corpus users (Tognini-Bonelli, 2001, p. 59). Users (although unable to modify the corpus), should be in a position to evaluate the corpus using the criteria and relate the statements they derive from the analysis of the corpus to the type of texts included in it. The corpus builder's internal criteria are of paramount importance when sampling the corpus and there should be other criteria as well that external researchers might find useful when analysing a corpus (Nelson, 2010; Tognini-Bonelli, 2010). Another issue in sampling is the size of the samples. The British National Corpus (BNC), for instance, contains more than 100 million words of a wide selection of genres, fiction, spoken, magazines, or newspapers (available here: https://www.english-corpora.org/bnc/). Nevertheless, one size of corpus does not fit all purposes (Reppen, 2010; Evison; 2010; McIntyre & Walker, 2019). Depending on the research and the purpose of the creation of the corpus then different number of words would suit the research purpose. Reppen (2010, p. 32) describes how the issue of size is resolved by two factors, one has already been mentioned, representativeness, and the other is practicality, that is, time constraints. However, Reppen (ibid.) as well as Evison (2010, p. 123) amongst others (Nieto Caballero & Ruano San Segundo, 2020, p. 75), recognise the usefulness of small and specialised corpora when exploring and analysing specific features of the texts, such as the ones analysed in this dissertation, namely: masculinity, Irishness, and hero-like features.

Thus, knowing that corpora can be as large as millions of words, being *The Corpus of Contemporary Male Irish Writers* relatively small, could raise the question of whether this sample and the novels in the corpus, are enough to represent masculinity in male characters through male Irish writers. Seeing as *The Corpus of Contemporary Male Irish Writers* contains a wide range of novels set diachronically and synchronically in time, and that there are authors from different moments in time in the 20th and 21st centuries, the issue of sampling falls under a more theoretical stand. That is, a corpus is not only a sample but all the texts that conform it. Despite corpora being very large collections of texts or text samples, my corpus analysis will differ from others because of the attention paid to individual texts and text extracts, something which has been done before, as

mentioned in section 3.4.3, in relation to Dickens' fiction by Mahlberg (2013), Joseph Conrad's *Heart of Darkness* by Stubb (2005), or Jane Austen's work by Fischer-Starcke (2010).

4.1.3   *The Corpus of Contemporary Male Irish Writers*.

After having looked at the different issues regarding the building and creation of a corpus, let us now look at the specific characteristics of *The Corpus of Contemporary Male Irish writers* (hereafter CCMIW). Access to some of these novels was granted by the authors themselves or the publishing companies as was mentioned in section 4.1.1, for instance Dermot Bolger's *The Journey Home* (2003/1990), Roddy Doyle's *The Commitments* (1998[1987]), and John McGahern's novels *The Leavetaking* (2009b/1974), *That We May Face the Rising Sun* (2009a/2002), *The Dark* (2008b/1965), *Amongst Women* (2008a/1990); and Paul Murray's *An Evening of Long Goodbyes* (2011/2003). The other novels conforming this corpus are Donal Ryan's *The Spinning Heart* (2014/2012), *All We Shall Know* (2017/2016), *From a Low and Quiet Sea* (2018); Patrick McCabe's *The Dead School* (2002/1996); Dermot Bolger's *The Valparaiso Voyage* (2002/2001), *New Town Soul* (2010); and finally, Sebastian Barry's *The Temporary Gentleman* (2015).

This total of fourteen novels provides the entirety of 1,089,011 words, 1,295,604 tokens, and 74,020 sentences. The corpus was tagged automatically by Sketch Engine itself as well as the reference corpus by Raymond Hickey, which will be explained in more detail in section 4.1.4. In Table 2 below, the final specifications for the present study's compiled corpus are presented:

Table 2

Characteristics regarding the CCMIW

Item	Corpus of Contemporary Male Irish Writers
Number of texts	14
Total number of words	1,089,011
Number of tokens	1,295,604
Number of sentences	74,020
Number of unique words (lexicon size)	37,194
Number of tags	62
Number of authors	7
Time range of texts	1965-2018
Text collection period	December 2017-May 2018
Language of texts	English
Methods of text collection	1. Access provided by author/publishing company (5 texts) 2. Access through *kindle/epub* format (9 texts)

As can be seen from Table 2 above, the CCMIW, conformed by the fourteen aforementioned novels, provided a significant number of words for the analysis of the same. Although not having the large amounts of words like the BNC (section 4.1.2), other studies that compiled and created their own corpora noticed that although usually in regard to corpora, bigger is better so that representativeness and authenticity (section 4.1.2) are fully explored, it is also a matter of range, that is, whether the genre selected for the corpus is appropriate and representative of what is going to be analysed[13].

4.1.3.1   The subcorpus of the CCMIW.

As will be mentioned in section 5.1, Sketch Engine allows the user to create *subcorpora* based off the main one. Hence, during the scan and analysis of the verbs of speech in the

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[13] Further discussion on the building of corpora is provided by Midrigan-Ciochina et al., 2020; Bijankhan et al., 2010; Dahlmeier et al., 2013.

CCMIW (section 6.4-6.7), there were four novels that stood out because they barely showed any verb of speech, namely *All We Shall Know*, *The Commitments*, *From a Low and Quiet Sea*, and *The Spinning Heart*. After scanning these novels again in print and in the electronic version, what was noticed was that these novels did not use single commas to mark speech in the novels as the rest of them did. This will prove essential to the scanning and study of verbs of speech as the process for looking up these verbs included the search of single commas to mark direct speech.

Hence, it was found that *The Commitments* marked the dialogue by hyphens and commas and in Donal Ryan's novels there is no punctuation to signal dialogues at all. Thus, a subcorpus from these four novels was created and named VoS (verbs of speech) with 223,380 tokens and 187,760 words. In Table 3 below, the specifications for this VoS subcorpora are displayed:

Table 3

Specifications of the VoS subcorpus

Item	VoS (CCMIW subcorpus)
Number of texts	4
Total number of words	187,760
Number of tokens	223,380
Number of authors	2
Time range of texts	1987-2018
Text collection period	December 2017-May 2018
Language of texts	English
Methods of text collection	See table 2 above

4.1.4   Reference corpus: Hickey's *Corpus of Irish English* (CIE).

Let us now look at the reference corpus used in this dissertation. A reference corpus is described as a reliable and more general repository that has to be quite large, around 100 million words would be the typical size (Tognini-Bonelli, 2010; Thornbury, 2010). Despite many authors advocating the necessity of using a bigger reference corpus to contrast the main corpus with (Moon, 2010, p. 197), the CIE is a fairly small corpus, as can be seen from Table 4 below. The CCMIW has over 1 million words whereas the reference corpus is half that size; however, the reason for choosing this reference corpus

is twofold: firstly, amongst all the different corpora regarding Irish language, there are only a few of them that deal with literature; secondly, the few Irish literature corpora there are, were not freely available during the process of this dissertation.

There are several corpora related to Irish English and the Irish Language as it is the case with the *New Corpus for Ireland* (NCI), a bilingual dictionary composed of 30 million words and contains news reports, fiction, factual texts, etc. (Kilgarriff et al. 2006); there is also the *Corpus of Irish English Correspondence* (Amador-Moreno & McCafferty, 2012) with over 5000 letters of Irish emigrants written between the late 1600s and early 1900s; and the corpus collected by Terrazas-Calero (2020), *The Corpus of Fictionalized Irish English* (CoFIrE) made up of short stories and fictional texts written by male and female authors, which could be an interesting project to contribute to, and maybe work with, being CCIMW a possible subcorpus of the same. Hence, the more general literary corpus that was found and available was that of Raymond Hickey's *Corpus of Irish English*, presented in Table 4 below.

Table 4

Characteristics of the CIE (reference corpus)

Item	Corpus of Irish English
Number of texts	62
Total number of words	586,630
Number of tokens	734,279
Number of sentences	39,431
Number of unique words (lexicon size)	39,795
Number of tags	63
Time range of texts	1200-1930
Language of texts	English
Methods of text collection	1. Access provided by Raymond Hickey's *Corpus Presenter Tool* (retrievable from: https://www.uni-due.de/CP/CIE.htm)

The CIE gathers 62 different texts from across genres representing thus a varied number of texts that work as a general reflection of Irish literature for the purpose of this dissertation. The text genres range from poetry to drama and novels, from the 13th century until the 20th. As has been mentioned before, the CIE is a relatively small reference corpus, nevertheless, with a small corpus, the analyst may closely compare and contrast specific aspects of the text, because even if I choose a larger and general reference corpus, as Sinclair (1991, p. 24) stated, it is not a good idea to expect a larger and general corpus to document adequately special genres and domains. Choosing a specialised corpus can help the analyst to closely parallel the analysis as the two corpora, the reference corpus and the main one, can provide relevant discoveries as the researcher may be more familiarised with both corpora (Kübler & Aston, 2010, p. 507).

4.2   A brief insight into the novels of the CCMIW.

The Corpus of Contemporary Male Irish Writers (CCMIW), as its name suggests, is only composed of male writers from the Republic of Ireland. While the importance and significance of masculinity in a contemporary context is oftentimes contested, the growing number of studies focused on the performance of masculinity and male characters represented in literature are undeniable: from studies on violence in adolescents through literature (Brozo, Walter, & Placker, 2002) to canonical male characters of classic literature like Robinson Crusoe or Tarzan (Rowland, Liggins, & Uskalis, 1998; Eming & Rowland, 2010; Schwenger, 2015). Masculinities have secured a place of study in Gender Studies, culture, literature, and daily life. With the traditional values in Ireland being inflicted upon children throughout the 20th century, it is not surprising to see the results of that doctrine in children and then adults of the 21st century. Several authors have acknowledged the changing role of men in society in these past centuries and how it has had an impact on men's stability, behaviour, and position in society (Ging, 2005; Johnston & Morrison, 2007; Ní Laoire 2002).

For once, as Pine (2011, p. 4) argues, the fact that Irish culture is obsessed with the past, plays a strong role in the remembrance of a national identity that younger generations still see as accessible and prominent because the performance of that identity is an ongoing process that feeds the ritualistic aspect that is performing an identity. However, younger generations and 21st century writers contrast the heroic past of the

early 20th century nationalism to the ironic representations of the fifties, the sixties, and up to the nineties which are far from venerating the past, but show a certain sensibility and an anti-nostalgic feeling (Pine, 2011, p. 28). In the CCMIW, this contrast is visible in several instances: in *Amongst Women*, Moran, a war hero wants his son to behave like a proper man, but his brutality and aggressive manner will not make his son, Michael, obey more, on the contrary, he will run away and be estranged from his father. In the rest of McGahern's novels, the same feeling of a past dissolving in the present and future is significant and makes his male characters frustrated because they are losing control of a situation they thought they were dominating. They see the world changing and cannot do anything to stop it. In *The Dark* by John McGahern and Patrick McCabe's *The Dead School*, there is a clash between the old and the new, and the rebellious nature of younger generations. Their settings and unfortunate endings seem to be the common core in these novels. In *The Dark*, young Mahoney is exposed to his father's unwanted sexual attentions, as the figure of the father is still strong in Irish society. In *The Dead School*, Raphael Bell, an old-fashioned school master will have his methods and ideas challenged by the new teacher, Malachy, up to the point of making Raphael go insane. In Murray's *An Evening of Long Goodbyes*, the irony, humorousness, and anti-nostalgic view of the past clashes within the different characters of the play: Charles Hythloday fancies himself to be a sort of Byronic hero, a long-lost reminiscence of W. B. Yeats, with whom Charles hallucinates. And Frank, a feet-on-the-ground type of character who does not care about the past, just about living an honest life.

Nevertheless, this light-hearted view seen in *An Evening of Long Goodbyes*, at the beginning of the 21st century, does not last long: in Donal Ryan's *The Spinning Heart*, *All We Shall Know*, and *From a Low and Quiet Sea* there is a recreation of a decayed Ireland in which the world of ordinary people crumbles down whether it be for a parricide, the economic crisis, an out-of-wedlock pregnancy, or migration. Ryan's depiction of male characters from all ranges of society creates a colourful canvass of a modern Ireland, familiar with not only refugees, but also travellers, prostitutes, drug-addicts, illegal immigrants, and crisis-struck constructors. The strain these characters will undergo shows the humane quality of Ryan's characters who, at the end of their day, search for understanding in a world that has put them aside.

It seems that Irish authors are unanimous in the dismantling of the heroic myth that surrounds Ireland (Pine, 2011, p. 93), not only in their characters, making them

ordinary people, but also in the myth of returning "home," an aspect of the heroic quest mentioned in section 2.4. Propp devised a function for the hero to return home heroically and successfully, having completed their quest. However, Pine (2011, p. 93) argues how contemporary Irish works reinforce the idea that exile is permanent, and Dermot Bolger is one of the leading Irish writers of urban hardship in the representation of the "other Ireland" (Kiberd, 2018; Pine, 2011; Mahoney, 1998). In Bolger's *The Journey Home*, Francis Hanrahan is in a constant search for a place to belong to. It is not necessarily a physical place, as can be seen at the beginning of the novel, when Shay takes him up as a friend and colleague. Once Hano and Shay become inseparable, they have found a home both physically because they live together, and also metaphorically, with each other. Shay leaves for a while to work abroad and Hano must survive and become his own person, or hero, as it were, once Shay is no longer there to fill up that space. When Shay returns home, homecoming is, as Pine states (2011, p. 81): "not harmonious or simple as the returning emigrants might wish," creating thus a clash between nostalgia, reality, and expectations forced by the returning person. Shay first and then Hano, know things have changed, and they are different people now. But this, and after Shay's death, will not stop Hano to ceaselessly search for a home and that nostalgia of not being a forced hero, but only a sidekick, the companion, or the helper. In this same atmosphere of "returning home," McGahern's *The Leavetaking* (loosely based on McGahern's own time working abroad because he had been let go from the school he was working in) Patrick Moran returns to a decadent Ireland and an eternal diaspora. The hero will always have to look for "home" or an idea of it but never to achieve it.

A similar feeling creeps out of Bolger's *The Valparaiso Voyage* and *New Town Soul* where the main male character struggles to find a place for himself in society and therefore, battles with his own identity; or Sebastian Barry's *The Temporary Gentleman*. Jack McNulty is an engineer in the Second World War and spends a lot of time abroad, leaving his wife and children alone. When Mai, his wife, starts developing signs of depression and alcoholism, Jack withdraws more and more from his family, his home, and his country. As a narrator he depicts in the novel his profound love for his wife, however, in reality, he is an absent figure, who also drinks too much and gets lost in his ideas of what his family, his home, and his country should be. The returning emigrant or soldier comes back to see not only the question of "home" contested, but also their identity, their sense of belonging, and their memory (Pine, 2011, p. 83). For Jack

McNulty, as it is for Hano in *The Journey Home*, it is easier to write about the memorable companionship and wonderful relationship that they had with different people, than to create an account of the downfall of a relationship, a life, or a family. In both cases, the novels seem to be written by the narrators as a form of catharsis to come to terms with the ugly truth: Hano is not able to explain what happened to Shay right away, he first indulges in a series of flashbacks and thoughts full of guilt, and Jack prefers retelling his love story with Mai, rather than depict her in her illness and his absence.

In Roddy Doyle's *The Commitments* and McGahern's last novel *That We May Face the Rising Sun,* although set in completely different contexts (one belongs to the very loud and urban Dublin city and a group of youngsters wanting to make music, and the other is a small community of rural Ireland, which suffers a slow but steady creeping in of modernity in their rural lives), they are still similar in the auditory effect it has when reading it: the atmosphere created by the two authors through the use of dialogues is significant in each context. The authors let us hear the characters rather than leading their conversations. And both Dublin and rural Ireland, are united in the search of a voice for communities that are marginalised and left out. Hence, from this wide and varied set of contexts, characters, and situations, the CCMIW might provide more insight into the performance of masculinity in literature during the 20th and 21st centuries. Let us now look at the male characters of the CCMIW in more detail in section 4.2.1.

4.2.1   The "men" in the CCMIW.

Whilst selecting the novels for this dissertation, the central aim was to find one strong male character that conformed to a hypermasculine model of masculinity or that behaved heroically in some way and analyse his behaviour and speech; however, in most cases, this study ended up not having only one male protagonist but two: in most of the selected novels, the centre stage, as it were, is not solely the protagonist but the struggles, the bonding, and the straining relationship between two male characters. In some cases, this relationship was the one of father and son, in others they were enemies, friends, or lovers. In this section, the different male characters will be classified in two sections: one in which the protagonist will mostly struggle with his own identity rather than a relationship with another man, and the second one will show the male character's development alongside a second character. In the former case, explained in section 4.2.1.1, the male character may not always be searching for an identity, but he still needs to fight or conform to the norms of society and the rest of the world fulfilling the patriarchal and

societal expectations of how to behave like a father, a son, or a husband (as was explained in section 2.8). In the latter case, the opposition of the two male characters in the novels may present the hero with something external and strange that will help the hero in his quest by overcoming a number of difficulties, which will be described in section 4.2.1.2.

4.2.1.1 *"Me" against "the world".*

Let me start by enumerating and describing the male characters that were in a situation in which they seemed to be fighting against the world. The male characters in this section, for several reasons, despite being surrounded by people, feel the need to create their own space in society, as they feel like they do not fit in with the traditional. These characters still go through a series of adventures and mishappens and finish their quest more or less successfully as the hero does. However, there never seems to be a happy ending for them, perhaps because of their own solitude or different way of seeing things and breaking boundaries, these male characters purvey a sense of disappointment in themselves, society, and those who stay close. In Table 5 below, the characters that follow the pattern of feeling isolated somehow and feel like they are fighting against the world on their own are introduced. Each character and the quest they go through in order to complete their search for an identity or a space in which to live will be described.

The first character on the list is Jack McNulty, a World War II engineer who has trouble managing his feelings and behaviour coming home from the war. Despite his attempts at having a normal family life, his wife Mai suffers from depression and alcoholism, which makes Jack retreat further back from fulfilling his role as father and husband. When Mai passes away, Jack is afraid to come back home to Sligo, and as a way of dealing with his emotions, he writes about his life with Mai with a touch of nostalgia, guilt, and shame for the man he could have been. As the title of the novel suggests, McNulty is in a continuous temporary state in which he cannot gain the tranquillity one might get by coming home, and thus, he is always on the run, against society, his family values, and his own family.

Table 5

Selection of male characters against "the world".

Character	Novel	Author
Jack McNulty	*The Temporary Gentleman*	Sebastian Barry
Jimmy Rabbitte	*The Commitments*	Roddy Doyle
Joe Ruttledge	*That They May Face the Rising Sun*	John McGahern
Patrick Moran	*The Leavetaking*	John McGahern
Pat Shee	*All We Shall Know*	Donal Ryan
Lampy/John	*From a Low and Quiet Sea*	Donal Ryan
Bobby Mahon	*The Spinning Heart*	Donal Ryan

Jimmy Rabbitte, the second male character listed in Table 5, feels like an outsider. He becomes the manager of a music group which he names "The Commitments" and defines himself, and his community of working-class Ireland as the "niggers of Europe" (Doyle, 1998, p. 13) due to the marginalisation he feels as an Irish person. Rabbitte becomes the leader of the band and instantly is opposed to several other male characters but Rabbitte takes the concept of "soul" and makes it his own by proposing to bring soul to Dublin, as a way to fit into a society that rejects him for not being rich enough, high-class, educated or even, figuratively, white.

Joe Ruttledge is one of the many male characters that John McGahern depicts in his novel *That They May Face the Rising Sun*, however, amongst all of them, Ruttledge is the steady male character to whom the others move towards whenever there is something going on in their lives. Ruttledge does not go on a physical quest per se, although moving to a farm from busy London city could be considered one, and he most certainly must overcome different feats that question his character as man, friend, and husband. Rutledge steps up as the saviour on several occasions, the most shocking and possibly the most unusual one is when he has to behave like an undertaker and lay out a neighbour's body when he passes away. However, he manages to do this solemnly and establish his role as hero.

Patrick Moran, as McGahern's alter ego, is another example of a male character fighting against the world. He is not only discontent with life in general but with his state

as a Catholic Irish man. He recounts his feats and quest of emigrating to England for a sabbatical and falling in love, but when he comes back to Ireland the weight of the expectations and the Catholic church put too much pressure on him because he has married a divorcee, something unthinkable in 1970s Catholic Ireland. He will fight against the established institution to keep his job as a teacher and to keep his wife by his side. However, the struggle to keep everything –identity, job, love– may be too big a toll when he gets sacked from the school, or maybe for him it is the start of a new quest, finally becoming his own hero.

Pat Shee, in Ryan's *All We Shall Know*, is not the protagonist of the novel but rather the wedge pushing the narrative a bit further every time. He is an Irish man trying to have children with his wife, either because it is what is expected of them or because he really wants them. However, his fantasy shatters once his wife, Melody, becomes pregnant by her fourteen-year-old traveller student, Martin Toppy, and when she finds out Pat had been unfaithful to her. Pat, violent and self-destructive, as he had always been according to Melody, needs to find a place now that he has abandoned his wife, having been cheated on, and the chance of being a father taken from him. However, for a short time during their first years together, Pat behaved like a hero in the eyes of Melody until that façade broke down. Pat, then, left with an empty space to fill, without knowing for sure which role to play anymore, becomes even more violent but also vulnerable, counting on his parents to help him go through the divorce. His quest, which seemed to have started once he met Melody and got married, is suddenly finished by unplanned events, and an identity that he, as a winner before, does not know how to portray.

In Ryan's *From a Low and Quiet Sea*, there are two male characters that, in their own way, struggle to portray an identity that may not always be the chosen one. Lampy, a young Irish man, described as being made fun of in school, is abandoned by his girlfriend and despite wanting to become a hero and do impressive actions, like moving to Canada or simply being able to have a happy family life, ends up emotionally depending on his grandfather, and suffering from an identity crisis due to the fact that he ignores who his father is. He has all the characteristics that make a hero, and even then, his heroic stance is a façade behind which a soft character in need of reassurance and help, lies. The other male character analysed regarding this novel is John. What bonds these two characters is a mixture of sadness and disappointment, and John embodies all that. He is an old Irish man full of regret who is living in the nursing home Lampy works

at, and who tried to live up to the image of a lost brother when he was younger. However, his parents' rejection and his disappointment in life, took a toll on him because he ended up being alone without anyone in the world to care for him, either because he pushed them away, or because he behaved miserably. Both John and Lampy seem to represent different stages of generational sadness that will need to come to terms with their own lives.

Last but not least, Bobby Mahon in Ryan's *The Spinning Heart* is the modern embodiment of Irish disappointment after the Celtic Tiger years. What is more, he is the main suspect in the murder of his father, echoing Synge's *The Playboy of the Western World,* an intertextuality mentioned before in section 2.5, 2.8, and 2.9. However, the novel works as a testament of the neighbours' and friends' good opinion of Bobby, and as a record of the events leading up to the murder of his father. Nevertheless, the reader knows that Bobby is innocent even though he does not know it himself. There had always been a lot of expectations put on Bobby as the male-breadwinner of the house, as a man and as a son. Bobby is unable to form a relationship with his father and had to sacrifice his loving relationship with his mother in order not to be called names. Despite the shock in the community because of the violent event, there seems to be an understanding amongst the neighbourhood that Bobby, even if he did it, must have his reasons, as if killing one's father was a repressed common feeling everybody hides. Though it is shocking, not a lot of people condemn it. Bobby's quest is that of fighting against the toxicity his father would imbue in his house by establishing the standards of masculinity: not showing emotion, not creating emotional boundaries, showing a strong appearance, being the breadwinner of the house, and so on.

What all these characters do in different ways is push the boundaries that masculinity has imposed on them, whether it is by breaking the pattern in their heroic quest as Pat Shee's or Lampy's, or whether it is by realising a change needs to be done, and go on with their search, maybe imperfectly, but still ongoing of an identity and a place for them like Jimmy Rabbitte, Jack McNulty, or Bobby Mahon.

4.2.1.2   "Me" and "the Other".
In this section, I will present those characters who are not fighting against the world but specifically against someone who represents a set of ideals different from that of the hero and wants to either imitate or oppose them. When "the Other" is used in the title of this section, it is done with a twofold meaning: the first one is following the phenomenological

sense of seeing the Other as something strange, out of context, something outside of one's identity (Husserl, 1962/1913; Laplanche, 1999; Moran, 2011); and the second meaning relies on the critical theory of Postcolonialism and Imperialism in which whiteness is the norm and everything outside of the Empire is not white and needs reforming, whitening, and controlling (as mentioned in section 2.7). Ireland, thus, being a "metrocolony" (Valente, 2011) and gaining independence in the early twentieth century, left a sense of otherness for some identities which were not strictly following the norm. In this comparison of characters, it is usually the one to rebel who tries to break the code and rules of masculinity thus conferring the meaning of "Other" to themselves; however, seeing as there are more and more characters each time that try to break away from the societal norm, it seems that the old-fashioned identity of a warrior-like Irish man is mutating. This does not mean that the hero disappears, on the contrary, he is still intact, but they no longer need to fight, only keep up their morality and standards of what is evil and what is not.

Hence, in Table 6 below, the first character mentioned is the one who will break the norms and fight against what the other character represents. In some cases, these characters are not enemies, and their relationship is very complex, thus it will be specified in each of them their different characteristics, bearing in mind that once the hero of the novel reaches his zenith, the "Other" thus, becomes what at the beginning was thought to be the norm.

Table 6

Selection of male characters against the "Other".

Characters	Novel	Author
Joey Kilmichael vs. Shane O'Driscoll	*New Town Soul*	Dermot Bolger
Francis Hanrahan (AKA Hano) vs. Shay	*The Journey Home*	Dermot Bolger
Brendan vs. Eamonn/ Cormac/ Pete/ Conor	*The Valparaiso Voyage*	Dermot Bolger
Raphael Bell vs. Malachy Dudgeon	*The Dead School*	Patrick McCabe

Nameless son vs. Mahoney	*The Dark*	John McGahern
Charles Hythloday vs. Frank	*An Evening of Long Goodbyes*	Paul Murray

The first two characters are Joey Kilmichael and Shane O'Driscoll who develop first a friendship and end up fighting for the power in their relationship and becoming enemies. Joey is at first an insecure teenager who is always under Shane's shadow, as he is outgoing, popular, and charismatic. From the beginning of the novel, Shane seems to behave like the hero, protecting Joey, who becomes his sidekick, however, the more the plot develops, the more the power roles start changing. As a rite of passage, something common in most of the novels, as mentioned in section 2.8.3.1, Joey unfolds several mysteries throughout the novel. This will make him powerful in his own way. He will have contact with the supernatural and uncover something evil lurking behind Shane's charismatic façade, becoming then, the hero on a quest to find out who he is, save the girl, and defeat evil. There is a clear-cut division in the morality of both characters, too, as Joey keeps in mind what his mother and father would want him to do in several situations, and Shane tries to tempt him into different illegal circumstances, claiming them to be rites of passage. The hero thus, will be tempted, but the supernatural forces mentioned before will guide him towards the right path.

Francis Hanrahan, also known as Hano, and Seamus, known as Shay, are another duo of hero/sidekick, one that changes throughout the novel. However, Hano and Shay are not struggling to control the power in their relationship. Hano is more than glad to be taken care of and to let go. Nevertheless, when Shay emigrates, Hano, maybe as a way of detaching himself from the fact that he misses Shay, becomes his own person, maybe a second-hand copy of Shay, not a very good one but one nonetheless that will become the hero instead of the sidekick. Hano starts his quest by working for some not very legal Irish organisations and he, along with Katie, known as Cait in the countryside, witness Shay being murdered by Hano's employer, sending off Hano and Cait on an adventure throughout the countryside of Ireland in search of an identity, a home, and freedom. Hano struggles to keep the power and to embody the hero-like features Shay had for a time. However, he will follow his own moral code and do the right thing in the end, returning home, maybe as a way of revenging Shay, and honour his memory, or maybe because he

realised he had nowhere to go and do the right thing. Despite the reason, he is brave enough to come back and face his fears.

Brendan is opposed in Table 6 above not only against his father, Eamonn, or against his half-brother, Cormac, or even against his son, Conor, but also against a childhood bully whom he has at the same time some respect for and some envy, Pete Clancy. Throughout *The Valparaiso Voyage*, Brendan struggles with his identity, assuming a lot of different disguises in order to escape his own skin. The perfect chance comes when Cormac dies tragically and in order to keep some money, earned illegally, Brendan dies his hair red and embodies his dead half-brother. Brendan is not the most obvious hero in the novel; Conor, his son, for instance, behaves righteously even when in a dangerous situation, making Brendan ashamed for his glitchy morals. When Cormac dies, Brendan is sent off on his quest, and it takes him some time to decide to do the right thing for Cormac and for his father, but once he sees how his son is in danger, his pretence changes and he is willing to do everything for him. He is suddenly an echo of a hero and a warrior when he faces his worst childhood nightmare, Pete Clancy, now a popular councilman in their hometown, Navan (Co. Meath). Throughout Brendan's development into his own self, disregarding his own façade as "Cormac," and moving about in this new and unsure space he created, there is a constant power struggle both in his memory regarding past and traumatic events and with his duty regarding future ones. There is a pressure for him to become everything his father and his half-brother were, but also to be as strong as Clancy, and to have a close relationship with his son. Once he is faced with Clancy, the power struggle is elevated to the warrior-like state, and for Brendan, behaving like a hero, fulfilling his duty, and providing for his son, though it is Conor who steers his father away from disappearing, makes him come clean and back home.

Between Raphael Bell and Malachy Dudgeon there is a generational gap in which both men who had difficult childhoods turn out to be different and opposite men. Bell suffered the trauma of seeing his father shot by the Black and Tans when he was a child living in rural Ireland and from then on, he held up high the values and traditions of an old Ireland. In his eagerness to behave by certain traditional standards and be the best one at everything he did, he became a school headmaster. When Malachy appears and does not conform to this traditional behaviour, the power struggle begins. Malachy is a young teacher at the school who comes from a dysfunctional family that makes him behave in all sorts of peculiar ways in order to escape his childhood trauma. For this reason, he

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sometimes might behave like a hero, or impersonate a cowboy, and his easy-going airs make Bell detest him. However, because of their getting involved with each other, they will lose their jobs with different consequences: Bell's quest to preserve the values of an "old Ireland" will disintegrate and Malachy's outgoing personality takes a toll becoming thus an alcoholic and emigrating to London, abandoning all efforts of teaching, forgetting the past, and become his own self.

In McGahern's *The Dark*, Mahoney is a strict father in rural Ireland. His nameless son endures his father's old traditional values and creates a complex relationship with him, although he will resent him for that. The son is a very bright student at school; however, his father wants him to work the land and not go anywhere. In a struggle to come of age the boy will need to fight against his own father both physically and emotionally while at the same time, embodying a lot of values that he has learned from his father, for instance when he must protect a sister or make the right choices. In a very subtle and soft way, and despite all the struggling, Mahoney lets go of the father, hero, and warrior figure that he is portraying, and allows his son to become his own strong figure. The son does not need to murder his father to take his own place, but they reach an agreement and in doing so, he allows his son to see the complexities of being a man in his own time. Sharing their knowledge on masculinity seems to make them both their own people. Hence, the values that Mahoney believes in are not lost, only transfigured in his son who will carry them into his adulthood.

Last but not least, the contraposition of Charles Hylothday and Frank could not be any greater. Charles is given to fancy and lives in a big old mansion whereas Frank comes from a working-class background, lives in a tiny apartment, and dates Charles' sister, something that Charles does not understand and sometimes envies. If Charles is lazy, petty, exaggerated, melodramatic, and considers himself a hero, Frank is the complete opposite: he is hard-working, down to earth, and fair. Frank is the only one who helps Charles when he is in trouble, even offering him a room to stay when he is kicked out of his home. Frank's moral code is that of a generous person with a heart of gold. He is lacking in all the intellectual aspects that Charles provides, but his hero-like behaviour is not for show. Frank possesses a sincere personality which is something that Charles envies with all his might. Despite Charles having been raised in a privileged background, his fancy takes the best of him most of the time and what he thinks are quests and heroic feats, are actually embarrassing actions that make people around him question his sanity.

However, despite Charles' aloofness, Frank is his faithful and loyal sidekick, and Charles comes to appreciate it and learn from it. Perhaps, Frank, in a way, is both the helper and the hero, helping Charles into becoming his own person, learning from his mistakes, and providing a space for him to grow as a hero.

The performance of the heroic self may not be achieved by all the characters described above; however, to take into account the simple aspect of heroism, a character should be intentionally or unintentionally pointed in that direction, as it happens with these characters. As has been mentioned before in Chapter 2, the concept of the hero is a complex one, and not all heroes need to be the impersonation of Cúchulainn or Brian Boru, but a self with morals and certain characteristics that allow for the character to grow, define his identity and his masculinity, which is what these characters do by facing or being helped by others. The characters' heroic features will be further developed in section 6.10.

5 Chapter 5: Methodology.

Drawing from the theoretical framework provided in Chapter 3 and the data in Chapter 4, this chapter will present the methodology with which the CCMIW will be analysed in Chapter 6. Hence, this chapter starts with the presentation of the software tool used to analyse this dissertation's corpora, Sketch Engine (Kilgarriff et al., 2004); and the different means with which this corpus was studied, namely frequency lists, clusters, and concordance. Then, the methodology for the analysis of verbs of speech and the dominance model created for the division and categorisation of the verbs will also be explained as well as the CQL queries carried out in order to find the results presented in Chapter 6.

5.1 Sketch Engine.

Sketch Engine (Kilgarrif et al., 2004) is a software tool that allows the user to find word sketches, thesaurally similar words, and *sketch differences*, as well as the more familiar CQS (Corpus Query System) functions. Word sketches are summaries of a word's grammatical and collocational behaviour and were first used in the production of the Macmillan English Dictionary (Rundell, 2002). Kilgarriff et al. (2004) differentiated the concept in the dictionary because rather than looking at an arbitrary window of text around the headword, they looked for each grammatical relation that the word participates in and all the grammatical instances of a word sketch are presented in separated lists. The intention for the firstly intended design of the Sketch Engine was mainly lexicographic, however, the use of this software can be of a wider range including computational linguistics, sociolinguistics, language teaching, bilingual studies, and stylistics, amongst others. In Fig. 2, one of the two displays for the Word Sketch of *man* is shown, which presents different combinations of the word with modifiers and verbs.

Fig. 2

Display of Word Sketch of man.

In Fig. 3 below, the alternative display format of Word Sketches is presented. Through a colourful separation in the pie chart, the analyst is able to see on the whole the different combinations of the searched word. The bigger the word is, the more frequency it has in the corpus. Hence, in this search for instance, the most common verbs with *man* as object (in light blue) are *be* and *see*. In the case of verbs that have man as subject (in light yellow) are *be* and *have*, and regarding modifiers of *man,* the one with the highest frequency is *old*, followed by *young* and *good*. Through an initial search like this, the analyst can go in depth into the reason behind the frequency of the verbs and modifiers. This will be analysed thoroughly in sections 6.1 and 6.1.1 when presenting and analysing the preliminary results of this dissertation.

Fig. 3

Alternative display of Word Sketch of man.

Apart from Word Sketch, Sketch Engine also uses a Corpus Query System (CQS). This searching technique allows the user great flexibility in their search for phrases, collocates, or grammatical patterns. It also allows the sorting of concordances according to a wide range of criteria in order to identify "subcorpora" when searching in only spoken texts, or only fiction, for example (Kilgarriff et al. 2004). As mentioned above, Sketch Engine's initial purpose was that of helping lexicographers identify and classify in an easier manner ambitious dictionary projects through different query systems and check quickly for evidence in the corpus (Rychlý & Kilgarriff, 2007). Some CQS before Sketch Engine include *WordSmith Tools* (Scott, 2020), *MonoConc Pro* (Reppen, 2001), *the Stuttgart workbench* (Evert & Hardie, 2011), and *Manatee*, a corpus management tool that belongs to Sketch Engine (Kilgarriff et al. 2004). Sketch Engine added functionality to CQS. The importance of this functionality is that the use of CQS in Sketch Engine has a module provided by the extraction through word sketches which are automatic corpus-derived summaries of a word's grammatical and collocational behaviour (Kilgarriff et al.

2010). Sketch Engine, through a system of query language, allows the user to modify and customise sketches for their specific needs (León-Araúz et al., 2018, p. 893).

All these initial aspects and features that have been mentioned above, helped the development of the query language that has been used in this dissertation for the search of verbs of speech and body language (sections 6.4-6.9). CQL (Corpus Query Language) is a special 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 any corpus in a specific way, which otherwise could not have been possible given that not all computational research tools come as user-friendly as Sketch Engine. Basic and initial pursuits through CQL were made in several moments of the research during this dissertation, regarding the search of adverbs in relation to verbs of speech, male vocatives, and other concordance searches (as will be shown in section 5.7 of this chapter). Thus, by writing in the CQL advance box the following formula [word="he"] [lemma="say"] [tag="RB.?"], the concordance line shows the three things that I looked for: any instances of *he* plus any form of the verb *say* plus any *adverb* that follows that structure. In Fig. 4 below, I show a random sample of this search. It also needs to be taken into account that the queries were done from a general-to-specific search (Moreton, 2015), that allowed for a more pin-pointed examination of the results. The queries were ordered and further explained in section 5.7.

Fig. 4

Concordance lines of query: [word="he"] [lemma="say"] [tag="RB.?"]

As was mentioned above, in terms of usage, Sketch Engine was first developed as a tool of organising very large corpora for lexicography, however, in Kilgarriff et al. (2014), the scope to which Sketch Engine is used is wider than that. The software enables the researcher to upload and create a corpus, name it and tag it, allow the system to tag it itself, or the use of a reference corpus to compare different corpora. As mentioned in 4.1.3 and 4.1.4, the CCMIW and the reference corpus CIE was uploaded without the need for tagging. These two corpora were analysed and used to look for patterns of speech in male characters that would help answer the research questions for this dissertation and the hypotheses presented in Chapter 1. The tools used in order to achieve this are frequency lists, word sketches, concordance lines, and clusters, as will be explained in the following sections.

5.2 Frequency Lists.

Word frequency lists are one of the most basic features when analysing corpora (Baker & McEnery, 2015; Louw & Milojkovic, 2016; McIntyre & Walker, 2019). Simply put, word frequency lists make a catalogue of all the words appearing in a corpus specifying how many times each word occurs in that corpus (McEnery & Hardie, 2012). That is, the computer software of choice "searches every item in a corpus to establish how many tokens there are in total… and how many different types constitute this total" (Evison, 2010, p. 124). Tokens and words can be considered the same thing at the simplest level, and the software then outputs the final count as a list displayed in order of frequency or alphabetically. The typical way to analyse frequency lists is to compare that list across either an entire corpus or across particular sub-corpora (Baker & McEnery, 2015). As mentioned in Chapter 4 and again in section 5.1, this dissertation will use both a reference corpus and a main one, hence, it will be possible to compare the results of the frequency lists of both corpora and see what appears in what order. Frequency lists will be employed in section 6.1 as a preliminary search in the analysis of the CCMIW as a way of determining what stands out in the corpus created for this dissertation that does not appear in the CIE, the reference corpus, then, analysing these differences closely.

Sketch Engine allows for a desired number of tokens to appear in the list, and whether the researcher wants all tokens to be analysed, or, on the contrary, only verbs, nouns, lemmas, adjectives, adverbs, pronouns, conjunctions, prepositions, or numerals.

In the advance section of the interface, the researcher can exclude words from appearing in the list, can decide the minimum number of times the word has to be repeated in the text in order to appear on the list, and even include non-words, that is, words that do not appear with a letter from the alphabet like "15-year-old," for instance. In Fig. 5 below, an initial search in the CCMIW is displayed. This search shows all the words and tokens, and Fig. 6 shows the same search but in the reference corpus (CIE).

Fig. 5

Frequency list in main corpus.

word (10,326 items | 1,059,736 total frequency)

#	Word	Frequency	#	Word	Frequency	#	Word	Frequency	#	Word	Frequency
1	the	62,714	14	had	8,948	27	but	5,908	40	not	4,139
2	and	32,293	15	on	8,699	28	him	5,849	41	when	4,049
3	to	29,165	16	she	8,679	29	be	5,534	42	is	3,829
4	i	26,208	17	n't	8,269	30	all	4,894	43	up	3,755
5	a	23,536	18	her	8,061	31	there	4,771	44	could	3,683
6	of	22,328	19	as	7,939	32	were	4,771	45	like	3,644
7	he	18,855	20	for	7,938	33	from	4,742	46	this	3,465
8	was	18,344	21	with	7,890	34	out	4,668	47	if	3,427
9	in	18,152	22	my	7,123	35	have	4,665	48	did	3,403
10	it	14,531	23	they	6,741	36	do	4,537	49	or	3,377
11	you	13,858	24	at	6,601	37	we	4,527	50	no	3,348
12	that	12,256	25	said	6,509	38	what	4,340			
13	his	9,384	26	me	6,415	39	would	4,210			

Fig. 6

Frequency list in reference corpus.

word (7,305 items | 549,975 total frequency)

#	Word	Frequency	#	Word	Frequency	#	Word	Frequency	#	Word	Frequency
1	the	24,562	14	be	4,851	27	at	3,139	40	are	2,164
2	and	15,927	15	with	4,278	28	her	3,128	41	sir	2,157
3	a	14,643	16	my	4,257	29	not	3,015	42	we	2,126
4	to	14,485	17	me	4,110	30	an	2,917	43	out	2,060
5	i	13,953	18	his	4,014	31	all	2,819	44	so	1,936
6	you	12,460	19	was	3,630	32	do	2,729	45	or	1,754
7	of	12,217	20	on	3,560	33	what	2,499	46	from	1,736
8	in	8,342	21	n't	3,527	34	no	2,451	47	one	1,703
9	it	7,418	22	your	3,512	35	this	2,323	48	now	1,687
10	that	6,398	23	as	3,395	36	she	2,297	49	would	1,634
11	he	6,094	24	have	3,367	37	there	2,246	50	by	1,629
12	is	5,960	25	but	3,190	38	if	2,234			
13	for	5,227	26	him	3,164	39	they	2,193			

As shown in Fig. 5 and 6, Sketch Engine shows the results of the search for the most common 50 words in both corpora. Comparing an initial search of frequency lists

can provide some insight as to what the different aspects regarding the corpora are and where to pay more attention to. For instance, in the main corpus (fig. 5), *he* appears in position seven, whereas in the reference corpus (fig. 6), *he* is in position eleven, something to look into in more detail, as well as the fact that the first verb to appear in the main corpus (fig. 5), without counting *be* or *have*, is *said* in position 25; whereas in the reference corpus (fig. 6), it does not appear at all. This feature will be explored in detail in Chapter 6 (sections 6.4-6.8), when analysing the main corpus in regard to verbs of speech and adverbs that accompany these aforementioned verbs.

5.3   Concordance.

As mentioned in section 3.4.2 when explaining the different characteristics that could be analysed in a corpus, concordance and concordance lines are another basic feature when analysing corpora. As defined by McEnery and Hardie (2012, p. 35), concordances allow to run searches in a corpus and "retrieve from it a specific sequence of characters of any length – perhaps a word, part of a word, or a phrase". Concordancing is a valuable technique for both creating hypotheses and testing them when analysing a corpus because it shows large numbers of examples of an item in one place, but also, it shows the examples in their original context (Evison, 2010; Sinclair, 1991; Evison, 2010; Tribble, 2010; McEnery & Hardie, 2012). The analyst then, has to be able to qualitatively analyse the results, and when testing hypotheses, both the items that appear and those that do not but were expected, are part of the analysis process. Tribble (2010, p. 182) also warns the researcher that concordances in an analysis of a corpus is not enough. Concordance searching has its own limitations and new strategies to corpus investigation should be used. In this dissertation, CQL (Corpus Query Language), as explained in 5.1, provides another technique for analysing a corpus as will be shown in 5.7.

