Figuring Monstrosity in Martin McDonagh's The Beauty Queen of Leenane

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تصوير التوحش في مسرحية مارتن ماكدونا ملكة جمال لينين

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Abstract

The idea of monstrosity is closely allied with the articulation of monsters in visual culture. In literature, especially in gothic woks, it implies the spectacles of violence in which real monsters play a pivotal role in setting the events in motion. This paper investigates monstrosity as a metaphor for human acts of violence both physically and psychologically. It explores monstrosity in Martin McDonagh's *The Beauty Queen of Leenane*. McDonagh raises the problem of monstrosity and monstrous identities in his country, Ireland. He focuses on domestic violence which is incarnated in the characters of two women: Mag and her daughter Maureen who mistakenly think of violence as a meditator of achieving self-realization. McDonagh emphasizes the fact that monstrosity is a distinctive hallmark of the Irish society because people lose the sense of humanity.

المستخلص

ترتبط فكرة التوحش ارتباطا وثيقا بوصف الوحوش في الثقافة المرئية، ويراد بها في الادب ولاسيما في الاعمال القوطية، مشاهد العنف والتي تلعب فيها الوحوش الحقيقية دورا محوريا في اثارة الاحداث. ويوضح هذا البحث التوحش بوصفه مجازا لاعمال العنف الانسانية الجسدية والنفسية، ويتناول البحث هذه الفكرة في مسرحية مارتن ماكدونا **ملكة جمال لينين**. ويثير ماكدونا مسالة التوحش والشخصيات المتوحشة في بلاده ايرلندا من خلال تركيزه على العنف المحلي والمجسد في شخصية امراتين وهما: ماغ ومورين اللتان تعتقدان خطا ان العنف وسيلة لتحقيق الذات، ويشدد ماكدونا على حقيقة ان التوحش صفة مميزة للمجتمع الايرلندي لان الناس بدوا يفقدون شعورهم الانساني.

Monstrosity considered

The word 'monstrosity' originally comes from the Latin word for monster, monstrum, with a root, monere, that means warn," from the tradition of interpreting monstrous, deformed animals as omens — or warnings — of bad luck.[1] According to *Merriam Webster's Dictionary*, the word monstrosity means "a malformation of a plant or animal, something deviating from the normal, the quality or state of being, an object of great and often frightening size, force, or complexity," and finally "an excessively bad or shocking example." [2] Ostensibly, these definitions herald the meanings of negativity, abnormality, and defamiliarization.

In the diverse literary writings of Greek and Roman civilizations, the monstrosity was associated with the divine visitation and warning. There appeared "monsters and mythical creatures who have been read as godly forecasts – either showing the power of God/gods or warning of things to come."[3] In medieval times, monstrosity meant the representation of the female body much coveted by men. The representations of female monstrosity "reflect the erotic desire and misogynist repulsion that tangled within medieval breasts when confronted with female flesh." [4] From the Middle Ages to the eighteenth century the monster was seen as a combination of two kingdoms, the animal and the human.[5] Monstrosity is a socially constructed thing since there is an urgent need to expose social and political problems, and it is also related to the lack of comprehension.[6] The normal human body is signaled out as an ideal physical and symbolic expression of certainty and order in society, and historically the body of the monster represented what is disproportionate and out of place.[7]

Monstrosity first emerged as a part of visual arts, but it began to extend its meaning. The French philosopher Michel Foucault maintains that monstrosity lost its visual nature and acquired a moral meaning. It moved

from the description of physical deformity into the representation of a monstrosity of human behaviour. It would become "something that really will be a monstrosity, that is to say, monstrosity of character' … modern monstrosity is 'a moral monstrosity . . . a monstrosity of behaviour' which is no longer visual." [8] Foucault also argues, "What makes a human monster a monster is not just its exceptionality relative to the species form; it is the disturbance it brings to juridical regularities. … The human monster combines the impossible and the forbidden." [9]

The outspoken writer of modern horror fiction Stephen King in his *Danse Macabre* states that whenever monstrosity is discussed, it becomes the medium to express faith and belief in the norm and to observe the changeable. Hence, the writer is no more than an agent of *the status quo*.[10] He goes on to add that monstrosity is quite fascinating, "We love and need the concept of monstrosity because it is a reaffirmation of the order we all crave as human beings… and it is not the physical or mental aberration in itself which horrifies us, but rather the lack of order which these situations seem to imply."[11] The literary representation of monstrous violence is basal in understanding the order people need to live a very gratifying and tranquil life.

Figuring Monstrosity in Martin McDonagh's The Beauty Queen of Leenane

Before embarking upon the discussion of the play under question, it seems at first glance necessary to say something about Martin McDonagh's life and career. McDonagh was born in London to Irish parents as their second son. In the 1960s his parents had emigrated from rural Ireland to London. He remembers how he had beautiful days with his parents on the west coast of Ireland in Connemara. These experiences shaped his

representation of the image of Ireland, a matter which helps him to internationalize the issues of his country.[12] McDonagh is a playwright, a screenwriter, and a director. He is famous for his Leenane trilogy which consists of *The Beauty Queen of Leenane* (1996), *A Skull in Connemara* (1997), and The *Lonesome West* (1997). The trilogy focuses on the Irish community through tackling the different problems that hit Ireland. His other plays include *The Pillowman* (2003), *A Behanding in Spokane* (2010), and *Hangmen* (2015).

In the plays of Martin McDonagh there is a recurrent portrayal of monstrous situations and identities. Such monstrousness takes many forms such as mutual objurgation, murder, psychological and physical torture, and other forms. It actually emanates from the multi-faceted complexities of the modern society. McDonagh has his own vision of the representation of the monstrous violence in his dramatic world. He envisions the prevalent scene of contemporary violence when asked about the determining factors of identity:

Well, we're all cruel, aren't we? We're all extreme in one way or another at times, and that's what drama, since the Greeks, has dealt with. I hope the overall view isn't that, though, or I've failed in my writing. There have to be moments when you glimpse something decent, something life-affirming even in the most twisted character. See, I always suspect characters who are painted as lovely, decent human beings. I would always question where the darkness lies.[13]

Violence does not represent a running commentary on domestic life only, but it also shows how the world was deeply immersed in the turbulent nineties.[14] McDonagh's frequent use of violence aims to shock and provoke his audience, "I think people should leave a theatre with the same feeling you get after a really good rock concert. A play should be a thrill."[15] Such a

provocative and shocking strategy tries to raise the audience's consciousness in order to effect the required change in society.

Language in the plays of Martin McDonagh encompasses the aspects of human monstrosity within its structures. It is thrillingly redolent of violent actions. Peter Handke in *Kasper* connects monstrosity with the system of language in the sense that the linguistic and discursive formations are certainly indicative of the monstrous identity and situation. He stresses the fact that "a sentence is a monster... with each new sentence I become nauseous: figuratively: I have been turned topsy-turvy: I am in someone's hand... I cannot rid myself of myself any more..."[