The concordance lines in Sketch Engine are shown in horizontal lines and the searched word is displayed in red. The researcher can click on any of the examples and be taken to the text to see the result in context. In Fig. 7 below, it is shown the display of the word *fellow* in the main corpus of my research (CCMIW). The number of times the word appears can be found on the top-left side, which is 124 times or 94.95 times per million words. The top-right bar in Fig. 7 shows different options when visualising the concordance lines, from left to right: change criteria, download results, undo last action,

view options, get a random sample, shuffle lines, sort, filter, get good dictionary examples, frequency, collocations, distribution of hits in the corpus, the display of the concordance in KWIC (key word in context) or in individual sentences, create a subcorpus (a feature explored in section 4.1.3.1), concordance description, and finally, the star pointing out that the search can be saved in favourites.

Fig. 7

Concordance display of fellow.

What is shown in Fig. 7 is a simple search of a word, however, Sketch Engine allows for advance searches in which the analyst can use CQL and can specify the search of interest, as will be shown in more detail in section 5.7.

5.4   Collocations and Clusters.

The last features that will be used to analyse the CCMIW in this dissertation and as briefly mentioned with the theoretical framework in section 3.4.2, will be that of clusters, a feature that will be used when analysing the use of nonverbal language (or body language) in male characters (section 6.9). Let us start first with the definition of collocation. J. R. Firth (1957) was one of the first to suggest how the meaning of a word was best studied in the company that it keeps and not in isolation. In order to do so, Firth (1957, p. 194) provided what he called "the test of collocability". This test refers to the notion that words are collocates when they are found to be associated with sufficient frequency to exclude the possibility that they are chance co-occurrences (Greaves & Warren, 2010, p. 212). When taken to corpus linguistics, and there is abundant corpus evidence, corpus linguists

have concluded that words often have a preference for what they combine with (ibid.). Firth thus, first initiated an approach to study language which was called by a group of scholars *neo-Firthian* and then John Sinclair played a major role when bringing Firth's ideas together with corpus linguistics (McEnery & Hardie, 2012, p. 122) and the creation of dictionaries that follow this pattern (section 5.1).

The two main ideas in the approach favoured by corpus linguistics (section 3.4.2) were collocations and discourse (section 3.4.1), two terms which have faced several definitions and little agreement. Toolan (2009, p. 17) points out different definitions regarding collocates and collocation, one of them being a priming theory in which "co-occurrence tendencies or primings foster predictability and 'naturalness,' but to be primed is by no means to be compelled". There are discoursal chunks that are easy to interpret when seen and traditional idioms that cannot be easily understood merely on the familiarity of the words that constitute that idiom, as for instance *kick the bucket* or *blow the whistle* (Toolan, 2009, p.17).

Sinclair (2004, p. 141) thus, defined collocation as "the co-occurrence of words with no more than four intervening words," that are ultimately not separable because the choice of one word or conditions the choice of the next, which differs from other definitions in the limitation of words co-occurring. McEnery & Hardie (2012, p. 123) define collocates as co-occurring items, statements of the habitual or customary places of a word. In this sense, a collocation is a pattern that exists among two elements that frequently occur in proximity to one another "but not necessarily adjacently or, indeed, in any fixed order. Collocation in this sense may be considered a methodological elaboration on the concordance" (ibid.). Patterning and collocates in a corpus can also be used as a way to identify phraseological examples as "[c]orpus data for verbs demonstrates recurrent or mandatory grammatical structures, typical subject and object realisations, and so on" (Moon, 2010, p. 200). In computational linguistics other common terms that refers to co-occurring items are *n-grams*, that is, sequences of *n words, multi-word units*, *clusters,* or *lexical bundles* (Scott, 2010; McEnery & Hardie, 2012; Kilgarriff et al., 2014; Baker & McIntyre, 2015). Greaves and Warren (2010, p. 215) explain how the study of *n-grams* has sought to determine the functions clusters perform, from relations of time and space to interpersonal functions. What is more, the programmes used for analysing corpora make no silent pre-selection, that is, the software only lists and counts multi-word sequences and report results, which then need the analysis of a

researcher. In this sense, there seems to be a distinction between the purpose of searching for clusters in a purely linguistic sense, and in a literary analysis one (Toolan, 2009, p. 42).

In Sketch Engine, n-grams are also known as *Multiword expressions* (MWEs) and the user can filter options so that the software can specify in detail which n-grams should appear and have their frequency generated. On the one hand, the "basic" feature in n-grams allows the analyst to search from two to six tokens that commonly appear together. On the other hand, the "advance" feature allows the analyst to look for a specific attribute (word, lemma, tag, or lempos), and to specify whether to search for all instances of the token, or tokens that start, end, or contain certain letters, words, that match a regular expression or from a specific list. In Fig. 8 below, I present an initial search of an n-gram in the advance feature of Sketch Engine, in which I look for clusters of words that contain the word *man*, excluding the words *woman, many,* and *manage*, because they appeared in a first search. I also looked for three and four-word clusters, then I downloaded the results so that the display of the first fifty tokens were easily seen.

Fig. 8

N-grams containing man *in the main corpus*

3–4-grams word (items: **85**, total frequency: **837**)

	Word	Count		Word	Count		Word	Count
1	the old man	65	18	a young man	11	35	to the man	7
2	The old man	46	19	the man I	10	36	the old man said	7
3	the man who	29	20	with a man	9	37	the complaining man	7
4	a man who	29	21	the man in the	9	38	that old man	7
5	man in the	26	22	old man who	9	39	old man said	7
6	of a man	23	23	of the man	9	40	old man in	7
7	was a man	22	24	man of the	9	41	man at the	7
8	an old man	22	25	for a man	9	42	man and the	7
9	man in a	21	26	and the old man	9	43	an awful man	7
10	like a man	18	27	a man of	9	44	a man to	7
11	old man was	16	28	a man in	9	45	a man in a	7
12	the man in	14	29	a man and	9	46	to a man	6
13	a man with	14	30	a good man	9	47	the old man was	6
14	and the man	13	31	your man Bobby	8	48	the man with	6
15	the old man's	12	32	like a madman	8	49	the dead man	6
16	man with a	12	33	by a man	8	50	man with the	6
17	man who had	12	34	and a man	8			

An initial search like the one shown in Fig. 8, allows for a more in-depth search for patterns regarding the usage of *man* in the corpus, for instance, the first and second tokens relate to the physical appearance of male-characters as being old; number ten shows an expression that could provide some insight as to what a man should be like thus the cluster *like a man*; and some adjectives that seem to accompany *man* such as *good*, *mad*, *complaining,* or *awful*. More on this will be said and analysed in Chapter 6, in relation to the preliminary searches (section 6.1) and body language (section 6.9) through corpus stylistics as explained in section 3.4.3.

5.5   Normalisation of results.

By using a corpus stylistic methodology (section 3.4.3), is aimed to explore in depth both the linguistic and literary features of the novels in the corpus in order to discern how male characters speak and behave amongst one another. When presenting the wordlists for both the CCMIW and the CIE (section 6.1 and 6.1.1), the results will also be normalised. Normalisation consists of extrapolating raw frequencies from different-sized corpora so that they can be shown by a common factor (Evison, 2010, p. 126; McEnery & Hardie, 2012; Biber, Conrad & Reppen, 1998; McIntyre & Walker, 2019). The results can be expressed by occurrences per thousand or million words. The significance of the results can also be estimated through a "log likelihood calculator" launched by the University of Lancaster[14]. Depending on the probability of the results through the log likelihood calculator, the outcome of the computation can be more or less significant and is expressed as $p < 0.01$. However, because of the size of my main and reference corpus, the results will be presented as per thousand words. In order to do this, the raw frequency of the token that is shown is divided by the total amount of words of the corpus and then multiplied by 1,000; thus showing how frequent one word is in two corpora. The normalisation of frequency lists was done using excel with the following formula:

$$\frac{\text{Raw frequency of word}}{\text{Size of corpus}} \; \times \; 1{,}000$$

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[14] Available at: https://www.lancaster.ac.uk/fss/courses/ling/corpus/blue/l08_4.htm

5.6   Verbs of speech.

5.6.1   Introduction: Speech Act Verbs.

Direct speech represents the act of verbal communication, and as such, can only be introduced by verbs of verbal communication (Banfield, 1973). In fictionalised speech (as shown in section 3.3, 3.4.3.3, and 3.4.3.2.1), characters reported direct speech is a vital part in stories as a way of advancing them in the plot development (Toolan, 2009, p. 145); hence, in this section of the methodology chapter, the different verbs of speech that are found in the CCMIW are presented and classified. There are a number of scholars who have divided the different types of speech act verbs, as will be shown below, but due to the fact that gender does not seem to be a factor in any of the models presented, I will also provide a new model linking thus the dominance approach (as seen in section 3.2), and speech act theory (mentioned briefly in 3.4.3.2.1) with the aim of analysing these verbs in the way that they are used by male characters in Chapter 6.

Austin (1962) defined speech acts as "the thing that people do with words," and Verschueren (1980), through this definition, called the verbs used in these speech acts, "speech act verbs". Verschueren's (1980) definition of all these verbs evolves from Austin's (1962) classification of performative verbs (e.g., "I promise to call") that do not only express information but an action as well. Austin (1962) further on developed his theory on locutionary, illocutionary, and perlocutionary acts depending on the function the sentence uttered performs, and created a taxonomy with five categories: *verdictives* (in which a verdict or an appraisal is given); *exercitives* (with verbs such as *appoint*, *urge*, *warn*…); *commissives* (they include promises and commitments); *behabitives* (regarding social behaviour as apologising, commending, cursing, condoling, etc.); and *expositives* (with verbs such as *reply*, *argue*, *concede*, or *assume*). Searle (1975a) provided another taxonomy for dividing speech act verbs into five different categories: *assertives* (with verbs such as *suggest*, *swear*, *boast*, or *conclude*); *directives* (which try to make the addressee carry out an action with verbs like *invite*, *advise*, or *beg*); *commisives* (which commit the speaker into doing an action in the future); *expressives* (with verbs expressing feelings like *thank*, *apologise*, and *welcome*); and *declarations* (verbs that change the state of the world in an immediate way, for instance 'you are fired'). Austin's (1962) list of these types of verbs, along with Searle's (1976) and McCawley's (1977) contribution was collected by Verschueren (1980) and turned out over 200 speech act verbs amongst which there is: *absolve*, *bless*, *boast*, *complain of*, *defy*, *emphasise*, *formulate*, *grumble about*,

name, *plead*, *protest*, *question*, *quote*, *repeat*, *reply*, *suggest*, *swear*, *thank*, or *warn*. As can be seen from this brief list, the verbs presented could work both as reported direct speech verbs and as verbs in a direct utterance by the speaker; and as will be shown in sections 6.4 to 6.7, the majority of these verbs appeared as direct verbs of speech in the CCMIW.

Verschueren (1980, pp. 45-46) explains how the previous distinctions and classifications of speech acts into linguistic taxonomies lacked coherence in their division of speech acts because the "speaker always wants to bring about something in the hearer," that is, according to Verschueren (1980, p. 46): "every speech act is intended to bring about a certain perlocutionary effect in the hearer," and unless they are used in the first person singular tense, they do not have illocutionary force (Closs Traugott, 1987, p. 37). Nevertheless, because the purpose of the division in this analysis of speech act verbs is no other than discerning the manner in which reported direct speech is performed by male characters, other person tenses will be added, namely *I* (section 6.5), *you* (section 6.6), and *proper names* (section 6.7).

The different verbs that conform the category of speech verbs have been given different names and classifications throughout the years. One of those first descriptions of verbs of speech belongs to Zwicky in 1971 when he considered a number of verbs that referred to "intended acts of communication by speech and describing physical characteristics" as *manner-of-speaking verbs*. These types of verb fulfil certain characteristics that are shared by other non-speaking verbs such as having a direct or indirect object or having a human as the referent of the subject. However, Zwicky (1971, p. 25) includes also other characteristics that seem opaquer to other verbs and typically found in manner-of-speaking ones, e.g. the disappearance of the direct object when the verb describes the physical characteristics of a sound: "My companion hollered" (ibid.); when there are quotation marks to signal a conversation; or when the verb has a homophonous nominal as a cognate object to the verb: "The referee shrieked a shriek" (ibid., p. 227), amongst other characteristics. Nevertheless, the author does not divide and classify the verbs into units of significance and usage.

A new classification of speech acts alternative to the previous classifications presented in 1981 by Ballmer and Brennenstuhl resulted in 8 model groups, 24 models and typifications, 600 categories, and 4800 speech act verbs (Ballmer & Brennenstuhl, 1981, p. 5). The eight models that Ballmer and Brennenstuhl (1981, pp. 26-34) created

was named as such, some of them with several other subdivisions in them: *Emotion model* (linguistic expression of emotions), *enaction model* (speaker's more or less coercive attempts to get somebody to do something by expressing an idea, a wish, etc.), *struggle model* (verbal struggle starting from making a claim and overtly attacking an addressee), *institutional model* (establishment of a behaviour in an institution), *valuation model* (positive and negative valuations of actions, persons, things, states of affairs, etc.), *discourse model* (organisation and types of discourse like asking for participation, beginning the discourse, etc.), *text model* (textual assimilation and processing of reality like reporting, communicating, etc.), and *theme model* (process of thematic structuring and its results like thinking, verbalising, etc.). Still, none of these models seem to have provided a satisfactory result, hence the taxonomies created by Caldas-Coulthard's (1987, 1994), Levin's (1993), or Toolan's (2013/1998). Levin (1993), for instance, distinguished a large number of verbs including verbs of communication (*tell*, *say*, manner of speaking verbs, *chitchat*, *complain*, *advise*...), and some verbs involving the body which can appear as a form of verb of speech; however, this compilation of verbs lacks the taxonomy required to widen the scope of all the different types of verbs that can be used in direct speech. Toolan (2013/1998) created a model based on Halliday's schemata of speech moves that comprises four main transactional types: *informs*, *questions*, *requests*, and *undertakings*. To which Toolan (2009, p. 145) argues that a fifth could be added "to identify and distinguish the various interactional and reacting moves performed through turns of speech or text-messaging: *phatic remarks*, *acknowledgements*, *apologies*, *compliments*, *jokes*, *insults*, '*chat*,' and so on".

The last model explained here is the one developed by Caldas-Coulthard first in 1987. This taxonomy was initially elaborated to fit the novel genre to later analyse the journalist one. In this verbal classification, Caldas-Coulthard considers that the narrator is not in control when using direct speech but:

> [I]f the quote is introduced by an illocutionary verb of saying (claim, propose, suggest), the narrator explicitly interferes with the report, while if the quote is introduced by neutral verbs of saying (say, tell) s/he abstains from explicitly interfering in the report. (Caldas-Coulthard, 1992, p. 74)

Hence, Caldas-Coulthard (1987) divides in five the types of verbs used for direct speech which also have subdivisions, however, for brevity's sake, I will only number the main five ones: (1) *neutral verbs* in which the intended meaning (the illocutionary force)

has to be derived from the dialogue itself (Caldas-Coulthard, 1987, p. 153) with verbs like *say*, *tell*; (2) *structuring verbs* are those that belong and fit into a sequence of speech acts (ibid., p. 155) with verbs like *ask*, *inquire,* or *reply*; then, (3) the *illocutionary reporting verbs* convey the presence of the author in the literary text (ibid., p. 156) and in this way there is no misinterpretation from the part of the reader such as *agree*, *urge*, *order*, *promise*, *demand*, *complain*, etc.; (4) *direct speech descriptive verbs* are the ones to have a strong stylistic load (Ruano San Segundo, 2016, p. 103) and they are more likely to appear in direct speech contexts than indirect ones, and they are not exactly reporting verbs because they describe the manner in which the utterance is made (Caldas-Coulthard, 1987, p. 162), with verbs such as *giggle*, *shout*, *yell*, *cry*, *laugh*, *sigh*, *gasp*, *groan*, etc.; (5) lastly, *discourse signalling verbs*, similarly to the previous category, they do not conform the category of reporting verbs as such, because their main function relies on marking the interaction and guiding the reader through the process of a simulated conversation in direct speech (ibid., p. 163) for instance *repeat*, *echo*, *stop*, *pause*, or *add*.

As can be seen from the numerous and different ways in which reporting verbs can be classified, there are no instances in which these verbs are described as carrying across another meaning than that of reporting a conversation and direct speech. Therefore, taking all these different models into account, in the next section I aim to create a new model in which the power struggle in a conversation is included. This new model will also include Lakoff's view on dominance in conversation (as explained in section 3.2; Cameron, 2006; Coates, 2013; Mellor, 2015; Svendsen, 2019). Before this, what was studied with regard to gender was what was being uttered, and in this model, I aim to link the theory on the dominance approach in regard to masculinity and the way reported speech verbs are used in direct speech with male characters, so as to provide a complete merging of both theories.

5.6.2   Dominance model for reporting verbs.

After considering all the different models that have been mentioned before in section 5.6.1, the dominance model presented in this section was created as an original contribution to the existent knowledge of reporting verbs. This innovative taxonomy provides the study of this dissertation with a closer look at the link between verbs of speech and how male characters use them in conversation. In this manner, gender, power struggle, and dominance will be also present when analysing the speech of the male characters in the CCMIW. As can be seen from the Table 9 below, the verbs were

classified following some taxonomies more than others and making as few subdivisions as possible in order to achieve a clearer structure for the purpose of this dissertation.

Table 9

Model of gender dominance regarding verbs of speech

Category	Subcategory	Examples
Neutral verbs		*Say, tell*
Expositives		*Reply, answer, ask*
Expressives		*Lament, complain*
Manner-of-speaking	Assertive	*Shout, holler*
	Non assertive	*Whisper, murmur*
Dominance	Verbal struggle	*Demand, claim, attack, urge, order, argue*
	Compliance	*Agree, accept, promise, guarantee*
	Defeat	*Hesitate, concede*
Body		*Grin, smile, shrug*
Storytelling	Metalinguistic	*Narrate, quote, continue*
	Discourse signalling	*Repeat, pause, echo*

Let me start with the definition of each category. Firstly, *neutral verbs*: following Caldas-Coulthard's (1987, p. 153) definition, these verbs "simply signal the illocutionary act – the saying; the intended meaning (illocutionary force) has to be derived from the dialogue itself". Thus, the only verbs that can be considered neutral in the English language are *say* and *tell*. The former because it could be placed anywhere in a conversation, and the latter because, according to Caldas-Coulthard (ibid.), *tell* implies the "fulfilment of the perlocutionary goal of causing the hearer to know something". Despite the neutrality in these two verbs, they will be analysed in sections 6.4-6-7; *say*, in particular, will be analysed according to the different adverbs that accompany the verb

(section 6.8), so that the neutrality of the verb is somehow reduced due to the use of certain adverbs.

The second category in my model is that of the *expositive* one which belongs originally to Austin's (1962) taxonomy. Austin himself even describes the expositive division as "difficult to define" (Austin, 1962, p. 151) and how they "make plain how our utterances fit into the course of an argument or conversation, how we are using words, or, in general, are expository". In this category, I have included those verbs that Caldas-Coulthard (1987) considered *discourse signalling verbs*, like *add*, as I believe they fit in with Austin's definition as well as verbs like *reply*, *illustrate*, *postulate*, etc. However, differing from Austin's examples of *argue* or *assume* as expositive verbs, as they connote a certain power in the conversation by directing or deflecting it, these types of verbs will be added to the new category belonging to the dominance model, as will be shown later on. On the whole, I will focus on Austin's definition that expositive verbs are used for the "clarifying of reasons, arguments, and communications" (Austin, 1962, p. 162).

The third category addresses Searle's (1975a) and Ballmer and Brennenstuhl's (1981) definition of *expressive* and *emotion* verbs, respectively. Searle defines expressive verbs as the expression of the "psychological state specified in the sincerity condition about a state of affairs specified in the propositional content" (Searle, 1975a, p. 356), that is, verbs like *thank*, *congratulate*, *apologise*, *condole*, *deplore*, and *welcome*. The speaker has no other purpose than to be truthful to what they are uttering. Ballmer and Brennenstuhl's (1981, pp. 71-73) emotion model appeals to the linguistic expression of emotions and provides a semantic classification with different subdivisions depending on whether the emotions are being expressed, processed, indicated, suppressed, etc.

The fourth category owes its name and definition to Zwicky (1971) in which *manner-of-speaking* verbs refer to "intended acts of communication by speech and [describe] physical characteristics of the speech act" (Zwicky, 1971, p. 223). This category also includes Caldas-Coulthard's (1987) *directed speech descriptive verbs*. However, I divided them into *assertive*, when the manner-of-speaking verb is forceful in its utterance (*shout*, *holler*), and *non-assertive* when these verbs are "soft" (Zwicky, 1971, p. 228) in their articulation like *whisper* or *giggle*.

Category number five, *dominance*, is the one that differs from all the other models in that it comprises the power struggle in conversations and language, thus, providing the

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analysis another factor to weigh in apart from the speech act the verbs are producing. In this way, a number of verbs that could be considered directives according to Searle (1976) or Caldas-Coulthard (1987) like *urge* or *order*, provide the reader a secondary meaning besides the speech act, that is, that the character uttering the orders are also in power during the time of the utterance. Nevertheless, the opposite can also be found, hence, I have subdivided this category into three sections: *verbal struggle*, *compliance*, and *defeat*. The term *verbal struggle* comes from Ballmer and Brennenstuhl's (1981) *struggle model* in which they offer a list of verbs that would challenge the addressee of the utterance, so that the addressee would try to get control over the speaker and this last one may try to avoid it, thus laying the ground for a verbal struggle (Ballmer & Brennenstuhl, 1981, p. 31). The verbs that I include in this subdivision go from those that make a claim to the ones that openly attack an addressee such as *demand*, *argue*, *bicker*, *claim*, *urge*, *retort*, etc. The next subdivision, *compliance*, comes from instances in which the addressee does not come into the verbal struggle. That is, the addressee does not challenge the addresser back and hence, agrees to a certain extent to what is being said whether the addressee wants it or not, with verbs like *agree*, *accept*, *consent*. I have also included Searle's (1976) *commissive* and *assertive* verbs like *promise* and *guarantee* because of the fact that these speech acts are uttered towards an addressee with whom there must have been a compromise before, and therefore a certain submission. Which brings us to our last subdivision in the dominance category, *defeat*. This subdivision includes those instances in a conversation in which the addressee submits to the addresser and is clearly under the addresser's influence because the addressee does not have a voice of their own, hence verbs like *echo*, *hesitate*, or *concede*, in which the addressee has lost the verbal struggle and the power in the conversation. The *dominance* category is the one that makes the verb analysis focused on gender rather than on speech acts themselves, so that the instances in which the male characters try to assert their position in society by way of speaking and in what manner can be found in one category.

The sixth category is the one related to body parts and how the speakers use these verbs as a way of conveying an extra meaning. Levin (1993, pp. 217-230) establishes a taxonomy differentiating verbs involving the body from bodily processes like *hiccup* or *breathe* to verbs of gesture, damage to the body, grooming, or verbs of dressing. However, as was mentioned before, this taxonomy did not relate the verbs to those of speech, hence the category in my own model. Furthermore, this category will also help to analyse the

body language of the male characters in the corpus through verbs like *grin*, *smile*, or *shrug*, amongst others (further analysed in section 6.9).

The last category in this model thus, is the storytelling one. Storytelling plays an important part in the tradition of Irish literature, see for instance the figure of the *seanchaí* (a traditional storyteller or historian), or the practice in Irish culture regarding telling stories of the past, or fairy tales, or folktales as mentioned in 2.4 or 2.7 (Kiberd, 2005; Kiberd, 2018; Keane, 2018; Murray, 2018). Hence, I considered it essential to distinguish a number of verbs that would allow the analysis of this aforementioned tradition. Although the name differs from previous taxonomies, the subdivision comes mainly from Caldas-Coulthard's (1987) division: the *metalinguistic* one with verbs that refer to the act of speaking or speech itself like *narrate* or *quote*, and the *discourse signalling verbs* one in which the verbs used mark the interactions and allows the reader to follow the interexchange, with verbs like *repeat*, *add*, and *pause*. While I placed these two categories together that does not mean that they were so in Caldas-Coulthard's (1987) division; however, for the purpose of analysing the storytelling quality of the male characters' speech, I divided them so. In sections 6.4 to 6.7 this model will be used to divide the verbs of speech for the different subject analysed in the CCMIW.

5.7   Queries carried out regarding verbs of speech.

In this section, the process with which the verbs of speech were found, compiled, and divided into different sections using CQL (as mentioned in section 5.1 and 5.3) will be shown. The queries carried out were done from a more general search to a more specific one, as with the queries regarding vocatives (section 6.3), and which were based on the model Moreton (2015) proposes. Next to the formula, it is also added in parenthesis the total number of occurrences found in the CCMIW.

CQL1. [lemma="he" | lemma="I"] [tag="V.*"] (36,516)

CQL2. [lemma=""] [lemma="he" | lemma="I"] [tag="V.*"] (6,663)

CQL3. [lemma=""] [lemma="he" | lemma="I" | lemma= "you"] [tag="V.*"] (7,558).

CQL4. [lemma=""] [tag="NP"] [tag="V.*"] (2,990)

There were several initial searches in order to find out the best and most efficient way of figuring out as many verbs as possible. Thus, an initial search was conducted for any instance of the pronouns *he* or *I* accompanied by a verb with the query CQL1 which resulted in 36,516 occurrences. Most of these were not part of conversations and direct speech fragments but part of the narration of the novels. Hence, the search was narrowed by adding an apostrophe to the CQL2 formula, making sure thus, that the search was part of an utterance with 6,663 occurrences. However, in the novels *The Dark* and *The Leavetaking* some adjustments needed to be made because the dialogues were all represented with double inverted commas. Using the replacement feature of the word documents, all the instances in which double commas were used for speech were traced and subsequently changed for a simple comma. After that, the lemma *you* was also added to the search due to the fact that the narrator in *The Dark* moves from second person narration, to first, to third person in some instances during the course of the novel, resulting in the CQL3 formula with 7,558 occurrences. This was the first search that was ordered alphabetically and thoroughly scanned. The results were placed in an excel document pointing out which novel they belonged to, whether it was an instance of *he*, *I*, or *you*, and the total number of results both in the totality of the novels and in the number of occurrences for the same verb. After this search then, CQL4 was also included, which contains any *proper noun* preceded by a single comma and followed by a verb. This search turned out 2,990 occurrences which were classified and only the male nouns were kept in a table with a distinction between proper names or nicknames. All these results and tables can be found from section 6.4 to 6.7, Tables 13-16.

After that first search, it was noticed how there were some instances in which the subject did not appear in first position but after the verb. Thus, another narrow search was conducted which first looked for any instance of a single comma followed by a verb resulting in CQL5 with 2,236 occurrences. This was narrowed down to CQL6 by adding any instance of a subject behind the verb trying to find instances of *said he*, *said I*, etc., but out of the 542 occurrences there were none with this structure. Hence, the search moved on to CQL7 which successfully provided instances of verbs of speech followed by a proper noun or a nickname with 220 occurrences that were then classified in the proper names table alongside with the rest of the verbs. After conducting these inquires, CQL6 did not turn out any occurrences regarding verbs of speech, but there were instances where the name of the character was used, perhaps not to repeat structures.

CQL5. [lemma="""] [tag="V.*"] (2,236)

CQL6. [lemma="""] [tag="V.*"] [lemma="he" | lemma="I" | lemma= "you"] (542)

CQL7. [lemma="""] [tag="V.*"] [tag="NP"] (220)

After the results of these queries were scanned and analysed, the subcorpus *VoS* was created, as explained in section 4.1.3.1, because of the different manner in which the authors would use commas or hyphens to indicate direct speech. Then, the following line of queries was developed to try and find as many instances of verbs of speech as possible, uttered by male characters in the subcorpus *VoS*:

CQL8. [lemma="he" | lemma="I"] [tag="V.*"] (6,799)

CQL9. [tag="NP"] [tag="V.*"] (1,925)

CQL10. [tag="V.*"] [tag="NP"] (1,493)

CQL11. [tag="V.*"] [lemma="he" | lemma="I"] (549)

All these queries added up to a total of over 200 verbs of speech in relation to different male pronouns and proper names. The results were classified in four different tables according to pronouns *he*, *I*, *you*, and one for those verbs of speech used with *proper names*. There are 153 instances of verbs of speech that have *he* as a subject in the corpus; 143 instances with *I* as subject; 20 instances with *you* as subject, most of them from *The Dark*; and 149 instances of *proper names* as subjects. In Table 10 below, the representativeness for each novel is shown as well as the percentage of verbs of speech used by male characters in the corpus following the model by Ruano San Segundo (2016, p. 154):

Table 10

Representativeness of verbs of speech used by male characters

Novel	Number of words	Speech verbs (male characters)	% of the total
TC	32,246	985	3,05464244
MFRS	108,573	863	0,79485692
ELG	158,813	1252	0,78834856
LQS	51,431	277	0,53858568
AW	68,540	358	0,52232273
VV	115,355	588	0,50973083
SH	48,104	242	0,50307667
NTS	58,709	278	0,47352195
DS	95,058	415	0,43657556
AWSK	56,602	181	0,31977669
TL	59,193	178	0,30071123
TD	50,502	146	0,28909746
TG	69,037	195	0,28245723
JH	116,848	302	0,25845543

As can be seen from Table 10, some novels, despite having less words than others, present more verbs of speech. See for instance how *The Commitments*, with 32,246 words have a representativeness of 3,05% whereas *The Journey Home*, with 116,848 words only has a 0,25% of speech verbs embedded in the novel. Let us now proceed to the presentation of the results and its consequent analysis of the same by categories, that is, by the pronouns *he*, *I*, *you*, and by *proper nouns*.

6 Chapter 6: Results and Discussion.

Baker and McEnery (2015, p. 3) describe the different methodologies in analysing a corpus at the beginning as quantitative but then, once the first phase of the analysis is completed, the researcher arrives at the qualitative phase, as mentioned in sections 3.4.2 and 3.4.3. Techniques such as keywords and collocates offer quantitative results in the early stages of corpus research. Once this quantitative stage is carried out, the qualitative research contributes to interpreting the results on the basis that by relying less on the computer software and analysing concordance lines in context, for instance, the present study will provide a thorough and detailed research. Baker and McEnery (2015, p. 3) proceed to add a third phase of analysis and that is the explanation one which involves positioning the descriptive and interpretative results within a wider social context. Hence, this chapter will start with the quantitative analysis of the corpus from a general point of view in section 6.1, by presenting and analysing first the initial results through wordlists and Word Sketches. In section 6.2, I will present a preliminary and general search of collocations regarding masculinity. Then I will pay attention to male vocatives in section 6.3, with the consequent analysis of the verbs of speech and the adverbs that accompany them (sections 6.3 to 6.8). In section 6.9, verbs related to body language as well as clusters are presented, and finally, I will analyse in section 6.10 all the heroic features of the male characters taking into account the linguistic features analysed up to this point, and those features mentioned in Chapter 2, namely: mythology (Cuchulainn's Fury, Helper, Prophecy, Identity Loss, and Naming) and morality.

6.1 Wordlists and initial results.

In this first part of the analysis and result section, the wordlist for the CCMIW and the reference corpus (CIE) will be shown. As has been mentioned in section 5.2, wordlists or frequency lists can show the difference in corpora regarding the most common words. In Fig. 5 and 6, shown in section 5.2 the most common words for the CCMIW and the CIE, have already been presented, noticing how *he* appeared in an earlier position in the CCMIW than in the reference corpus. Taking into account that the CIE is a general corpus and the purpose of the CCMIW is to represent masculinity over a period of two centuries, it is not a surprise to find this result. Then, thanks to Sketch Engine being able to search not only for the most common words but also, other features were explored such as

lemmas, verbs, words starting, ending, or containing specific letters, and the most common verbs in the CCMIW and the reference corpus.

Table 11

Wordlists of the 50 most common verbs in CCMIW and CIE

#	CCIMW	Freq.	Norm.	CIE (Reference corpus)	Freq.	Norm.
1	Be	46,111	42,00715	Be	26,190	44,41769
2	Have	16,817	15,3203	Have	7,095	12,03297
3	Do	9,435	8,595292	Do	4,528	7,679392
4	**Say**	8,594	7,82914	Go	2,785	4,723301
5	Go	5,481	4,993195	**Say**	2,218	3,761681
6	Know	4,280	3,899083	Come	2,214	3,754897
7	Come	3,445	3,138397	See	1,946	3,300375
8	Get	3,259	2,968951	Know	1,674	2,839069
9	See	2,901	2,642813	Get	1,407	2,386242
10	Look	2,749	2,504341	Think	1,407	2,386242
11	Think	2,633	2,398665	Take	1,372	2,326883
12	Take	2,283	2,079815	Make	1,369	2,321795
13	Make	2,224	2,026066	Give	1,130	1,916456
14	Want	2,054	1,871195	**Tell**	958	1,624748
15	**Tell**	1,901	1,731812	Look	944	1,601004
16	Leave	1,851	1,686262	Let	935	1,58574
17	Feel	1,497	1,363768	Hear	908	1,539949
18	**Ask**	1,449	1,32004	Put	744	1,261808
19	Give	1,406	1,280867	Leave	739	1,253328
20	Hear	1,260	1,147861	Want	533	0,903957
21	Turn	1,241	1,130552	Bring	507	0,859861
22	Stand	1,203	1,095934	Find	489	0,829334
23	Seem	1,192	1,085913	Keep	446	0,756407
24	Find	1,154	1,051295	Sit	439	0,744535
25	Sit	1,140	1,038541	**Speak**	419	0,710615

26	Try	1,127	1,026698	**Call**	407	0,690263
27	Put	1,070	0,974771	Turn	390	0,661432
28	Walk	1,023	0,931954	Run	381	0,646168
29	Keep	957	0,871828	Stand	330	0,559673
30	**Call**	889	0,80988	Like	328	0,556281
31	Let	839	0,76433	Miss	301	0,51049
32	**Laugh**	818	0,745199	**Talk**	301	0,51049
33	Watch	815	0,742466	Enter	287	0,486746
34	Start	808	0,736089	**Ask**	286	0,48505
35	Wait	805	0,733356	Marry	283	0,479962
36	Stop	790	0,719691	Live	274	0,464698
37	**Talk**	749	0,68234	Believe	262	0,444346
38	Mean	744	0,677785	Send	259	0,439259
39	Like	740	0,674141	Hold	254	0,430779
40	Bring	730	0,665031	Walk	252	0,427387
41	Hold	686	0,624946	Break	250	0,423995
42	**Begin**	673	0,613103	Mean	245	0,415515
43	Use	670	0,61037	Die	243	0,412123
44	Move	667	0,607637	Set	235	0,398555
45	Run	659	0,600349	Stop	233	0,395163
46	**Speak**	658	0,599438	Help	230	0,390075
47	Work	651	0,593061	Fall	226	0,383291
48	Live	629	0,573019	Lose	224	0,379899
49	Happen	610	0,55571	Meet	221	0,374811
50	Remember	582	0,530202	Carry	220	0,373115

In Table 10 above, the results were normalised per 1,000 words in order to compare the different-sized corpora, as explained in section 5.5. In comparing the 50 most common verbs in bold, those that belong to speech were highlighted in the CCMIW: *say*, *tell*, *ask*, *call*, *laugh*, *talk*, *begin*, *speak*; and in CIE: *say*, *tell*, *speak*, *talk*, *call*, *ask*. *Say* is without a doubt the most common verb of speech in both corpora with 8,59 occurrences per 1,000 words in CCMIW and 3,76 occurrences per 1,000 words in CIE. There are more verbs of speech in CCMIW and the ones mentioned above will be looked into in sections

6.4-6.7. This preliminary analysis may provide a first glance at the particular elements that are key in the CCMIW. For instance, the verbs *try, watch*, and *remember* in CCMIW (positions 26, 33, 50) do not appear at all in the CIE, whereas *believe* (number 37) only appears in the CIE. At first, this initial view could point out that in the CCMIW, it seems that verbs take on a more assertive position in which the characters are actively trying, watching, and remembering, whereas in the CIE, there is an external and more passive factor that makes the characters believe. As mentioned above, the verbs provided in this list will allow the research to determine in sections 6.4-6.7 how frequent they are in the CCMIW. Let us now look at another initial search with word sketches.

6.1.1   Word Sketches of *man*, *woman*, and *hero*.

As mentioned in section 5.1, word sketches consist of grammatical summaries of a word. Word sketches can be accompanied by different grammatical aspects: nouns, adjectives, adverbs, verbs, and so on. Thanks to the initial search of a number of key words, I could widen the scope of my analysis by also looking into collocations or *n-grams*, and concordances (section 5.3). The key words selected for an initial search are not words that have *keyness,* in the sense that they are not significantly frequent words per se in the corpus through a frequency list search, but they are key to the analysis of masculinity in the corpus and this dissertation.

In Fig. 9 below, the word sketch of *man* as a noun is presented with 2,163 hits, as was presented in section 5.1, alongside all the different aspects that it is related to in the corpus. Thus, in different colours and sizes, some modifiers are more common than others: verbs with *man* as subject (in yellow) are *be*, *say*, *have*, *do*, *stand*, *take*, *come*, *give*, *wear*, *look*, *sit*, and *go*; modifiers of *man* (in pink) are *old*, *young*, *dead*, *good*, *other*, *little*, *great*, *poor*, *hard*, *happy*, *strong*, and *big*; the noun modified by *man* (in green) is *Bobby*; and finally, verbs with *man* as object (in light blue) are *be*, *have*, *give*, *know*, *tell*, *see*, *suppose*, *meet*, *kill*, *complain*, *say*, and *get*. This initial search on its own would not provide much light to masculinity and its study in the CCMIW; however, when compared to the same search with the word *woman*, it is possible to see how one of the most frequent hits in relation to *woman* is *man* (see Fig. 10 below).

Fig. 9

Word Sketch of man

In the word sketch search for *woman*, as can be seen in Fig. 10 below, there are only 801 hits in the corpus in comparison with the 2,163 hits for *man*. Regarding the verbs with *woman* as subject (in light blue), there are similar verbs shared in both searches (*go, say, be*, and *have*), however, there seem to be more verbs of speech in regard to women: *begin, start, tell*, and *call*. This does not necessarily mean that female characters speak more than male characters but maybe that female characters have a wider range of verbs of speech than their male counterparts. This may be an indication of how for male characters there are other ways with which to fully express their intentions, perhaps through the usage of adverbs or through body language expressions in interaction. Those verbs that have *woman* as object show again that *be* is the most common one as in the search of *man*, but the verbs shown here (in light green) are fairly common (*think, meet, have, get,* and *bring*), with the exception of *flog*, which has women as the object of the flogging. The verbs that appear in the search of *man* are different: *kill, complain*, or *tell*. That is, similarly as the verbs shown in the frequency list in section 6.2 above, the verbs

in relation to the word *woman* seem neutral or even passive (as is the case of *flog*); whereas those in relation to the search of *man* seem to be active ones. Regarding modifiers of *woman* (in pink) there is also a difference with the ones regarding *man*: in Fig. 10 below, it is possible to see how adjectives that can be considered positive are *young*, *beautiful,* and *fine*; while the rest can be considered negative: *old*, *many*, *poor*, *other*, *black*, *middle-aged*, *small*. Also, the two main adjectives are those related to age: *young* and *old*, as if that is the important factor when describing the interest of a woman, whether they are attractive or not. The modifiers of *man* have a wider variety of adjectives both positive and negative ones: there is *big*, but also *little*, there is also *young*, *strong*, *great*, and *hard*, but also *poor*, *old,* and *dead*. In the case of *man*, *old* is the most frequent adjective accompanying the noun maybe as a signifier of what is out of the norm. That is, the norm in the CCMIW is that of young male characters saving the day and acting as heroes, similar to a hegemonic model of masculinity, anything that does not abide by that definition is called out and considered out of the main model.

Fig. 10

Word Sketch of woman

From these initial results certain words were searched into more detail seeing as they were of high frequency in the initial search of *man*. The list of key words can be seen in Table 8 below, where the frequency and the occurrence per 1,000 words is also shown. What these words provided, once searched in detail, were other aspects to look into in collocations and clusters (section 6.2 and 6.9), and concordances (sections 6.4-6.7). Hence, the saliency in searching for *say* relied on the modifiers of the same (see the appendix) as for instance *quietly* (42 hits), *softly* (14 hits), *defensively* (13 hits), or *sharply* (12 hits); in the objects accompanying *say* the most salient one is *said Jimmy* (215 hits); in subject position, the most common token is another proper name *Ruttledge* (178 hits); and the most frequent pronominal form is *he said* (1,353 hits).

Table 12

List of key word frequency

Token	Freq.	Normalisation (occurrence per 1000 words)
Say (verb)	8,594	7,82914
Man (noun)	2,163	1,97049
Good (adjective)	1,754	1,59789
Old (adjective)	1,602	1,45942
Name (noun)	636	0,57939
Young (adjective)	620	0,56482
Story (noun)	186	0,16944
Hero (noun)	21	0,01928

The high frequency of *good*, *old*, and *young*, will be discussed in more detail in section 6.2, because they will be looked into according to how they behave in their context and what they are accompanied with. As the title of the present dissertation points out, one feature in the CCMIW is that of the mention of *hero*. Either by directly mentioning it, as shown in Fig. 11 below, or by addressing heroism in more subtle ways through intertextuality, heroism is present in the novels as a factor to describe and portray male characters. *Hero* as a noun shows a number of modifiers that accompany it, all of them with one hit only, but significant enough in its description of heroes: *village*, *clean*, *cool,* and *several*. These modifiers shown in Fig. 11 below, seem to fit better with the depiction

of a hero as clean and cool. One that also stands out is that of *village hero*, as an intertextual reference to Synge's *The Playboy of the Western World* when Christy Mahon becomes the playboy in a small town in Co. Mayo. Worth mentioning are also the verbs that accompany the searched token, especially *orate* in the example from Ryan's *From a Low and Quiet Sea* (2018, p. 127): "and we were standing side by side at the back of the function room and a man was orating the hero on the stage and the hero looked uncomfortable and shy". Another aspect to pay attention to in this initial word sketch of the word *hero* is the contraposition of the same noun with others in the instances of *hero and/or…,* from which the following ones were selected as being the most relevant: *patriot, son,* and *boy*; all of them position the male characters into different rankings in society. That is, these male characters, whether considered the "Hero of Hibernia" or not, show a multifaced ability in which they need to fulfil different roles assigned to them as the hero.

Fig. 11

Word Sketch of hero

The pronominal possessors of hero (in light blue) are *your* and *my*; and in the box below that one in purple, *dog*, *Shay*, and *father* are the subjects of the sentence *...is a hero*. This last definition of *hero* shows how the characters that have been selected for their study as heroic protagonists do not fit in with the direct description of what conforms a hero in the CCMIW which are a race dog in Murray's *An Evening of Long Goodbyes*, Shay, in Bolger's *The Journey Home* who is actually the sidekick and helper to the actual hero in the novel, Hano; and Father Gaunt in Barry's *The Temporary Gentleman*, a priest. As can be seen from the results in Fig. 11, some of these verbs, nouns, and adjectives were expected, as for instance those positive adjectives defining hero-like qualities; whereas others, like the verbs or the descriptions of a dog as a hero were not expected and thus, studied in section 6.10 when analysing the heroic features of the characters. Let us now look at the analysis of the collocations in the CCMIW.

6.2   Collocations of *man*, *lad*, *boy*, and *like a*.

Collocations and clusters as have been mentioned in section 5.4, are co-occurring items that the analyst can come across repeatedly when analysing a corpus. Collocations can be assessed subjectively by simply reading concordance lines; however, this can also be problematic because of frequency (McIntyre & Walker, 2019, p. 164; Greaves & Warren, 2010; McEnery & Hardie, 2012); hence, in order to be sure of the importance of a collocation it should be contrasted with other options and then see the frequency of all of them. In this manner, McIntyre and Walker (2019) agree that:

> [s]tatistical analyses of collocation allow us to be more confident about the nature of the relationship between particular words, in much the same way that tests of keyness offer more reliable insights into the salience of particular words than simple frequency profiling. (p. 164)

In this research of collocations, called *n-grams* in Sketch Engine, I look at frequent combination of words that are related to how male characters address, describe, and see each other and themselves. In section 5.4 (fig. 2), during the explanation of the different corpus linguistic tools that are used in this dissertation, some initial results were presented when looking at the word *man*, out of which nine results where some sort of variation of *old man*, one instance of *young man*, one of *good man,* and one deictic instance very common in the Irish English variety when talking about someone you know, *your man*

(Hickey, 2002, 2007, 2015; Walshe, 2009). When looking for these instances in more detail, regarding the n-gram *old man*, the most frequent combinations are those with the verb *be*, with *who*, and with the verb *say*, as in lines 8 and 10, as can be seen in Fig. 12 below. There are 14 items regarding this search with a total frequency of 223 tokens with a normalisation of 0,204 occurrences per 1,000 words.

Fig. 12

N-grams of old man

	Word	↓ Count ?			Word	↓ Count ?
1	the old man	65 •••		11	old man in	7 •••
2	The old man	46 •••		12	the old man was	6 •••
3	an old man	22 •••		13	the old man who	5 •••
4	old man was	16 •••		14	The old man was	5 •••
5	the old man's	12 •••				
6	old man who	9 •••				
7	and the old man	9 •••				
8	the old man said	7 •••				
9	that old man	7 •••				
10	old man said	7 •••				

Rows per page: 50 ▾   1–14 of 14   I<   <   1   >

In the case of *young man*, there are only 11 instances in the CCMIW that when looked at through the concordance lines (in Fig. 13 below), there seems to be both a feeling of jealousy towards the youth these men still possess and a scorn towards their *naivete*, but also a small admiration and nostalgia for that lost youth. See for instance example 3, 8, or 10 in Fig. 13 below.

Fig. 13

Concordance lines of young man

Because *good man* also turned out to be only 8 instances, the concordance lines of all of them are presented in Fig. 14 below. Similarly, as it happened with the case of *young man*, there are mixed feelings about being called a *good man*, see instance 3, in which the speaker describes himself as a good man once, but not anymore; and in lines 8 and 9, the speaker describes as a good man someone who has passed away. These last examples can show how past and memory play a crucial part in the Irish community. Pine (2017, p. 6) considers it a duty for Irish people to remember and be witness in order to make distant pasts, equal futures as memory is not a closed narrative. Another person described as a good man is Bobby Mahon in Ryan's *The Spinning Heart* (line 6, Fig. 14 below), a character who is arrested on suspicion of the murder of his father. Still, Bobby, because of the good actions everybody knows him for, is still considered a good man.

Fig. 14

Concordance lines of good man

Another searched item was *your man* as it is considered a trait of Hiberno-English[15] (Hickey, 2007, 2015), and also the main result that appeared as pronominal possessors of *man* during the preliminary research (see appendix). Therefore, *your man* provided 69 instances with an occurrence of 0,063 hits per 1,000 words. Out of these 69 instances, 11 of them were of *your man Bobby,* from Ryan's *The Spinning Heart*. Bobby, as has been mentioned before (sections 4.2.1.1 or 6.1), despite the suspicion of murder, is identified as a good man (see Fig. 14, line 6), and also as *your man*, perhaps as an element that shows familiarity and humanises him, for instance in one of the results of *your man Bobby* when another character says: "No wonder your man Bobby killed the fucker" (Ryan, 2014/2012).

Another collocation that was investigated was that of *lad*. As a variational marker it shows that "the very common use of lads as a term of collective address – [is] often used by females – for a group of people" (Kallen, 2013, p. 199). The use of *lad* as a common Irish English vocative will be addressed in section 6.3. As mentioned in section 2.8.1, belonging to this micro society that is the world of "the lads," play a role in the definition of identity in the characters. Hence, in Fig. 15 below, the instances of *lad* excluding results of *glad* and *ladder* were searched, as the Sketch Engine provides all the results containing the letters *lad.* The results provided 31 instances and the most frequent collocation is *and the lads* with 8 hits. When these results were investigated in more detail, in all the instances, it seems that the concept of *lad* is not something specific but an entity that comprises all the aspects related to laddish behaviour. In the examples examined, the people belonging to this social class are not usually named. But rather, they are part of a collective culture as has been explained before in Chapter 2, "the lads" conform a community of peers (Curtin & Linehan, 2002, p. 65).

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[15] "Hiberno-English" is used in the present study to name the variety of English spoken in Ireland. This nomenclature is considered the more conventional one when using it in a literary context (Amador-Moreno, 2010, p. 8). It was popularised by professor T. P. Dolan, and in present-day Ireland it could only denote the Irish language or the exaggerated literary Irish variety of speaking also known as "Stage Irish" (ibid.), The more neutral term when speaking about this variety of English in Linguistics is "Irish English (IrE)".

Fig. 15

N-grams of lad

3–4-grams `word` (items: 5, total frequency: 31)

Word	↓ Count ?
1 and the lads	8 •••
2 of the lads	7 •••
3 the lads were	6 •••
4 lad from the	5 •••
5 Alec and the lads	5 •••

Another instance belonging to the portrayal of masculinity is the depiction of boys in the corpus, see Fig. 16 below. The search for collocations of *boy* turned out 197 instances of *boy/boys* with an occurrence of 0,18 hits per 1,000 words. Out of these 28 collocations, the most frequent ones were *and the boy* and *of the boys*, which sounds as a collective entity, similar to the *lads* concept. Some other examples of this communal concept of collectiveness can be seen in *and the boys* and *all the boys*, however, in the case of the search for *boy*, there were more instances than in *lad*, and some of them, identified the boys as individuals by providing adjectives common enough in their collocations to appear in the list such as, *a young boy*, *a small boy*, *the boy said*, and *a little boy*. There is one example, that echoes another one in the search of *man*, and that is *like a boy* in line 23. Thus, the last search that was made using the n-gram part of Sketch Engine was to look for collocations containing *like a* but excluding the instances of *would you like a*, in order to get comparisons (see Fig. 17 below).

Fig. 16

N-grams of boy

Fig. 17

N-grams of like a

In Fig. 17 above, all the instances of collocates with the expression *like a* were presented. There are 527 instances of this concordance and 55 collocations in total. Out of these 55 collocations, there are several related to masculinity and how it is portrayed throughout the corpus by comparing male characters with different definitions of behaviour for instance *like a child* (line 2), *like a man* (line 6), *like a dog* (line 12), *like a*

madman (line 20), *like a ghost* (line 21), *like a fool* (line 22), *like a man who* (line 31), *like a baby* (line 32), *like an animal* (line 40), *like a girl* (line 45), *like a father* (line 46), *like a cat* (line 47), and *like a boy* (line 49). These collocations seem to show how there are certain expectations for a male character to fulfil some role of behaviour that includes behaving like a man and not like a baby or a girl.

In this section, thus, I have shown how from a preliminary search of simple terms and nouns like *man* or *woman*, different concepts regarding the building of an identity in a male characters were threaded out (for instance belonging to a group of lads or boys or not behaving like a girl, but like a man's man); and also the way male characters are perceived by others (for instance with the definitions for *young* and *old*, or the use of *your man* to indicate familiarity). Let us now look more closely at a more complex concept in the following section: male vocatives and terms of address.

6.3   Male vocatives and the male character's position in society.

As was briefly mentioned in section 3.4.3.2.1, Leech (1999, p. 107) noted how vocatives are "surprisingly neglected" and although there have been several studies done on terms of address in different cultures and settings, as it can be the academic environment (Chao, 1956; McIntire, 1972; Rubin, 1981; Braun, 1988), there is not much mentioned elsewhere. In his analysis of the use of vocatives and Irish travellers, Clancy (2015, p. 233) establishes how vocatives are important not only in the study of family discourse but in the way vocatives are associated with marking the discourse boundaries. Furthermore, Clancy (ibid.) observes that there is a type of vocative in use that helps mitigate and soften the "asymmetrical speaker relationship" that exists between different speakers whether they are father and son, friends, or enemies. Another study regarding corpus and terms of address is the one conducted by Wilson and Zeitlin (1995) in which they study conversations around family dinner tables, and again, similarly to Clancy's boundaries, Wilson and Zeitlin (ibid.) conclude that a 27.5% of topic-changing utterances are accompanied by vocatives. McCarthy and O'Keeffe (2003, p. 160) also analyse vocatives in a conversational corpus and divide the different vocatives into six types: relational, topic, badinage, mitigator, turn, and summons:

   (1) Relational: It refers to talk whose primary function is the establishment and/or maintenance of social relations, rather than the transmission of goods,

information, or services. It includes subtypes such as general evaluations, compliments, ritual, offers, and thanks.

(2) Topic management: It refers to utterances that launch, expand, shift, change, or close the topic.

(3) Badinage: It refers to instances of humour, irony, and general banter among participants.

(4) Mitigators: These types of vocatives occur when there are challenges or adversative utterances, or any potentially sensitive or offending context, or any attempt to direct or coerce the recipient via imperatives or requests that might restrict the recipient in terms of action or behaviour.

(5) Turn management: This category includes addressee identification and vocatives occurring at interruptions.

(6) Summons: This type includes direct summons to the recipient for instance calling them to come or give attention.

This division was carried out in relation to male vocatives in Seán O'Casey's *Dublin Trilogy* (Tully, 2020), hence, following the same methodology, when looking for instances of vocatives in the CCIMW, the concordance feature of Sketch Engine and several formulae in CQL (as shown in section 5.7) were employed. The initial formula was [lemma= ","] [tag= "N.*"] so that the software would provide any instances of a noun preceded by a comma. This resulted in 6,571 occurrences, which were categorised. Subsequently, the instances that were relevant to the study were extracted. A lot of these occurrences were simple enumerations, and other were vocatives found in conversations such as: "That's jazz, ***Brother***" (Doyle, 1998). After this search, a lot of vocatives that came alongside other elements like adjectives or pronouns, especially regarding insults (see Fig. 18 below) or endearments were found, see for instance "Don't try following me home, ***you old queen***" (Bolger, 2003/1990) or "I'm sorry ***my little love, my little love, my little love***" (Ryan, 2014/2012). Thus, a second search with the following formula was done: [lemma=","] [tag="J.*"][tag="N.*"], which searches for instances of a comma followed by an adjective and a noun with a result of 1,004 occurrences.

Fig. 18

Display of insults with the formula: [lemma=","] [tag="PP.?"] [tag="N."]*

885	☐	ⓘ	doc#12	bring her to the magic-lantern show	**, you amadán**	,' my mother said. </s><s> She was	🗎
886	☐	ⓘ	doc#13	st you to bring your bully-boys along	**, you bollix**	. </s><s> ' There was a scrape of m	🗎
887	☐	ⓘ	doc#2	ing, 'you didn't think I knew, did you	**, you bollocks**	. </s><s> Lyin to me, your own mate	🗎
888	☐	ⓘ	doc#9	s about time you began paying rent	**, you bollox**	,' Shay said. </s><s> 'We could get	🗎
889	☐	ⓘ	doc#9	What are you so high and mighty for	**, you bollox**	,' you shrieked at him. </s><s> 'It's y	🗎
890	☐	ⓘ	doc#3	would fall on me. </s><s> And you	**, you changeling**	. </s><s> You're evil. </s><s> I saw	🗎
891	☐	ⓘ	doc#2	ouse and shoutin, y'know, Come out	**, you cunt**	, until he came out. </s><s> He had	🗎
892	☐	ⓘ	doc#2	e the men... </s><s> ' 'Just shut up	**, you cunt**	. </s><s> Can't you see I've fuckin h	🗎
893	☐	ⓘ	doc#2	s> ' they bellowed. </s><s> 'Go on	**, you cunt**	! </s><s> Go on, Goodbyes! </s><s	🗎
894	☐	ⓘ	doc#8	as already too late. </s><s> 'Go on	**, you cunt**	, you! </s><s> ' he shouted after Raj	🗎
895	☐	ⓘ	doc#2	g back my drink. </s><s> 'Seriously	**, you feelin**	okay, Charlie? </s><s> ' 'No,' I said.	🗎
896	☐	ⓘ	doc#8	I my life! </s><s> ' 'No! </s><s> No	**, you fucker**	! </s><s> You ruined mine! </s><s>	🗎
897	☐	ⓘ	doc#2	' 'That's what you said the last time	**, you geebag**	,' Frank said, grinding his teeth. </s>	🗎
898	☐	ⓘ	doc#0	y. </s><s> She said, Oh, Lord, miss	**, you guv**	him hell. </s><s> I said, I did, and he	🗎
899	☐	ⓘ	doc#2	nis is the world we live in, and –' 'No	**, you idiot**	, I mean that's Frank, he's a – a frien	🗎
900	☐	ⓘ	doc#2	e figure said warily. </s><s> 'It's me	**, you idiot**	! </s><s> ' I expostulated, pushing h	🗎
901	☐	ⓘ	doc#2	s><s> ' 'I did not! </s><s> ' 'You did	**, you liar**	. </s><s> ' 'No, I told you, my eyes v	🗎
902	☐	ⓘ	doc#4	/s><s> ' 'We could have been killed	**, you moron**	. </s><s> ' 'Stick with me, kid, and y	🗎
903	☐	ⓘ	doc#2	</s><s> ' 'There's a reason for that	**, you oik**	,' I muttered under my breath. </s><s	🗎
904	☐	ⓘ	doc#2	Charlie, would you give her –' 'Look	**, you scoundrels**	,' rising apoplectically to my feet with	🗎
905	☐	ⓘ	doc#2	f coagulated chips. </s><s> 'Go on	**, you shit-bag**	, run, for fuck's sake! </s><s> ' I chu	🗎

Two more searches were done with the aim of being thorough: one with the formula [lemma=","] [tag="PP.?"][tag="N.*"] searching for instances of comma followed by a pronoun and a noun, with a total of 961 occurrences; and the last search was done with the formula [lemma=","] [tag="PP.?"][tag="J.*"][tag="N.*"] which searches for every instance of commas followed by a pronoun, an adjective, and a noun with 235 occurrences. All these searches turned out 8,771 occurrences in total, out of which 2,921 were considered vocatives and classified in two categories: firstly, the occurrences were classified following McCarthy and O'Keeffe's (2003) terminology for vocatives as can be seen in Fig. 19 below; and secondly, the occurrences were allocated into five subtypes of vocatives, namely: (1) proper names, (2) nicknames, (3) nouns

directed at men, (4) insults, and (5) endearments as can be seen in Fig. 21 to 25 and which will be explained in more detail below.

Fig. 19

Graphic of vocatives in CCMIW with 2,921 vocatives in total

	Relational	Topic	Badinage	Mitigators	Turn	Summons
■ Occurrences	983	979	143	448	330	38

McCarthy and O'Keeffe (2003) agree how the relational category of vocatives was in their study the largest one because it had different subcategories. In the CCMIW, there are 983 instances out of which, the establishment of a conversation, greetings, and compliments are the most common. The second most common category is that of *topic management* with 979 occurrences, one which again mirrors McCarthy and O'Keeffe's (2003) study, since during conversations, the different characters in the corpus use vocatives to keep the conversations going. Unlike McCarthy and O'Keeffe's (2003) study of vocatives, *badinage* does not follow in the next most common category, but *mitigators* with 448 instances due to the fact that the CCMIW and its novels are full of conflict in order to solve the plot and thus, the language reflects this. *Turn management*, the next most frequent category with 330 occurrences, again does not follow the same results found in McCarthy and O'Keeffe's (2003) analysis, in which turn management vocatives were fifth in frequency. However, the results found in the CCMIW show how interruptions and addressee identification are bigger in fictional dialogue than in real conversations. This may be attributable to the speaker's ability to address the other person by looking at them in a real setting, whereas for the readers' sake, the addressee in a fictional conversation may be mentioned.

The last two categories and least frequent ones are *badinage* with 143 occurrences and *summons* with only 38 instances. *Summons* are little common in fictionalised speech and in real speech, as can be seen from the aforementioned study by McCarthy and O'Keeffe (2003); however, *badinage*, that is, banter and joking among speakers, seems to be more frequent in real speech than in fictionalised one. For the readers' sake, because they do not see the face of the speaker or hear the tone with which the banter or joke is uttered, the delivery in a conversation is emphasised to be a joke or banter by specifically saying so, or by adding a physical description of a smile, a grin, or something similar. The majority of the occurrences took place in Roddy Doyle's *The Commitments* (1998) due to the banter of the teenagers amongst each other.

Now let us have a look at the subdivision inside every one of these previously mentioned categories regarding male vocatives. This subdivision was carried out by reading all the results for the initial searches for vocatives and classifying them into these subdivisions:

(1) Proper names: character names including surnames, Mr + surname, and master + name or surname. E.g. "Where is he, ***Brendan***? Tell me" (Bolger, 2002/2001); "Is this true, ***Brogan***?" (Bolger, 2002/2001); "God bless you, ***Master Bell***" (McCabe, 2002/1996).

(2) Nickname: in this subtype I classified the nicknames the male characters may have, e.g. Brendan in Bolger's *The Valparaiso Voyage* (2002/2001) is called *Hen Boy*, and also any pet name used to refer to the male character, e.g. *Charlie* instead of *Charles*, *Francy* or *Hano* instead of *Francis Hanrahan*, or *Billy boy* instead of *William*.

(3) Male nouns: in this subtype I collect all the nouns that are directed at men. This is one of the biggest categories in terms of nouns included in the category: *captain*, *your excellency*, *your honour*, *officer*, *mister*, *doctor*, *hero*, *massa*, *boss*, *minister*, *fellow*, *chum*, *chubby*, *sport*, *inspector*, *Irishman*, *boy*, *man*, *lad*, *chap*, *pal*, *brother*, *cat*, *Father*, *dad*, *daddy*, *pop*, *da*, *gentleman*, *friend*, *guy*, *guard*, *mate*, *monsignor*, *pa*, *sergeant*, *sir*, *son*, *sonny*, and *teacher*.

(4) 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. "-Leave Joey alone, ***Fuckface***, said Jimmy", (Doyle, 2018) or "Don't try following me home, ***you old queen***" (Bolger, 2002/2001).

(5) Endearments: this subcategory encompasses terms that show affection toward the male character the vocative is addressed to and include any variation of *dear*, *darling*, *love*, *lovey*, *pet*, and *pup*.

In Fig. 20 below, I show the relation of data between the subdivision of vocatives mentioned above and the functions used to divide the vocatives according to McCarthy and O'Keeffe (2003). In the graphic, all the vocatives found were included as well as the category named as "other" because they are not addressed to male characters. These "other" vocatives do not mean necessarily that they are addressed to female characters, but they also include all the interjections acting as vocatives for expressions such as *Oh my God*, *Jaysis*, *Oh, lord*, and so on. Therefore, this subdivision as "other" becomes quite extensive due to its variety of components, and still, male vocatives are the most common variety in all categories in opposition to female, religious, and any other vocative included in the "other" division.

Fig. 20

Relation of functions and subdivision of vocatives in CCMIW

Vocatives in CCMIW

	Relational	Topic	Badinage	Mitigators	Turn	Summons
■ Endearment	17	5	0	1	7	0
■ Insults	1	3	8	59	2	1
■ Nicknames	148	144	25	68	44	0
■ Names	279	321	49	175	137	16
■ Male nouns	251	233	34	80	66	8
■ Other	287	273	27	65	74	13

Let us now look closely at the different male vocatives. In Fig. 21-25, the percentage of these subcategories regarding the division done in the study by McCarthy

and O'Keeffe (2003) is presented, and next to the percentages, the number of occurrences for each function is also displayed. Through these graphics in Fig. 21-25, it is possible to discern how vocatives are used in fictionalised language and with what function in the CCMIW. In the tables next to the graphics, the number of occurrences in each of the vocative's categories is presented. For clarity's sake, I decided to organise the results into the subdivisions of vocatives for each of the functions, instead of explaining each function and division separately. Also, the vocatives in the examples presented below were highlighted in bold as to emphasise the use of them.

6.3.1   Proper names.

Let us start with the subdivision of male vocative that encompasses *proper names* (Fig. 21 below). As has been mentioned above, in this category first names, surnames, and the instances in which names or surnames are accompanied by *Mr* or *Master* were included. Leech (1999, pp. 109-113) distinguishes this category, as has been pointed out before (section 3.4.3.2.1), in two: first names (e.g. Tom, Marj), and title and surname (e.g. Mrs John, Mr Graham). However, all these categories were gathered due to the large number of occurrences and the minimal distinction in function.

Fig. 21

Vocatives with proper names

Proper Names	
Relational	279
Topic	321
Badinage	49
Mitigators	175
Turn	137
Summons	16

The most frequent function with which to use proper names is *topic management* with 33%. During the function of topic management, proper names are used as a way of keeping in contact with the addressee when explaining something, and sometimes they emphasise the relationship they have by using a pronoun before the name or an adjective:

(1) 'I prayed you wouldn't come back, **young O 'Driscoll**, but a more selfish part of me hoped you would. I haven't much strength left and there's one task I can't do on my own.' (Bolger, 2010)

The relational function is the next most frequent one with 28% in which proper names are used to maintain a conversation but without any meaning unlike the next most frequent function, *mitigators* with a percentage of 18%. In the mitigating function, the usage of proper names works as a means of provoking (mostly through the use of surnames), and also as a way of bringing in seriousness to an argument (through the use of a first name when the male character is usually addressed with a nickname or a pet name). Although the summoning function is by far the one with the lowest frequency, not only in fictionalised speech but also in conversation (McCarthy & O'Keeffe, 2003), summoning by first name or surname, or even by the mention of the complete name, is also the most common way of summoning male characters with a percentage of 2%.

6.3.2   Nicknames.

Nicknames are the third most frequent vocative after proper names and male nouns, and they are usually used as a way to show familiarity toward the addressee. In this subdivision, a part of the semantic category that Leech (1999: 109-113) describes as first names is included, that is, shortened first names and names with pet suffixes -y/-ie, and also, proper nicknames given to the male characters whether they are assigned to them or used in an insulting way. See for instance Francis Hanrahan in *The Journey Home*, who is called *Hano*, taken from his surname, by close friends, but *Francy* by his close family members. Another instance is Brendan Brogan in *The Valparaiso Voyage*, who is called *Hen Boy* as a reminder that he was cast out of his family and lived in the garden shed for a while.

Fig. 22

Vocatives with nicknames

Nicknames

Nicknames	
Relational	148
Topic	144
Badinage	25
Mitigators	68
Turn	44
Summons	0

Pie chart "Nicknames": Turn 10%, Summons 0%, Mitigators 16%, Relational 34%, Badinage 6%, Topic 34%. Legend: Relational, Topic, Badinage, Mitigators, Turn, Summons.

Nicknames are used in topic management and in the relational category, as has been mentioned above, as a way to show familiarity without giving it much thought, however, in the rest of the categories, especially in humour badinage and mitigation, they will be used to provoke and fire up different emotions and reactions. See for instance in example (2) how the nickname is used alongside a male noun (or *familiariser* according to Leech, 1999, pp. 109-13) in the mitigator category as a way to show manliness and a higher status than the addressee; and in example (3) there is again a vocative fulfilling the mitigating function by addressing Francis Hanrahan mockingly with the nickname that Francis' parents use:

> (2) His uncertainty made him look younger. 'Who the hell are you?' 'Still young enough to burst your balls, ***Charlie boy***. ' He didn't reply, just stared one last time and left. (Bolger, 2002/2001)

> (3) His hands were at my throat. 'If you've come here thinking of blackmail, don't, little boy. Do you hear me, ***wee Francy***? I've been good to you…' (Bolger, 2003/1990)

6.3.3   Male Nouns.

The next subdivision that will be described revolves around male nouns. This subdivision is what Leech (1999, pp. 109-113) calls *familiarisers* and it is typically used amongst males to signal solidarity. The male nouns subdivision is significantly numerous because within relational and topic management vocatives there also comes the establishment of the speaker's position in the conversation. These types of vocatives are not only used as a signalling of solidarity amongst male characters but also as a positioning in the power spectrum. Hence, the usage of vocatives like *boy*, *lad*, or *pal* may show how the speaker does not see the addressee as an equal but as a subordinate, e.g. "–The one yeh talk ou' of. –That'll be the day, ***pal***. –It's comin'. I'm tellin' yeh" (Doyle, 1998). There really is no meaning to that of the sentence than establishing communication and creating different levels of subordination. This also happens the other way around, see for instance the difference between using *da*, *pa*, *pop*, or *daddy*, in opposition to *father* or *dad* in examples (4), (5), and (6):

(4) 'Let nobody fall asleep yet. ' 'Don't worry, ***Daddy***,' Mona said emotionally as she stooped to kiss him good night. 'Michael will be all right.' (McGahern, 2008a/1990)

(5) His voice grew more indistinct. 'Is that you Francy?' I gripped his hand. 'It's me, ***da***,' I said. (Bolger, 2003/1990)

(6) "You don't mind, do you–it's easier to talk this way, and even in the summer the middle of the night gets cold." "No, ***father***. I don't mind," what else was there to say […]. (McGahern, 2008b/1965)

In examples (4) and (5) the relationship established amongst the speakers seems to be that of a close family tie that is based on caring emotions, however, in the third example, which belongs to McGahern's *The Dark*, the boy has to comply with the wishes of his father and obey. Whether he wants to have his father in bed or not is of no importance due to the status quo of the family. Similar vocatives in this category include the use of *sir*, *mister*, *master*, *sergeant*, *captain*, and so on.

Fig. 23

Vocatives with male nouns

Male nouns

Male Nouns	
Relational	251
Topic	233
Badinage	34
Mitigators	80
Turn	66
Summons	8

In the mitigators function, male nouns, although not as frequent as in the previous functions (nicknames and proper names), work as well as a measuring of power amongst speakers by using the nouns contemptuously to position themselves on a higher ground than the addressee. However, not all the vocatives belonging to this function are familiarisers by Leech's terminology, but there are *honorifics*, too. See examples (7) and (8) in which there is a confrontation happening and the speaker addresses the other male character by an honorific rather than using an expletive or a familiariser.

> (7) I could see her mates huddled together, whispering among themselves. Let her alone, ***Mister***, or I'll split you, one of them called. (Bolger, 2003/1990)

> (8) It was Cormac who replied. I wanted to pull the blanket over me but was too scared to move. 'Don't you be cheeky, *sir*. Get up to that house now!' (Bolger, 2002/2001)

6.3.4   Insults.

Regarding the usage of insults as vocatives addressed to male characters, it is not surprising to find that the most frequent function is that of the mitigators one. Because this function works as a way of challenging others in an interaction, and because novels usually base their plot on conflict, it is found that sooner or later, the protagonists of the novels in the CCMIW face and confront these conflicts and challenges, and expletives and insults are used to do so. The mitigating function conforms 80% of the total instances, followed by badinage with 11%.

Fig. 24

Vocatives with insults

Insults	
Relational	1
Topic	3
Badinage	8
Mitigators	59
Turn	2
Summons	1

These two categories, the mitigating and the badinage one, use insults in different ways, in the mitigating function, as has been mentioned before, the purpose for using insults is to create a conflict and challenge the addressee. There are different ways of using insults in these instances: they can appear alone, accompanied by the pronoun *you*, or add other compliments like adjectives that further on the significance of the insult making it more elaborate. In badinage, the insults are used to have a joke or a pun appear in the conversation, or because the speaker relies on the addressee's stupidity for the joke

to land, nevertheless, not in a threatening way. See for instance example (9) as an illustration of badinage, and (10) and (11) in the mitigating function:

(9) –Well, as James says, It don't mean nothin' without a woman or a girl.

–I never said tha', said James.

–James Brown, *yeh dick*. (Doyle, 1998)

(10) –Yis're disgusted, aren't yis? said Imelda.
–She likes him, *yis stupid fuckin' saps*. (Doyle, 1998)

(11) His boot caught me just above the eye and as I keeled over I heard him shout, You'd give that scum the same pay as us, would you, *you Jackeen bastard*. It wasn't the bruised ribs Hano or the blood streaming down my face; it was his accent. Pure, unmistakable bog Irish. (Bolger, 2003/1990)

In example (9), the joke of James saying something and turning out to be James Brown and not James from the Commitments music band, lands with an insult but from the context it can be appreciated that it is not in bad blood but as a humorous way of having James as the butt of the joke. However, in examples (10) and (11) there are two elaborate insults addressed to a male audience. In example (10), Imelda creates an embellished insult by including all the male addressees in the same concept of being dumb. In example (11), Shay, in *The Journey Home,* is telling Hano how he was treated when he emigrated and how during a fight he was called a *Jackeen bastard*, in which the addresser is using the derogatory Irish name for Dubliners on Shay. However, what bothered Shay the most was not the insult itself, but the fact that it was a rural Irishman saying it.

6.3.5   Endearments.

Finally, the last subdivision of vocatives will analyse *terms of endearments*. Leech (1999, pp. 102-113) considers that terms of affection are typical between close family members, sexual partners, or simply favourite people. In Fig. 25 below, it is shown how the most frequent function is the relational one with 17 occurrences, which is 57% out of all the terms of endearments used as vocatives in the CCMIW.

Fig. 25

Vocatives with endearments

Endearments

Endearments	
Relational	17
Topic	5
Badinage	0
Mitigators	1
Turn	7
Summons	0

It is not a surprise that the relational category includes over half of the instances in this subdivision, as the relational function is used to establish a conversation. Similarly, during the topic management function, endearments are used to maintain that conversation, and in the turn management function, the use of terms of affection is employed as a way of changing the topic of the conversation softly and without offense or as a way to finish the conversation, see example (12):

> (12) 'No, I thought we'd agreed that if all the money was coming from one place then –' 'Oh, ***darling***, we've been through all this,' Mother cut in. (Murray, 2011/2003)

In the case of the mitigating function, there is just one example that was classified as a possible mitigator. This isolated mitigating case was selected because it broadens the scope of the function not only as a challenging conversation where conflict is being created, but as a proper mitigating term, where the speaker addresses the male character in a way that lessens the tension, see example (13):

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(13) "Do you mean that the life and rooms here are too poor for you?" I asked with some anger. "No, no, **love**. It's not the rooms..." (McGahern, 2009b/1974)

In example (13) the speaker addresses the male character in a way that tries to soften the situation by adding an endearment thus broadening the scope of the mitigating function. Finally, there are no instances in the functions of badinage and summons, the former because male characters seem to prefer to use insults and expletives as a way of humour badinage and banter; and for the latter because usually summons, whether they are serious or not, as for instance a mother calling for dinner in opposition to a mother calling a child to punish them, are usually used with proper names. Let us now look at how the verbs of speech are used to described fictionalised conversations in the following section.

6.4   Results and analysis of *he* + VoS.

In this section, the results of all the queries displayed in 5.7 regarding all the instances in which *he* was followed by verbs of speech will be presented. There are 153 verbs of speech in which *he* appeared as the subject of the utterance. In Fig. 26 below, the total occurrences of verbs of speech that have *he* as subject in each of the novels are shown first. McGahern's *That They May Face the Rising Sun* is the one with the highest frequency, 366 instances of verbs of speech, followed by McCabe's *The Dead School*, with 239 instances, and Murray's *An Evening of Long Goodbyes* with 212 instances.

Fig. 26

Number of total instances of He + VoS in the novels

He + VoS

Instead of ordering the results alphabetically, in Table 13 below, the results for every instance of verb are organised from the most frequent to the least frequent verb. Thus, it is possible to see which ones out of the 153 occurrences of the different verbs, have the highest frequency and in which novel they occur.

Table 13

He + VoS

	0. AWSK	1. AW	2. ELG	3. LQS	4. NTS	5. MFRS	6. TC	7.TD	8. DS	9. JH	10. TL	11. SH	12. TG	13. VV	Total
1. say	88	78	135	70	29	169	35	31	146	92	45	56	45	53	1072
2. ask	8	14	3	12	11	21	11	2	3	18	3	8		15	129
3. laugh	7	7	2	7	4	17	2	2	3	2	1	12		1	67
4. tell	5	9		18		2	7		1	2		10		4	58
5. smile	6	2	1	7	3	3	1	2	3	2	7	3		3	43
6. call	5	2	4	2		8	3	2	1	1	1	7			36
7. shout	2		3	1	2	5	3	5	8	2	1	1		2	35
8. cry	1					10	1	1	21						34
9. reply	1	1	3		2	4			5	4				10	30

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10. answer		3		4		17	2				1	1				28
11. whisper	3	2	5		4	1			2	2	1			8	28
12. speak	6			9		4	3					3		2	27
13. wonder				26					1						27
14. demand		6				15		1	1	1				2	26
15. grin				1	1	6	2		2	3				1	16
16. pause	1		1					2	1	7				2	14
17. begin		1		2		4				3	2				12
18. hiss			1		2				3	2				4	12
19. remark			1			2		1	1			1		6	12
20. repeat		3	2			5		2							12
21. snap										7				5	12
22. sigh	2		3			1		1	1	1		1			10
23. add		2	1		1						1			4	9
24. explain				2		1	2			3	1				9
25. respond		3				6									9
26. continue			2			2			2					2	8
27. mutter		2			1				2		1			2	8
28. admit						7									7
29. joke	1	1				1		2		1				1	7
30. protest		1				6									7
31. roar	2	1					1		1			2			7
32. sing				1		3	2					1			7
33. scream	1						1		3	1					6
34. sound					1		1							4	6
35. start			1			3	1					1			6
36. stop			1					2			1			2	6
37. announce		2			1	1								1	5
38. chuckle		1	1					1	1	1					5
39. complain		2	1			1		1							5
40. insist			1			2								2	5
41. mimic			1			3								1	5
42. mumble			1							4					5
43. point		1	1			2		1							5
44. shrug			2		1					1				1	5
45. argue				1		2								1	4
46. go on								1	2		1				4
47. indicate						3								1	4
48. snarl			1						3						4
49. tease		1			1									2	4
50. agree			1			1		1							3
51. declare			1			2									3
52. enquire						1								2	3

53. exclaim			3										3
54. gasp									2		1		3
55. growl						3							3
56. intone						1			1	1			3
57. lie				1			1				1		3
58. muse			2					1					3
59. order						1						2	3
60. plead							1		1			1	3
61. urge					1	1						1	3
62. address							1					1	2
63. assert		1					1						2
64. bark									2				2
65. beg	1				1								2
66. bellow			2										2
67. boast						2							2
68. brood		1	1										2
69. comment												2	2
70. consent								2					2
71. cough							1		1				2
72. counsel						1		1					2
73. curse	1								1				2
74. greet						1		1					2
75. grind out		1						1					2
76. inquire			2										2
77. interrupt												2	2
78. manage			1									1	2
79. mouth								1		1			2
80. murmur			1		1								2
81. name		1	1										2
82. observe												2	2
83. praise				1		1							2
84. pretend		1	1										2
85. resume			1					1					2
86. scoff			1						1				2
87. sniff		1	1										2
88. spit						1						1	2
89. suggest												2	2
90. taunt					1				1				2
91. wail	1		1										2
92. warn			1			1							2
93. wheeze				1								1	2
94. whistle										1		1	2
95. accuse						1							1

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	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
96. advise											1				1
97. amend		1													1
98. apologise						1									1
99. assure			1												1
100. attack								1							1
101. bawl									1						1
102. bladder										1					1
103. bluster		1													1
104. bristle						1									1
105. cajole														1	1
106. cheer						1									1
107. chide						1									1
108. claim				1											1
109. clarify			1												1
110. coax					1										1
111. command						1									1
112. confide						1									1
113. counter						1									1
114. defend						1									1
115. diminish								1							1
116. direct		1													1
117. dismiss						1									1
118. elaborate			1												1
119. enthuse								1							1
120. falter									1						1
121. find						1									1
122. gesture						1									1
123. gibe														1	1
124. grimace										1					1
125. grumble														1	1
126. hesitate														1	1
127. instruct									1						1
128. interject														1	1
129. jeer								1							1
130. mock								1							1
131. note														1	1
132. predict						1									1
133. press						1									1
134. reason														1	1
135. reattempt			1												1
136. recall			1												1
137. reflect			1												1
138. reiterate			1												1

139.remember										1					1
140.reminisce		1													1
141.retort														1	1
142.return		1													1
143.sally					1										1
144.scold											1				1
145.screech									1						1
146.sneer														1	1
147.snort									1						1
148.sob		1													1
149.squeak									1						1
150.stammer											1				1
151.throw														1	1
152.wink		1													1
153.yell		1													1
Total	142	151	212	169	69	366	86	75	239	153	76	109	45	171	

In Table 13 above, amongst the first five most frequent verbs, it is surprising to find *smile* in number 5. As will be shown in the following sections, *smile* does not appear amongst the top five verbs in any of the other categories. As shown in Fig. 27 below, in the CCMIW, smiling is an action done after saying something sweet, like in line 21 in *That They May Face the Rising Sun*, or as a victorious expression, not out of real happiness but satisfaction of being right, as in line 23. The other expressions that use *smile* can be considered body actions and not part of verbs of speech as in line 20 or line 26.

Fig. 27

Concordance results of he smiled

After dividing the verbs onto the table presented above, following the dominance model for the division of verbs, these same results will be presented compiled in the dominance model introduced in section 5.6.2., where the division of verbs into a

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taxonomy of dominance, defeat, or compliance could indicate the social and gender performance of masculinity in the male characters of the present study. The verbs were alphabetically added to the different sections they belonged to regarding the dominance model. In parentheses the verb's frequency is also added in the CCMIW. This is also graphically shown in Fig. 28 below.

Neutral verbs: say (1072), tell (58).

Expositives: announce (5), answer (28), ask (129), call (36),clarify (1),comment (2), declare (3), enquire (3), explain (9), find (1), indicate (4), inquire (2), note (1), point (5), predict (1), recall (1), reiterate (1), remark (12), reply (30), respond (9), return (1).

Expressives: brood (2), complain (5), counsel (2), cry (34), dismiss (1), enthuse (1), exclaim (3), greet (2), joke (7), laugh (67), lie (3), muse (3), praise (2), pretend (2), reason (1), reflect (1), remember (1), reminisce (1), sally (1), sob (1), tease (4), wonder (27).

Manner-of-speaking:

    Assertive: bark (2), bawl (1), bellow (2), bluster (1), bristle (1), cheer (1), chide (1), growl (3), grumble (1), hiss (12), roar (7), scoff (2), scream (6), screech (1), shout (35), snap (12), snarl (4), sneer (1), snort (1), wail (2), yell (1).

    Non-assertive: bladder (1), chuckle (5), cough (2), gasp (3), intone (3), mumble (5), murmur (2), mutter (8), sigh (10), sing (7), sniff (2), squeak (1), stammer (1), wheeze (2), whisper (28).

Dominance:

    Verbal struggle: accuse (1), argue (4), assert (2), assure (1), attack (1), boast (2), cajole (1), claim (1), coax (1), command (1), counter (1), curse (2), defend (1), demand (26), diminish (1), gibe (1), grind out (2), insist (5), instruct (1), interject (1), interrupt (2), jeer (1), mock (1), order (3), press (1), protest (7), reattempt (1), retort (1), scold (1), taunt (2), throw (1), urge (3), warn (2).

    Compliance: address (2), advise (1), agree (3), confide (1), consent (2), suggest (2).

    Defeat: admit (7), amend (1), apologise (1), beg (2), falter (1), hesitate (1), plead (3).

Body: gesture (1), grimace (1), grin (16), mimic (5), mouth (2), observe (2), shrug (5), smile (43), sound (6), spit (2), wink (1), whistle (2).

Storytelling:

Metalinguistic: begin (12), continue (8), elaborate (1), start (6).

Discourse signalling: add (9), direct (1), go on (4), manage (2), name (2), pause (14), repeat (12), resume (2), speak (27), stop (6).

Fig. 28

Percentage of the division of he + VoS

As can be seen from Fig. 28 above, the most common category of verbs of speech is that of the neutral one in regards to the usage of the pronoun *he*. Thus, the most common verb is *say* with a 52,17% of the total verbs. The next most frequent category is that of the expositive ones with verbs like *answer* (28), *ask* (129), or *reply* (30) with a total of 14%. These are the most frequent verbs in this category, too. The next category with the highest frequency is the manner-of-speaking verbs in which assertive verbs, that is, those that connote a strong utterance are a bit more frequent than non-assertive ones, that is, those considered to be softer in their utterance. The most frequent assertive verbs are *shout* (35), *snap* and *hiss* both with 12 instances, and *roar* (7). The most frequent non-assertive ones are *whisper* (28) and *sigh* (10). Then, the expressive verbs category conforms an 8% of the total results with the most frequent verbs being *laugh* (67), *cry*

(34), and *wonder* (27). Despite *wonder* being a liminal verb to those regarding the expositive ones, it has been included in the expressive category as it connotes a feeling of curiosity and questioning in itself.

So far, the categories presented, as well as some of the verbs, were found in the different models outlined in section 5.6.1. Despite some variants to the previous models, the verbs in this division have followed an ordinary pattern that was expected, for instance having *say* as the most frequent verb. The next category added to this taxonomy is the one that will provide different clues as to how male characters perform their masculinity through speech. This is analysed through the dominance model (section 5.6.2) which is conformed by those verbs that somehow position the speaker in a dominance spectrum in society, from being the dominant speaker to the submissive one. This dominance division has three subdivisions: the first one is the verbal struggle one, that is, those verbs that indicate how the speaker has the power in the conversation. In this subdivision, the most frequent verbs are *demand* (26), *protest* (7), *insist* (5), and *argue* (4). These types of verbs conform a 3,7% of the total of verbs in the corpus, and though the number is not extremely high, what needs to be taken into account is that it is the category with more variants of verbs with a total of 33 verbs in opposition to the 15-20 verbs of the other categories. These verbs state the struggle in conversation to maintain power as well as the addresser's willingness to start a verbal fight if needed, as they are not scared of attacking the addressee, even if it is only with words. See for instance example (14) below, in which Moran, in *Amongst Women*, regains control of his daughter Sheila when she acts angry by demanding that he be answered properly and by using his term which is *daddy*, something that will happen again when he confronts his own son, Michael, and which will be further discussed in section 6.10:

> (14) Throughout, Moran did not attempt to influence Sheila directly but his withdrawal of support was total. After two days Sheila announced truculently, 'I'm not going to the university. I'll take the civil service.'
> 'I didn't want to stand in your way, that's why I said nothing but I can't help thinking it is closer to your measure.'
> 'How?' Her anger brought out his own aggression.
> 'How, what? How, pig, is it?' **he demanded**.

'What do you mean, Daddy? I didn't understand what you said, that's all,' she was quick to change but she refused to withdraw. (McGahern, 2008a/1990)

In *That They May Face the Rising Sun*, Jamesie, the protagonist's neighbour is embarrassed to ask for a favour in example (15) below. He protests as described in the quote "out of pride," as if he were conscious that asking for a favour would put him under his neighbour's control. By owing Ruttledge a favour, Jamesie realises he is not equal in their relationship, hence the protest and the performance of annoyance by blaming his wife Mary of the favour-asking:

(15) They talked of the pleasant times they all had together when the children were small, and he grew easier. They walked him down to the lake. As the heron rose to lead him out along the shore, ***out of pride he protested again***. 'I didn't want to ask but Mary said "Have they ever refused you anything?" That's all the more reason not to ask, I told her…' (McGahern, 2009a/2002)

In example (16) below, Cormac, the protagonist's stepbrother, insists in Brendan's remembrance of their childhood relationship. Brendan is embarrassed because of the sexual nature of it and tries to act as if he did not remember; however, for Cormac, having seduced his stepbrother was a win in their relationship, hence, the rather cutting and final statement of Cormac towards Brendan:

(16) 'Still, I seduced you, years ago. I shouldn't have done that.'
'It's long forgotten,' I said, embarrassed. 'I don't really remember...'
'You remember everything,' ***he insisted***. (Bolger, 2002/2001)

The next subdivision is that of verbs of compliance. This category presents verbs that show a degree of acceptance towards the addresser to show conformity. All of the verbs presented in this subdivision are not amongst the highest frequency verbs and are not numerous. See how there are only 3 instances of *agree*, and 2 of *consent* and *suggest*. This could point to the reticence of the male-characters to show any weakness towards the addresser and thus try and maintain power in the conversation. See for instance example (17) below, in which in *An Evening of Long Goodbyes*, Frank is miserable for having broken up with Charles' sister and does not want to go outside and accepts that his behaviour and performance is not normal:

(17) …for most of the week he'd [Frank] been sitting around the apartment snuffling, and I told him so. He squirmed about unhappily. 'I don't want to go out there on me own, Charlie.' … 'That's absurd,' I told him. 'Yeah,' *he agreed pathetically.* (Murray, 2011/2003)

Whereas compliance verbs conform a 0,51% of the total verbs of speech, verbs that represent defeat are a 0,73% of the total. This is the last category regarding dominance in the taxonomy presented in this dissertation. Representing and voicing defeat sometimes may not be an action of actual defeat, but a move on the part of the addresser to present themselves in a weak light, as if they were choosing their correct battles. See for instance how the most frequent verb is *admit* with 7 instances which could show this aforementioned point of the addresser backing off a difficult situation in order to avoid conflict. All these seven instances in which *admit* appears in the CCMIW with *he* as subject belong to *That They May Face the Rising Sun* (see Fig. 29 below). The use of *admit* in this novel shows a certain unwillingness to acknowledge that the speaker is not in power. See for instance the adverb *reluctantly* accompanying the verb in five out of the seven instances, and in one of the instances the sentence *with rueful humour.* However, there are verbs that show true defeat as *plead* (3), *beg* (2), or *apologise* (1).

Fig. 29

Instances of he admitted *in the CCMIW*

The next section in the dominance taxonomy shows the verbs that relate to parts of the body. This section will be explained and analysed in more detailed in section 6.9, drawing from the different theories on how body language has been a part of the characters' personality and their characterisation. This section encompasses a 4% of the total verbs of speech in which the most frequent verbs are related to the body part of the mouth: *smile* (43) or *grin* (16); but there are also other body parts like the shoulders in

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shrug (5), the eyes with *wink* (1), or the hands with *gesture* (1) or *mimic* (5). In this section, it is possible to see how characters use their body to convey meaning and to present themselves in a specific view, from not being aggressive or threatening by smiling, by making a point through gestures, or by mocking someone by mimicking.

In the last section, as has been mentioned above in 5.6.2 when explaining the division of the new model created and adapted for this dissertation, the last category in this dominance model has to do with the tradition of storytelling included and interwoven in everyday language. In this way, the storytelling category, conforming 5% of the total verbs of speech, is divided in two subcategories: metalinguistic verbs with 1,27% and discourse signalling verbs with 3,73%. The former subdivision encompasses verbs that refer to the verbal quality occurring at the same time as the narration. That is, verbs like *begin* (12), *continue* (8), or *start* (6). The latter subdivision refers to those verbs that point to where the conversation is going using verbs like *speak* (27), *pause* (14), or *repeat* (12). The study of the characters' pauses when speaking can also provide an insight into the mind of the characters and how they use silence as another form of communication. Several scholars agree that whenever there is a pause, it is meant to be there for a reason (Caldas-Coulthard, 1987; Mahlberg, Smith, & Preston, 2013; Ruano San Segundo, 2017; Nieto Caballero & Ruano San Segundo, 2020). Let us know look at the results of the verbs of speech with the subject *I*.

6.5   Results and analysis of *I* + VoS.

In this section of the analysis of verbs of speech, the results of the pronoun *I* alongside the verbs of speech are presented. In Fig. 30 below, the number of verbs that appear in every novel are displayed. There are very different results of this search as can be seen in Fig. 30, as some of the novels were narrated in first person. *An Evening of Long Goodbyes* is the novel with the highest number of verbs of speech alongside the subject *I* with a total of 798 verbs; *The Valparaiso Voyage*, although not as numerous as the previous novel, is in second position with 239 instances of verbs of speech; and *The Temporary Gentleman* in third position with 130 verbs of speech.

Fig. 30

Number of total instances of I + VoS *in the novels*

The other novels also provided results but were taken from reported speech verbs in conversation. That is, instances in which the speaker addresses a previous conversation through verbs of speech, see for instance in *The Dead School*: "'Where's that Joe Buck?' he laughed aloud. '*I said* where's that Joe Buck!'" (McCabe, 2002/1996, p. 70). Thus, in the search for verbs of speech, those instances in which the speaker, and not only the narrator, use verbs of speech to describe conversations have also been included. Novels like *The Journey Home, New Town Soul,* or *The Leavetaking* are also written in first person narrator, however, they did not deliver as many verbs as the other novels, maybe due to the fact that they rely more on the narrative voice than that of the characters. In Table 14 below, just like in section 6.4, the results of all these verbs of speech are presented according to their highest frequency and in which novel they appear.

Table 14

I + VoS

	0. AWSK	1. AW	2. ELG	3. LQS	4. NTS	5. MFRS	6. TC	7.TD	8. DS	9. JH	10. TL	11. SH	12. TG	13. VV	Total
1. say	2	3	498	14	39		1	1	3	42	30	14	122	88	857
2. ask		2	14	13	18	1	5		1	17	25	9	1	38	144
3. tell	2	7	16	10	5	6	12	2	2	6	2	21	2	12	105
4. wonder		3	7	7		1	1	3	6	1	1	23	1	1	55
5. reply			8		5					1				26	40
6. whisper			11	2	3									4	20
7. shout			5	1	4					1	2	6			19
8. begin			14		1									3	18
9. lie					2					2	2	3		7	16
10. cry			12		1					1			1		15
11. laugh			4	1				1		1	2	5		1	15
12. call			10							1	1		1		13
13. snap			6		1									6	13
14. swear			2		2				2			4		1	11
15. agree			7		1		1				1				10
16. hiss					4									5	9
17. repeat			9												9
18. plead			4		1									3	8
19. protest			7		1										8
20. explain			3		2						2				7
21. admit			2				2				1	1			6
22. answer											6				6
23. gasp			6												6
24. joke			2		1			1		1				1	6
25. mumble			5								1				6
26. mutter			5											1	6
27. remember			2							1	1			2	6
28. appeal			3											2	5
29. break off			5												5
30. scream										2		1	1	1	5
31. shrug			2		2					1					5
32. smile											2	2		1	5
33. stop			3											2	5
34. assure			4												4
35. croak			4												4

36. cut in			4										4
37. exclaim			4										4
38. go on			2	1		1							4
39. press			1						3				4
40. recall			3						1				4
41. retort			3									1	4
42. speak			1							1	1	1	4
43. suggest			3									1	4
44. aver			3										3
45. chuckle			3										3
46. correct												3	3
47. demand			1		1							1	3
48. hesitate			1		1							1	3
49. interject			3										3
50. muse			3										3
51. object			3										3
52. return			3										3
53. squeak			3										3
54. stammer			2									1	3
55. venture			3										3
56. accuse									2				2
57. address			1									1	2
58. beg			1									1	2
59. bluster			2										2
60. caution												2	2
61. concede			2										2
62. echo			1						1				2
63. enquire			1									1	2
64. find			2										2
65. grin									2				2
66. inform			2										2
67. insist			1									1	2
68. mock												2	2
69. murmur			2										2
70. offer			1						1				2
71. order			1									1	2
72. pause			1		1								2
73. reassure			1						1				2
74. remark												2	2
75. remind												2	2
76. sneer											1	1	2
77. spit												2	2
78. swallow			2										2

Verb														Total
79. taunt					1								1	2
80. wail					1								1	2
81. wheeze			1										1	2
82. add													1	1
83. apologise									1					1
84. argue										1				1
85. bellow			1											1
86. beseech			1											1
87. break in			1											1
88. breathe			1											1
89. burble			1											1
90. choke									1					1
91. claim			1											1
92. comment			1											1
93. complain		1												1
94. concur			1											1
95. continue			1											1
96. contradict			1											1
97. cough			1											1
98. counter			1											1
99. croon			1											1
100. declare			1											1
101. defend										1				1
102. direct			1											1
103. dismiss			1											1
104. ejaculate			1											1
105. elaborate			1											1
106. expand			1											1
107. explode			1											1
108. expostulate			1											1
109. express							1							1
110. grumble			1											1
111. grunt			1											1
112. half-shout			1											1
113. howl			1											1
114. huff			1											1
115. interrupt													1	1
116. jeer													1	1
117. jibe													1	1
118. manage			1											1
119. moan			1											1
120. note			1											1
121. persist			1											1

															Total
122.pester											1				1
123.pretend				1											1
124.propose			1												1
125.question											1				1
126.quip			1												1
127.rasp			1												1
128.recite			1												1
129.recoil			1												1
130.reflect			1												1
131.respond			1												1
132.screech			1												1
133.sigh			1												1
134.snip													1		1
135.start													1		1
136.strain			1												1
137.stutter			1												1
138.surmise			1												1
139.urge			1												1
140.utter			1												1
141.volunteer			1												1
142.weep			1												1
143.yelp			1												1
Total	4	16	798	49	99	8	24	8	14	84	90	91	130	239	

As can be seen from Table 14 and Fig. 30 above, the majority of the results belong to *An Evening of Long Goodbyes*. This is not only because the novel is written in first-person narration, but because the protagonist, Charles Hythloday (as explained in section 4.2.1) is a very ostentatious character who is always trying to show off his good manners, knowledge, family, etc. Hence, it is not surprising to find that even when he is narrating, he takes such licences as to use verbs like *surmise*, *expostulate*, *ejaculate*, *croon*, or *aver*, which do not appear in any of the other novels and he is the only character to use them, to boast about how knowledgeable he is, even to the reader. It is also worth mentioning how *wonder* appears in the top five most frequent verbs, when it does not appear in the top five of any of the searches with the other pronouns. The novel with the highest number of this verb is that of Ryan's *The Spinning Heart*, as it is a novel narrated in first person and the characters tell a bit of their story alongside their theories of whether Bobby Mahon has murdered his own father or not. Hence, the high number of the verb *wonder*, as the characters question what they know of this character.

Let us now look at how the verbs are placed following the dominance model created for this purpose, in which I present the different verb categories and the number of times they appear in the CCMIW.

Neutral verbs: say (857), tell (105).

Expositives: answer (6), ask (144), call (13), comment (1), declare (1), dismiss (1), enquire (2), expand (1), explain (7), expostulate (1), express (1), find (2), inform (2), note (1), question (1), recall (4), remark (2), remember (6), remind (2), reply (40), respond (1), return (3).

Expressives: complain (1), cry (15), exclaim (4), joke (6), laugh (15), lie (16), muse (3), pretend (1), quip (1), reflect (1), weep (1), wonder (55).

Manner-of-speaking:

> **Assertive:** bellow (1), bluster (2), ejaculate (1), grumble (1), grunt (1), hiss (9), howl (1), scream (5), screech (1), shout (19), snap (13), sneer (2), snip (1), wail (2), yelp (1).

> **Non-assertive:** breathe (1), burble (1), chuckle (3), cough (1), croak (4), croon (1), gasp (6), half-shout (1), huff (1), moan (1), mumble (6), murmur (2), mutter (6), rasp (1), sigh (1), squeak (3), stammer (3), stutter (1), utter (1), wheeze (2), whisper (20).

Dominance:

> **Verbal struggle:** accuse (2), argue (1), assure (4), aver (3), caution (2), claim (1), contradict (1), correct (3), counter (1), cut in (4), defend (1), demand (3), explode (1), insist (2), interject (3), interrupt (1), jeer (1), jibe (1), mock (2), object (3), order (2), persist (1), pester (1), press (4), protest (8), reassure (2), retort (4), swear (11), taunt (2), urge (1).

> **Compliance:** address (2), agree (10), concur (1), offer (2), propose (1), suggest (4), surmise (1), venture (3), volunteer (1).

> **Defeat:** admit (6), apologise (1), appeal (5), beg (2), beseech (1), concede (2), hesitate (3), plead (8), strain (1).

Body: choke (1), grin (2), recoil (1), shrug (5), smile (5), spit (2), swallow (2).

Storytelling:

Metalinguistic: begin (18), continue (1), elaborate (1), recite (1), start (1),

Discourse signalling: add (1), break in (1), break off (5), direct (1), echo (2), go on (4), manage (1), pause (2), repeat (9), speak (4), stop (5).

Fig. 31

Percentage of the division of I + VoS

In Fig. 31 above, the percentages of each of the divisions of the dominance model is presented. The highest frequency and percentage section belong to the neutral verbs, just like in the previous section when the pronoun was *he*; this time, neutral verbs have a percentage of 58% in which a total of 875 instances belonged to *say*, and 105 to *tell*. The expositive category conforms a 15% of the total with the most frequent verbs being *ask* (144), *reply* (40), and *call* (13). So far, the results are similar to the ones in section 6.4, except that in the expositive category, *answer* had a higher frequency with 28 instances than in the category with *I* as subject, with only 6 instances.

The next category is the expressive one with 7% of the total. The most frequent verbs in this category are *wonder* (55), *lie* (16), and *laugh* (15). *Wonder* and *laugh* are also amongst the most frequent verbs in section 6.4; however, it is worth mentioning that once the narrator is no longer an observant or even an omniscient one, the first-person narrator

is more comfortable to tell the truth in regard to their lying. In Table 14 above, it can be observed how *lie* is in position 9 and most of the instances belong to *The Valparaiso Voyage*, in which the male main character admits to lying as he only has the reader to judge him. The next category belongs to those verbs that represent manner-of-speaking which conform an 8% of the total, out of which 3,81% are assertive verbs such as *shout* (19), *snap* (13), *hiss* (9), or *scream* (5); and 4,19% are non-assertive with verbs such as *whisper* (20), *gasp*, *mumble*, and *mutter* all with 6 instances, and *croak* (4), all these instances with similar results as in section 6.4.

The dominance category, with an 8% of the total is higher in frequency than in section 6.4, which had 5%. The subdivision of the verbal struggle conforms the biggest section in the dominance category with 4,7% and with verbs such as *swear* (11), *protest* (8), or *assure*, *press*, *retort*, and *cut in* all with 4 instances each. Again, similarly to section 6.4 above, the verbal struggle subdivision is the one which has the highest number of verbs: 30. Although they are not the highest in frequency, they are in quantity, which shows how many different ways relations of power and dominance can be carried out. See example (18) below for instance, in which Charles Hythloday in *An Evening of Long Goodbyes* swears silently as to avoid confrontation but still managing very weakly to contain his anger:

> (18) ***I swore*** silently and wrapped the phone flex tight around my hand. 'It's different to last time,' I said again, struggling to keep the rage from my voice. (Murray, 2011/2003)

The compliance subdivision with 1,53% is conformed by verbs such as *agree* (10), *suggest* (4), or *venture* (3), all of them verbs that show a degree of submission towards the addressee. See for instance in example (19) below how Charles is trying to sympathise with Frank and help him by suggesting that his feeling badly could be worse. Charles is not trying to overpower Frank or patronise him, but accept his role as a friend:

> (19) He looked thoroughly despondent. I was surprised: I didn't recall him ever being quite this downbeat before. 'It could be worse,' ***I suggested***. 'At least a man can make a decent living nowadays, I mean I gather they're having some sort of a boom...' (Murray, 2011/2003)

The last subdivision in the dominance category is the one that represents defeat in the fictional dialogue with a percentage of 1,78% out of the total with verbs such as *plead*

(8), *admit* (6), or *appeal* (5). These last two subdivisions are very similar in frequency and significantly lower that the verbal struggle one. This could mean that when the subject is the first person and narrating the facts of the plotline, the male character may look to the reader as if they were in control and as if they had the upper-hand and refused to show their weakness, whereas in an omniscient narration, the characters' vulnerability is described without need of concealment.

The last two categories are the ones with the least appearance in the percentage sector: body verbs with 1% and storytelling with 3%. Similarly to the usage of *he* in section 6.4, in body verbs the most frequent ones are *smile* (5) and *shrug* (5), however there are some verbs that do not appear in the previous section such as *recoil* (1), *choke* (1), or *swallow* (2). There does not seem to be a lot of attention paid to body reactions when there is a first-person narrator, but the ones that are paid attention to, regardless of the common ones of smiling or shrugging one's shoulders, are those that carry a negative connotation to emphasise the rejection caused by the speaker's utterance.

Regarding the storytelling division, the metalinguistic subcategory conforms 1,16% with verbs like *begin* (18) or *continue* (1), and the discourse signalling one, 1,84% with verbs like *repeat* (9), *break off,* and *stop* with 5 instances, and *speak* or *go on* with 4 instances. This category behaves in a similar fashion regardless of the pronoun used although the number of verbs is higher with the pronoun *I*, 16 verbs, than with the pronoun *he*, which had 14 verbs, but used more frequently. This category, especially in Irish tradition, is continued in several fragments of the novels when the main character gets to tell their story from a first-person narrator. See for instance example (20) below, in which after all his adventures, Brendan in *The Valparaiso Voyage*, gets to tell his story at the end of the novel:

> (20) I just knew there was nowhere else I wished to stand except exposed before her. I held her gaze. 'Hello, Miriam,' ***I began***, 'It's a long story. (Bolger, 2002/2001)

Let us now look at the third pronoun used to analyse verbs of speech in the CCMIW.

6.6 Results and analysis of *you* + VoS.

This next section analyses the usage of the pronoun *you* in the CCMIW with verbs of speech. As can be seen in Fig. 32 below, and as explained in section 6.7 when the queries through CQL were explained and carried out, the search for this pronoun and the verbs of speech that accompany it are based on the fact that *The Dark* is not entirely written in first- or third-person narrator but it sometimes switches to second-person narrator, through the eyes of the young male protagonist. Therefore, this pronoun was added to the research also as a way of seeing how it would also work in other novels from the CCMIW. As expected, the highest number of verbs of speech accompanied by this pronoun is *The Dark* with 23 instances of verbs of speech; and there are also a couple more novels with instances like *The Valparaiso Voyage* with 14 verbs, *The Journey Home* with 9 verbs, or *New Town Soul* with 6 verbs.

Fig. 32

Number of total instances of you + VoS *in the novels*

In Table 15 below, the list of verbs that were found alongside the pronoun *you* are shown. As can be seen from the results, there are 20 different verbs, with *say* ranking highest in frequency (23 instances).

Table 15

You + VoS

	0. AWSK	1. AW	2. ELG	3. LQS	4. NTS	5. MFRS	6. TC	7. TD	8. DS	9. JH	10. TL	11. SH	12. TG	13. VV	Total
1. say		1	1		3			8	1	5				4	23
2. ask								4		2				3	9
3. tell					2				1					5	8
4. joke									1					1	2
5. manage								2							2
6. sound			1		1										2
7. answer								1							1
8. apologise								1							1
9. complain		1													1
10. cry								1							1
11. curse								1							1
12. explain								1							1
13. fumble								1							1
14. lie														1	1
15. repeat								1							1
16. scream										1					1
17. shout								1							1
18. shriek										1					1
19. smile								1							1
20. speak						1									1
Total	0	2	2	0	6	1	0	23	3	9	0	0	0	14	

The same taxonomy that has been presented in the previous sections (6.4 and 6.5) was employed. Despite the few number of verbs, the ones that appear in these novels represent the core examples of verbs of speech and the ones that are usually the highest in frequency, that is, once a novel is stripped down of lush expressions (as those that can usually be found in *An Evening of Long Goodbyes*, see section 6.5), the verbs that appear in the novel that are the most frequent can be counted amongst the ones in Table 15.

Neutral verbs: say (23), tell (8).

Expositives: answer (1), ask (9), explain (1).

Expressives: complain (1), cry (1), joke (2), lie (1).

Manner-of-speaking:

> **Assertive:** scream (1), shout (1), shriek (1).

> **Non-assertive:** fumble (1).

Dominance:

> **Verbal struggle:** curse (1).

> **Compliance:** -

> **Defeat:** apologise (1).

Body: smile (1), sound (2).

Storytelling:

> **Metalinguistic:** -

> **Discourse signalling:** manage (2), repeat (1), speak (1).

Fig. 33

Percentage of the division of you + VoS

Novels are traditionally written in first- or third-person narrator, and therefore, the subject presented in this section provides lower numbers of verbs than the previous sections. Nevertheless, Fig. 33 presents similar results to those of the preceding analysed pronouns. That is, the most frequent category with 52% of the total is the neutral one: *say* (23) and *tell* (8). Then the expositive category with 18% of the total with verbs that have

been appearing with the previous pronouns like *ask* (9), *answer* (1), and *explain* (1). In the expressive category there are verbs that have appeared before, too. With 8% of the total, the verbs are *joke* (2), *complain*, *cry*, and *lie* all with 1 instance in the CCMIW.

Manner-of-speaking verbs and the storytelling ones conform both 7% of the total. Regarding manner-of-speaking verbs, in the assertive subdivision, the verbs that appear, all with 1 instance, are *scream*, *shout*, and *shriek*. Regarding the non-assertive verbs there is only one instance of *fumble*. See for instance the difference between the following two examples in which the same character, the nameless boy in *The Dark*, uses manner-of-speaking verbs to further describe his behaviour, while at the same time, creating some sort of dominance struggle. As will be explained below, there are not many dominance verbs alongside the pronoun *you* for a number of reasons, hence, when looked at in context, some of these verbs can act as dominance ones, for instance, in example (21) when the boy shouts at his father during a confrontation (although he runs away and does not act upon his anger); and in example (22), when he reveals his weaker position towards the priest:

(21) 'Look. Look at you now, the eyes gone mad. In the lunatic asylum you'll wind up, that's what your study will do,' he mocked when he recovered. 'No one's doing anything to you. Of course as usual make a mountain out of a molehill. You can have as much peace as'll burst you in this house.' 'Alright, will you just, just leave me alone?' ***you shouted*** and went hurrying outside before he had time to answer. (McGahern, 2008b/1965)

(22) Everything seemed to grow more complicated. 'Thank you, father, you said, mechanical. 'For what?' he reacted sharply. 'For telling me,' ***you fumbled***, out of depth. (McGahern, 2008b/1965)

In the storytelling category there are no instances of metalinguistic verbs but these are present in the discourse signalling subdivision: *manage* (2), *repeat,* and *speak* both with 1 instance each. The next category with 5% of the total in the CCMIW with *you* as pronoun belongs to body verbs with *smile* (1) and *sound* (2). Finally, the category with the least percentage is the dominance one with 3%. The reason for this could be twofold: firstly, the second-person pronoun can be used as a way of ordering other people around and commanding them. This does not necessarily mean that the speaker describes the action in the verbs of speech but in what is actually uttered; secondly, the majority of the

utterances which use a verb of speech, as has been mentioned before, belong to the male protagonist of *The Dark*. The nameless protagonist, a child and a young adult through the course of the novel, is usually being dominated and not the other way around, thus the lack of dominance verbs. There is one instance of *curse* in the verbal struggle subdivision and another one of *apologise* in the defeat subdivision, both from *The Dark*, as can be seen from Table 13, whereas no instances of compliance verbs were found. See in example (23) below, how the nameless boy in *The Dark* is trying to study and complains and curses about his father doing some work around the house. He is provoking a confrontation with his family that will not go unnoticed by the father who is always at the ready to fight and maintain his position as the strongest figure in the house:

> (23) 'Can the man not keep quiet? Can he not sit? How can I go on? I must be going crazy,' **you cursed**, a night in late October, the kitchen hot and crowded, Mahoney's hammer going ring-cling-cling on the rim of the bucket, the books useless on the table. (McGahern, 2008b/1965)

Let us now look at the last aspect analysed regarding verbs of speech, that of *proper names*.

6.7   Results and analysis of *proper names* + VoS.

In this last section describing, categorising, and analysing the different verbs of speech with *male proper names*, it can be noticed how this category is the one with the highest number of instances in the CCMIW. Not in terms of the range of verbs, but in terms of the number of times in which a proper name is used with a verb of speech: a total of 2,484 verbs. As can be seen from Fig. 34 below, the novel with the highest number of instances is *The Commitments.* The CQL queries were adapted to look for any instance of a proper name and a verb (section 6.7), including those novels that did not follow the conventional pattern of expressing a conversation through inverted commas (as explained in section 4.1.3.1 when creating a subcorpus from the CCMIW). *That They May Face the Rising Sun* is also significant in its results with 488 verbs of speech, followed by *An Evening of Long Goodbyes* (240), *Amongst Women* (189), *The Valparaiso Voyage* (164), and *The Dead School* (159).

Fig. 34

Number of total instances of proper names + VoS *in the novels*

In Table 16 below, the results for each verb and in which novel they appear are also presented.

Table 16

Proper name + VoS

	0. AWSK	1. AW	2. ELG	3. LQS	4. NTS	5. MFRS	6. TC	7.TD	8. DS	9. JH	10. TL	11. SH	12. TG	13. VV	Total
1. say	25	105	129	35	38	315	697	15	84	25	5	24	19	51	1567
2. ask	1	15	2	4	20	40	49	5	4	4	1	2		13	160
3. laugh	3	10	2	4	3	8	10	2	11			4		4	61
4. reply			4		10	2			13	4				20	53
5. shout		2	1	1		4	12	14	6	3					43
6. tell	2	1	2	2	1	2	21			2		3		7	43
7. speak				1	1	4	18			1				3	28
8. explain	1	1	2			8	11							3	26
9. answer		4		3		11	2	1				1			22
10. call			2			8	5	1	1	1		2		1	21
11. smile				1		2	2	4	8			1		1	19
12. roar			1				11					2		1	15
13. snap					4				5					5	14

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14. cry			1			4			8						13
15. continue		1	1				6		1	1				2	12
16. demand		2	1			4								5	12
17. sing						4	8								12
18. shrug	1		5		2									3	11
19. remark			2			5			1	1				1	10
20. repeat		3	2			3		1						1	10
21. respond		6	1			3									10
22. go on			2		1		2		1	2				1	9
23. grin					2		3		2	2					9
24. agree			3	1	1	1		1						1	8
25. enquire						8									8
26. mutter			2					1	1		1			3	8
27. warn		2				5	1								8
28. whisper			3		2	1						2			8
29. complain		2	1			2		1						1	7
30. offer		1				6									7
31. protest		1	2			3								1	7
32. stop			1		3				1	2					7
33. add			2		1	2								1	6
34. chuckle			5						1						6
35. pause			1	1	1	1				1				1	6
36. sound					1		1							4	6
37. tease		3				2			1						6
38. cheer						4	1								5
39. interject			2											3	5
40. remember							1			4					5
41. sneer					1									4	5
42. admit		1	1		1			1							4
43. argue		1				1						1		1	4
44. begin		1		1								1		1	4
45. caution			1											3	4
46. counter		1				3									4
47. echo						3	1								4
48. joke		1				1		1		1					4
49. retort														4	4
50. sigh			1		1	1			1						4
51. wonder				2			1		1						4
52. apologise			1			1		1							3
53. bellow			2											1	3
54. exclaim			3												3
55. gasp			1	1			1								3
56. growl			1				1							1	3

57. hiss					2		1							3
58. intervene			1			2								3
59. leer			3											3
60. lie		1		1		1								3
61. observe					1	1		1						3
62. reflect			2			1								3
63. remind							2		1					3
64. snort			1		1			1						3
65. suggest		1	1			1								3
66. advise		1				1								2
67. announce		1											1	2
68. assert						1		1						2
69. assure			1										1	2
70. beckon		1			1									2
71. bluster			2											2
72. breathe		1				1								2
73. butt in			2											2
74. change		2												2
75. chip in			2											2
76. chortle			2											2
77. confide		1	1											2
78. hesitate													2	2
79. inform			1			1								2
80. inquire		1	1											2
81. insist					2									2
82. interrupt			2											2
83. moan								1		1				2
84. mumble			2											2
85. muse			2											2
86. point			1			1								2
87. praise		2												2
88. pray	1					1								2
89. pronounce		1	1											2
90. put in			2											2
91. quote		1				1								2
92. recall			2											2
93. shriek			1			1								2
94. snarl			1										1	2
95. state		1											1	2
96. support		2												2
97. swear										2				2
98. urge		1											1	2
99. yell							2							2

100.affirm						1									1
101.approve						1									1
102.assent						1									1
103.boast		1													1
104.chide											1				1
105.chirp									1						1
106.choke									1						1
107.claim	1														1
108.command														1	1
109.comment			1												1
110.concur			1												1
111.consider										1					1
112.corroborate			1												1
113.cough			1												1
114.croak									1						1
115.curse				1											1
116.cut off			1												1
117.defend		1													1
118.elaborate			1												1
119.expostulate			1												1
120.find									1						1
121.gloat		1													1
122.howl			1												1
123.improvise			1												1
124.jibe			1												1
125.mimick		1													1
126.murmur									1						1
127.needle														1	1
128.order					1										1
129.persist														1	1
130.ponder						1									1
131.probe								1							1
132.pursue			1												1
133.reassure		1													1
134.report											1				1
135.screech							1								1
136.snigger		1													1
137.snip														1	1
138.splutter			1												1
139.squeal									1						1
140.stammer			1												1
141.start							1								1
142.summarize							1								1

143.taunt							1								1
144.threat														1	1
145.volunteer					1										1
146.weep									1						1
147.whistle		1													1
148.wink					1										1
149.yield						1									1
Total	35	189	240	59	104	488	875	40	159	56	12	42	20	164	

As can be seen from the results in Table 16, the verb *say* is once more the most frequent one, and *shout* in position number 5 is not found that high up on the list in any of the other results in sections 6.4, 6.5, or 6.6. The novel with the highest number of this verb is *The Commitments*. As can be seen in Fig. 35 below, out of the 16 lines, 14 lines have a male character as the subject of the verb, the most frequent character to shout is that of Deco, the singer of the band and the antagonist at the end of the novel, followed by Joey The Lips, the oldest member of the band, and Jimmy Rabbitte, the manager of the band.

Fig. 35

Concordance lines of proper noun + shout *in* The Commitments

After having scanned and divided the different verbs of speech from the CCMIW, and placed them in Table 16 above, these verbs were then divided into the different categories of the dominance model.

Neutral verbs: say (1567), tell (43).

Expositives: announce (2), answer (22), ask (160), call (21), change (2), comment (1), enquire (8), explain (26), expostulate (1), find (1), inform (2), inquire (2), recall (2), remark (10), remember (5), remind (3), reply (53), report (1), respond (10), state (2).

Expressive: approve (1), complain (7), cry (13), exclaim (3), improvise (1), joke (4), laugh (61), leer (3), lie (3), muse (2), ponder (1), praise (2), reflect (3), tease (6), weep (1), wonder (4).

Manner-of-speaking:

    Assertive: bellow (3), bluster (2), cheer (5), chide (1), growl (3), hiss (3), howl (1), roar (15), screech (1), shout (28), shriek (2), snap (14), snarl (2), sneer (5), snigger (1), snip (1), splutter (1), yell (2).

    Non-assertive: breathe (2), chirp (1), chortle (2), chuckle (6), cough (1), croak (1), gasp (3), moan (2), mumble (2), murmur (1), mutter (8), pronounce (2), sigh (4), sing (12), squeal (1), stammer (1), whisper (8).

Dominance:

    Verbal struggle: argue (4), assert (2), assure (2), boast (1), caution (4), claim (1), command (1), counter (4), curse (1), cut off (1), defend (1), demand (12), gloat (1), insist (2), interject (5), interrupt (2), intervene (3), jibe (1), mimic (1), needle (1), order (1), persist (1), probe (1), protest (7), pursue (1), put in (2), reassure (1), retort (4), swear (2), taunt (1), threat (1), urge (2), warn (8).

    Compliance: advise (2), affirm (1), agree (8), assent (1), chip in (2), concur (1), confide (2), consider (1), offer (7), suggest (3), support (2), volunteer (1).

    Defeat: admit (4), apologise (3), hesitate (2), pray (2), yield (1).

Body: beckon (2), butt in (2), choke (1), grin (9), observe (3), shrug (11), smile (19), snort (3), sound (6), whistle (1), wink (1).

Storytelling:

    Metalinguistic: begin (4), continue (12), corroborate (1), elaborate (1), quote (2), start (1), summarise (1).

Discourse signalling: add (6), echo (4), go on (9), pause (6), point (2), repeat (10), speak (28), stop (7).

Fig. 36

Percentage of the division of proper names *+ VoS*

Through the division of categories in the dominance model it is possible to see how in this section, the neutral verbs category is higher in percentage than the previous ones, with 65% instead of 52%-54%. Not only that, the number of times the verb *say* appears is the highest in the whole analysis with 1567 instances whereas *tell* has 58 instances, which is more or less the amount that has appeared throughout the analysis. Of course, these verbs, as well as the rest of the verbs in this section, do not only belong to the protagonists of the novel but to every male character who speaks in them, hence the high number of results.

The expositive category conforms 13% of the total and the most frequent verbs are similar to the ones presented in previous sections: *ask* (160), *reply* (53), *explain* (26), and *answer* (22). It must be acknowledged that although *explain* appears in all subjects selected for this dissertation (including the least frequent one *you*), it is in the category of proper names that is the most common with 26 instances, whereas in the other subjects it

appears significantly less frequently (*he*: 9; *I*: 7; *you*: 1). Perhaps, the fact that the narrator specifies who is explaining what, shows that the person doing the explanation has the upper hand in a conversation by making the addressee feel diminished through their ignorance.

The expressive category conforms 5% of the total and the most frequent verbs used with proper names are *laugh* (61), *cry* (13), and *complain* (7), which have been appearing in the other sections as well. However, *wonder* only appears 4 times, two of those times in *New Town Soul*, one in *The Dark,* and one in *The Journey Home*, perhaps not as common as when the subject is *I* (with 55 instances, as mentioned in section 6.5), because the narrator is not always first-person narrator in these novels. In *The Dark*, as has been discussed, there is a second person narrator, and in both *The Journey Home* and *New Town Soul* the point of view changes from character to character. Hence, a third-person narrator may not focus on the characters' thoughts and wonderings as much as a first-person narrator might when describing a conversation. Still, for instance, example (24) below, in *The Dark*, the nameless boy is using second-person narrator and he is so deep in his own thoughts that he seems to have forgotten his father is a living entity instead of an aspect of his own identity to be mocked. Mahoney, in his reconciliatory visit to his son, tries to behave as if all the previous fights and grief had never happened before. Because he is feeling insecure (both for being with his son and being in an unknown place, outside rural Ireland), Mahoney cannot stand being in silence and fills the space with his own thoughts, hence the use of *wonder,* despite being his son a second-person narrator:

> (24) You walked across the town, father and son, and when you met students from the University you were ashamed of your father, and then fiercely loathed yourself for being ashamed, there was no real reason, except stupid resentment of your own unique identity being associated with your father […]
> 'So this is the University,' **Mahoney wondered**. 'A bit on the style of a castle. It'd cost a quare penny to put up a building like that nowadays, even if they had the tradesmen.' (McGahern, 2008b/1965)

The next category concerns the manner-of-speaking verbs which conforms 6% of the total results regarding the use of proper names and verbs of speech. Out of this 6%, 3,67% are assertive verbs like *shout* (25), *roar* (15), and *snap* (14); the rest 2,33% belong

to non-assertive verbs like *sing* (12), *mutter* (8), and *whisper* (8). Regarding the dominance category, which conforms 5% of the total, the most frequent verbs in the verbal struggle subdivision are *demand* (12), *warn* (8), and *protest* (7), verbs that have appeared before in the previous sections (see examples 25 and 26, below). The compliance subdivision represents 1,24% of the dominance category with verbs such as *agree* (8), *offer* (7), or *suggest* (3) (see example 27, below), and the defeat subdivision, which represents 0,48%, is composed by verbs such as *admit* (4), *apologise* (3), or *hesitate* or *pray* both with 2 instances (see example 28, below). Amongst all the sections presented here so far, this one equals in numbers the dominance verbs with the pronoun *he*. In both cases there are 33 verbal struggle verbs in contrast to the other categories in the verb division, thus suggesting the variety when trying to maintain control of a situation. Also, there seems to be a pattern in the way pronouns and proper names are used when trying to dominate a situation: whenever there is a third-person narrator there are more dominance verbs and conflict in a conversation, whereas whenever there is a first-person narrator, the narrator himself tries to smooth the delivery of the utterance perhaps in order not to appear as obnoxious.

The following examples, all taken from *That They May Face the Rising Sun* (McGahern, 2009a/2002), show the different power struggle amongst the characters as shown in the dominance model. See for instance how in example (25), Jamesie, Ruttledge's neighbour is worried about haymaking before the weather breaks, which makes him rude and ready to try to start an argument, but is appeased by Ruttledge's gentleness:

> (25) 'What if it pours?' ***Jamesie demanded***. 'The forecast is good,' Ruttledge
> said gently. 'Fuck it,' Jamesie said suddenly. 'Cut it to hell. We'll live or
> die.' (McGahern, 2009a/2002)

In this same context of haymaking, as an important moment in the life of an Irish farmer, Jamesie, anxious that the work is not fully done, warns Ruttledge's wife not to relax just yet, so as not to leave the work unfinished. Jamesie is surprised that the work has been done fairly quickly thanks to the machinery, but still, he does not trust that he has to do the job manually at some point:

(26) 'All that work done in a few hours,' he repeated over and over. 'Several men and horses would need days and not get it done.' 'It's safe now,' Kate said gently. 'Not in the shed yet,' *Jamesie warned*. (McGahern, 2009a/2002)

Example (27) below, shows a crucial moment for the main protagonist of *That They May Face the Rising Sun*. Ruttledge offers his help to lay out the body of a neighbour because no one else dares to do so themselves. The house, full of mourners during the wake, draws breath collectively once Ruttledge steps up. By submitting verbally to the community, he is behaving as a hero who does not need violence, magical weapons, or supernatural powers. I will return to this point in section 6.10 when analysing the heroic features of the characters.

(27) By custom, nothing could be offered until the corpse was laid out and viewed. 'I'll lay Johnny out,' *Ruttledge offered*. 'Will you be able?' Jamesie searched his face. The house went silent. (McGahern, 2009a/2002)

In example (28), another neighbour of Ruttledge, Patrick Ryan, has not made a lot of friends, except the Ruttledges. The reason for this is his habit of working all around the country and not staying put for too long in one place. He usually complains about how people do not have manners which is something that Kate, Ruttledge's wife, disputes. She creates a verbal struggle that Patrick Ryan ends up losing when he admits that she is right:

(28) 'Everybody has their own way. There are times when maybe the English can be too methodical,' Johnny said. 'No danger of that here. There's no manners.' 'Some people here have beautiful manners,' Kate protested. 'Maybe a few,' *Patrick Ryan admitted grudgingly*. (McGahern, 2009a/2002)

Only 2% of the verbs are related to body verbs such as *smile* (19), *shrug* (11), or *grin* (9), all in agreement with the body verbs presented in previous sections. This will be elaborated in section 6.9. Storytelling conforms 4% of the total, out of which 0,94% are metalinguistic verbs like *continue* (12) or *begin* (4), and 3,06% belong to discourse signalling verbs like *speak* (28), *repeat* (10), or *go on* (9), which signals to the storytelling tradition in Irish literature. See for instance example (29) below, in which Hano, in *The Journey Home*, tells the story of how he met an old woman when he travelled the countryside and how even the old woman realises the power of stories and storytelling.

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Hano paints a whole picture by telling Cait of his memories, while at the same time, he is also providing the reader with a mental image of both the story of Hano and Cait and that of the old woman:

> (29) 'She was a tiny, fragile woman,' **Hano continued**, 'dressed in a yellow oilskin and wellingtons with a small bag on her shoulder. What light was left was slanting by the side of the house so I was in shadow and she was caught fully in its rays. Her hair was short and silver, her features sharp like a bird. She must have been seventy-five or eighty, I'm not sure, but her smile was that of a girl. I knew I was trespassing and waited for her to order me out of the wood but instead she climbed down beside me. "People in the village would say you're either brave or foolish," she said. "None of them will go in there. When I came here first local girls wouldn't walk down the avenue at night. Isn't it strange how old stories cling on. Would you like to go in? Just be careful where you walk."' (Bolger, 2003/1990)

Let us now look at the adverbs accompanying the different verbs of speech in section 6.8 below.

6.8   Adverbs accompanying verbs of speech.

In the different examples provided for the analysis of the verbs of speech in the sections above, what was discovered was that some verbs seemed to be modified by adverbs. Although for instance Caldas-Coulthard (1992, p. 76) considers verbs like *say* and *tell* neutral, she also recognises how an author can add adverbs, adjectives, or a prepositional clause which will mark either manner or attitude in the utterance. Hence, in this section, any instance of adverbs that accompany the verbs of speech mentioned in the sections above will be examined. The search will follow the same pattern presented when looking at vocatives (section 6.3) and verbs of speech (sections 6.4-6.7). The query will also follow the general-to-specific search as suggested by Moreton (2015) in her analysis of projection structures in a corpus of Irish emigrant correspondence. CQL12 and CQL13 were general searches to see how adverbs worked in the CCMIW showing how it was more frequent to find the adverb preceded by the verb than the other way around. In this case, as the search was focused on the use of verbs of speech used with the same subjects as presented above (*he*, *I*, *you*, and *proper names*) the search query CQL14 was created

with 9,520 results in which the adverb goes after the verb, and CQL15 where the adverb precedes the verb with 2,381 instances.

CQL12. [tag="V.*"] [tag="RB.?"] (28,950)

CQL13. [tag="RB.?"] [tag="V.*"] (20,589)

CQL14. [lemma="he" | lemma="I" | lemma="you" | tag="NP"] [tag="V.*"] [tag="RB.?"]

CQL15. [lemma="he" | lemma="I" | lemma="you" | tag="NP"] [tag="RB.?"] [tag="V.*"]

These results were ordered alphabetically, scanned, and divided into the four sections below which show the adverbs for every subject and the verbs they usually go with. The cases which appeared with female proper names or the subject *I* in reference to a female first person were scanned, too, and dismissed in the results, hence, only accounting in these tables for those results related to male characters and male speech. Once these results were scanned and classified, a list of verbs alongside the adverbs each of them used was produced, showing how despite the selected subject having sometimes more than a hundred different verbs of speech, the ones that are accompanied by adverbs are far less in comparison.

Reporting "He"

In Tables 17 and 18 below, the sorted results of the queries shown above regarding the subject *he* were presented. In Table 17, the results have been ordered by frequency. The most frequent adverb *again*, followed by *quietly*, *defensively*, *softly*, *back*, *slow/slowly*, *dismissively*, *gently*, *sharply*, and *bitterly*. There are 162 different adverbs with the different verbs of speech used in the CCMIW. There are adverbs in this table that are frequently used with several verbs and that seem to be common in fictional speech as they appear in most of the subjects analysed in this section, like *again*, *back,* or *quietly*. However, in the adverbs that use the subject *he*, it is interesting to point out how *defensively*, *sharply,* or *dismissively* are amongst the top ten, being these examples of open challenge towards the addressee from the addresser. The use of one or another adverb and even using an adverb at all, shows how the manner in which the speech is uttered must be key to the plot, the character's development or description, or the fictional conversation. At the same time, alongside these face-threatening adverbs, there are also some that may indicate the opposite: a softening in the utterance's impact, with *softly*, *slow* or *slowly*, and *gently*. The case in which there are aggressive, as it were, adverbs and

soft ones is a recurrent theme in the different subjects. The range of adverbs go from very frequent ones, *again* is usually number one in frequency, to those adverbs that have been used only once, but were used to describe a character's manner of speaking for a reason. See for instance how *darkly* is used 4 times with a number of different verbs either as a threatening action or as a mood description. See Fig. 37 below with the four instances of *darkly*, three of them in *That They May Face the Rising Sun* and one in *The Dead School.* Only one of the instances is used with a neutral verb, *say*, whereas the others describe the mood alongside a verb of speech that in itself carries a meaning other than simply saying something.

Fig. 37

He + verb of speech + darkly

9	☐	ⓘ doc#5	. </s><s> There's no use talking or pretending otherwise,' he asserted **darkly** .
10	☐	ⓘ doc#5	you getting out and letting the dog out? </s><s> ' 'I'm waiting,' he said **darkly** .
11	☐	ⓘ doc#5	there's a matter of the law as well and people have rights,' he warned **darkly** .
12	☐	ⓘ doc#8	<s> 'The first boy who talks while I am out of the room . . .' he intoned **darkly** .

More adverbs that indicate a negative mood in the addresser are for instance: *bitterly*, *aggressively*, *glumly*, *irritably*, *bluntly*, *grimly*, *angrily*, *defiantly*, *scornfully*, *savagely*, or *wolfishly*. As has been mentioned in Chapter 3 regarding masculinity and language, it is possible to notice how there seems to be a pattern in which male characters try to present an image of themselves closer to that of a heroic figure than to actual real-world men, hence the boasting attitude, and the intensity with which some utterances are performed. Thus, not only are male characters presenting themselves aggressively or threateningly through their speech, but also, they are displaying themselves as confident and manly, see for instance the use of the following adverbs and the verbs that accompany them: *expansively*, *triumphantly*, *vigorously*, *confidently*, *fiercely*, *importantly*, *adamantly*, *belligerently*, or *uproariously*. Presenting thus a confident stance towards another in a conversation seems to be a persistent theme in the use of male characters subjects. See examples (30) and (31) below which show the nonchalant attitude of the speaker:

> (30) 'You'd not find it easy in America,' she said. 'I'd manage,' ***he laughed***
> ***confidently***. (AW, McGahern, 2008a/1990)

(31) The old man and the boy were chatting as the Mercedes rolled past the porch and getting on wonderfully well together. 'This man is going to be an aeroplane pilot,' ***he said expansively***, and put his hand proudly on the boy's shoulder outside the porch. (MFRS, McGahern, 2009a/2002)

Table 17

Adverbs accompanying he + VoS

Adverb	Verbs	Frequency
1. Again	Ask, begin, call, demand, grin, hiss, laugh, mumble, pause, protest, remember, shout, smile, speak, stop, threaten, wonder	38
2. Quietly	Announce, grind, laugh, say, sing, urge	11
3. Defensively	Answer, laugh, respond, say	10
4. Softly	Reply, say, sing, whistle	9
5. Back	Call, complain, say, shout, smile	8
6. Slowly/slow	Nod, say, speak	6
7. Dismissively	Answer, interrupt, say	5
8. Gently	Counsel, interrupt, laugh	5
9. Sharply	Counter, react, respond, say	5
10. Simply	Say	5
11. Always	Reply, say	4
12. Bitterly	Complain, remark, respond, say	4
13. Darkly	Assert, intone, say, warn	4
14. Reluctantly	Admit	4
15. Suddenly	Ask, say	4
16. Aggressively	Ask, respond, say	3
17. Apologetically	Laugh, nod, whisper	3
18. Awkwardly	Explain, say	3
19. Eventually	Ask, say	3
20. Expansively	Say	3
21. Glumly	Repeat, say	3
22. Irritably	Answer, say	3
23. Louder/ loud/ loudly	Laugh, say	3
24. Now	Counsel, speak, wonder	3
25. Then	Say, wink, wonder	3
26. Triumphantly	Laugh, say	3

27. Vigorously	Nod, say	3
28. Wryly	Ask, note, smile	3
29. Absently	Say	2
30. Agreeably	Laugh, say	2
31. Amiably	Say	2
32. Barely	Protest, sound	2
33. Bluntly	Ask, say	2
34. Complacently	Remark, respond	2
35. Confidently	Declare, laugh	2
36. Fervently	Say, whisper	2
37. Fiercely	Demand, retort	2
38. Firmly	Say	2
39. Genuinely	Sound	2
40. Grandly	Say	2
41. Grimly	Joke, say	2
42. Half-humorously	Demand, say	2
43. Harshly	Chuckle, say	2
44. Hurriedly	Say	2
45. Impatiently	Demand, say	2
46. Importantly	Say	2
47. Modestly	Reply, shrug	2
48. Once	Joke, observe	2
49. Playfully	Assert, insist	2
50. Pleasantly	Ask, say	2
51. Politely	Enquire, cough	2
52. Quickly	Say	2
53. Readily	Agree, answer	2
54. Sourly	Continue, say	2
55. Stiffly	Explain, say	2
56. Stubbornly	Insist, say	2
57. Sympathetically	Say, nod	2
58. Abruptly	Say	1
59. Absentmindedly	Pray	1
60. Abstractedly	Say	1
61. Accusingly	Say	1
62. Acidly	Say	1
63. Adamantly	Say	1
64. Adenoidally	Say	1
65. Aloud	Laugh	1

66. Angrily	Say	1
67. Anxiously	Ask	1
68. Automatically	Say	1
69. Belligerently	Ask	1
70. Bleakly	Say	1
71. Brokenly	Say	1
72. Calmly	Speak	1
73. Carefully	Say	1
74. Cautiously	Ask	1
75. Coldly	Say	1
76. Colourlessly	Say	1
77. Companionably	Nod	1
78. Condescendingly	Smirk	1
79. Contemptuously	Remark	1
80. Contentedly	Say	1
81. Curtly	Say	1
82. Decisively	Say	1
83. Defiantly	Cry	1
84. Definitely	Say	1
85. Deliberately	Guess	1
86. Doggedly	Say	1
87. Dolefully	Say	1
88. Doubtfully	Reply	1
89. Dramatically	Say	1
90. Dreamily	Say	1
91. Drowsily	Murmur	1
92. Earlier	Say	1
93. Ecstatically	Cry	1
94. Emphatically	Agree	1
95. Engagingly	Smile	1
96. Exultantly	Laugh	1
97. Finally	Whisper	1
98. Flatly	Say	1
99. Fondly	Say	1
100. Formally	Say	1
101. Fretfully	Ask	1
102. Gloomily	Say	1
103. Good-naturedly	Grin	1
104. Gravely	Say	1

105.Grouchily	Reply	1
106.Gruffly	Say	1
107.Half-jokingly	Say	1
108.Happily	Chuckle	1
109.Heartily	Ask	1
110.Hermetically	Smile	1
111.Hoarsely	Reply	1
112.Hopefully	Say	1
113.Huskily	Say	1
114.Intuitively	Ask	1
115.Jauntily	Respond	1
116.Later	Say	1
117.Laughingly	Say	1
118.Lightly	Cough	1
119.Loftily	Intone	1
120.Mechanically	Insist	1
121.Meticulously	Explain	1
122.Mildly	Say	1
123.Nearly	Shout	1
124.Nonchalantly	Shout	1
125.Offhandedly	Ask	1
126.Ominously	Pause	1
127.Pathetically	Agree	1
128.Peremptorily	Say	1
129.Probably	Ask	1
130.Professionally	Smile	1
131.Profoundly	Apologise	1
132.Reassuringly	Speak	1
133.Reflectively	Say	1
134.Respectfully	Say	1
135.Ringingly	Respond	1
136.Ritually	Cry	1
137.Ruefully	Grin	1
138.Sarcastically	Say	1
139.Savagely	Grin	1
140.Scornfully	Say	1
141.Self-effacingly	Say	1
142.Severely	Nod	1
143.Slightly	Nod	1

144.Smoothly	Continue	1
145.Socratically	Pause	1
146.Solemnly	Say	1
147.Studiously	Say	1
148.Tensely	Ask	1
149.Tentatively	Ask	1
150.Tersely	Say	1
151.Thoughtfully	Say	1
152.Tiredly	Answer	1
153.Uncertainly	Say	1
154.Uncomfortably	Laugh	1
155.Unconvincingly	Nod	1
156.Unkindly	Say	1
157.Uproariously	Laugh	1
158.Warmly	Say	1
159.Weakly	Smile	1
160.Winningly	Smile	1
161.Wolfishly	Grin	1
162.Woodenly	Say	1

Table 18 below shows, as mentioned above, the same table as 17 but it is organised with the verb first and all the adverbs that accompany that verb. There are 60 verbs of speech used alongside the 162 adverbs presented above and the subject *he*. This is significant in the sense that, despite the fact that *he* was the most frequent subject to use verbs of speech with 2,063 instances, there are only 60 of those verbs that are used with adverbs. This is also a common feature in the rest of the subjects analysed here as will be shown later.

Therefore, the collection of verbs of speech shown in Table 18 below, do not necessarily conform the most frequent verbs used in the CCMIW but those which the author considered that needed an adverb to add to the meaning of what the male character uttered. There are of course some of the most common verbs like *say*, or *ask,* the former with 88 different adverbs and the latter with 17. These could be considered up to a point that, as neutral verbs, the adding of an adverb provides a rich and expressive aspect to the meaning of the utterance. Similarly, verbs like *answer*, *respond,* or *reply* have also a neutral quality and thus, they are frequently used with adverbs. However, some verbs are accompanied by adverbs and were not expected to be so frequent in the CCMIW for

example *laugh* with 15 adverbs as ordinary as *again* or *aloud*, and adverbs as peculiar as *defensively* or *darkly* (see Fig. 37 above). Other verbs that were not expected to be found in the CCMIW with adverbs could be *nod*, *grin*, *demand*, or *pause*.

Table 18

Verbs used with adverbs + he

VERB	ADVERB	Number of adverbs per verb
1. Say	Abruptly, absently, Abstractedly, Accusingly, Acidly, Adamantly, Adenoidally, Aggressively, Agreeably, always, Amiably, Angrily, Automatically, Awkwardly, Back, Bitterly, Bleakly, Bluntly, Brokenly, Carefully, Coldly, Colourlessly, Contentedly, Curtly, Darkly, Decisively, Defensively, Definitely, Dismissively, Doggedly, Dolefully, Dramatically, Dreamily, Earlier, Eventually, Expansively, Fervently, Firmly, Flatly, fondly, gloomily, Glumly, grandly, gravely, grimly, Gruffly, Half-humorously, Half-jokingly, Harshly, hopefully, hurriedly, huskily, Impatiently, Importantly, Irritably, Later, Laughingly, Louder/loud/loudly, Mildly, Peremptorily, Pleasantly, Quickly, Quietly, Reflectively, Respectfully, Sarcastically, Scornfully, Self-effacingly, Sharply, simply, Slowly/slow, Softly, Solemnly, Sourly, Stiffly, Stubbornly, Studiously, Suddenly, Sympathetically, Tersely, Then, Thoughtfully, Triumphantly, Uncertainly, Unkindly, Vigorously, warmly, woodenly	88
2. Ask	Again, Aggressively, Anxiously, Belligerently, Bluntly, Cautiously, Eventually, fretfully, Heartily, Intuitively, Offhandedly, Pleasantly, probably, Suddenly, Tensely, Tentatively, wryly	17
3. Laugh	Again, Agreeably, aloud, Apologetically, Confidently, Darkly, Defensively, Exultantly, Gently, Louder/loud/loudly, Quietly, Triumphantly, Uncomfortably, Uproariously	15
4. Nod	Apologetically, Companionably, Severely, Slightly, Slowly/slow, Sympathetically, Unconvincingly, Vigorously	8
5. Respond	Aggressively, Bitterly, Complacently, Darkly, Defensively, Jauntily, Ringingly, Sharply	8

6.	Smile	Again, Back, Engagingly, Hermetically, Professionally, weakly, winningly, wryly	8
7.	Reply	Always, Doubtfully, Grouchily, Hoarsely, Modestly, Softly	6
8.	Answer	Defensively, Dismissively, Irritably, Readily, Tiredly	5
9.	Grin	Again, Good-naturedly, Ruefully, Savagely, wolfishly	5
10.	Speak	Again, Calmly, Now, Reassuringly, Slowly/slow	5
11.	Demand	Again, Fiercely, Half-humorously, Impatiently	4
12.	Shout	Again, Back, nearly, Nonchalantly	4
13.	Agree	Emphatically, Pathetically, Readily	3
14.	Cry	Defiantly, Ecstatically, Ritually	3
15.	Explain	Awkwardly, Meticulously, Stiffly	3
16.	Insist	Mechanically, Playfully, Stubbornly	3
17.	Pause	Again, Ominously, Socratically	3
18.	Remark	Bitterly, Complacently, Contemptuously	3
19.	Wonder	Again, Now, Then	3
20.	Assert	Darkly, Playfully	2
21.	Call	Again, Back	2
22.	Chuckle	Happily, Harshly	2
23.	Complain	Back, Bitterly	2
24.	Continue	Smoothly, Sourly	2
25.	Cough	Lightly, Politely	2
26.	Counsel	Gently, Now	2
27.	Interrupt	Dismissively, Gently	2
28.	Joke	Grimly, Once	2
29.	Protest	Again, barely	2
30.	Sing	Quietly, Softly	2
31.	Sound	Genuinely, barely	2
32.	Whisper	Apologetically, Fervently, Finally	2
33.	Admit	Reluctantly	1
34.	Announce	Quietly	1
35.	Apologise	Profoundly	1
36.	Begin	Again	1
37.	Counter	Sharply	1
38.	Declare	Confidently	1
39.	Enquire	Politely	1
40.	Guess	Deliberately	1
41.	Grind	Quietly	1
42.	Hiss	Again	1
43.	Intone	Loftily	1

44. Mumble	Again	1
45. Murmur	Drowsily	1
46. Note	Wryly	1
47. Observe	Once	1
48. Pray	Absentmindedly	1
49. React	Sharply	1
50. Remember	Again	1
51. Repeat	Glumly	1
52. Retort	Fiercely	1
53. Smirk	Condescendingly	1
54. Stop	Again	1
55. Threaten	Again	1
56. Urge	Quietly	1
57. Warn	Darkly	1
58. Whistle	Softly	1
59. Wink	Then	1
60. Shrug	Modestly	1

There are, for instance, some peculiarities when using *pause* with an adverb. In Table 18 above, line 17, *pause* is to be found with adverbs like *again*, *ominously*, and *Socratically*. This last example can be seen in more detail in example (32) below. In this example, from *An Evening of Long Goodbyes*, the protagonist is faced with a financial problem and the bank manager presents a solution. Charles, as the narrator, and as argued in section 6.5, tends to be given to fancies and use elaborate and pompous vocabulary. Hence, in this example, too, both as a narrator and as an observant of the situation he is living, he uses the adverb as a way of describing in all detail how the other character is behaving:

> (32) Seeing me still wavering, he continued: 'Look. We've gone through the figures. You're not the first person to be in this position. You care about your family. The bank wants to take their house away from them. You have a problem, this is the solution. It's as simple as that.' **He paused Socratically**, straightened his back, took a long draught from his glass of milk. (Murray, 2011/2003)

Reporting "I"

In this section, the results for the search of adverbs in relation with the subject *I* were introduced. In a similar fashion as presented above, first the table of 131 adverbs with the verbs they are accompanied with is displayed, and the frequency with which these adverbs happen in the CCMIW. Just like with subject *he*, in Table 19 below, the results ordered by verb first and then by the number of adverbs each verb of speech had, with a total of 53 verbs.

In Table 19 below, it is possible to see how some high-frequency adverbs are repeated in the different subjects like *again*, *back*, or *quietly*, but there are others used with the subject *I* that do not have as high a frequency as the ones used with the subject *he*. Observe for instance how *faintly* has 9 instances (see Fig. 38 below), *angrily* and *irritably* have 5, and *apologetically* or *awkwardly* have 4.

Fig. 38

Results of I + verb of speech + faintly

In the case of *faintly*, as shown in Fig. 38 above, all the examples that are accompanied by a verb of speech belong to *An Evening of Long Goodbyes*, that is, to Charles Hythloday, the male protagonist. As mentioned in section 6.5, Charles Hythloday is known because of his flamboyant language and personality, hence, having *faintly* as a description of his own manner of speaking, and considering how the adverb could be related to weakness, only adds to the conception of him being somewhat feminine. Furthermore, the verbs of speech used help strengthen the use of the adverb as the verbs are those that have been classified as neutral (*say*, 7 instances), or fairly common in the

CCMIW (*ask* and *reply*, one instance each). In a similar fashion to the use of *he* as a subject with verbs of speech and adverbs, there seems to be a commonality in the use of negative adverbs whenever the subject is male as a way of imbuing the meaning of the utterance with strength or, on occasion, with a violent air in order to show who has the power and the upper hand in a conversation and in a setting. See for instance how not only is *angrily* a high-frequency adverb, but also *curtly*, *defensively*, *reluctantly*, *agitatedly*, *casually*, *firmly*, *impetuously*, *gravely*, *strongly*, or *scornfully* (as shown in Table 19 below). These adverbs do not only indicate a certain power struggle amongst the speakers but also how sometimes, there is an underlying challenge in the manner of speaking that threatens or endangers the power structure amongst the male characters.

Table 19

Adverbs accompanying I + VoS

Adverb	Verbs	Frequency
1. Again	Ask, cry, laugh, lie, ponder, question, roar, say, venture	20
2. Back	Answer, bellow, call, grin, say, shout, smile, snap, snip, venture, wink	19
3. Just	Mumble, say, tell, wonder	16
4. Faintly	Ask, reply, say	9
5. Quietly	Ask, reply, say	7
6. Angrily	Begin, hiss, say, nap	5
7. Irritably	Say	5
8. Apologetically	Say, smile	4
9. Awkwardly	Answer, apologise, reply	4
10. Bitterly	Grin, muse, say	4
11. Curtly	Reply, say	4
12. Gently	Contradict, say, venture	4
13. Incredulously	Repeat, say	4
14. Suddenly	Say, shout, scream	4
15. Vaguely	Agree, say	4
16. Carefully	Repeat, reply, say	3
17. Cautiously	Ask, say	3
18. Defensively	Say	3
19. Feebly	Concur, laugh, say	3
20. Hurriedly	Say	3
21. Nearly	Say, scream, tell	3

22. Quickly	Say	3
23. Reluctantly	Admit, say	3
24. Then	Laugh, say, sing	3
25. Agitatedly	Say	2
26. Ambiguously	Say	2
27. Carelessly	Say	2
28. Casually	Say	2
29. Comprehendingly	Nod, say	2
30. Dolefully	Say	2
31. Earnestly	Say	2
32. Feverishly	Say, wonder	2
33. Finally	Say	2
34. Firmly	Reply, say	2
35. Grimly	Joke, say	2
36. Lamely	Reply, say	2
37. Mechanically	Nod, say	2
38. Nervously	Ask, laugh	2
39. Silently	Swear, curse	2
40. Slowly	Say	2
41. Softly	Call, whistle	2
42. Sorrowfully	Say	2
43. Sourly	Say	2
44. Stiffly	Say	2
45. Too	Laugh	2
46. Weakly	Cry, say	2
47. Absently	Recite	1
48. Airily	Say	1
49. Benignly	Smile	1
50. Bleakly	Say	1
51. Bluntly	Say	1
52. Breezily	Say	1
53. Cagily	Ask	1
54. Colourlessly	Say	1
55. Dazedly	Say	1
56. Desperately	Say	1
57. Distractedly	Say	1
58. Dully	Rejoin	1
59. Dumbly	Nod	1
60. Emptily	Return	1

61. Even-handedly	Say	1
62. Eventually	Say	1
63. Fatuously	Say	1
64. Gaily	Laugh	1
65. Genially	Say	1
66. Gloomily	Reflect	1
67. Glumly	Say	1
68. Graciously	Say	1
69. Gravely	Say	1
70. Grouchily	Observe	1
71. Gruffly	Say	1
72. Guiltily	Mumble	1
73. Hardly	Speak	1
74. Haughtily	Say	1
75. Hesitantly	Venture	1
76. Hoarsely	Rejoin	1
77. Hopefully	Persisted	1
78. Huskily	Say	1
79. Impatiently	Say	1
80. Impetuously	Ask	1
81. Innocently	Ask	1
82. Involuntarily	Utter	1
83. Inwardly	Whisper	1
84. Judiciously	Say	1
85. Lightly	Say	1
86. Mildly	Say	1
87. Miserably	Exclaim	1
88. Morosely	Agree	1
89. Mutinously	Mumble	1
90. Neutrally	Say	1
91. Nobly	Say	1
92. Nonchalantly	Say	1
93. Palely	Say	1
94. Peaceably	Reply	1
95. Persistently	Urge	1
96. Politely	Cough	1
97. Querulously	Say	1
98. Sadly	Ask	1
99. Sanctimoniously	Say	1

100.Sardonically	Repeat	1
101.Scornfully	Repeat	1
102.Scowling	Say	1
103.Seriously	Ask	1
104.Sharply	Say	1
105.Sheepishly	Say	1
106.Shrilly	Laugh	1
107.Simply	Say	1
108.Specifically	Tell	1
109.Spiritlessly	Say	1
110.Sternly	Direct	1
111.Stolidly	Say	1
112.Stoutly	Say	1
113.Strongly	Advise	1
114.Stubbornly	Say	1
115.Superfluously	Say	1
116.Tartly	Say	1
117.Tentatively	Say	1
118.Truthfully	Say	1
119.Uncertainly	Say	1
120.Uncomfortably	Mumble	1
121.Unconvincingly	Say	1
122.Understandingly	Say	1
123.Uneasily	Answer, continue	1
124.Unenthusiastically	Say	1
125.Unhappily	Say	1
126.Unkindly	Say	1
127.Vexedly	Say	1
128.Wanly	Say	1
129.Warily	Interject	1
130.Witheringly	Say	1
131.Wryly	Smile	1

As in the previous case with the subject he, the verb *say* remains the most frequent one to be accompanied by adverbs with 90 different instances. *Say* is followed in number of adverbs by *ask*, *reply*, and *laugh*, as with the subject *he*. However, the next most frequent verbs to be accompanied by adverbs differ from previous results: *Mumble*, *repeat*, *smile*, or *venture*, are present before *answer* or *nod*, this last one which was

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frequent in the section above. Amongst the 53 different verbs (presented in Table 20 below), it is interesting to see how different the verbs used with one or another subject vary in a conversation. Whenever there is a third narrator there seem to be more neutral verbs than when the subject and the narrator are the same character.

Table 20

Verbs used with adverbs + I

Verb	Adverb	Number of adverbs per verb
1. Say	Again, Agitatedly, airily, ambiguously, Angrily, apologetically, Back, Bitterly, bleakly, bluntly, breezily, Carefully, carelessly, casually, cautiously, Colourlessly, Comprehendingly, Curtly, dazedly, defensively, desperately, distractedly, dolefully, Earnestly, Even-handedly, Eventually, Faintly, Fatuously, Feebly, Feverishly, Finally, Firmly, Genially, Gently, glumly, graciously, gravely, grimly, Gruffly, Haughtily, hurriedly, huskily, impatiently, Incredulously, Irritably, judiciously, just, Lamely, Lightly, mechanically, Mildly, nearly, neutrally, nobly, nonchalantly, palely, Querulously, Quickly, Quietly, Reluctantly, Sanctimoniously, Scowling, Sharply, Sheepishly, simply, slowly, Sorrowfully, sourly, spiritlessly, stiffly, stolidly, stoutly, stubbornly, Suddenly, Superfluously, tartly, tentatively, Then, Truthfully, Uncertainly, Unconvincingly, Understandingly, Unenthusiastically, Unhappily, Unkindly, Vaguely, Vexedly, Wanly, Weakly, Witheringly	90
2. Ask	Again, Cagily, Cautiously, Faintly, Impetuously, innocently, Nervously, Quietly, Sadly, Seriously	10
3. Reply	Awkwardly, Carefully, Curtly, Faintly, Firmly, Lamely, Peaceably, Quietly	8
4. Laugh	Again, Feebly, Gaily, Nervously, Shrilly, Then, too	7
5. Mumble	Guiltily, just, Mutinously, Uncomfortably	4
6. Repeat	Carefully, Incredulously, Sardonically, scornfully	4
7. Smile	Apologetically, Back, Benignly, Wryly	4
8. Venture	Again, Back, Gently, Hesitantly	4
9. Answer	Awkwardly, Back, Uneasily	3
10. Nod	Comprehendingly, Dumbly, Mechanically	3

11. Tell	Just, nearly, specifically	3
12. Agree	Morosely, Vaguely	2
13. Call	Back, Softly	2
14. Cry	Again, Weakly	2
15. Grin	Back, Bitterly	2
16. Rejoin	Dully, Hoarsely	2
17. Scream	Nearly, suddenly	2
18. Shout	Back, Suddenly	2
19. Snap	Angrily, Back	2
20. Wonder	Feverishly, just	2
21. Admit	Reluctantly	1
22. Advise	Strongly	1
23. Apologise	Awkwardly	1
24. Begin	Angrily	1
25. Bellow	Back	1
26. Concur	Feebly	1
27. Continue	Uneasily	1
28. Contradict	Gently	1
29. Cough	Politely	1
30. Curse	Silently	1
31. Direct	Sternly	1
32. Exclaim	Miserably	1
33. Hiss	Angrily	1
34. Interject	Warily	1
35. Joke	Grimly	1
36. Lie	Again	1
37. Muse	Bitterly	1
38. Observe	Grouchily	1
39. Persist	Hopefully	1
40. Ponder	Again	1
41. Question	Again	1
42. Recite	Absently	1
43. Reflect	Gloomily	1
44. Roar	Again	1
45. Sing	Then	1
46. Snip	Back	1
47. Speak	Hardly	1
48. Swear	Silently	1
49. Urge	Persistently	1

50. Utter	Involuntarily	1
51. Whisper	Inwardly	1
52. Whistle	Softly	1
53. Wink	Back	1

Hence, as narrator, the first-person subject is able to hint at the different nuances through verbs of speech and add an extra meaning with the use of an adverb. *Mumble*, for instance, as shown in Fig. 39 below and *repeat* provide a meaning of its own to the conversation and the utterance, but the first-person narrator adds *mutinously*, *guiltily*, or *uncomfortably* to the main verb *mumble* to infer a more complete and thorough meaning. Similarly, adverbs like *scornfully*, *carefully*, *incredulously*, or *sardonically* are added to *repeat* and the first-person narrator is thus providing an extra layer to the utterance.

In Fig. 39 below, the instances in which *mumble* is used with a first-person narrator already provides a manner of speaking for the character. That is, the reader understands the way in which the character is speaking in the conversation with their attitude and the tone of voice that is included in the verb *mumble*. Still, in some instances, the character is described with one adverb so that there is another layer to the utterance of a verb, such as line 3, line 5, or line 8.

Fig. 39

Results of I + mumble

1	☐	ⓘ doc#0	down. </s><s> And I think we did, you know, all of us. </s><s> And **I mumbled** something back, like, Of course not,
2	☐	ⓘ doc#2	ld yearbooks again, have you? </s><s> ' 'I had to check something,' **I mumbled** . </s><s> 'I wish you wouldn't do that
3	☐	ⓘ doc#2	with the back of my hand. </s><s> 'Didn't seem so charming to me,' **I mumbled** mutinously. </s><s> 'Didn't seem too
4	☐	ⓘ doc#2	on the lawn, do you think they're having fun? </s><s> ' 'I don't know,' **I mumbled** . </s><s> 'Course they aren't, paradi
5	☐	ⓘ doc#2	y she was so mad into it, Charlie? </s><s> ' 'She was in it in school,' **I mumbled** into my Manhattan. </s><s> 'She forg
6	☐	ⓘ doc#2	ned like so many skewers. </s><s> 'We knew what we were doing,' **I mumbled** . </s><s> There was a momentary de
7	☐	ⓘ doc#3	ny wife was saying, John, John, are you there or are you gone? and **I mumbled** an apology, a story about a deal, a cl
8	☐	ⓘ doc#9	><s> ' It was the first time I had ever been addressed as sir. </s><s> **I mumbled** guiltily and pushed on, leaving them
9	☐	ⓘ doc#9	ldenly I didn't want to be beholden to that family in any way. </s><s> **I mumbled** something about mistaking him for so
10	☐	ⓘ doc#10	or? </s><s> Isn't there everything you want in this country? </s><s> ' **I mumbled** something about a present feeling of

Reporting "You"

As in section 6.6, when the results for the verbs of speech used with the subject *you* were presented, the adverbs that accompany the verbs of speech are not as frequent as with the previous subjects. Hence, there are 8 adverbs that appear more or less frequently, and 7 verbs shown in Table 21 below. It is worth noticing how amongst the common adverbs that appear in Table 21 below there are also adverbs like *cruelly* or *violently* that could indicate the power struggle with which the utterance is being made. These adverbs are also more or less neutral in the sense that they do not connote a further meaning than that of a deictic one like *just*, *now*, *almost*, or *then*. In opposition to the challenging and threatening use of the manner of speaking considered violent, there is also one instance in which a male character asks something nicely.

Table 21

Adverbs accompanying you + VoS

Adverb	Verbs	Frequency
1. Just	Explain, say	7
2. Now	Speak, smile	3
3. Cruelly	Smile	1
4. Almost	Shouted	1
5. Hardly	Say	1
6. Nicely	Ask	1
7. Then	Ask	1
8. Violently	Cry	1

Regarding the use of verbs with adverbs and the subject *you*, as previously shown, the most frequent verbs are still those used with the subjects *he* and *I*, like *say* or *ask*, however, there are also some verbs that do not appear in the previous list with the adverbs shown here, for instance *smile cruelly* or *cry violently*, combinations that are not used in other subject forms and that at first sight are not completely compatible. Nevertheless, as a second-person narrator, the speaker is able to describe, not completely objectively, the reactions and utterances in a conversation.

Table 22

Verbs used with adverbs + You

VERB	ADVERB	Number of adverbs per verb
1. Ask	Nicely, then	2
2. Say	Hardly, just	2
3. Smile	Cruelly, now	2
4. Cry	Violently	1
5. Explain	Just	1
6. Shout	Almost	1
7. Speak	Now	1

See for instance example (33) below taken from *The Dark* in which the nameless protagonist boy narrates in second person for a while in the novel, he describes his smile cruelly. We understand as readers that it comes from a cruel place as the boy is fantasising about leaving his violent father for good, however, the other participant in the conversation may not see the smile as cruel, that is, only the reader and the narrator understand the meaning of the smile thanks to the use of the adverb.

> (33) 'What'll I do then? Where'll I go next?' She might have asked the same question for yourself–for the first time you really looked in her face. […] 'Go to England I suppose then.' 'Will I have to go to England? It'll be horrid to face into all that strangeness.' […] 'We may be all in England soon.' 'You, too?'
> 'Me too,' ***you smiled cruelly***. (McGahern, 2008b/1965)

In example (34), the nameless boy is confronting his father and for the first time, Mahoney is surprised by his son's violence. Again, as readers, we understand that is coming from a place of frustration and the reason behind crying in this manner, but for Mahoney, he is acting madly and as a father who has always controlled and subdued him, it is impossible to see his reaction as other than an attack.

(34) Violence had grown, steady eye on his throat and talking face, urge to smash him. Hate gave such strength that you felt you could break him, you didn't care about anything any more, there was only this doghouse of the teeth at the throat. 'Can you not shut up? Can you not even leave me alone for these few months?' **you cried violently** into his face and Mahoney was taken back, he could not meet it with his own old violence. (McGahern, 2008b/1965)

Reporting *proper names*

In the category of *proper names* as subject with the use of a verb of speech and an adverb the results were quite similar to those that had the subject *he*. As shown in Table 23 below, there are 154 different adverbs used in the CCMIW with proper names as subject, all of which were scanned and classified to only select the male proper nouns and ordered according to the frequency with which they appear in the CCMIW. Then, in Table 24, the verbs of speech used with the adverbs shown, with a result of 64 verbs and the number of adverbs each verb has.

In Table 23 below, it is interesting to compare how differently adverbs are used depending on who is speaking. For both subjects (*I* and *he*), *again* is the most frequent adverb and *quietly* appears later in the frequency table. However, whenever the subject is a male proper name, this adverb appears with a number of different verbs and 17 times in the CCMIW. Other adverbs that are not as frequent in the previous subjects as they are here in the proper names section are: *firmly*, *defensively*, *curtly*, *darkly*, *sharply*, *mockingly,* or *aggressively*. These instances either in comparison with the subject *I* or *he*, are more frequently found with male proper names and verbs of speech, as if the impression the other person is providing towards the addressee is usually presented as a stronger utterance than the one the addresser may provide. Hence, the contrastive nature of having *quietly* as the most frequent adverb in this section, could indicate how *quietly* could be a more certain manner of speaking for male characters instead of using boastful expressions and loud interjections. Still, having all these different adverbs that could indicate strength to a certain extent, show how rooted male characters could be in their ways, and how even in a conversation, the aggressive aspect is still one to take into account.

See for instance examples (35) and (36) below. They show male characters, in both cases the main protagonist, answering quietly to what has been said before but it would not be expected according to the answer they give as in example (35) or with the further description of Ruttledge's "quiet" manner:

(35) –Fuck yis annyway.–Fuck the lot o' yis.

–We didn't do ann'thin'! said Outspan.

–Fuck yis, *said Jimmy, quietly*.–Yis bastards. (Doyle, 1998)

(36) 'Do you miss not having children?' Patrick Ryan asked aggressively as if sensing the evasion. 'No. You can't miss what you never had. It's not as if there aren't enough people in the world.'

'Was she too old when you started?'

'No, Patrick. She wasn't too old,' *Ruttledge said quietly* but with an edge of steel. (McGahern, 2009a/2002)

Table 23

Adverbs accompanying proper names + VoS

Adverb	Verbs	Frequency
1. Quietly	Return, say, ask, smile, interject, observe, speak	17
2. Again	Beckon, grin, nod, repeat, stop, say, complain, mimic, laugh, call, pause, smirk	14
3. Defensively	Counter, say, answer	7
4. Firmly	Say, announce	7
5. Gently	Reply, say, warn, chide, laugh	7
6. Carefully	Say, answer, enquire, laugh	6
7. Suddenly	Exclaim, say, stop, shout	6
8. Slowly	Nod, say, speak	5
9. Angrily	Reply, say, respond	4
10. Back	Bellow, snap, say, call	4
11. Quickly	Speak, say, answer, reply	4
12. Softly	Call, say, utter	4
13. Sourly	Reply, say, answer	4
14. Agreeably	Answer, say, joke	3
15. Bluntly	Advise, respond, answer	3

16. Cautiously	Say, ask	3
17. Curtly	Say, reply	3
18. Darkly	Say	3
19. Dismissively	Say	3
20. Emotionally	Say	3
21. Heavily	Say, breathe	3
22. Laughingly	Say, ask	3
23. Mockingly	Smile, say, tease	3
24. Patiently	Caution, explain, say	3
25. Sarcastically	Say	3
26. Sharply	Say, ask	3
27. Absently	Reply, say	2
28. Aggressively	Say, ask	2
29. Anxiously	Say, ask	2
30. Authoritatively	Say	2
31. Awkwardly	Ask, change	2
32. Belligerently	Say	2
33. Bitterly	Say, complain	2
34. Derisively	Repeat, say	2
35. Drily	Say	2
36. Grimly	Smile	2
37. Hardly	Say, speak	2
38. Humorously	Say	2
39. Incredulously	Laugh, enquire	2
40. Indulgently	Say	2
41. Ironically	Say, ask	2
42. Irritably	Mutter, say	2
43. Jauntily	Answer, say	2
44. Lightly	Ask, say	2
45. Loudly	Laugh, whisper	2
46. Playfully	Ask, warn	2
47. Politely	Enquire, say	2
48. Provocatively	Say	2
49. Roughly	Demand, say	2
50. Soberly	Nod, ponder	2
51. Superstitiously	Insist, say	2
52. Sympathetically	Say, laugh	2
53. Tersely	Ask, respond	2
54. Testily	Say	2

55. Uncertainly	Say, agree	2
56. Warmly	Smile, speak	2
57. Adamantly	Say	1
58. Ambiguously	Quote	1
59. Apologetically	Explain	1
60. Appreciatively	Say	1
61. Barely	Say	1
62. Blankly	Assent	1
63. Bleakly	Say	1
64. Briskly	Say	1
65. Brusquely	Say	1
66. Carelessly	Say	1
67. Casually	Say	1
68. Clearly	Speak	1
69. Combatively	Say	1
70. Confidently	Say	1
71. Constantly	Say	1
72. Decisively	Say	1
73. Defiantly	Say	1
74. Delicately	Imply	1
75. Desolately	Weep	1
76. Desperately	Say	1
77. Disagreeably	Say	1
78. Disapprovingly	Say	1
79. Dolorously	Muse	1
80. Doubtfully	Say	1
81. Easily	Say	1
82. Enthusiastically	Nod	1
83. Evenly	Reply	1
84. Excitedly	Say	1
85. Expressionlessly	Say	1
86. Fervently	Pray	1
87. Fiercely	Nod	1
88. Finally	Ask	1
89. Flatly	Say	1
90. Glibly	Joke	1
91. Glumly	Nod	1
92. Good-humouredly	Demand	1
93. Gratefully	Say	1

94. Grudgingly	Admit	1
95. Half-jokingly	Say	1
96. Happily	Say	1
97. Hastily	Say	1
98. Hollowly	Laugh	1
99. Hotly	Respond	1
100.Idly	Ask	1
101.Indignantly	Snap	1
102.Innocently	Reply	1
103.Jocularly	Ask	1
104.Jokingly	Claim	1
105.Just	Say	1
106.Loyally	Say	1
107.Lugubriously	Concur	1
108.Luridly	Sneer	1
109.Matter-of-factly	Say	1
110.Mischievously	Grin	1
111.Miserably	Hiccup	1
112.Modestly	Say	1
113.Morosely	Say	1
114.Much	Speak	1
115.Nearly	Laugh	1
116.Nervously	Laugh	1
117.Now	Say	1
118.Plaintively	Repeat	1
119.Pleasurably	Recall	1
120.Ponderously	Announce	1
121.Proudly	Laugh	1
122.Quaintly	Call	1
123.Querulously	Say	1
124.Readily	Answer	1
125.Reflectively	Say	1
126.Reluctantly	Say	1
127.Reproachfully	Say	1
128.Resentfully	Say	1
129.Roguishly	Ask	1
130.Seriously	Answer	1
131.Simply	Affirm	1
132.Slyly	Say	1

133.Solemnly	Say	1
134.Soon	Say	1
135.Soothingly	Interject	1
136.Stolidly	Say	1
137.Stonily	Remark	1
138.Succinctly	Say	1
139.Sweatily	Confide	1
140.Tartly	Add	1
141.Teasingly	Say	1
142.Tetchily	Warn	1
143.Thoughtfully	Say	1
144.Tiredly	Say, approve	1
145.Trenchantly	Reply	1
146.Uncomfortably	Cough	1
147.Uncomprehendingly	Grin	1
148.Unconvincingly	Reflect	1
149.Uneasily	Mutter	1
150.Vaguely	Answer	1
151.Victoriously	Snort	1
152.Vigorously	Say	1
153.Violently	Say	1
154.Wildly	Exclaim	1

See also the difference in examples (37) and (38) below, between the use of *sharply* and *gently* with the verb *ask*. In example (37) from *Amongst Women*, Moran is angry at his newlywed daughter for not helping out in the harvest and openly aggressive, challenges the rest of the family that is along with him, only to be encountered with an evasive response, as to avoid confrontation. In example (38), one of the girls from the band *The Commitment*s has been discovered *in flagrante* making out with Joey The Lips, the over-fifty-year-old saxophonist in the group and Outspan, who is hurt because he fancies Natalie, asks gently why:

(37) 'Where is the pair gone?' **Moran asked sharply**. 'They've gone to the house.' he was told evasively. (McGahern, 2008a/1990)

(38) –Na'hlie got off with HIM, said Bernie.

They still laughed.

–Why? **Outspan asked gently**. –Why, Nat'lie? (Doyle, 1998)

As mentioned before, in Table 24 below, the verbs and the adverbs that accompany each verb and the number of adverbs for each verb are listed. As in the previous sections, *say* is the most numerous verb that is accompanied by adverbs with a total of 92 adverbs followed by *ask* with 14, *answer* with 10, *laugh* with 10, and *reply* with 10. Similar to the results presented above, some verbs seem to need an adverb so as to not appear neutral and add an extra layer to the meaning of the utterance, whereas some other verbs have adverbs to strengthen the utterance. Note how the adverbs that accompany *demand* in line 17 are *good-humouredly* and *roughly*, the first one seemingly a contraposition to the act of demanding. This happens as well with *confide sweatily* in line 40, *insist superstitiously* in line 45, or *whisper loudly* in line 64.

Table 24

Verbs used with adverbs + proper names

Verb	Adverb	Number of adverbs per verb
1. Say	Absently, Adamantly, Again, Aggressively, Agreeably, Angrily, Anxiously, Appreciatively, Authoritatively, Back, barely, Belligerently, Bitterly, Bleakly, Briskly, Brusquely, Carefully, Carelessly, casually, Cautiously, Combatively, Confidently, constantly, Curtly, darkly, decisively, Defensively, defiantly, Derisively, Desperately, disagreeably, disapprovingly, dismissively, Doubtfully, frilly, easily, emotionally, Excitedly, expressionlessly, Firmly, Flatly, Gently, Gratefully, Half-jokingly, happily, hardly, hastily, heavily, Humorously, Indulgently, Irritably, Jauntily, just, Laughingly, Lightly, Loyally, Matter-of-factly, Mockingly, Modestly, Morosely, now, Patiently, Politely, Provocatively, Querulously, Quickly, Quietly, Reflectively, Reluctantly, Reproachfully, Resentfully, Roughly, Sarcastically, Sharply, Slowly, Slyly, Softly, Solemnly, Soon, Sourly, Stolidly, Succinctly, Suddenly, Superstitiously, Sympathetically,	92

		Teasingly, Testily, Thoughtfully, Tiredly, Uncertainly, Vigorously, violently	
2.	Ask	Aggressively, Anxiously, Awkwardly, Cautiously, finally, Ironically, Jocularly, Laughingly, Lightly, Playfully, Quietly, Roguishly, Sharply, Tersely	14
3.	Answer	Agreeably, Bluntly, Carefully, Defensively, Jauntily, Quickly, Readily, Seriously, Sourly, Vaguely	10
4.	Laugh	Again, Carefully, Gently, Hollowly, Incredulously, nearly, Loudly, Nervously, Proudly, Sympathetically	10
5.	Reply	Absently, Angrily, Curtly, Evenly, Gently, Innocently, Ironically, Quickly, Sourly, Trenchantly	10
6.	Speak	Clearly, hardly, Much, Quickly, Quietly, Slowly, Warmly	7
7.	Nod	Again, Enthusiastically, Fiercely, Glumly, Slowly, Soberly	6
8.	Call	Again, Back, Softly, quaintly	4
9.	Respond	Angrily, Bluntly, Hotly, Tersely	4
10.	Smile	Grimly, Mockingly, Quietly, Warmly	4
11.	Enquire	Carefully, Incredulously, Politely	3
12.	Grin	Again, Mischievously, Uncomprehendingly	3
13.	Repeat	Again, Derisively, Plaintively	3
14.	Warn	Gently, Playfully, Tetchily	3
15.	Announce	Firmly, Ponderously	2
16.	Complain	Again, Bitterly	2
17.	Demand	Good-humouredly, Roughly	2
18.	Exclaim	Suddenly, Wildly	2
19.	Explain	Apologetically, Patiently	2
20.	Interject	Quietly, Soothingly	2
21.	Joke	Agreeably, Glibly	2
22.	Mutter	Irritably, Uneasily	2
23.	Snap	Back, Indignantly	2
24.	Stop	Again, Suddenly	2
25.	Add	Tartly	1
26.	Admit	Grudgingly	1
27.	Advise	Bluntly	1
28.	Affirm	Simply	1
29.	Agree	Uncertainly	1
30.	Approve	Tiredly	1
31.	Assent	Blankly	1
32.	Beckon	Again	1
33.	Bellow	Back	1

34. Breathe	Heavily	1
35. Caution	Patiently	1
36. Change	Awkwardly	1
37. Chide	Gently	1
38. Claim	Jokingly	1
39. Concur	Lugubriously	1
40. Confide	Sweatily	1
41. Cough	Uncomfortably	1
42. Counter	Defensively	1
43. Hiccup	Miserably	1
44. Imply	Delicately	1
45. Insist	Superstitiously	1
46. Mimic	Again	1
47. Muse	Dolorously	1
48. Observe	Quietly	1
49. Pause	Again	1
50. Ponder	Soberly	1
51. Pray	Fervently	1
52. Quote	Ambiguously	1
53. Recall	Pleasurably	1
54. Reflect	Unconvincingly	1
55. Remark	Stonily	1
56. Return	Quietly	1
57. Shout	Suddenly	1
58. Smirk	Again	1
59. Sneer	Luridly	1
60. Snort	Victoriously	1
61. Tease	Mockingly	1
62. Utter	Softly	1
63. Weep	Desolately	1
64. Whisper	Loudly	1

See the difference between examples (39) and (40) in their usage of *demand* and an adverb. Both examples taken from *That They May Face the Rising Sun* show two different characters that need to add an adverb to correctly portray the meaning of *demand*. In example (39), Patrick Ryan, perhaps because of the alcohol or because of his nature, exaggerates his usual performance and acts tougher, stronger, therefore, more roughly. However, the Shah in example (40) does not need to perform an act to feel

powerful as he knows he is the richest in town. Hence, he is used to being obeyed and to having people fulfil his demands, therefore the "good-humour" demand, as to indicate to the other in conversations that he is not angry, but he is firm:

(39) Warmed by the rum and whiskey and the memory of the lost halls, both men felt an intensity of feeling and affection that the passing day could not long sustain. 'How is England?' ***Patrick Ryan demanded roughly***. (McGahern, 2009a/2002)

(40) 'What do you think of all this, Kate?' ***the Shah demanded good-humouredly***, and he began to relax. (McGahern, 2009a/2002)

6.9   Body language and verbs of movement.

Section 3.4.3.2.2 has shown how body language could play a major role in the development and description of a character as it adds layers to the character itself. In this section, the aim was to show the results of a thorough search in the CCMIW regarding body language, and how male characters use their bodies to appear stronger than the other interactors in a conversation. There are two sections to this part of the analysis: the first one looks at a list of verbs from a concordance search in order to find verbs that signal body language; the second one pays attention to clusters (or N-grams in Sketch Engine as mentioned in section 5.4) that are found in relation to gestural expressions in order to pinpoint nonverbal language that characterise the male characters in the CCMIW.

6.9.1   Verbs of movement.

In order to find the different verbs of movement in relation to the body in the CCMIW, a number of verbs and expressions that appeared from CQL16 were selected and classified. This provided 44,067 concordance lines.

CQL16. [lemma= "he" | lemma= "I" | tag= "NP" | lemma = "you"] [tag= "V.*"]

In CQL16, instead of using the methodology from sections above in which the search started in a more general fashion and moved forward to a specific one, it was decided to scan all the results so as not to miss any verb that could indicate body language of some sort. Thus, and following with the same subjects analysed regarding verbs of speech and the adverbs that accompany them in sections 6.4-6.8, any instance in which

either the subject *he*, *I, you,* or a *proper name* appeared with any verb form were examined. As mentioned before, the results were scanned in order to select only the male subjects. After scanning the 44,067 concordance lines, these verbs were divided into six categories: *eyes*, *mouth*, *hands*, *face*, *head*, and *body*. In this manner, it would be easier to discern later which aspect of the body is used the most amongst these characters and the reason behind that. The results are also normalised per 1,000 words in the CCMIW.

Table 25

Verbs related to body language

Part of the body	Verb	Normalisation (occurrence per 1,000 words)
Eyes	Glance, blink, look, stare, wink, lower, close, cover, eye, gaze, glare, glimpse, glower, lift, observe, open, peep, peer, raise, roll, rub, scan, scrutinise, see, squint, turn, watch, wipe.	1,21
Mouth	Grin, smirk, belch, clear, clench, click, close, curl, dab, giggle, grind, kiss, lick, lower, move, open, raise, smile, stuck, thrust, wipe.	0,21
Hands	Gesture, hand, tug, clench, grip, scratch, rub, applaud, brandish, caress, clap, clasp, claw, click, close, clutch, crumple, cup, drive, dug, fetch, fiddle, finger, fold, fumble, gesticulate, grab, grasp, grind, hit, hold, hurl, knead, knock, lay, lift, link, lower, motion, open, outstretch, pat, place, pocket, point, poke, press, punch, put, raise, run, shake, shot, slap, slam, smack, stretch, stroke, squeeze, swing, thrust, thump, thwack, toss, touch, twiddle, twin, twist, sink, waggle, wave, wedge, wipe.	0,42
Face	Frown, raise, blush, grimace, blanch, bury, cover, crinkle, face, knit, lift, lower, make, mask, move, press, raise, rub, scowl, turn, twist, twitch, wipe.	0,06

Head	Nod, shake, bow, bury, cover, hang, lay, lift, lower, nod, place, put, raise, scratch, smash, swing, turn.	0,16
Body	Amble, assault, attack, barge, bent, bounce, bound, bow, choke, clamber, climb, collapse, corner, crawl, crouch, curl up, dart, disentangle, dodge, drag, duck, edge, embrace, feint, flinch, fold, free, freeze, genuflect, haul, heave, huddle, hug, hunch, hurl, jerk, jig, jump, kick, kneel, lean, leap, limp off, link, lower, lumber, lunge, lurch, march, mime, move, nudge, pace, press, put, race, raise, recoil, retreat, rise, rub, saunter, scramble, shake, shift, shiver, shudder, shrug, shuffle, sink, slam, slump, squirm, stagger, stalk, startle, step, stiffen, stir, stomp, stretch, stride, stroll, stumble, sway, swing, topple, trip, tumble, turn, wade, walk, wander, wedge, whirl, wince, withdraw.	0,75

As can be seen from Table 25 above, there are some verbs that were not collected, namely, *start* and *stop*. The results for these two verbs were not included so that the analysis could focus on the other verbs that were not so generic. Still, some of the verbs from the table such as *look*, *see*, *smile*, or *turn*, provided more than a hundred hits within the CCMIW. As shown in Table 25 above and further on in Fig. 40 below, with a 43% of the total and a normalisation of 1,21 occurrences per 1,000 words, *eyes* is by far the most frequent category. It has 28 verbs, and the most frequent ones are *see* (450 hits), *look* (416 hits), and *watch* (152 hits), followed by *stare* (84 hits), *glance* (61 hits), *close* (29 hits), *open* (15 hits), *observe* (11 hits), and *scan* (10 hits). The rest of the verbs on the list provide a frequency of less than 10 hits in the CCMIW. In this list, there are verbs that do not need to specify that it is the eyes the part of the body being mentioned, like *glance*, *stare*, *squint*, *wink*, *eye*, or *gaze*, and there are also verbs that specify that it is the eyes being opened, closed, lowered, rolled, wiped, or rubbed. Some of these verbs are also more prone to be used with adverbs than others in order to give a more effective description to the verb used. See for instance how *stare* is accompanied by *amiably*, *stolidly*, and *wistfully*; *blink* with *deliberately*; *eye* with *coldly*; and although not an adverb, it is worth mentioning how *glare* was accompanied once by describing the male character glaring *like a madman*.

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Fig. 40

Percentage of body language categories

BODY LANGUAGE

Body 27%
Eyes 43%
Head 6%
Face 2%
Hands 15%
Mouth 7%

Legend: Eyes, Mouth, Hands, Face, Head, Body

The next most frequent category with 27% of the total and a normalisation of 0,75 occurrences per 1,000 words is that of the *body*. This is the category which has the most variety in numbers of verbs with a total of 96, out of which the most frequent ones are *turn* (164 hits), *walk* (66 hits), *lean* (56 hits), *climb* (47 hits), *step* (39 hits), *shrug* (33 hits), *kneel* (30 hits), *rise* (27 hits), *jump* (19 hits), *kick* (17 hits), *stumble* (17 hits), *shiver* (15 hits), *stride* (13 hits), *move* (12 hits), *put* (12 hits), *bend* (11 hits), and *pace* (10 hits). The rest of the verbs in the list provide a frequency lower than 10 hits. In this category there could be a distinction amongst those verbs that describe the manner of walking of the male character (*pace*, *stroll*, *stride*, etc.) and those verbs that show a level of belligerence both in attacking and in defending oneself like *kick*, *feint*, *duck*, *flinch*, *dodge*, *slam*, or *assault*. In this category, those expressions that refer to the usage of arms like *fold his arms*, *link his arm*, *stretch his arm*, and so on, have also been included. It is possible to see some of the verbs used with adverbs, as in the previous category, that show another level of movement to the verb and the character, for instance, *turn instinctively*, *rise numbly* or *unsteadily*, *move numbly*, *duck instinctively*, *shake gently*, *bow solemnly*, or *bound purposefully out the door*. The verb *shake* is one that appears generally in

situations where the male character is nervous, exhausted, or scared; however, three out of the eight times the verb appears it is accompanied by the adverb *gently* and the expressions *with laughter* and *with pleasure*, showing the dual quality of some of these verbs.

The following category in terms of frequency is that of *hands*, with 15% of the total, a normalisation of 0,42 occurrences per 1,000 words, and a total of 74 different verbs. The most frequent verbs are as follows: *hand* (43 hits), *put* (31 hits), *grab* (27 hits), *grip* (26 hits), *shake* (26 hits), *touch* (24 hits), *raise* (23 hits), *wave* (23 hits), *knock* (13 hits), *slap* (11 hits), and *fumble* (10 hits). The rest of the verbs in the list in Table 25 have less than 10 hits per verb. In this category it is highly common to specify that the hands are the part of the body that is being used, but it could also include fists, fingers, knuckles, or palms. This category is very telling in hinting at the mood of the male character from patting one's shoulder in a friendly way to clenching one's hands anxiously. In the previous categories, the adverbs were the clue that showed the extra layer in the male character's body language; however, in this one, it has to do with what part of the hand is being used: see the difference between "he put his hands in his pockets" and "he put a hand over his forehead," the first one traditionally taken as a sign of nervousness or shyness and the second one a sign of shame. Some verbs also point out the aggressiveness of the action without any further adverb or object such as *slap*, *thrust*, *hit*, *punch*, *slam*, *smack*, *claw*, *poke*, or *thwack*.

The next most frequent category is that of the mouth with 7% of the total with 21 different verbs and a normalisation of 0,21 occurrences per 1,000 words. I have included in this category those verbs that use the lips as well as the mouth, teeth, throat, and tongue. In this category the most frequent verbs are *smile* (111 hits), *grin* (45 hits), *clear* (24), *open* (14), and *kiss* (10). As with the previous categories, the rest of the verbs of the list do not provide more than 10 hits in the CCMIW. The verbs related to the throat are as follows: *clear* (his throat), *lower* (his voice), *raise* (his voice), and *belch*. There are 24 instances of the collocation of *clear his throat*, and in 10 out of those instances, the expression is used before a sentence that starts with "and…," as a way of letting the male character pause and think before continuing the conversation. In this case, for instance, the action of clearing one's throat is seen as a sign of nervousness, a brief moment to recapitulate and start again. In Fig. 41 below, I show the first 18 instances in which *clear*

his throat appears and the depiction of how the male character is getting ready to speak again on the right side of the figure.

Fig. 41

Display of concordance lines of clear his throat

1	☐	ⓘ doc#2	k out over the bay. \</s>\<s> He jingled the keys in his pocket and	**cleared his throat**	, and after we had looked at the bay some more he said, 'The thir
2	☐	ⓘ doc#8	ty years. \</s>\<s> 'I might be sticking my neck out here,' he said,	**clearing his throat**	, 'but I would not be one bit surprised if he pulls in over five hundr
3	☐	ⓘ doc#8	eaning. \</s>\<s> ' The holy water sparkled in the air as the priest	**cleared his throat**	, beginning to read: I hearken, O Lord, to our prayers, wherein we
4	☐	ⓘ doc#2	' he said. \</s>\<s> 'No,' I said. \</s>\<s> 'Oh,' he said. \</s>\<s> He	**cleared his throat**	. \</s>\<s> 'So... do youse live here all alone? \</s>\<s> ' He had a t
5	☐	ⓘ doc#5	> 'What wedding? \</s>\<s> ' Kate enquired. \</s>\<s> 'Monica,' he	**cleared his throat**	. \</s>\<s> 'You might well have known. \</s>\<s> She's going to the
6	☐	ⓘ doc#8	elyn, and Raphael reddened. \</s>\<s> 'All right then,' he said and	**cleared his throat**	. \</s>\<s> 'Ad Deam qui laetificat juventutem meam,' he said and
7	☐	ⓘ doc#8	/s>\<s> Drumming a silent little tune on the lapel of his jacket, he	**cleared his throat**	. \</s>\<s> 'What did I tell you yesterday? \</s>\<s> ' he snapped. \<
8	☐	ⓘ doc#5	rith the old drive shafts till they are working,' he said. \</s>\<s> He	**cleared his throat**	: 'I was on the phone to that woman down in the hotel while you v
9	☐	ⓘ doc#3	on the stairs. \</s>\<s> Here he's on, he was saying, and he was	**clearing his throat**	again, in preparation, Lampy knew, for the retelling of the stories
10	☐	ⓘ doc#1	After opening the door of the Mercedes he leaned on its edge to	**clear his throat**	and spit on the yellow path. \</s>\<s> 'Some people just cannot be
11	☐	ⓘ doc#1	of whiskey but they drank sparingly. \</s>\<s> When the best man	**cleared his throat**	and announced that he was going to fix the puncture he had befc
12	☐	ⓘ doc#8	me gravely until there was complete silence in the room, then he	**cleared his throat**	and began to speak. \</s>\<s> 'It's always sad when someone dies
13	☐	ⓘ doc#8	ths of his pocket, out with Raphael into the middle of the kitchen,	**clearing his throat**	and closing his eyes as off he went: He's gone to school, Wee Hu
14	☐	ⓘ doc#8	you something to think about! \</s>\<s> ' What he did instead was	**clear his throat**	and say again, 'Well, Raphael – do you think you might be prepar
15	☐	ⓘ doc#8	o say for certain how many minutes he waited. \</s>\<s> Then he	**cleared his throat**	and seemed to look into everybody's eyes at once as he said, 'Dc
16	☐	ⓘ doc#8	up, didn't they. \</s>\<s> 'OK,' he said. \</s>\<s> 'OK. \</s>\<s> ' He	**cleared his throat**	and said, 'Who do you people think you are? \</s>\<s> I mean just
17	☐	ⓘ doc#8	and performed a recitation. \</s>\<s> He stood up on his desk and	**cleared his throat**	and then launched into the poem he had recited for his mammy a
18	☐	ⓘ doc#5	s> He had left the sheepdog behind. \</s>\<s> 'Well? \</s>\<s> ' he	**cleared his throat**	as soon as he was seated. \</s>\<s> 'What happened? \</s>\<s> ' 'I

The next category with 6% of the total verbs of movement, a normalisation of 0,16 occurrences per 1,000 words, and 17 different verbs is that of the verbs related to the *head*. The verbs in this category include any mention to head, hair, or ears and the most frequent verbs are as follows: *nod* (84 hits), *shake* (50 hits), and *lower* (12 hits). The rest of the verbs have less than ten hits in the CCMIW. The verbs presented in this category somewhat show fragility and vulnerability when they specify the object as being *his* or *my head*, see for instance: *bow my head*, *cover my head*, *cover his ears*, *bury his head in her hair*, or *place his head in his hands*. There is only one instance in which a verb related to the category of head is used aggressively and that is in *smash his auld fella's head* in *The Spinning Heart* in which Bobby allegedly murders his own father. Therefore, if this category is compared to that of the body or the hands, it is possible to see how the male characters are more prone to being described as using their physical strength to attack or fight rather than to protect themselves or even allow themselves to feel vulnerable. The act of protecting themselves is so minimal that more often than not, the male characters, in a tense situation, would pick a fight before any other option.

The last category analysed in this section is that of the *face*. This category provides 2% of the total of verbs of movement and body language, a normalisation of 0,06

occurrences per 1,000 words, and a total of 22 different verbs. This category was separated from *head* as the face provides key aspects to analyse the behaviour and reactions of the male characters in any given situation. Hence, in this category any mention of *face*, *forehead*, *eyebrows*, *nose*, *chin*, and *jaw* was included. The most frequent verbs are as follow: *blush* (17 hits), *wipe* (9 hits), *frown* (6 hits), and *turn* (5 hits); the rest of the verbs provide less than 5 occurrences in the CCMIW. Most of the verbs listed in this category show either a contortion of the face or the act of hiding it, see for instance in the former: *frown*, *scowl*, *grimace*, *crinkle* (up his nose), *knit* (my brows), *make* (a hurt face), *twist* (my face), *twitch* (an eyebrow); and in the latter: *turn* (his face), *lower* (my face), *bury* (my face), *cover* (my face), *mask*, and *move* (my face away). In this sense, there seem to be two options for male characters to show their emotions and reactions on their faces, either by masking them through a scowl or similar, or by literally hiding their faces, something which could provoke an excess in emotions and turns into violence.

The verb *blush* was investigated more thoroughly and turned out 37 instances which were then filtered to show only those that were used to refer to male characters, turning out 17 instances shown in Fig. 42 below. In these 17 occurrences, the male character blushing is justified because of his young age (lines 1 and 14), because they are remembering something from their youth (lines 2, 4, 8, 12, and 13), or the blushing is diminished by adding an adverb like *a little* (line 4) or *slightly* (line 7). Nevertheless, in these cases, the act of blushing (an involuntary physical reaction) is either diminished or hidden, perhaps because showing too many emotions is seen as a sign of weakness and hence, the covering of the face as a shield against mockery, loss of face, or show of vulnerability.

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Fig. 42

Display of blush *regarding male characters*

1	☐	ⓘ doc#2	</s><s> In the garden, trees clasped the last of their leaves to them,	blushing	deeply like thin girls caught skinny-dipping. </s><s> Old Man Thomps
2	☐	ⓘ doc#2	ught here of our flirtatious conversation after the greyhound race, and	blushed	) would lend her both time and a means of muddying the waters after
3	☐	ⓘ doc#6	y man, that reed there is a nice lady's nipple. </s><s> For days Dean	blushed	when he wet the reed and let his lips close on it. –Make it a particular
4	☐	ⓘ doc#2	r too and they are! </s><s> ' She beamed at me. </s><s> I may have	blushed	a little too. </s><s> 'So do you always wear knickers the same colour
5	☐	ⓘ doc#8	and said, 'Now, now, little Thomas – it isn't time yet! </s><s> ' and he	blushed	and she laughed. </s><s> The windows of the town were thrown ope
6	☐	ⓘ doc#10	ns up to her home in Donegal this weekend? </s><s> ' 'I think so,' he	blushed	. </s><s> Miss Mullins was her present substitute, all these young su
7	☐	ⓘ doc#13	:/s><s> 'Have I asked how many men you've slept with? </s><s> He	blushed	slightly and looked away. </s><s> 'That isn't a question one asks. </s
8	☐	ⓘ doc#2	e of uncertain meaning. </s><s> His apron was gone, and so was his	blush	: in its stead was an ashen grey colour possibly induced by smoke inh
9	☐	ⓘ doc#2	ive you lengths. </s><s> ' There was a moment of outraged silence; I	blushed	at the door on her behalf. </s><s> '... </s><s> Give you a ride on the
10	☐	ⓘ doc#6	soul. –That's a lovely thing to say, Joey. </s><s> You ooze soul too.–I	blush	. </s><s> Dave from Eejit came over to the platform. –Great show, sa
11	☐	ⓘ doc#6	phoned yeh to thank yeh for everythin', yeh know.–So–thanks. –Oh, I	blush	. </s><s> Thank The Lord, not me. –You thank him for me, okay? –I w
12	☐	ⓘ doc#10	v but you promised not to tell. </s><s> ' 'I'll not tell, mother. </s><s> ' I	blushed	at the memory of nights trying to stay awake to see or catch the redc
13	☐	ⓘ doc#10	but I look forward to coming back to the work on Monday. </s><s> ' I	blush	still as I hear the slavish caution of my whole forever overmastered ra
14	☐	ⓘ doc#8	of this – you need have no fear of that! </s><s> ' And would Raphael	blush	! </s><s> But now, it was full steam ahead as his boys looked adoring
15	☐	ⓘ doc#9	y seductively up at him, rolling their eyes and winking as he started to	blush	. </s><s> I could see his face swamped in red before he lashed the he
16	☐	ⓘ doc#4	love her? </s><s> ' 'Mind your own business. </s><s> ' I knew I was	blushing	. </s><s> 'If you love her, protect her from him. </s><s> He steals eve
17	☐	ⓘ doc#6	knew it! –Shut up a minute. </s><s> Let me finish. </s><s> Dean was	blushing	. </s><s> He'd let the bit about The Observer slip out. </s><s> He ho

6.9.2 Body Language in Clusters.

Section 6.9.1 provided a number of verbs of movement which then contributed to looking into several clusters in more detail. I will present now the clusters found in the CCMIW regarding body language. These clusters (as explained in section 5.4) are not random searches but rather pinpointed ones. After paying attention to the most frequent verbs of movement, there are a number of body parts that seem to play a role in the characterisation of a character namely *eye*, *hand*, *shoulder*, *arm*, and *head*. Other instances of body parts such as *lip*, *face*, and *mouth* were looked into, with limited results, hence, they were not analysed nor presented here. Therefore, the results presented and analysed below show the search of these aforementioned clusters in the N-gram feature of Sketch Engine, only when they appear in clusters of 4 to 6 items. The results were also searched in their lemma form, that is, in their root form, hence the results show both the singular and plural expressions. The results were then ordered alphabetically and listed in the Tables 26-30 below.

The first searched item was *eye* with a total of 21 instances of clusters and a total frequency of 167 hits. When looking at the results, the most frequent verb accompanying the cluster of *eye(s)* is *close*. As shown in Table 25 in section 6.9.1 regarding the verbs of movement, to close one's eyes is the most frequent action in the CCMIW. This movement usually presents the male character as if they were having a pause or reliving a memory,

as if the action of closing one's eyes provides a moment to recover one's strength and overcome an obstacle.

Table 26

N-grams of eye(s)

N-Gram of *eye*	Frequency	N-Gram of *eye*	Frequency
And her eye be	5	I open my eye	7
And his eye be	16	In her eye as	5
Close his eye and	12	In the eye of	8
Close my eye and	9	In the eye of the	6
Eye fill with tear	5	Into his eye and	6
He close his eye	11	Keep an eye on	7
He open his eye	5	Not meet my eye	5
Her eye as she	5	She close her eye	5
His eye on the	5	Take his eye off	6
I close my eye	18	The eye of the	14
I close my eye and	7		

I close my eye is the most frequent cluster with 18 hits in the CCMIW. In Fig. 43 below, Charles Hytholday (line 4), for instance, closes his eyes to replay a movie scene in order to evade himself from reality, or Hano (line 11) closes his eyes to see more, not in the literal sense, but to pay closer attention to what is inside his mind than to what is outside.

Fig. 43

Results of I closed my eyes

		doc#2	e important, if only one could work out what they meant. </s><s> **I closed my eyes** , replayed the famous scene in the movie – Laura, I m
4		doc#2	ly I was too exhausted even to be properly angry at him. </s><s> **I closed my eyes** and held my head. </s><s> 'Get out of here, MacGilly
5		doc#3	are scored across my mind, standing out in bright relief each time **I closed my eyes** . </s><s> I was always so afraid of saying them wron
6		doc#4	s> It was my own voice, shouting the same fervent wish. </s><s> **I closed my eyes** because my father was whispering not to look at the
7		doc#9	nds could file the forms away in my sleep. </s><s> Indeed, when **I closed my eyes** on the first nights I automatically saw piles of registra
8		doc#9	ged his shoulders and suggested we go upstairs. </s><s> When **I closed my eyes** I felt like a boat being rocked from side to side. </s><
9		doc#9	ue, took cider, took every fucking pill I could lay my hands on, but **I closed my eyes** and I got there. </s><s> ' She had stopped a few feet
10		doc#9	hat she would embrace to find strength in times of crisis. </s><s> **I closed my eyes** and I could see her, not as that ancient figure I had at
11		doc#9	e living-room with bills spread in front of her on the table. </s><s> **I closed my eyes** and when I opened them she was looking up with the
12		doc#9	: of startled crows taking off, every doorway came to life. </s><s> **I closed my eyes** and Shay's body somersaulted again through the air,

The second most frequent cluster is a descriptive one in which the eyes of the male characters are being described in the cluster *and his eye be* with 16 hits. In these sixteen instances there are descriptions of not only the eye colour but also other observations as for instance if their eyes were open or closed, bulging, dark, wild, or glistening. These descriptions help view the male character's reactions to different situations in the novels. However, there is little mention of crying, for example, when it is possibly one of the most common actions to do with one's eyes after looking, opening, or closing. In Table 26 above, the only cluster that mentions tears has 5 hits, out of which three refer to female characters and two to male characters. These two examples, from Ryan's novels *All We Shall Know* and *From a Low and Quiet Sea*, show how in these novels, the male characters with tears in their eyes have to justify themselves. One hides himself from view so as not to show any weakness, and the other is justified because of the overwhelming birth of his daughter. Overall, the body language that the movement or the descriptions of the male characters' eyes provide is that of pause and suspension before deciding on what to do or as a way to relive memories. Eye movement or descriptions of the same are not active, unlike those of the hand as will be shown in Table 27 below.

Table 27

N-grams of hand(s)

N-Gram of *hand*	Frequency	N-Gram of *hand*	Frequency
A hand on my	9	Hold out his hand	5
A hand on my shoulder	5	I put my hand	10
And put his hand	6	In his hand and	9
As they shake hand	6	In one hand and	5
Back of my hand	5	Jamesie rub his hand	5
From his hand and	5	Lift a hand to	5
Get his hands on	5	My hand on the	7
Hand on her shoulder	5	My hand over my	5
Hand on his shoulder	5	Of his hand and	6
Hand on my shoulder	13	Place his hand on	5
Hand over her mouth	5	Put a hand on	8
He put his hand on	6	Put a hand on my	6
He rub his hand	6	Put a hand out	5

Head in his hand	7	Put her hand on	9
His hand and say	6	Put his hand on	17
His hand as he	6	Put his hand on my	6
His hand at the	5	Put my hand on	6
His hand in the	6	Rub his hand together	10
His hand on her	6	She put her hand	8
His hand on my	8	Take her hand in	5
His hand on my shoulder	5	The back of my hand	5
His hand on the	16	The hand of the	6
His hand to his	5	Thrust out his hand	5
His head in his hand	7	Walk hand in hand	5
Hold his hand out	5	Wave of the hand	7

The clusters that show hand movements and actions are the most frequent ones when looking for clusters of gestural expressions. It has a total of 50 clusters with 333 hits in the total frequency. As can be seen from Table 27 above, the most frequent expression with 17 hits is that of *put his hand on*, as shown in more detail in Fig. 44 below. Also, expressions regarding male characters instead of female ones show how it is usually these male figures the ones to use their hands to help express themselves, not only as accompaniment to the action of speaking, but also as a way of showing dominance, power over the addressee, or on the other side of the spectrum, as showing companionship and sympathy.

Fig. 44

Results of put his hand on

1	☐	ⓘ doc#0	etimes put her hand on his leg when they were driving and he'd	**put his hand on**	top of hers and they'd dr
2	☐	ⓘ doc#2	</s><s> 'Into the Coachman? </s><s> ' Frank turned to me and	**put his hand on**	my shoulder. </s><s> 'C
3	☐	ⓘ doc#3	ning into one when it's called upon to be, to do. </s><s> And he	**put his hand on**	her cheek, and was relie
4	☐	ⓘ doc#3	so he got her cheek, and his temper rose then suddenly, and he	**put his hand on**	her tit and squeezed har
5	☐	ⓘ doc#3	mp and he held the bar tight while Lampy lowered it and Lampy	**put his hand on**	Mr Driscoll's arm as he s
6	☐	ⓘ doc#3	'in or lose, he was quietly accepting. </s><s> The odd day, he'd	**put his hand on**	my back as we walked t
7	☐	ⓘ doc#3	them and they all three stood talking and laughing and the man	**put his hand on**	both their arms and gest
8	☐	ⓘ doc#3	n the blinded front window two figures at the kitchen table as he	**put his hand on**	the front gate to open it.
9	☐	ⓘ doc#4	him back, the foreboding sense of terror which he felt if he even	**put his hand on**	the dilapidated wooden g
10	☐	ⓘ doc#5	in the front seat. </s><s> Ruttledge opened the door gently and	**put his hand on**	his shoulder. </s><s> 'W
11	☐	ⓘ doc#6	it down to Jimmy. –Sorry 'bou' tha', Jimmy, he said. </s><s> He	**put his hand on**	Jimmy's shoulder. –Still-
12	☐	ⓘ doc#9	e stone wall, staring at the hospital as she spoke. </s><s> Hano	**put his hand on**	her shoulder. </s><s> Sl
13	☐	ⓘ doc#9	before you came home. </s><s> It was only at the door that he	**put his hand on**	my shoulder and said, "
14	☐	ⓘ doc#9	in the forecourt for five minutes. </s><s> Eddie came over and	**put his hand on**	my shoulder. </s><s> 'T
15	☐	ⓘ doc#10	that room. </s><s> 'You picked a good day for leaving,' Michael	**put his hand on**	my hair as he went into t
16	☐	ⓘ doc#11	he thought the world of her; he'd always loved her. </s><s> He	**put his hand on**	her cheek and looked at
17	☐	ⓘ doc#13	</s><s> I moved off and my father followed me for a few paces,	**putting his hand on**	my sleeve. </s><s> 'Is h

In Fig. 44 above, it can be seen how it is usually another part of the body where the hand is placed by the male character (shoulder, cheek, back, hand, or hair). In the examples that include the placing of the hand on one's shoulder, and as shown in Table 28 below, there are more instances in which this action is done amongst male characters than with female characters. There are 8 clusters regarding *shoulder* with a total frequency of 49 hits in the CCMIW. Despite the threatening aura this action and gestural expression might have without context, as putting a hand on someone's shoulder can be seen as an act of control, when these examples were looked at in context, they show that male characters make use of this gesture to show brotherhood in times of hardship. See examples (41) and (42) in which the male characters are supported emotionally by other male characters as a sign of sympathy:

> (41) I was silent and ***he put an affectionate hand on my shoulder***. 'Ah, a mhaistir, why had things to get like this?' (McGahern, 2009b/1974)

> (42) 'Easy, Brendan, easy.' ***Cormac gently put a hand on my shoulder***. (Bolger, 2002/2001)

Table 28

N-grams of shoulder(s)

N-Gram of *shoulder*	Frequency
A hand on my shoulder	5
Hand on her shoulder	5
Hand on his shoulder	5
Hand on my shoulder	13
His hand on my shoulder	5
Look over my shoulder	6
Over her shoulder and	5
Pain in my shoulder	5

Alongside the clusters regarding *hand* and *arm* in Table 29 below, a high number of items that appear in the CCMIW and a total frequency of 168 hits are also shown. The most frequent cluster is that of *put his arm around* (20 hits), followed by *his arm around her* (16 hits), and *put his arm around her* (12 hits). Unlike the clusters formed with *shoulder*, the ones involving the arms of the male characters show a certain amount of control and possessiveness as it is usually a female character being held.

Table 29

N-grams of arm(s)

N-Gram of *arm*	Frequency	N-Gram of *arm*	Frequency
Arm around her and	8	Put her arm around	8
He put his arm	8	Put his arm around	20
He put his arm around	7	Put his arm around her	12
He put his arm around her	7	Put his arm around her and	6
Her in his arm	6	Put my arm around	9
His arm around her	16	Put my arm around her	6
I put my arm	7	The arm of the	5
I put my arm around	6	To put his arm	7
I put my arm around her	5	To put his arm around	6
My arm around her	8	With his arm around	5

When looked at *put his arms around* in more detail through concordance, it is possible to see how the initial hypothesis that without context seemed to present the male characters as possessive and controlling is not, in fact, fulfilled. Contrary to what was expected, as shown in Fig. 45 below, again, the action of embracing someone or putting an arm around a female character does not show possessiveness but sympathy and support. In sections 6.4-6.7, male characters try to dominate in a conversation and try to present themselves as strong to other male characters. It is surprising to find how their body language, so far, has shown that they are capable of tenderness more than they are of violence, when it comes to clusters and habitual gestural expressions.

Fig. 45

Results of put his arm(s) around

2	☐	ⓘ doc#4	ierable standing there in the sunlight that Shane was about to	**put his arms around**	her and summon up the courage to finally kiss her
3	☐	ⓘ doc#4	eraldine. </s><s> If she grew scared, it would be an excuse to	**put his arms around**	her. </s><s> And if he found the courage to explor
4	☐	ⓘ doc#4	e wanted to stop shouting at Geraldine. </s><s> He wanted to	**put his arms around**	her and apologise. </s><s> But it was too late – sh
5	☐	ⓘ doc#8	ou, you know, my little Martin. </s><s> ' Raphael smiled as he	**put his arm around**	her narrow shoulders and escorted her to the door
6	☐	ⓘ doc#8	iged his arm as they turned into O'Connell Street. </s><s> He	**put his arm around**	her and kissed her on the cheek. </s><s> Man, it v
7	☐	ⓘ doc#8	ked a cigarette away in a tail of sparks and she laughed as he	**put his arm around**	her. </s><s> When you dread something it's a son
8	☐	ⓘ doc#8	I have to finish my essay for Ed. </s><s> Psych. </s><s> ' He	**put his arm around**	her waist and she turned her face to his, then put
9	☐	ⓘ doc#9	<s> Oh Jesus, Hano, hold me, I'm cold, so cold. </s><s> He	**put his arms around**	her. </s><s> Her back was cool like ivory, warm lik
10	☐	ⓘ doc#9	to die Hano. </s><s> I don't want to fucking die. </s><s> ' He	**put his arm around**	her and turned his back on the desolate mountain
11	☐	ⓘ doc#9	s> Rest a few minutes here before we move on. </s><s> ' He	**put his arm around**	her and they huddled together against the damp b
12	☐	ⓘ doc#9	me. </s><s> ' 'Where the fuck is that? </s><s> ' He wanted to	**put his arms around**	her but there was so much coldness and pain in th
13	☐	ⓘ doc#8	out of it, and his terror-stricken eyes. </s><s> Then Uncle Joe	**put his arm around**	him and said, 'Come on, son. </s><s> It's time we
14	☐	ⓘ doc#8	ght when they were on their way home from the hotel, Packie	**put his arm around**	Malachy and said, with that old tear shining in his
15	☐	ⓘ doc#0	e and this was before I was ever with Buzzy and the fella was	**putting his arm around**	me and telling me I was gorgeous and trying to gr
16	☐	ⓘ doc#11	t if I went out to him that he'd be delighted to see me and he'd	**put his arm around**	me and we'd look at the chickens and he'd tell me
17	☐	ⓘ doc#4	play-acting, squaring up to each other in jest. </s><s> Shane	**put his arm around**	my shoulders. </s><s> 'This, gentlemen, is my ma
18	☐	ⓘ doc#8	runk! </s><s> ' he said. </s><s> Then the Canon grinned and	**put his arm around**	the Dummy and off they chugged towards town ar
19	☐	ⓘ doc#13	ed at the far corner, the youth leaning back against the wall to	**put his arms around**	the girl. </s><s> Both glanced proprietorially over,

Note in example (43) below, that Hano wants to protect and at the same time get comfort from embracing Katie in *The Journey Home*, but perhaps because Katie has not shown signs of approachability or perhaps because Hano does not want to appear weak, he does not embrace her:

> (43) 'You could go home, Katie. Tell them I forced you to come with me.'
> 'Where the fuck is that?' ***He wanted to put his arms around her*** but there was so much coldness and pain in those hunched shoulders that he was afraid to touch them. (Bolger, 2003/1990)

The last cluster that will be presented and analysed is *head* (Table 30 below). It has a total of 16 instances of clusters containing *head* and 143 hits in the CCMIW. Similarly to the cluster of *eye* that appeared alongside the verb *close*, the cluster of *head* usually comes with the verb *shake*. However, as will be shown in Fig. 46 below, the shaking of one's head appears with a number of different expressions and adverbs in order to provide further meaning to the gestural action. The other instance that does not have the verb *shake* in its cluster is that of *a pain in his head*. This cluster only appears in McCabe's *The Dead School*, and as foreshadowing of the male character, Raphael Bell, who is going insane in the process of maintaining his school traditional in an everchanging Irish society. There are no other instances that show this cluster in any of the other novels.

Table 30

N-grams of head

N-Gram of *head*	Frequency	N-Gram of *head*	Frequency
A pain in his head	5	His head down and	5
And shake her head	6	His head in his hand	7
And shake his head	13	I shake my head	10
And shake their head	5	Pain in his head	6
Astray in the head	6	Shake his head and	17
At the head of	10	Shake his head in	8
He shake his head	23	She shake her head	9
Head in his hand	7	She turn her head	6

As can be seen in Fig. 46 below, the results for *he shook his head* are usually accompanied by a modifier in order to provide more information in regard to the body movement as it could be in disbelief, in amusement (lines 3, 4, or 19), in disappointment (line 12 and 17), or nervousness (line 13).

Fig. 46

Results of he shook his head

What the clusters regarding body language have shown is that male characters do not resort to violent outbreaks naturally, that is, despite the aggressiveness that could appear in certain tense moments or through their language, their most frequent gestural expressions are not of violence or aggression. As can be seen from the results regarding hand, arms, and shoulders, there is a certain amount of sympathy involved in the use of these body parts as a manner of showing brotherhood and friendship albeit sometimes repressed as seen in example (43) above when Hano controlled himself from touching Katie to show his support. On other occasions, it is usually amongst male characters that that support is accepted, especially in neutral parts of the body as can be the shoulders. A pat or a hand on the other man's shoulder is not presented as threatening to the recipient nor to the giver both to their physical or societal integrity, that is, it is accepted amongst men as a sign of camaraderie to touch one's shoulder.

6.10 The Heroic quality of some male characters.

Drawing from the linguistic analysis carried out in this chapter, the mythological features described in Chapter 2, and the division of the male characters in Chapter 4 regarding their struggle whether it was against the world and society or against what was named "the Other," that is, something internal that the male character might be struggling with, in this section I will return to the brief sketch of the characters done in Chapter 2 (section 2.6), and analyse each characteristic in order to see whether the mythological and heroic qualities of Irish literature are also presented in the male characters' way of speaking, behaving, and acting.

For clarity's sake, Table 31 below displays the different aspects analysed and whether they take place for each of the characters in the CCMIW. Thus, it is possible to see in the far-left side the division of the characters into two main sections: those who fight against the world and those who fight against something that is opposite to themselves and challenges their identity (as was already divided in Tables 5 and 6). The next section is the name of the character and in parenthesis the novel they belong to, with a total of eight characters for each of the main character division. Some novels provide not only one but two male characters that may behave as heroes at some point, such as Raphael Bell and Malachy Dudgeon in *The Dead School*; in other instances, although it may seem that more than one male character is part of the main plot, they may behave as

the helper to the protagonist, see for instance Frank in *An Evening of Long Goodbyes* or Shay in *The Journey Home*, amongst others. Section three shows the mythological features found in the CCMIW, namely: (1) Cuchulainn's Fury, that is, a one-off moment of violence; (2) the ability to name other people or other things, thus being the one in power for a moment; (3) loss of one's own identity maybe because they leave the country, they don't recognise themselves, or the doing of a really terrible thing strips them from their identity; (4) the appearance of a prophecy or something mystical and magical coming into play; and (5) the presence of a helper either throughout the novel or at some specific moment. Although these features may not happen all at once with the same character, the appearance of some of them still provide the bearer of the qualities, a heroic aspect. Finally, the male character's morality will be examined in order to reveal whether they behave true to themselves, honourably, or on the contrary, with very hazy morals. All these three aspects (myth, language, morality) will help the analysis to classify the different characters and whether their heroic qualities bloom or not.

The grading for each of the characteristics has been done in a very broad qualitative manner that will be analysed in depth in each of the different sections below. Hence, the evaluation of the characters' behaviour goes from "yes," when there are at least more than three instances that prove the characteristic; the next level is "occasionally" in which the characteristic may happen but it is not a common feature for the character; "seldom" when the characteristic happens on one occasion and it is not something that the character would normally do; and finally, "never" when the character does not ever perform one of the characteristics but it could also mean that they are opposite to that one.

Table 31

Disposition of heroic features in the CCMIW

Divison	Character (Novel)	Mythological Features					Morality
		Cuchulainn's Fury	Naming	Identity Loss	Prophecy	Helper	
Male characters against the world	Jack McNulty (TG)	Occasionally	Yes	Yes	Yes	Seldom	Yes
	Jimmy Rabbitte (TC)	Yes	Yes	Yes	Seldom	Yes	Yes
	Joe Ruttledge (MFRS)	Never	Seldom	Yes	Yes	Yes	Yes
	Patrick Moran (TL)	Yes	Yes	Yes	Yes	Seldom	Yes
	Pat Shee (AWSK)	Yes	Never	Yes	Never	Never	Yes
	Lampy (LQS)	Yes	Occasionally	Yes	Seldom	Seldom	Yes
	John (LQS)	Occasionally	Never	Yes	Yes	Never	Yes
	Bobby Mahon (SH)	Yes	Yes	Yes	Yes	Never	Yes
Male character against 'the Other'	Joey Kilmichael (NTS)	Yes	Yes	Yes	Yes	Yes	Yes
	Hano (JH)	Yes	Yes	Yes	Yes	Yes	Yes
	Brendan (VV)	Yes	Yes	Yes	Yes	Yes	Yes
	Raphael Bell (DS)	Yes	Yes	Yes	Yes	Occasionally	Yes
	Malachy Dudgeon (DS)	Occasionally	Occasionally	Yes	Seldom	Yes	Yes
	Mahoney's son (TD)	Yes	Seldom	Yes	Occasionally	Seldom	Yes
	Mahoney (TD)	Yes	Yes	Yes	Seldom	Never	Yes
	Charles Hythloday (ELG)	Seldom	Yes	Yes	Yes	Yes	Yes

6.10.1 Cúchulainn's Fury.

Let us now start with the first characteristic for the heroic male characters in the mythological section: Cúchulainn's Fury. As has been said in Chapter 2, in Irish mythology there is some sort of supernatural feature that enhances the aggressiveness and violence of the warrior and the hero. This super strength might come from an external source, such as magic, but it may also come from within, as a result of a revelation or epiphany that provides reason enough to justify the male character's actions of violence. In Table 31, the results show how violence in the novels are an important part of the male character development which may show how in contemporary Irish prose there seems to

be a readiness from its writers to "explore the potential for human violence and to try to shed light on the darker side of human emotion" (Mahony, 1998, p. 275). Despite the fact that in the characters' minds that violence is justified, it does not mean that the reader agrees or that the same character will continue to justify it. In some cases, there is a "wanton violence" (Booth, 2019, p. 4) accepted through the rejection of social responsibility which allows toxic masculine behaviours. Still, although this behaviour is allowed and sometimes encouraged amongst peers, there is really little purpose in a brutal man (Clare, 2001, p. 69), what is more, the general call towards men in the 21st century is, according to Clare (2001, p. 194): "to turn away from violence, to get in touch with our feelings, to express our fears and admit our inadequacies". However, there still exists a fear of challenging patriarchy and therefore, the different toxic aspects of masculinity are still portrayed in male characters.

Cuchulainn's Fury is a quite common aspect amongst the male characters in the CCMIW; however, in some cases, they do not use violence for the sake of violence but because there is a stronger force taking them over, which results in a violent attack. Sometimes the violent attack is forgotten due to trauma or due to the meddling of alcohol as was the case of Jack McNulty in TG (Barry, 2015, p. 103); sometimes the violence is so sudden that the perpetrator does not know where that sentiment came from, for instance Bobby Mahon allegedly killing his own father in SH, Lampy angry at his grandfather for calling up his ex-girlfriend's family in LQS (Ryan, 2018, p. 65), or the passionate outbursts of Jimmy Rabbite in TC during rehearsals:

> (44) Billy kept drumming too fast. At half-twelve they found out he'd been messing. Jimmy stepped in and ***told him off in no uncertain terms***. (-You're a cunt, Mooney.) (Doyle, 1998, p. 48)

As can be seen from the example above, violence is not limited to a physical one. As shown in section 6.8 when describing the different adverbs accompanying the verbs of speech, there seems to be a tendency towards linguistic aggressiveness. It is not only the content of what is being uttered but also the manner in which these violent utterances are being said. The results shown in section 6.8 point towards an assertive characterisation, that is, the active part on the male characters to behave manly so as not to be considered weak. What is more, Cúchulainn's Fury can also be a form of ancestral violence and aggressiveness related to ancient and traditional roles in which the man of the house needs to control the other members belonging to that household. Another

linguistic feature to do so, as explained in section 6.4, is with the usage of diminishing vocatives, something which will be addressed in section 6.10.2 when speaking about the "naming" ability of the male characters. This is the case in some of McGahern's novels in which the father is not afraid of using physical force to have his will obeyed. Moran in AW and Mahoney in TD are the prototypical examples of traditional fatherhood taking care of a family on their own for a time without any female influence. Although Moran is an aggressive character in the way he tries to control his son Michael through brute force (see example 45 below), it is Mahoney who is particularly vicious in his teachings (see example 46) as he scares his own son into behaving properly, according to himself, and he does not always beat him, but the sole instigating of sheer terror is what provides Mahoney with enough power for a while to control his son. These examples below (45 and 46) also show how certain nonverbal features, as explained in section 6.9 through the analysis of body language, influence how the utterance is exaggerated by the description of physical aspects:

(45) 'Did you ask to go to the dance?'

'No.'

'No *what*? No, pig!'

'No, daddy.'

Moran beckoned him to come in and as he was passing him in the narrow hallway he seized him ***and struck him violently*** about the head. 'I'll teach you to come in at this hour! I'll teach you to go places without asking! There must have been drink at this hooley as well!'

Sheltered by his sisters, Michael was unused to any blows and angrily cried out as soon as he was struck. (McGahern, 2008a/1990, p. 92)

(46) 'I'm going to teach this gent a lesson. Your sister can be witness of this. Now off with your clothes. I'm going to teach you a lesson. Quick. Strip. Off with your clothes.'

Slowly, dazed in horror, he got off his jacket and wept. […]

'Off with your jersey. Quick. We can't stand here all day,' ***a white froth showed on his lips.*** The eyes stared out beyond the walls of the room. The

belt twitched against his trousers, an animal's tail. (McGahern, 2008b/1965, p. 8)

Patrick Moran in TL is another of McGahern's characters that seems to undergo several outbursts of violence, similarly to Malachy Dudgeon or Raphael Bell in McCabe's DS, as all of them are teachers and seem to take some pleasure in violence and in disciplining the students as seen in example (47):

(47) The point of the cane makes a ragged lump in the shoulder of his brown suit as he comes towards me with the bell, its yellow crook inside the silver watchstrap between his cuff and sleeve. As I take the bell by the tongue, ***shock of the erection I got when first I beat a boy with a cane***, taking pleasure in my supposed duty. (McGahern, 2009b/1974, p. 12)

Out of the sixteen characters, five of them do not perform either any or some violence during the course of the novels. Malachy (DS), John (LQS), and Jack McNulty (TG) occasionally fall into these aforementioned outbursts, however, Charles Hythloday (ELG), as explained in section 6.5 when analysing the verbs of speech with the reporting subject *I*, is prone to linguistic flourishes and child-like tantrums more than actual violence; and Joe Ruttledge from McGahern's MFRS, who as shown in section 6.7 when analysing proper names and verbs of speech, does not perform any violent act, not even when provoked. What is more, Ruttledge's speech is usually neutral with verbs like *say* or with adverbs like *quietly* (as shown in example (36), section 6.8) as a way to ensure that his gentle nature is shown. When he encountered a man who was boastful about fighting to free Northern Ireland, he goes on to say:

(48) 'No,' Ruttledge said. 'I don't like violence.'

'You don't believe in freedom, then?'

'Our country *is* free.' (McGahern, 2009a/2002)

On the whole, these male characters seem to let themselves be overpowered by their own instincts, and those are related to violence and acting out aggressively, whether it is to assert control in a situation or because they are over-ridden with fury. When investigating the language that involves oral narratives of life and death stories, Labov (2013, p. 61) wonders about the escalation of violence in a narrative, that is: "when does the exchange of speech events give way to violence; that is, when is talk replaced by

action?" It seems that the use of violence is still ingrained in not only human nature, but especially in male characters. Mahoney's violent behaviour in McGahern's TD produces that his son learns from his father and learns to fight as well. De Beauvoir's conception that violence is proof of one's loyalty to oneself and to one's passions (1993, p. 348), is shocking in the sense that the guilt, the consequences, and any other aspect that comes with violent acts, are lifted from the aggressive person, and therefore, as Schrock and Schwalbe (2009, p. 289) describe, manhood acts that involve crime and violence become a collective image that perpetuate a privilege behaviour amongst men as gender class, and by extension, male characters in novels.

6.10.2 Naming.

As mentioned in Chapter 2, although it may not seem very heroic the quality of giving names in the protagonists and male characters in the CCMIW, there is a mythological factor in relation to this aspect. Naming oneself or naming another person is seen as a rite of passage and as bestowing of identity and self. In traditional Irish folklore, the names of magical creatures were most of the time kept secret as it was believed that the knowing and mentioning of one's names would provide power and control over one another. Hence, this feature was kept and analysed throughout the novels in order to find out whether it was part of the male-characters' behaviour. What is more, as shown in section 6.3, through the use of male vocatives in conversation, the act of naming was strengthened and served the purpose of the addresser to belittle or to praise the addressee.

In Table 31 above, it is shown how out of the sixteen characters, ten of them perform at one point or another the clear action of naming. To some of them, naming comes naturally, for instance Joey Kilmichael in NTS when he keeps the memory of his father alive by continually mentioning his music and providing a name for his debut album (Bolger, 2010, p. 30); Charles Hythloday in ELG, when given to fancy, bestows names for his enemies and Frank at some point, although he may become his helper by the end of the novel, he is given all sorts of names like "hideous Shape" (Murray, 2003/2003, p. 2) or "Golem" (ibid., p. 20); or Jimmy Rabbite in TC when he is able to not only provide a name for the band but also a new name for everyone involved in it, so that every time they went on stage they would transform from something ordinary into something special, see example (49):

(49) -What's wrong with our ordin'y names? Dean wanted to know.

-Nothin', Dean, said Jimmy. -Nothin' at all.

-Well then?

-Look, said Jimmy. -Take Joey. He's Joey Fagan, righ'? […] But when Joey goes on-stage he's Joey The Lips Fagan. […] He's not ordin'y up there. He's special. (Doyle, 1998, p. 41)

Being able to provide names is something that gives control to the bestower and at the same time, plays a part in the power struggle the character may be undergoing. Once your name is mentioned, your identity is revealed, and you lose the upper hand in controlling who knows you. There are a number of characters who go around with nicknames either of their own or because they have been provided to them, and they are able to change names depending on the situation. See for instance how Lampy from LQS still goes with his childhood nickname and how he is also stuck in his family home after a break-up, unable to settle in society as an able person because he is not thought of as an adult completely. Lampy also reminisces in his school years when his classmates would call him around, and his nickname is always used as long as an even shorter nickname like "Lamp" (Ryan, 2018, p. 70). As shown in section 6.3.2, nicknames are the third most frequent male vocative used in the CCMIW as a way to show familiarity, however, in some cases as is the one with Lampy from LQS, nicknames also link the possessor to the past.

Brendan from VV and Hano from JH are two characters by the same author who seem to be able to mutate and evolve depending on the name they are using. In the case of Hano, his own nickname is given by his helper, Shay, when they first meet but instead of this working as a disempowerment, because Hano becomes the hero, he owns up to it and embraces it, as if he has been waiting a long time to come into his own skin, a rite of passage as it were, the changing of names from childhood into adulthood:

(50) The young man grinned again, held his hand out and asked me my name.

'Francis,' I said. 'Francis Hanrahan.'

'What do they call you at home, Francis or Frank?'

'Francy.'

'Good Jesus! Where did you leave the spade?'

He looked at me closely.

'You're no more from the bog than I am. Would you settle for Hano?'
(Bolger, 2003/1990, pp. 23-24)

Brendan in VV, due to his circumstances of having to disappear for a time and then come back, recreates himself a number of times in order to fit any new identity he crafts. It is not only that for a time he supplants his half-brother's, Cormac's identity and name, but also there is something in the way nicknames are bestowed between characters. As early as primary school, and as shown in section 6.3.2 with nicknames as vocatives, Brendan is given the nickname "Hen Boy" by a classmate (Bolger, 2002/2001, p. 11) that will be an archenemy throughout the novel, even in adult years. Brendan understands the power that rests in a name, especially family names. As he is rejected from his own family, he has to create a name of his own and once he comes into his own heroic self, he will no longer be scared of using his name, as can be seen in example (51), when he realises his real name has slipped out, in opposition to example (52), in which he demands having his name said properly:

(51) By getting involved with Ebun I was putting my own plans at risk. I could not believe that I had betrayed my name to her. (Bolger, 2002/2001, p. 146)

(52) 'Say my proper name! Who am I? Say it, *you bastard*!'
'The same person you'll always be. Brogan, the Hen Boy.'
The violence with which I trod on his fingers surprised me. He rolled over, momentarily shielding himself. 'Who does that make you?' I said. 'Who the fuck are you, *you bastard*? Who gave you the right to be you? Swaggering around the schoolyard with a superior smirk of your arse. *Mr Fucking Untouchable*, eh? Well I was as good as you once, I was fucking better.' (Bolger, 2002/2001, p. 357)

Brendan carries his ghosts of the past with him during the course of his years and despite creating several identities for himself, for some people, he will still appear as before despite all his efforts to be somebody new. In this last example it is also possible to see the use of you + insult as is the case of *you bastard*. This aspect was analysed and explained in section 6.3.4 when analysing expletives as vocatives and which is used as a way of emphasising the addressee of the insult. What is more, Brendan also offers a

mocking nickname as a way of insulting his enemy by imitating the honorific *Mr* (explained in section 6.3.1) and subverting it into an insult. In example (52), the violence expressed by the character through his physicality also belongs to what was explained in section 6.9 regarding body language and in section 6.10.1 when providing examples of Cúchulainn's Fury.

Some other characters in Table 31 seldom use the ability of naming in their lives, and although they are the lesser number of characters, there is one worth mentioning, and that is Mahoney from TD. What is significant in McGahern's novel is that the father is the one who is addressed by surname a number of times, but the protagonist, the boy, is nameless. He is sometimes given pet names and the use of generic male vocatives like *boy* or *lad* (as shown in section 6.3.3 when analysing male nouns as vocatives), but he is never addressed by his real name. Throughout the novel, it is mentioned several times how other characters call each other by their names, but the boy's remains unknown. The absence and ignorance of a name for Mahoney's son could be a sign that even though as a father he is getting older and losing control over his children, he has the power of providing, and in consequence withholding names to the others in the house. The boy's sisters are no threat to Mahoney's masculinity and position in the house so they have a name, but the boy in his several clashes with his father, is the only real threat the father feels, hence the use of belittling names or the rejection of his son's name as can be seen in examples (53) and (54):

> (53) The violence had been easier far than the jeering and mockery.
>
> 'You'd more than a year's luck on your side that you didn't hit,' Mahoney went on asserting. 'I'd have smashed you to pieces, did you hear that, to pieces, **you pup**, and you'd have tried it, **you pup**.' (McGahern, 2008b/1965, p. 37)

> (54) 'I do, but I don't want any praying for exams.'
>
> 'We wouldn't as much as dirty prayers with your name again but such filth and rubbish. Hell is where you're heading and fast. I never knew too much books to do good yet. Puffed pride…' (McGahern, 2008b/1965, p. 130)

In example (53), Mahoney belittles the boy by addressing him with the aforementioned construction of you + insult, in this case, a *pup*. This happened after a

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fight that did not come to blows but started in order to defend the boy's sister from the abuse of the father; and in example (54), the boy, being very apt for school and aiming to priesthood needed to study long hours and when the time of the exams came, he rejected religion and therefore priesthood, hence, Mahoney's attack and rejection of his son's name.

6.10.3 Identity Loss.

Moloney and Thomson (2003, p. 133) recognise how Irishness is not an identity trait that appears when one is "born, raised, or living in Ireland" but it is a national identity that intersects with other kinds of "identities, residencies, and relationships to Ireland, reconfiguring thus what it means to be Irish" (ibid.). The different interpretations and reconfigurations of what means to be Irish seem to be as varied as Irish people themselves and still, the idea of a distinctive Irish identity is still much in vogue. By the nineteenth century, as mentioned in section 2.7.2, Irishness was promoted through the Irish language, Gaelic games, and myths of the past (Pine, 2011, p. 6), whereas by the twenty-first century, despite this identity being a trait in all the characters analysed in the present study, Irishness seems a mirror trait and not one performed consciously.

It is important to notice how this trait alongside that of *morality* in section 6.10.6, are the two which all the characters undergo. The male protagonist may or may not use their power to name or may not have a helper throughout the novel, but all of them at some point have experienced at some level identity loss, whether it is because they are unable to establish themselves in society or because they had to emigrate to England or somewhere else at some point. Out of the sixteen characters, four of them emigrated (Ruttledge, Patrick Moran, Brendan, and Malachy Dudgeon) and the homecoming was bittersweet for all of them. Despite buying land and working it, Ruttledge has a difficult time recognising happy times and he just exists next to the lake, always feeling somewhat of an outsider as seen in example (55). In this example, it is also worth noting the verbs of speech used by the different characters. The addresser, Patrick Ryan, as shown in sections 6.7 and 6.8, uses a dominant verb to ask a question that is not at all dominant. Due to the touchy topic, it could be that what Ryan is doing is maintaining a performance of hypermasculinity while talking about such "feminine" or "emotional" matters. However, Ruttledge is not thrown back by the manner of speaking but by the question itself. He does not answer in a defensive manner, as could have been had this conversation

been the other way round, which furthers Ruttledge's quiet and gentle nature, as argued in section 6.10.1.

> (55) 'Are you happy, lad?' **he demanded**. […]
>
> 'I'm not unhappy,' **he answered, surprised**.
>
> 'What does that mean?'
>
> 'I'm not over the moon. I have health, for the time being, enough money, no immediate worries. That, I believe, is about as good as it gets. Are you happy?' (McGahern, 2009a/2002, p. 214)

Returning home, as shown in section 4.2 and as part of the hero's quest and journey, seems to be disappointing. For instance, Patrick Moran comes back to Ireland after an absence of leave from the school he works at and he knows that he will be fired and rejected for having married outside of the church; Malachy also comes back from a difficult time in England to a rehab facility and finds out that the love of his life has moved on and is happily married with children. The case of Brendan is different in the sense that he flees the country for a crime he did not commit and had to utilise different identities in order to survive. Still, he recognises how much of a construct his own Irish identity is as shown in example (56):

> (56) It wasn't that people didn't tell the truth in Ireland when I was growing up, it was just that we told invented truths so vehemently that we wound up believing them ourselves. (Bolger, 2002/2001, p. 290)

The other male characters who did not emigrate and who had to fend for themselves at home struggling to pursue an identity were not always aware of that struggle, and searched for a definition of self in regard to what their role in society was. Hence, Jack McNulty decides he is going to live as a grandfather and a father (Barry, 2015, p. 268) and throws into the sea his British passport to live only with his Irish one (ibid., p. 292); Raphael Bell describes himself as a teacher and headmaster and his being forced into early retirement cost him his sanity; or how Charles Hythloday realises how one's identity is something special (Murray, 2011/2003, pp. 86-87). However, the most striking example of Irishness is found in Jimmy Rabbite's definition of the Irish as the "niggers" of Europe as shown in example (57):

(57) —Your music should be abou' where you're from an' the sort o' people
yeh come from.

—Say it once, say it loud, I'm black an' I'm proud.

They looked at him. [...]

They were stunned by what came next.

–The Irish are the niggers of Europe, lads.

They nearly gasped: it was so true.

–An' Dubliners are the niggers of Ireland. The culchies have fuckin'
everythin'. An' the northside Dubliners are the niggers o' Dublin.—Say it
loud, I'm black an' I'm proud.

He grinned. He'd impressed himself again. (Doyle, 1998, p. 13)

Overall, there seems to exist a feeling of unfairness surrounding the characters: they feel as if the world is unfair to them because they have to overcome the test of being not only a man and what that conveys in society but also of being Irish, something that they have to figure out on their own without straying too far away from the norm.

6.10.4 Prophecy.

Due to the mythological nature of some features selected to analyse in this dissertation, the prophetic quality of some situations regarding the male characters in the present study was worth mentioning and looking for in the CCMIW. Despite some characters hardly ever or never having experienced it like Pat Shee, Jimmy Rabbite, Lampy, Malachy Dudgeon, Mahoney, or Mahoney's son, in ten out of the sixteen characters there are clear moments in which the male character undergoes a magical realisation. There is a conscious foreshadowing, that is, a moment in which the character realises how the future could turn out, or mention of how fate and destiny works. Vickery (1966, p. 94) mentions how at some point during the quest of the hero, there is a moment of prophetic epiphany[16] which consolidates the mythological narrative of departmental gods. Perhaps the mentioning of these gods in texts that represent an Irish society enrooted in Catholicism is not really representative of the gods but of the hero's realisation.

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[16] The usage of epiphanies in Irish literature is not new to the novels studied in the present dissertation. First called into attention by Levin (1960/1941), it was established that James Joyce used this feature regarding his own "concern with words as symbols" and with "reproducing both the reality of an event and its symbolic or spiritual meaning" (Walzl, 1965, p. 436). In this sense, then, an epiphany symbolises a "spiritual illumination" or "revelation" (Scholes & Walzl, 1967) that is intended to "inform the protagonist, the readers, or both" (Bowen, 1981, p. 103) and helps gain self-knowledge.

The older characters seem to undergo this prophetic realisation once they have aged and are reminiscing their lives, the past, and what could have been. Characters like Jack McNulty, John in LQS, or Raphael Bell seem to dwell on their glorious moments that are no longer and that have resulted in tragic events that could have been solved were they to pay attention to the foreshadowing and different clues. The case of the younger characters like Patrick Moran, Bobby Mahon, Joey Kilmichael, Hano, Brendan, or Charles Hythloday is different: these characters at some point seem to experience some kind of supernatural accident or realisation. In some characters it happened through hallucinatory experiences like with Charles Hythloday seeing Yeats and anticipating the results of Charles' accident (Murray, 2011/2003, p. 147) or Joey Kilmichael being saved by the ghost of his father (Bolger, 2010, p. 109). In other instances, there seems to be a pending doom hanging over their heads that is settled once the character comes to terms with whatever they have been struggling with. As mentioned in sections 2.5 and again in 2.7.1, Bobby Mahon's name could make an allusion to the intertextuality and parallelism between his story and that of J. M. Synge's *The Playboy of the Western World* (1907) in which a son commits parricide (but which Bobby never accomplishes despite fantasising about it and being charged, too); Patrick Moran's realisation that once he did not marry in church he was going to be fired from the Catholic school he used to teach in, or Brendan in VV who coming back from exile to Ireland to fulfil a *vendetta* realises that all along that was what he had been after, a sort of redemptive arc, as seen in example (58) below:

(58) 'You run. Get the boys out of here.' I didn't care if I was killed as ***I aimed kicks in at Clancy***. It felt like this was the moment I had come home for, to finally settle old scores between us. (Bolger, 2002/2001, p. 354)

Example (58), as shown in section 6.9, presents another instance in which nonverbal language may be used to reinforce hypermasculinity and the conversational interaction that is underway in any point of the novels of the present study. However, further nonverbal language is also involved in the act of prophesising and foreshadowing such as the case of Charles Hythloday in example (59). Charles is hallucinating, as mentioned above, with Yeats. Yeats predicts Charles' future accident and what is more, Charles' hallucination includes not only the expressive verb of speech *complain* (as explained in section 5.6.2), but also the bodily response of disappointment of shaking one's head:

(59) Yeats wasn't surprised when it came to the part about the bank. Actually, he hated modernity even more than I did. 'Men live such petty lives these days,' ***he complained.*** 'So small and scrabbling. In the days of the aristocracy a man had the chance to develop, to mould himself into something or permanence.' ***He shook his head gloomily, and sank his chin into his hand.*** (Murray, 2011/2003, p. 147)

The sense of destiny fulfilled seems to be a small learning and realisation on the part of the male character. De Beauvoir (1993/1949, p. 716) considers that men enjoy a certain vocation as human beings that runs towards their destiny as males, that is, that men's prestige is inherited and that they are bound to fate.

6.10.5 Helper.

The figure of the helper, as mentioned in Chapter 2, is described by Propp (1968/1928, p. 10) as that of a supernatural entity given to the hero as a prize. Sometimes, this character simply appears in the hero's way. The role of the helper in the action, that is, its function, consists in pushing the hero towards their fate, providing extra help in difficult times, or acting as a support while the hero comes to his own heroic self. Sometimes these helpers are so without intending to, like Frank in ELG to Charles Hythloday; other times, they behave for a while as heroes to then turn out to be the helpers like Shay in JH to Hano or Shane in NTS to Joey Kilmichael. What is certain is that there is usually a character either male or female, that behaves as a crutch and as a support for the hero when a challenging time comes.

The figure of the helper is the last of the mythological aspects to analyse regarding the male-character features in the present study. As shown in Table 31 above, only seven characters out of sixteen present clear helpers that act as companions throughout the novel or at specific and essential points in time. These helpers do not need to be only male or just one person throughout the novel, they can be several for one hero as is the case of Jimmy Rabbite in TC who relies on different members of The Commitments at different points throughout the novel; or Malachy Dudgeon who relies as well on his students at some point. The rest of the characters with a clear helper (Ruttledge, Joey Kilmichael, Hano, Brendan, and Charles Hythloday) may wander from being helpers themselves to being the heroes and delegating the role of the helper to the other person. See for instance the role shifting between Frank and Charles in ELG when Frank is described as a menace to Charles' way of living but who then accepts Charles in his home when he is homeless.

In the end, Frank comes to Charles' defence by punching an enemy (Murray, 2011/2003, p. 426). One linguistic feature that is most commonly used in this mythological aspect of the male characters of the CCMIW, is that of the use of vocatives (section 6.3). Similar to what was explained in section 6.10.2 when describing the action of naming, becoming the helper or the hero conveys a verbalisation of the same at some point. First, the helper-hero relationship may start by the bestowing of a nickname, as in example (50), section 6.10.2, or example (62) below. Secondly, the relationship grows closer and the usage of body language may be involved, as is the case of Hano and Shay in example (60) below or the familiarity that giving a wink as in example (61) below may implicate amongst helper and hero.

Shay in JH and Shane in NTS undergo a similar transformation under the eyes of the protagonist, Hano in the former and Joey in the latter. Shay is able to challenge Hano's way of living and take him out of his zone of comfort by giving him a nickname and a place to live and soon Hano realises:

> (60) I was drifting slowly intro friendship with him, the very casualness of it disguising its grip. I had stuck close to him at first simply to learn the rules of work but even after five days it had become more than that in my mind. There was a sense of excitement being in Shay's presence. (Bolger, 2003, p. 35)

What is more, Hano describes Shay as being his hero: "my other half who was afraid of nothing" (Bolger, 2003/1990, p. 303), but who in the end, by dying, compelled Hano to start his quest through the Irish countryside to save his own life, and for a while, a friend of them, Cait, becomes a second helper for Hano. In the case of Shane and Joey in NTS, Shane immediately attracts Joey into his sphere for unknown reasons at the beginning, but that will be revealed after a while. Although Joey seems to be a follower during a time, Shane helps propel Joey's character into different scenarios that otherwise would not have happened. See for instance examples (61) and (62) in which Shane compels Joey to play and sing in front of his classmates when Joey had a traumatic experience before, and how after successfully winning the audience over, he no longer behaves as a mere sidekick but as the hero he was meant to be:

(61) "After my previous experience, the last thing I needed was more ridicule. But the faces around me were not mocking. Every student seemed to pick up and unconsciously mirror the interest in Shane's eyes. They wanted to hear my lyrics. ***Shane gave a wink*** that seemed to say, Go for it, kid. Stand up and be counted." (Bolger, 2010, p. 42)

(62) "Before the school retreat in Wicklow, people had seen me as merely his sidekick, but now I acquired ***the nickname of The Songwriter***." (Bolger, 2010, p. 50)

In the case of Brendan in VV, he relies on his half-brother Cormac since they were young, but with Cormac's passing, Brendan feels the necessity to adopt that position himself and thus he tells his own son at some point:

(63) "'… I loved your uncle more than anyone before you. I was his sidekick, a dog happy to lie under any table he sat at. I couldn't live without him so ***I tried and failed to become him***.'" (Bolger, 2002/2001, p. 375)

Brendan, having lost his helper and sidekick, becomes both the hero and the helper, although he admits to having failed miserably, and still, the death of his helper achieves the purpose of having a helper: the moving of the gears that would make the hero come to be his heroic self. In the case of Brendan, the physical imitation of his half-brother, Cormac, may be possible in physical appearance and language but not in body language. In section 6.4, Cormac is shown as to having a big influence on his half-brother with assertive verbs of speech (example (16)); however, when Brendan's body language was analysed, as in example (42) section 6.9.2, Brendan's physicality, brute force, and aggressiveness is inherent to his personality and something he could not make disappear when he impersonated Cormac.

Joe Ruttledge, for instance, is himself a helper to his neighbours but when the time comes to step up, he is defined as the clear hero in a wake when laying out the body, and Tom Kelly, a hairdresser from Dublin, visiting the small town where the wake is taking place, takes up his role as the helper:

(64) ***Jamesie looked anxiously around***. The house was full and though it was now well after midnight people were still coming to the house. The cardboard boxes on the oval table were full of food and drink. By custom, nothing could be offered until the corpse was laid out and viewed.

'I'll lay Johnny out,' ***Ruttledge offered***.

'Will you be able?' ***Jamesie searched his face***. The house went silent.

'I worked in hospitals when I was a student.' ***Ruttledge tried to hide his own anxiety***. (McGahern, 2009a/2002, p. 286)

Example (64) above shows how Jamesie's body language is very anxious and in need of support. At the same time, Ruttledge's shows, as has been the pattern in the previous sections, quietness and tranquillity. Ruttledge is not only behaving as the hero in a difficult situation, he is also offering peace of mind to his friend Jamesie at a time of need and he does so by trying to hide his own fears. As shown in section 6.9.2, despite the initial hypothesis that hypermasculinity was portrayed through aggressive body language, what the CCMIW actually presented, was a sense of community, friendship, and camaraderie amongst the male characters of the present study, despite one-time outbursts of violence. Similar to Ruttledge, Raphael Bell relies sometimes on different characters as helpers, although never relying completely that would motivate a change in his character for the best. As he is a product of traditional nationalist Irish culture, he believes himself to be a hero by doing good in society through his school and does not need anybody as a constant help.

In the case of the characters that seldom have a helper, some characters shift from one helper to another without having a clear one as is the case of Lampy in LQS whose helper could be his grandfather when he calls Lampy's ex-girlfriend to defend his grandson's honour and heart (Ryan, 2018, p. 65); or the priest in TD who tries to help Mahoney's son into priesthood for a summer as he sees that the boy has a bright future ahead (McGahern, 2008b/1965, p. 49). As for Jack McNulty in TG and Patrick Moran in TL, they both rely for a time on their significant other; however, McNulty's absence from home by fighting in the Second World War makes his wife, Mai, a stranger to himself and thus, ends up without a helper, but realising that he needs to come back home for good; and Patrick Moran relies on his American wife as a side-kick in his coming back home, despite knowing that their civil marriage will not be accepted at his old school.

Characters that do not have helpers seem to stray from the norm and, although portraying some heroic behaviour, they do not achieve the highest of praises or are not considered morally good (a detailed discussion will be provided in section 6.10.6). This is the case of Mahoney in TD, Bobby Mahon in SH, and Pat Shee in AWSK. What is more, these characters are known for their violence and sudden reactions. Without having someone else to rely on, they seem to give in to their most basic reactions and needs. See for instance Mahoney's brutal fights against his son (McGahern, 2008b/1965, p. 27) or Pat Shee's outbursts against Melody, his wife (Ryan, 2017/2016, p. 113). The case of Bobby Mahon, as explained in the previous sections of this chapter and again in 2.5, 2.7, and 4.2.1, ends up with the murder of his own father as an echo to Synge's *The Playboy of the Western World*, and as an ending to the traditional abuse of fathers towards sons. Despite Bobby being innocent of the murder, because he had thought of it repeatedly and fantasised about killing his father, once he is arrested by the police, he cannot differentiate his own fantasies from the reality, and he is only happy to fulfil his duty in society and carry on with the consequences. In this manner, what is left of Bobby is the good words of his neighbours and acquaintances throughout the novel that show how good a person he was, something that will be discussed in the next section on *morality* (6.10.6). However, it is worth mentioning that for a time Bobby wants to confide and have his wife Triona as a helper. Bobby wants to leave a society of toxic masculinity that constricts his actions as a breadwinner (Ryan 2014/2012, p. 20), but he is unable to.

6.10.6 Morality.

In order to be considered a hero, the heroic deeds one performs need to be somewhat heroic, that is, accepted by the heroic code of honour, chivalry, or even contain a sense of morality. Some of these male characters presented in Table 31 above, perform and act a certain way that could show how their morality code is at work; however, in other cases, the male characters may not act through a set of moral values that are standardly considered good or bad, but through their own. In the context of orally telling stories in everyday communication, Labov (2013, p. 23) also mentions how both narrators and characters may not be honest whenever retelling a story and that the listener, or in the case of the novels, the reader, might need to trust the probable chain of events that occur in a story. De Beauvoir (1993/1949, p. 148) considers that a man attains an "authentically moral attitude when he renounces mere being to assume his position as an existent," that is, the male character, in order to become a hero with a heroic moral code, needs to

undergo a transformation in which he attains true wisdom. Bal (1997, p. 131) recognises the problematic moral stance of the hero in a narrative and how the reader will find stories that offer examples of a "development of the hero that seem to fulfil this moral requirement," and still, there is not one moral code that can be applied to all of them.

Therefore, there could be as many moral codes as characters presented in Table 31 above, as all of them work out a set of rules for themselves. This aspect and that of *identity loss* are the only two that are common to all characters in the CCMIW, and as said before, each character bends the rules so that there is a certain justification for every act they perform. Some characters are genuinely morally good, that is, they follow the societal rules of behaviour and act accordingly like Joe Ruttledge, who always helps his neighbours and does not have a bad word about any of them. What is more, Ruttledge's genuine care and concern for them is expressed through language (as with the verbs of speech in section 6.4 with subject *he* and section 6.7 with *proper names*) and body language, even hiding his own fears for the sake of others as shown in example (64) above. Raphael Bell, who, although old-fashioned in his ageing and way of living by traditional standards, always behaves legally until he goes insane from the early forced retirement and the modernity of the times which he cannot keep up with. What is more, he is described in such fashion: "Even ***by the way he walked*** you could tell that Raphael had principles" (McCabe, 2002/1996, p. 58). Again, the morality and proper behaviour of a male character does not only rely on actions but also on language and body movements as shown in the previous example.

In some cases, these male characters justify their actions and their having an affair like Pat Shee on AWSK or John in LQS. They knew they were doing something wrong but continued with their affairs hurting the other party. Similarly, Jack McNulty's absence and justification for not being home helping his family is part of his morality of helping a bigger cause. He believes in honourable wars (Barry, 2014, p. 210) and he is against segregation, so there is a set of rules that he follows, although they do not seem the correct ones for his life in which he does not believe his wife Mai has a drinking problem and does not want to act accordingly. Mahoney, as another head of the family in TD, acts violently, insulting, and scornful as has been described before, but still wants what is best for his son, although the manner in which he enunciates it is not clear. Mahoney's nameless boy will never forgive him for the way he behaved when he was younger, but in the end, the boy studied, got a job, and got out of the house, and still took care of the

father, who again, was old-fashioned in his way of behaving and acting, but his intentions were never evil. Despite his moral code, his heart was in the right place by supporting his son, although his delivery of that same support was not always the one the son needed. The brutal force Mahoney sometimes used caused a rejection in his son which in turn, was reflected in the son's verbal and nonverbal language as shown in example (23) section 6.6 when analysing verbs of speech and the subject *you*, or example (34) in section 6.8 which showed the physical and verbal violence that overwhelmed Mahoney's son. However, one generation later, that same traditional morality, with better outcomes, seems to have been learnt by Mahoney's son, as for instance when he has the level-headed moment in which he saves his sister from an abusive household (McGahern, 2008b/1965, p. 98) and acts the role of an adult, as if the sins of the father can be learnt from and become better with upcoming generations. The constrictions that traditional morality brings are softened with time and what was expected of a man's behaviour seems to be moderating.

Two more characters with flawed morality and who behave as heroes checking out the boxes of having a helper are Brendan in VV and Charles Hythloday in ELG. They are some of the best examples of antiheroes in this corpus. They want to be heroic at some point and do the right thing but end up surrounded by a number of circumstances that do not allow them to behave in the way they thought they could appear as heroic and they end up reacting in different ways: for Brendan that is trying to confront his school-years being bullied, failing miserably, and giving up (Bolger, 2002/2001, p. 229), as shown in example (52) in section 6.10.2; and for Charles it means to honour whatever the gentleman's pact was established at the time (Murray, 2011/2003, p. 43) although he is the only one who had created it, but because of his elaborated personality, as shown through his flowery language in section 6.5, he is also the only one following it.

Amongst those characters whose heroic and moral codes seem to point in a better direction in terms of both intentions and results through actions are for instance Lampy, Hano, Joey Kilmichael, or Jimmy Rabbitte. These characters seem to be inherently good who try their best to follow a set of moral rules which can be represented through different instances. See for example how Jimmy Rabbitte condemns the use of drugs because "soul is dignity" (Doyle, 1998, p. 41) and because they are making music not for the money, they have principles, and they have a mission as shown in example (65) below:

(65) -We're a soul group. We want to make a few bob but we have our principles. It's not just the money. It's politics too, remember. We're supposed to be bringin' soul to Dublin. We can't do tha' an' smoke hash at the same time. (Doyle, 1998, p. 66)

Lampy's set of moral codes is translated in the way he talks to himself in order not to jump at his grandfather's jibes (Ryan, 2018, p. 58) because he knows he is only teasing, and he cares for him very much. Despite Lampy's sudden mood changes, he is still able to realise when he has done something badly and apologises in time. Joey Kilmichael and Hano follow their own morality code in the sense that both of them look for the truth, whatever the cost, and throughout their plots it is explained how costly it will be for both of them to get to the root of their problems. Still, Hano keeps being faithful to Shay's friendship and wants to find out why he was murdered and by whom, and Joey solves the mystery of his friend Shane behaving strangely, whatever the cost for truth.

Malachy Dudgeon in DS has grown up with a clear sense of what is right and wrong from a very young age when he knew his mother was betraying his father's trust by having an affair. Hence, although his moral compass is askew, he realises that his actions may be seen through and after bamboozling Raphael Bell for him to be hired as a schoolteacher, even Malachy himself is surprised to have been successful in his scheme: "To have heard him, you'd have thought he was just about the most dedicated teacher on earth" (McCabe, 2002/1996, p. 128). Moran in AW also knows what is right and wrong, but he acts in a way that although seen as aggressive, he really only wants what is best for everybody. Moran, as a former soldier, still acts and performs in a disciplined way, similar to Raphael Bell but more well-liked and taken care of until his last days. He is described as straight and honourable through his actions such as receiving a Protestant neighbour in his land and treating him with the upmost respect and honour. Moran's verbal and nonverbal language also shows honest companionship in the way he approaches and defends his neighbour:

(66) Both Rose and Moran went towards him at once *with smiles and outstretched hands*. Moran considered it an honour to have him in the meadow. Rodden was a Protestant. His farm adjoined Moran's but it was at least six or seven times larger and he had lately handed it over to his son. Though Moran had been a guerrilla fighter from the time he was little more

than a boy he had always ***insisted*** that the quarrel had never been with Protestants. Now he identified much more with his beleaguered class than his Catholic neighbours. (McGahern, 2008a/1990, p. 163)

Bobby Mahon from SH is mostly described through the eyes of others and he keeps being described as a proper, hard-working man, one you could be proud of (Ryan, 2014/2012, p. 26). On several occasions, Bobby is described as a helping hand and a defender of the weaker whenever there is trouble (Ryan, 2014/2012, p. 52). However, he still has troubling thoughts whenever he thinks about his father, which takes him to doubting whether he killed him or not. Bobby Mahon's set of moral values seem to have been instigated to work as an opposition of everything that his father was, and still, that sliver of a doubt not knowing whether he killed his father or not, may be his subconscious finally catching up with him for all the years he actually wanted to kill him. Despite the reader knowing he is innocent, he still acknowledges his action and goes through the process of the legal system by calling the police and being sincere about not really knowing. Therefore, although for him there exists the possibility of being guilty by having committed an atrocious act, he follows his moral code, making him more heroic than ever solely by taking responsibility of his own actions.

7   Chapter 7: Conclusions.

7.1   Contributions of this study.

The research, results, and discussion contained in this dissertation contributes to widening the knowledge regarding masculinity and Irish identity in four ways.

Firstly, this dissertation has helped explore the different ways in which Irish masculinity has been influenced and crafted through the creation of a hypermasculine model such as the Irish hero and warrior. Figures like Cúchulainn, explicitly mentioned in some of the novels used in this dissertation, provide a manly and powerful image to imitate by male characters. As has been shown in the use of verbs of speech by the male characters selected in the present study, the manner in which dominance is presented in conversation helps define that same male character's position in society. The usage of adverbs along with neutral verbs of speech or the diminishing or ennobling male vocatives such as *boy* or *sir*, are also enabling acts to perform hypermasculinity. By performing gender through boastful and assertive language, these characters emulate a strong façade. However, once these same male characters are unable to fulfil that image, they struggle with their own identity. The traditional, mythological, and quasi-literary pressure imposed on the male characters selected for the present study is reflected in the way Irishness is performed, either through the aforementioned hypermasculine language or through physical language and body movement. These two aspects, consciously or unconsciously acted out by the male characters, help them reinforce and continue the performance of a traditional Irish masculinity, or on the contrary, to defy it by not following the traditional roles.

Secondly, this dissertation has also pointed out how language, as a gendered performance in society, affects, shapes, and reinforces one's identity. As mentioned before, the way in which a male character uses language to present a powerful stance or a submissive one in a threatening situation, helps with the establishment of their identity. The study of language was carried out by three focal points: vocatives (section 6.3), verbs of speech (sections 6.4-6.8), and nonverbal language (section 6.9). Designing and creating the dominance model (section 5.6.2) with which to classify and analyse the male characters' verbs of speech provided further insight into the power struggle within interaction. That is, power in language (as discussed in section 3.2.1), can be observed in

fictional conversation as a way of characterising the actants of a plot. By analysing male vocatives, and as mentioned above, the individuality of the characters in society can be analysed by the way in which they address each other and are addressed; and by analysing body language, through the rebuttal of the initial hypothesis that stated how hypermasculinity was expected through physicality and violence, it was in fact discovered, that body language was used as a way of showing community amongst male characters as long as the physical touch was performed in neutral parts of the body such as the shoulders or the arms. Also, these linguistic features created a pattern in the performance of masculinity in Irish fiction that helped define the identity of the characters from behaving like heroes to antiheroes. This does not mean that one character always behaved heroically or in a villainous way, on the contrary, the analysis of the language in literature provided results of well-rounded characters who were able to be positioned on either side of the heroic spectrum.

Thirdly, and in relation to the second point aforementioned, the linguistic and literary analysis provided in this dissertation falls under the realm of interdisciplinarity, hence, proving that by mixing methodologies, the researcher can achieve meaningful results.

Finally, this dissertation has also contributed to the analysis of male Irish characters in fiction with the creation of different analysis tools regarding both the software tool used to analyse the CCMIW and the interdisciplinary framework of study. Firstly, Sketch Engine as a software tool developed in recent years has allowed the research to be pinpointed with the use of CQL. Furthermore, the preliminary search of word sketches helped the analysis support the hypothesis that male characters were in fact paid attention to in the selection of the novels as seen in section 6.1.1. Secondly, by using corpus linguistic tools and analysis processes like clusters or concordance lines has helped support the hypothesis that language is in fact a performance that male characters use to present themselves in any situation. Verbal and non-verbal language thus, has provided both expected and unexpected results in the way male characters perform their identity. A gendered performance of speech, as explained with the dominance model and the different verbs of speech that male characters use in conversations, was expected to be found. Male characters' direct speech either with dominant and somewhat aggressive verbs like *threat*, *shout*, or *command*, or through the usage of adverbs that reinforce the

meaning of a neutral verb like *say* (section 6.8), show that these male characters want to portray a strong and manly image to the other members of the conversation.

In sections 6.4-6.7, the different subjects that were found alongside a number of verbs of speech also provided different clues as to the speakers, that is, for instance in section 6.5 the most common speaker with subject *I* was that of Charles Hythloday in ELG, who resorted to elaborated and flowery language; or in section 6.6 when analysing subject *you*, what was established was that Mahoney's nameless son in TD was the main speaker but that once he stopped considering himself a boy he changed pronouns, too. The dominance model helped not only the classification of the verbs of speech identified with each subject (*he*, *I*, *you*, *proper names*), but it also allowed the research to focus on the gendered performance of these verbs (and the male speakers) in interaction. However, when non-verbal language was analysed in section 6.9, these same male characters' body language was not usually threatening as was mentioned above. That is, they might be saying threatening, aggressive, and manly things, but their body was betraying them by showing that they, in fact, were not feeling powerful, dominant, or masculine enough in given situations and conversations. What corpus linguistics methodologies provided in a quantitative fashion, corpus stylistics and discourse analysis provided in a qualitative one. The results of the linguistic analysis were not only investigated as a mass of general numbers but were also taken into consideration individually for each of the novels and the male characters analysed. Thence, the mythological features further explored in section 6.10 complemented the linguistic ones presenting a thoroughly analysed male character as a hero. Section 6.10 offered the analysis of this dissertation a mixed method approach to the study of literature by investigating common mythological aspects that were detected through the initial reading of the selected novels. These are: (1) *Cúchulainn's Fury* or violent outbursts; (2) *naming* or the ability of the characters to bestow names to other people, maintaining thus the upper hand in a power relationship by the usage of nicknames for instance; (3) *identity loss* or the need to transform oneself into a *persona* as well as the struggle to keep a traditional Irish identity; (4) *prophecy* or the ability to foreshadow events by some characters; (5) *helper* or the existence of a companion that supports the hero in his quest; and (6) *morality* or the ability of choosing right from wrong in any given situation by the male character, whether it is for a wider purpose or for a more selfish one always as a hero, but who had definitely the potential characteristics of one.

The initial simple premise of an analysis of several male Irish characters that may or not behave as heroes, turned out a number of results that offered more complexity to the crafting of a character. The outcome of this dissertation answers the research questions laid out in section 1.3: Is Irish masculinity in 20th- and 21st-century literature an echo of the grand and mythological identity created during the Irish Literary Revival? Are male characters in Irish novels striving to succeed in society by acting and expressing themselves as the dominant model of masculinity that is the Irish hero? Is this heroic identity still valid nowadays or perhaps is it an obsolete model of masculinity that needs to be renewed? Although it is true that there is a certain inherited cultural baggage in terms of Irishness and heroism in the male characters of this dissertation, it is also true that not all the male Irish novelists in this dissertation portrayed and presented a strong influence by the Irish Renaissance. What is more, few authors even presented their own struggle through their characters. John McGahern and his autobiographical novel *The Leavetaking* (2009b/1974) may be the best example in which an author shows what Irishness becomes in the struggle of finding an identity through the repression of feelings towards one's mother, emigrating, and coming back to a traditional Ireland that does not approve of civil marriage. However, although ingrained in Irish culture, one can only speculate as to the authorial voice in the narrative. Another question that was answered was that of the models of masculinity that existed in the 20th and 21st centuries and whether that identity, the heroic one, is still valid nowadays or is perhaps old fashioned. It is certain that warriors and heroes like Cúchulainn play an important role in the creation of one's identity, nonetheless, the old-fashioned characteristics proper of these types of heroes, seem to have evolved in more personal features, as for instance the twisting of morality to fit one's actions. As explained in section 6.10, some mythological features may seem more heroic that others, such as prophecy or naming, but in current times, because there are no longer "heroic" causes to sacrifice oneself to, the simple act of doing the right and honourable thing, is, in itself, a heroic act.

Studies prior to this dissertation, there was a known rejection towards the portrayal of mythological and supernatural figures. J. M. Synge himself protested against the idealisation of Irish culture, society, and literary figures. Still, to see that this aforementioned model of masculinity is part of everyday life, entailed a more complex image of today's Irishmen, whether they are fictional or not. Therefore, the greatest contribution this dissertation might offer is twofold: on the one hand, the interdisciplinary

and innovative methodology corpus stylistics presents, allowing the researcher to explore aspects of language and characterisation that could not have been done if limiting the study to one or another methodology alone. On the other hand, the exploration of the influence mythological figures like Cúchulainn have on male characters a century after this figure was crafted and promoted to accomplish a nationalistic part in the creation of an Irish identity, might also set off new models of masculinity in fiction to be analysed.

7.2   Limitations of the present study.

The limitations of the present analysis and *The Corpus of Contemporary Male Irish Writers* must also be acknowledged. Due to the interdisciplinary methodologies applied in this dissertation, the building up of a corpus could not be exceedingly large in order to ensure that a precise qualitative analysis was not lost. Hence, the representativeness of the CCMIW as well as the authenticity of the same (aspects explored in section 4.1.2), could have improved with a larger number of data, authors, and novels. Although a larger size in the corpus also provides a larger accuracy in results, this would have limited the literary exactitude of analysing male characters through a gender, mythological, and heroic perspective. What is more, due to the innovative aspects that a creation of a corpus like this presented for this study, the reference corpus used, the *Corpus of Irish English* (Hickey, 2003) (section 4.1.4) was also not the ideal one to employ as a reference corpus. As explained in Chapter 4, reference corpora are usually bigger than the main corpus itself, which was not the case in this dissertation. However, the few other corpora that could be related to the portrayal of Irishness in fiction, and especially in male characters, was very limited if not non-existent. Therefore, as shown in section 6.1, what the CIE provided was an initial, although limited, search in order to help this dissertation support some initial queries, such as the appearance of verbs of speech in the initial frequency lists.

Another aspect to consider as a limitation in this dissertation was the authorial copyright issue. Despite the fact that every author and publisher were contacted, very few answered and what was more important, very few of these authors had the rights to allow this dissertation to analyse the novels. Those novels that were not allowed to be accessed have been limited here to the percentage of words that are allowed by the publishers, reducing thus the possibility of showing the reader further examples in several novels.

This factor has also restricted the analysis of the CCMIW as some linguistic and mythological features could have been looked at in depth were it not because of the copyright restrictions. Additionally, the analytical features that Sketch Engine provides, could also have been used to further the analysis of this dissertation but which could help in future investigation, as will be explored in section 7.3.

7.3   Future research.

Drawing from the limitations presented in section 7.2, there are a number of future lines of investigation that can be presented. Firstly, with a bigger corpus, the representativeness and authenticity of the novels in the corpus could improve the analysis and could provide a larger view on Irish masculinity and identity. Although the CCMIW was designed with the purpose of having a wide selection of novels and authors, by adding more novels published and based in 21st century Ireland, the results and the possibilities for new models of masculinity might be widened. The novels presented were mostly lacking in a variety of male identities such as non-binary, homosexual, transgender, or even immigrants of second or third generation who are already immersed in Irish culture, which could also be analysed. Consequently, a bigger reference corpus could also be created from general fiction in Ireland in order to compare how different a corpus of male Irish writers is from others by looking at different periods in time. Another line of research of course, includes that of the study of male characters through the eyes of female Irish writers. With this lens, the depiction of male characters can be compared to those portrayed in male-written novels. What is more, as explained in Chapter 3, language and gender started as an analysis of women's language in society, hence, the analysis of the linguistic features that appear with female characters can also be explored in comparison with male characters.

Overall, future research regarding the CCMIW and the identification of new models of Irish masculinity and identity, remain the researcher's main goal. The widening of the corpus analysis with the use of quantitative and qualitative methodologies could provide new ways to analyse literary works. Moreover, the models of masculinity and identity presented in this dissertation can be further investigated both in and out of literary fiction to research not only heroic but perhaps political, sport, or celebrity figures.

8 Conclusiones.

8.1 Aportaciones de este estudio.

La investigación, los resultados y el análisis llevados a cabo en esta tesis doctoral contribuyen a la ampliación del estudio en literatura de aspectos tales como la masculinidad e identidad irlandesa de cuatro maneras.

En primer lugar, esta tesis ha ayudado a indagar acerca de la creación e influencia del héroe y guerrero irlandés en el paradigma de la hipermasculinidad irlandesa. Figuras como *Cúchulainn*, mencionadas explícitamente en algunas de las novelas que se han usado en esta tesis, proveen una imagen varonil y poderosa que los personajes masculinos quieren imitar. Como se ha demostrado con el uso de verbos de habla de los personajes masculinos seleccionados, la manera en la cual se usan distintas formas de dominación en conversación ayuda a definir la posición en sociedad de esos mismos personajes. El uso de adverbios junto a verbos de habla neutros o el uso de vocativos que menosprecian o alaban como *niño* o *señor* son también actos que habilitan la interpretación de la hipermasculinidad. Al realizar actos que denotan género a través de lenguaje asertivo y presuntuoso, estos personajes intentan mostrarse hacia el resto como poderosos. Sin embargo, una vez que estos mismos personajes no consiguen cumplir esa imagen, tienen dificultades para entender y definir su propia identidad. La presión que, tradicionalmente, mitológicamente, y casi literaria que se impone en los personajes masculinos seleccionados para este estudio, se refleja en la manera en la que la cuestión irlandesa trabajada se representa, ya sea a través de lenguaje hipermasculino, no-verbal o corporal. Estos dos aspectos, que los personajes realizan consciente o inconscientemente, ayudan a reforzar y continuar la actuación de una masculinidad irlandesa tradicional, o, si por el contrario, lo desafían por no seguir los roles tradicionales.

En segundo lugar, esta tesis ha señalado cómo la lengua, como una actuación de género en sociedad, afecta, da forma y refuerza la identidad de cada uno. Como se ha mencionado anteriormente, la manera en la cual los personajes masculinos utilizan el lenguaje para mostrar una fachada poderosa u obediente en una situación de peligro, justifica la creación de su identidad. El análisis de lenguaje se ha llevado a cabo desde tres puntos de vista principales: vocativos (sección 6.3), verbos de habla (secciones 6.4-6.8), y lenguaje no-verbal (sección 6.9). El diseño y la creación de un modelo de

dominación (sección 5.6.2) con el que clasificar y analizar los verbos de habla de los personajes masculinos ha aportado un conocimiento más a fondo de la lucha de poder en interacción social. Es decir, el poder en lenguaje (discutido en la sección 3.2.1) puede observarse en las conversaciones ficticias como una forma de caracterizar a los personajes de una narrativa. Al analizar vocativos masculinos, y como he mencionado anteriormente, la individualidad de los personajes en sociedad puede estudiarse la manera en la que se dirigen unos a otros. De igual manera, estudiando el lenguaje corporal queda refutada la hipótesis primera, que defendía la violencia ejercida por parte de los personajes masculinos. Por el contrario, el lenguaje corporal ha demostrado que era un elemento empleado para generar comunidad y hermandad siempre y cuando la acción de tocarse fuera realizada en partes del cuerpo tales como hombros o brazos. También, estas características lingüísticas crearon un patrón de masculinidad en la ficción irlandesa, que contribuye a la definición de identidad de los personajes para comportarse como héroes o antihéroes. Eso no significa que un personaje siempre se comportara heroicamente o como un villano, por el contrario, el análisis de la lengua en literatura presentó resultados de personajes completos e integrales que podrían colocarse en cualquiera de los dos lados del espectro heroico.

En tercer lugar, y relacionado con el segundo punto mencionado anteriormente, el análisis lingüístico y literario que se ha presentado en esta tesis doctoral se encuentra en el ámbito de la interdisciplinariedad. La mezcla de metodologías varias posibilita que el investigador obtenga resultados significativos.

Por último, esta tesis ha contribuido al análisis de personajes literarios masculinos irlandeses con la utilización de diferentes herramientas de análisis tanto con el *software* utilizado para analizar el corpus (CCMIW) como el marco teórico interdisciplinario de este estudio. Respecto al instrumento empleado, se ha utilizado *Sketch Engine*. Esta ha permitido que la investigación sea precisa con el uso de lenguaje de corpus (CQL). Además, la búsqueda preliminar de *word sketches* ayudó que el análisis apoyara la hipótesis en la cual se postulaba que se prestaba especial atención a los personajes masculinos en la selección de novelas, tal y como se ha mostrado en la sección 6.1.1. También cabe decirse que al utilizar herramientas propias de lingüística de corpus y procesos de análisis como *clusters* o líneas de concordancia, la hipótesis que postulaba que el lenguaje es, de hecho, una actuación que los personajes masculinos usan para mostrarse en cualquier situación se confirmó. El uso de lenguaje verbal y no-verbal

presentó tanto resultados esperados como inesperados en la manera con la cual los personajes masculinos demostraban su masculinidad. La actuación de género a través del lenguaje, tal y como se explicó con el modelo de dominación y los diferentes verbos de habla que los personajes usaban en conversación, eran resultados esperados. El habla directa de los personajes masculinos con verbos que indican dominación y, de alguna manera, agresividad como *amenazar*, *gritar*, o *mandar*, o a través del uso de adverbios para reforzar el significado del acto de habla en verbos neutrales como *decir* (sección 6.8), muestran como estos personajes quieren retratar una imagen fuerte y masculina frente a los otros miembros de la conversación.

En las secciones 6.4-6.7, los diferentes sujetos que se encontraron junto a los verbos de habla exhibieron rasgos sobre la identidad de los hablantes, es decir, por ejemplo en la sección 6.5, el hablante más habitual con el sujeto *yo* era Charles Hythloday en la novela ELG, quien recurría a lenguaje elaborado y florido. De igual manera, en la sección 6.6 cuando se analiza el sujeto *tú*, lo que se demostró es que el hijo sin nombre de Mahoney en la novela TD era el hablante principal, pero una vez que dejó de considerarse un niño, él mismo cambió de pronombres. El modelo de dominación no solo ha ayudado con la clasificación de verbos de habla identificados con cada sujeto analizado (*él*, *yo*, *tú*, *nombres propios*), sino que ha permitido que la investigación se centrara en la actuación de género que los verbos de habla (y los hablantes masculinos) presentaban en conversación. Sin embargo, cuando el lenguaje no-verbal fue analizado en la sección 6.9, el lenguaje corporal de los mismos personajes masculinos no era tan amenazador, tal y como he mencionado anteriormente. Es decir, estos personajes pueden estar diciendo cosas en un tono agresivo y viril, pero sus cuerpos los traicionan al mostrar que, de hecho, no se sienten lo suficientemente poderosos, dominantes o masculinos en ciertas situaciones y conversaciones.

Lo que las metodologías de la lingüística de corpus permiten en una manera cuantitativa, la estilística de corpus y el análisis de discurso lo presenta de forma cualitativa. Los resultados del análisis lingüístico no se estudiaron en masa como números en general, sino que fueron considerados individualmente para cada una de las novelas y de los personajes analizados. De esta forma, las características mitológicas que se exploraron en detalle en la sección 6.10 complementaron las características lingüísticas al presentar al personaje masculino analizado como un héroe. La sección 6.10 presentó el análisis de esta tesis doctoral con una metodología interdisciplinar con la que estudiar la

literatura a través de la investigación de aspectos mitológicos comunes, que fueron detectados durante la lectura inicial de las novelas y que son: (1) La furia de *Cúchulainn* o estallidos de violencia; (2) la habilidad de los personajes de dar nombre a los demás, manteniendo la posición de poder en una relación al utilizar, por ejemplo, apodos; (3) la pérdida de identidad o la necesidad de transformarse en un personaje diferente a uno mismo para mantener cierta identidad irlandesa; (4) profecías o la habilidad de augurar el futuro de algunos personajes; (5) el ayudante o la existencia de un compañero que apoya al héroe en su cruzada; y por último, (6) la moralidad o habilidad de escoger entre el bien y el mal en ciertas situaciones, ya sea por un propósito relacionado con el bien común o por un motivo más egoísta. En cualquier caso, el personaje siempre podría tener el potencial y las características de convertirse en un héroe en algún momento dado.

La premisa inicial de un análisis de un grupo de personajes irlandeses que pueden o no comportarse como héroes, ofreció un número de resultados que añadió complejidad a la creación de un personaje. El resultado de esta tesis doctoral contesta a las preguntas de investigación que se presentaron en la sección 1.3: ¿Es la masculinidad irlandesa de la literatura de los siglos XX y XXI un eco de la identidad grandiosa y mitológica creada durante el Renacimiento Céltico? ¿Están los personajes masculinos en las novelas irlandesas esforzándose por tener éxito en sociedad actuando y expresándose como el modelo dominante de masculinidad que es el héroe irlandés? ¿Es esta identidad heroica aun válida a día de hoy o es, tal vez, un modelo de masculinidad obsoleto que necesita ser renovado? Aunque es cierto que hay cierto bagaje cultural heredado en términos de identidad irlandesa y heroísmo en los personajes analizados para la presente tesis doctoral, es también cierto que no todos los novelistas irlandeses de este estudio presentan una gran influencia del Renacimiento Céltico. Es más, pocos autores expresaron incluso sus propias dificultades a través de los personajes. John McGahern y su novela autobiográfica *The Leavetaking* (2009b/1974) puede que sea el mejor ejemplo en el que un autor muestra en lo que se transforma esa identidad irlandesa en la lucha de encontrar una nueva identidad a través de la represión de sentimientos respecto a su madre, emigrar, y volver a una Irlanda tradicional que no está de acuerdo con el matrimonio civil. Sin embargo, aunque arraigado en la cultura irlandesa, en una investigación solo se puede especular hasta qué nivel se encuentra implicado el autor dentro de la propia narrativa. Otra pregunta que se contestó ha sido la de los modelos de masculinidad que existen en los siglos XX y XXI y si la identidad heroica sigue siendo válida o no hoy en día. Es cierto

que guerreros y héroes como *Cuchulainn* tienen un papel importante en la creación de identidades, sin embargo, las características típicas y anticuadas de estos tipos de héroes parecen que han evolucionado en características más personales e individuales como la distorsión de la moralidad de cada uno para que encaje con sus acciones. Tal y como se ha explicado en la sección 6.10, algunas características mitológicas pueden parecer más heroicas que otras, por ejemplo las profecías o dar nombres, pero en los tiempos actuales, ya que no hay causas típicamente "heroicas" con las cuales realizar sacrificios, el simple acto de hacer algo honorable, puede considerarse heroico en sí.

En estudios previos a esta tesis doctoral, había cierto rechazo a la representación de figuras sobrenaturales y mitológicas. J. M. Synge protestó contra la idealización de la cultura, sociedad y figuras irlandesas. Aún así, el ver que este modelo de masculinidad anteriormente mencionado es parte del día a día, conlleva a una creación más compleja de la imagen actual del hombre irlandés, ya sea ficticio o no. De esta forma, la gran contribución que esta tesis doctoral puede ofrecer tiene dos funciones: la primera es la interdisciplinariedad e innovación que la metodología de estilística de corpus presenta, la cual permite al investigador explorar aspectos de la lengua y caracterización de personajes que no hubieran sido posible encontrar si se limitara el estudio a una sola metodología. La segunda es la exploración de la influencia que figuras mitológicas como *Cúchulainn* tienen en los personajes masculinos siglos después de que esta misma figura se manipulara y promocionara para la causa nacionalista del país, y que contribuyó a la creación de una identidad irlandesa, que a su vez, puede crear nuevos modelos de masculinidad en ficción para analizar.

8.2   Limitaciones del estudio.

Las limitaciones en el presente análisis y *The Corpus of Contemporary Male Irish Writers* deben ser mencionadas también. Debido a las metodologías interdisciplinarias usadas en esta tesis, la creación de un corpus no podía ser sumamente amplio para poder asegurar un análisis cualitativo. Por ello, la representatividad del CCMIW así como la autenticidad del mismo (ambos aspectos explicados en la sección 4.1.2), podrían haber mejorado con un mayor número de datos, autores y novelas. Aunque un corpus de mayor tamaño podría haber ofrecido mayor precisión en los resultados, esto hubiera limitado el análisis literario de los personajes masculinos a través de las perspectivas de género, mitología y heroísmo.

Además, debido a los aspectos innovadores que la creación de un corpus como este tiene para la presente tesis doctoral, el corpus de referencia, *Corpus of Irish English* (Hickey, 2003) (sección 4.1.4) tampoco era el ideal para utilizar como referencia. Como se explicó en el capítulo 4, los corpus de referencia suelen ser de mayor tamaño que el corpus principal, lo cual no fue el caso en este estudio. Sin embargo, otros corpus que podrían haber sido relacionados con la representación de la identidad irlandesa en la ficción, y especialmente en personajes masculinos, era muy limitado o inexistente. Por ello, tal como se mostró en la sección 6.1, lo que el corpus de referencia CIE ofreció fue una búsqueda inicial, aunque limitada, que apoyó algunas de las hipótesis iniciales de este trabajo como, por ejemplo, la aparición de verbos de habla en listas de frecuencia.

Otro aspecto a considerar como limitación fue el problema de *copyright* con los autores de las novelas. A pesar de contactar con todos los autores y editoriales correspondientes, muy pocos contestaron, y lo que es más importante, muy pocos de estos autores tenían los derechos para permitir el análisis de las novelas en esta tesis incluidas. Aquellas novelas de las que no se consiguieron los derechos de autor ha limitado el porcentaje de palabras permitido por las editoriales, minimizando así la posibilidad de mostrar al lector más ejemplos de las novelas. Este factor ha restringido también el análisis del CCMIW ya que algunos aspectos lingüísticos y mitológicos podrían haberse investigado con más detalle si no fuera por las restricciones de *copyright*. Asimismo, las características analíticas que *Sketch Engine* ofrece podrían haberse utilizado en más profundidad para el análisis de este trabajo. No obstante, estas herramientas aún pueden ayudar en investigaciones futuras, algo que se explorará en la siguiente sección.

8.3   Futuras líneas de investigación.

Teniendo en cuenta las limitaciones presentadas en la sección anterior, hay un número de futuras líneas de investigación que pueden ser mencionadas. En primer lugar, con un corpus más grande, la representatividad y autenticidad de las novelas podrían mejorar el análisis y ofrecer una visión más amplia sobre la masculinidad e identidad irlandesa. Aunque el CCMIW fue diseñado con el propósito de tener una amplia selección de novelas y autores, al añadir más novelas publicadas y basadas en la Irlanda del siglo XXI, los resultados y las posibilidades de encontrar nuevos modelos de masculinidad también pueden ampliarse. Las novelas de este estudio en su mayoría no tenían una amplia

variedad de identidades masculinas como pueden ser identidades no-binarias, homosexuales, transgénero, o incluso inmigrantes de segunda o tercera generación que ya están sumergidos en la cultura irlandesa, y que podría analizarse en un futuro. Consecuentemente, un corpus de referencia de ficción irlandesa general y de mayor tamaño también podría ser creado para comparar un corpus de escritores irlandeses con otros y en distintos periodos en el tiempo. Otra línea de investigación, por supuesto, incluye el estudio de los personajes masculinos a través de la mirada de escritoras irlandesas. A través de esta lente, la descripción y caracterización de los personajes masculinos puede compararse con aquella utilizada en novelas escritas por hombres. Es más, tal y como se explicó en el capítulo 3, el estudio de la lengua y género empezó con el análisis del lenguaje entre mujeres en la sociedad. Así, el análisis de las características lingüísticas que aparecen en personajes femeninos también podría analizarse en comparación con el de los masculinos.

En general, investigaciones futuras del CCMIW y la identificación de nuevos modelos de masculinidad e identidad irlandesa son los objetivos principales de esta investigadora. La ampliación del análisis de corpus con metodologías cuantitativas y cualitativas podría ofrecer nuevas formas con las que analizar obras literarias. En definitiva, los modelos de masculinidad e identidad presentados en esta tesis doctoral podrían investigarse en más detalle tanto en literatura de ficción como de no ficción e investigar no solo figuras heroicas, sino también políticas, deportivas o celebridades.

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10 Appendix.

Word Sketch of *say*.

Grammar relation	Collocate	Freq	Score	Grammar relation	Collocate	Freq	Score
modifiers of **SAY**	1097	12.760		objects of X	1726	20.080	
	quietly	42	10.130		Jimmy	215	11.780
	again	42	9.610		Outspan	91	10.680
	just	45	8.870		nothing	108	10.520
	always	30	8.780		Joey	81	10.470
	softly	14	8.610		Derek	73	10.370
	defensively	13	8.570		Deco	51	9.860
	firmly	13	8.560		something	62	9.800
	gently	13	8.510		anything	56	9.760
	sharply	12	8.440		word	54	9.700
	not	135	8.050		goodbye	43	9.640
	irritably	9	8.050		Mickah	39	9.490
	angrily	9	8.020		Imelda	34	9.300
	soon	10	8.010		Natalie	29	9.070
	no	12	7.980		thing	38	9.040
	that	10	7.970		Billy	26	8.920
	carefully	9	7.960		Dean	25	8.860
	suddenly	10	7.920		James	23	8.740
	quickly	9	7.890		prayer	22	8.660
	dismissively	8	7.890		Bernie	17	8.310
	then	14	7.870		Malachy	17	8.270
	slowly	9	7.810		Raphael	16	8.170
	simply	8	7.720		Dave	15	8.130
	sarcastically	7	7.700		Mass	14	8.030
	sourly	7	7.690		caretaker	13	7.930
	faintly	7	7.690		Rosary	12	7.810
	absently	7	7.680		name	13	7.750

Collocate	Freq	Score	Collocate	Freq	Score
much	9	7.590	Tom	11	7.670
so	16	7.480	rosary	10	7.550
once	8	7.470	day	12	7.480
never	15	7.300	time	10	7.070
even	9	7.230	barman	7	7.040
back	14	7.220	hello	7	7.040
emotionally	5	7.210	goodnight	6	6.820
hurriedly	5	7.200	Mai	6	6.770
curtly	5	7.200	tha	6	6.770
impatiently	5	7.200	lad	6	6.770
uncertainly	5	7.200	night	6	6.660
tentatively	5	7.200	father	6	6.600
darkly	5	7.200	Fuck	5	6.560
as	12	7.200	Lord	5	6.550
vigorously	5	7.200	Jesus	5	6.550
bitterly	5	7.190	Frank	5	6.490
sorry	5	7.170	mother	5	6.440
exactly	5	7.090	man	6	6.380
ever	8	7.070			
now	8	7.020			
well	5	6.590			
only	6	6.490			
all	6	6.460			

Grammar relation	Collocate	Freq	Score	Grammar relation	Collocate	Freq	Score
subjects of X		2057	23.940	X and/or ...	218	2.540	
	Ruttledge	178	11.150		do	22	11.160
	Jamesie	114	10.600		smile	17	10.860
	Mary	98	10.400		laugh	14	10.410
	Moran	74	9.940		turn	8	9.670
	Frank	61	9.700		shake	6	9.570
	Kate	52	9.590		say	10	9.550

	Rose	53	9.550
	Ryan	49	9.490
	Bel	50	9.450
	Mother	32	8.890
	Malachy	30	8.730
	man	34	8.580
	Laura	25	8.570
	Conor	25	8.500
	father	29	8.440
	Maggie	23	8.410
	Geraldine	23	8.390
	mother	24	8.330
	voice	23	8.320
	Shah	21	8.310
	Sheila	21	8.300
	Johnny	19	8.160
	Shane	20	8.090
	Shay	19	8.050
	priest	17	8.000
	Clancy	17	7.940
	doctor	15	7.820
	Daddy	15	7.810
	Droyd	14	7.750
	MacGillycuddy	14	7.750
	Mona	14	7.750
	people	17	7.710
	Harry	13	7.660
	McQuaid	13	7.650
	woman	14	7.610
	Thomas	13	7.570
	someone	13	7.540
	Crothery	12	7.530
	boy	13	7.490
	Jimmy	12	7.410
	Michael	11	7.370
	Jim	10	7.290
	Mark	10	7.280
	Luke	10	7.260

leave	5	9.320
go	8	9.270
pronominal subjects of X	3830	44.570
she	892	11.230
he	1353	11.000
I	1183	10.480
they	139	8.820
you	143	8.570
him	17	6.960
it	45	6.900
them	12	6.520
we	21	6.510
her	10	6.320
me	7	5.720

	wife	10	7.240
	Gemma	9	7.150
	Marion	9	7.120
	Mirela	9	7.120
	Mahoney	9	7.090
	girl	10	7.070
	Mai	9	7.070
	Lucy	8	6.980
	Lampy	8	6.940
	Ebun	8	6.920
	Booth	7	6.780
	Hoyland	7	6.780
	Boyd	6	6.570
	Yeh	6	6.550
	Dolan	6	6.550
	Collins	6	6.550
	Mammy	6	6.550
	driver	6	6.540
	daddy	6	6.530
	Pat	6	6.520
	anyone	6	6.510
	Raphael	6	6.420
	Benedict	5	6.300
	Dorothy	5	6.300
	mammy	5	6.300
	McKiernan	5	6.300
	Flynn	5	6.290
	Patrick	5	6.270
	Father	5	6.270
	Hano	5	6.230
	Cormac	5	6.170
	thing	5	6.110

Word Sketch of *man*.

Grammar relation	Collocate	Freq	Score	Grammar relation	Collocate	Freq	Score
modifiers of X		933	43.130	nouns modified by X		91	4.210
	old	198	11.470		Bobby	10	11.580
	young	52	10.280	verbs with X as object		633	29.260
	good	44	9.590		be	243	9.440

	other	32	9.340		meet	15	9.160
	happy	14	8.790		see	29	9.150
	little	21	8.590		kill	12	9.030
	dead	11	8.440		complain	9	8.840
	poor	11	8.240		suppose	5	7.920
	strong	9	8.230		give	8	7.830
	hard	8	7.980		know	9	7.810
	big	11	7.960		use	5	7.640
	married	7	7.890		tell	6	7.590
	decent	7	7.870		die	4	7.560
	awful	7	7.820		look	4	7.450
	local	7	7.810		watch	5	7.340
	great	9	7.710		like	4	7.320
	middle-aged	6	7.700		ask	4	7.260
	tall	6	7.640		think	4	7.160
	stocky	5	7.440		keep	4	7.040
	blind	5	7.410		go	5	7.030
	quiet	5	7.330		come	4	6.950
	only	6	7.310		find	4	6.900
	single	5	7.230		get	6	6.870
	bad	5	7.170		take	5	6.440
	boody	4	7.120		say	6	6.380
	cabbage	4	7.120		have	10	6.350
	hopeless	4	7.120		do	4	6.300
	brave	4	7.120	verbs with X as subject	845	39.070
	powerful	4	7.100		have	89	9.360
	sick	4	7.090		do	23	8.790
	sorry	4	7.070		be	154	8.780
	proper	4	7.030		say	34	8.580
	many	5	7.000		stand	14	8.580
	black	5	6.990		sit	12	8.490

	small	4	6.380
X and/or ...	283	13.080	
	woman	31	11.270
	father	9	9.260
	man	6	8.440
	head	4	8.440
	boy	4	8.370
	child	4	8.270
	day	4	8.020
prepositional phrases	644	0.000	
X's ...	103	4.760	
	head	6	10.380
	hand	8	10.350
	man	4	10.160
	eye	6	9.800
	voice	4	9.280
possessors of X	11	0.510	
	man	4	10.160
pronominal possessors of X	97	4.480	
	your	53	9.480
	my	23	6.820
	their	6	6.340
	her	5	5.100
	his	8	4.880
X in ...	106	4.900	
	suit	13	11.570
	hat	5	10.450
	shirt	4	10.160
	town	6	9.690
... is a X	48	2.220	

come	18	8.220
look	12	8.200
wear	8	8.170
love	8	8.160
live	8	8.120
give	9	8.090
take	10	8.070
call	8	7.970
walk	7	7.910
laugh	7	7.780
get	8	7.750
know	8	7.750
go	11	7.730
smile	6	7.690
hold	6	7.650
keep	6	7.610
try	6	7.590
turn	6	7.490
tell	6	7.460
work	5	7.420
speak	5	7.420
put	5	7.400
appear	5	7.370
sell	4	7.250
leave	5	7.200
write	4	7.200
reply	4	7.170
stare	4	7.120
ask	5	7.120
shake	4	7.110

Grammar relation	Collocate	Freq	Score	Grammar relation	Collocate	Freq	Score
	father	6	11.120		play	4	7.100
... for X		45	2.080		make	5	7.090
	good	4	10.750		seem	5	7.070
... like X		21	0.970		see	4	7.070
	be	4	8.980		lie	4	7.050
X of ...		19	0.880		feel	4	7.050
	world	4	10.230		die	4	7.030
... at X		16	0.740				
	look	6	9.380				

Word Sketch of *good*.

Grammar relation	Collocate	Freq	Score	Grammar relation	Collocate	Freq	Score
nouns modified by X		928	52.910	modifiers of X	248	14.140	
	night	33	9.690		very	51	10.710
	man	44	9.590		no	35	10.670
	humour	23	9.590		much	17	9.670
	time	42	9.580		as	43	9.590
	thing	38	9.560		really	11	8.940
	idea	22	9.500		far	6	8.410
	luck	21	9.470		any	3	8.350
	job	18	9.150		so	15	7.870
	friend	18	9.110		too	9	7.630
	way	16	8.700		even	5	7.210
	news	12	8.670		only	3	6.220
	part	13	8.650		never	3	5.430
	day	18	8.580		not	20	5.370
	look	11	8.450		feel	16	9.540
	lad	10	8.240		look	13	9.290
	boy	11	8.220		get	7	8.330
	price	8	8.110		think	3	7.780
	weather	8	8.090		know	3	7.720

	word	count	value	category	word	count	value
	thinkin	7	7.930		seem	4	7.640
	neighbour	7	7.890	subjects of "be X"	95	5.420	
	form	7	7.840		heart	4	10.280
	life	8	7.820		Tis	3	9.970
	work	7	7.810		something	7	9.900
	place	8	7.810		girl	3	9.710
	name	7	7.770		anything	3	9.480
	girl	8	7.750	X for ...	31	1.770	
	crack	6	7.700		man	4	10.750
	morning	7	7.670				
	chance	6	7.670				
	teacher	6	7.650				
	bit	6	7.590				
	child	6	7.470				
	good	5	7.430				
	spirit	5	7.420				
	Jesus	5	7.400				
	clothes	5	7.340				
	school	5	7.340				
	evening	5	7.230				
	health	4	7.120				
	player	4	7.080				
	reason	4	7.080				
	while	4	7.080				
	deal	4	7.070				
	position	4	7.070				
	story	4	7.050				
	God	4	7.040				
	fellow	4	7.040				
	father	4	6.990				
	people	5	6.960				
	year	4	6.730				
	root	3	6.710				
	cause	3	6.710				
	shot	3	6.700				
	enough	3	6.690				
	view	3	6.690				
	nature	3	6.680				
	manner	3	6.680				
	answer	3	6.680				

	decision	3	6.680
	soldier	3	6.680
	hotel	3	6.670
	fuck	3	6.670
	Lord	3	6.670
	crowd	3	6.640
	company	3	6.640
	laugh	3	6.630
	sense	3	6.600
	family	3	6.590
	money	3	6.570
	suit	3	6.550
	person	3	6.540
	hour	3	6.520

Word Sketch of *old*.

Grammar relation	Collocate	Freq	Score	Grammar relation	Collocate	Freq	Score
nouns modified by X		1341	83.710	modifiers of X	58	3.620	
	man	198	11.470		far	5	8.710
	woman	62	10.270		too	14	8.460
	house	33	9.330		much	4	8.050
	friend	22	8.930		very	4	7.340
	day	24	8.650		so	7	6.910
	lady	13	8.270		not	4	3.060
	place	14	8.170		horrible	4	9.000
	tree	12	7.980		familiar	4	8.980
	school	11	7.980		right	4	8.940
	chap	8	7.580		black	5	8.770
	pair	8	7.570		same	4	8.610
	boot	8	7.540		fat	3	8.400
	boy	9	7.500		red	3	8.250
	lad	8	7.450		few	3	8.050
	people	9	7.420	verbs complemented by X	10	0.620	

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	church	7	7.360		be	8	9.120

word	count	value		word	count	value
church	7	7.360		be	8	9.120
fellow	7	7.340	verbs before X	78	4.870	
clothes	7	7.330		get	15	10.420
thing	10	7.310		grow	8	10.310
figure	7	7.310		look	12	10.240
age	6	7.150		be	38	7.210
bastard	6	7.150				
brother	6	7.120				
bed	6	7.090				
fool	5	6.900				
self	5	6.900				
bedroom	5	6.890				
crowd	5	6.870				
paper	5	6.860				
body	5	6.850				
street	5	6.810				
part	5	6.790				
car	5	6.760				
room	5	6.600				
biddy	4	6.600				
Bubblehead	4	6.600				
bollox	4	6.600				
comrade	4	6.600				
graveyard	4	6.600				
cow	4	6.600				
trunk	4	6.590				
lorry	4	6.590				
photograph	4	6.580				
priest	4	6.570				
building	4	6.550				
clock	4	6.550				
Malachy	4	6.530				
seat	4	6.520				
father	4	6.500				
world	4	6.400				
home	4	6.370				
way	4	6.290				
dairy	3	6.190				
pistol	3	6.190				
sheepdog	3	6.190				
lassie	3	6.190				

	revolver	3	6.190
	sport	3	6.190
	acquaintance	3	6.190
	terrace	3	6.180
	bicycle	3	6.180
	rubbish	3	6.180
	mansion	3	6.170
	bollock	3	6.170
	photo	3	6.170
	cottage	3	6.160
	desk	3	6.160
	soldier	3	6.160
	farmer	3	6.160
	village	3	6.160
	film	3	6.160
	bus	3	6.160
	storey	3	6.160
	dream	3	6.160
	fear	3	6.160
	game	3	6.150
	force	3	6.150
	joke	3	6.150
	hat	3	6.140
	song	3	6.140
	dog	3	6.140
	cat	3	6.120
	chair	3	6.120
	book	3	6.110
	garden	3	6.090
	Bell	3	6.050
	life	3	5.970
	eye	3	5.950
	time	4	5.890

Word Sketch of *name*.

Grammar relation	Collocate	Freq	Score
modifiers of X	119	18.710	
	own	9	8.430
	real	7	9.690
	good	7	7.770
	new	5	8.030
	first	5	7.630
	pet	4	10.030
	family	4	9.470

	stupid	4	9.440
	full	4	9.200
	maiden	3	9.610
	same	3	7.180
verbs with X as object		253	39.780
	be	46	7.090
	have	22	7.640
	call	20	10.330
	know	17	9.210
	say	13	7.750
	give	11	8.870
	put	9	8.520
	get	8	7.650
	mention	7	9.460
	use	7	9.040
	hear	7	8.160
	print	4	8.950
	repeat	4	8.820
	whisper	4	8.770
	speak	4	8.710
	take	3	6.030
verbs with X as subject		97	15.250
	be	62	7.570
	come	6	7.330
	mention	3	9.790
X and/or ...		61	9.590
	address	4	10.790
	number	4	10.470
possessors of X		69	10.850
	Cormac	7	10.540
	mother	5	10.050
	father	5	9.270
	God	4	10.050
	Luke	3	10.350
	family	3	10.260
	child	3	9.780
pronominal possessors of X		240	37.740
	his	78	8.130
	my	65	8.280
	her	43	8.160
	your	28	8.480
	their	13	7.370
	its	7	7.900
	our	6	7.370

		74	11.640	
X of ...				
	God	20	12.180	
	Jesus	5	10.960	
	Love	4	10.690	
	Father	3	10.260	

Word Sketch of *young*.

Grammar relation	Collocate	Freq	Score
modifiers of X	61	9.840	
	too	22	9.120
	very	9	8.500
	much	3	7.620
	far	2	7.380
	so	6	6.680
	only	2	5.850
	still	2	5.760
	as	2	5.320
	not	3	2.640
nouns modified by X	432	69.680	
	woman	33	10.510
	man	52	10.280
	fella	15	9.910
	girl	20	9.830
	boy	18	9.690
	couple	12	9.690
	people	17	9.410
	sister	9	9.310
	lad	11	9.260
	brother	8	9.040
	child	9	8.910
	fellow	7	8.840
	hare	6	8.790
	figure	7	8.750
	priest	6	8.710
	officer	6	8.700
	teacher	5	8.410
	one	5	8.380
	body	5	8.320
	Raphael	5	8.280
	horse	4	8.140
	O	5	8.080
	Dudgeon	4	7.980
	son	4	7.950
	Turk	3	7.810

	ewe	3	7.810
	cattle	3	7.740
	lady	3	7.710
	wife	3	7.690
	mother	3	7.630
	Malachy	3	7.590
	McQuillan	2	7.230
	widow	2	7.230
	curate	2	7.230
	Coyle	2	7.220
	European	2	7.220
	Shanahan	2	7.210
	lawyer	2	7.210
	policeman	2	7.210
	die	2	7.200
	Francy	2	7.180
	Thompson	2	7.180
	guard	2	7.160
	student	2	7.140
	face	2	6.690
	voice	2	6.680
	tree	2	6.660
X and/or ...		64	10.320
	wan	3	10.490
	strong	3	9.890
	beautiful	3	9.810
	blonde	2	9.620
	fine	2	9.620
	other	3	9.480
	lovely	2	9.350
	little	3	8.560
	old	2	7.730
infinitive objects of X		12	1.940
	die	3	11.030
	be	2	5.730
verbs complemented by X		7	1.130
	make	2	8.610
	be	4	8.130
verbs before X		99	15.970
	look	8	9.560
	marry	2	9.320
	be	81	8.300
	seem	3	8.250
	get	2	7.430

Word Sketch of *story*.

Grammar relation	Collocate	Freq	Score
modifiers of X	56	30.110	
	love	5	10.910
	grand	3	10.160
	extraordinary	2	9.870
	bullshit	1	9.160
	ineffable	1	9.140
	boathouse	1	9.140
	sob	1	9.140
	adventure	1	9.140
	true	2	9.120
	evil	1	9.060
	shadowy	1	9.000
	ghost	1	9.000
	unknown	1	8.890
	whole	8	8.870
	romantic	1	8.870
	pleasant	1	8.550
	sad	1	8.520
	life	1	8.440
	crazy	1	8.430
	tall	1	8.340
	human	1	8.130
	hard	1	7.700
	full	1	7.680
	long	3	7.340
	same	3	7.320
	single	1	7.290
	good	4	7.050
	own	3	6.960
	new	1	5.860
	old	2	5.550
	little	1	5.180
verbs with X as object	72	38.710	
	tell	15	10.060
	believe	2	9.120
	jumble	1	8.810
	heart	1	8.810
	damn	1	8.810
	appreciate	1	8.680
	practise	1	8.620

	mumble	1	8.540
	begin	1	8.180
	choose	1	8.160
	understand	1	8.050
	imagine	1	7.770
	forget	1	7.730
	start	1	7.630
	write	1	7.370
	know	3	7.010
	remember	1	6.810
	hear	2	6.730
	call	1	6.650
	turn	1	6.620
	be	26	6.290
	find	1	5.920
	do	1	4.900
	see	1	4.880
	get	1	4.870
	have	3	4.830
	make	1	4.690
verbs with X as subject	23	12.370	
	set	1	9.140
	ring	1	8.470
	begin	2	8.110
	change	1	8.030
	make	2	7.430
	tell	1	6.800
	seem	1	6.370
	go	1	5.240
	do	1	5.210
	be	10	4.950
	have	2	4.170
X and/or ...	15	8.060	
	Cuba	1	11.000
	lament	1	11.000
	recollection	1	11.000
	yarn	1	10.680
	apology	1	10.600
	kindness	1	10.600
	conversation	1	10.540
	shit	1	10.350
	bridge	1	9.950
	pub	1	9.870
	song	1	9.750

	part	1	9.500
	something	2	8.820
	voice	1	8.550
adjective predicates of X		2	1.080	
	sad	1	11.540
	ready	1	9.670
X's ...		1	0.540	
	passage	1	13.000
possessors of X		8	4.300	
	Lightfoot	1	11.830
	Tonight	1	11.830
	Wallace	1	11.830
	tonight	1	11.830
	Blackrock	1	11.670
	child	1	9.320
	Shay	1	9.060
	woman	1	9.040
pronominal possessors of X		36	19.350	
	our	5	7.370
	my	13	6.000
	his	10	5.210
	her	4	4.790
	your	2	4.790
	their	2	4.790
X of ...		24	12.900	
	Dominic	1	10.350
	cutting-down-to-size	1	10.350
	rabbi	1	10.350
	epidemic	1	10.350
	emerald	1	10.300
	origin	1	10.240
	king	1	10.240
	fist	1	10.240
	pig	1	10.190
	fight	1	10.090
	marriage	1	10.000
	bag	1	10.000
	childhood	1	9.910
	parent	1	9.790
	girl	2	9.640
	world	2	9.160
	body	1	9.120
	love	1	9.090

	woman	1	8.710
	tree	1	8.340
	day	1	7.680
	life	1	7.160
... of X		23	12.370
	dog	1	10.410
	spread	1	10.350
	suspicious	1	10.140
	stage	1	10.140
	tell	1	10.140
	skin	1	10.090
	version	1	9.870
	account	1	9.750
	have	1	9.640
	dream	1	9.530
	more	1	9.500
	whole	1	9.440
	much	1	9.210
	word	1	9.120
	way	1	8.690
	side	2	8.370
	part	2	8.350
	end	2	8.270
	bit	1	7.610
	think	1	7.350
X about ...		8	4.300
	Evans	1	11.830
	deal	1	11.670
	Bobby	1	11.540
	girl	1	11.540
	childhood	1	11.540
	woman	1	11.190
	man	1	11.190
	time	1	10.910

Word Sketch of *hero*.

Grammar relation	Collocate	Freq	Score
modifiers of X		8	34.780
	flawed	1	11.830
	gentleman	1	11.300
	fragile	1	11.190
	village	1	10.910
	clean	1	9.910
	cool	1	9.350

	quiet	1	8.470
	several	1	7.640
nouns modified by X	3	13.040	
	Gaunt	1	11.670
	God	1	8.930
	son	1	8.380
verbs with X as object	10	43.480	
	be	8	4.600
	orate	1	11.540
	know	1	5.560
verbs with X as subject	4	17.390	
	have	2	4.180
	kiss	1	10.750
	look	1	6.050
X and/or ...	6	26.090	
	patriot	1	12.190
	stage	1	11.300
	gentleman	1	11.000
	half	1	10.240
	son	1	8.490
	boy	1	8.100
pronominal possessors of X	4	17.390	
	my	2	3.320
	your	1	3.810
	his	1	1.890
... is a X	3	13.040	
	dog	1	12.190
	Shay	1	11.830
	father	1	9.570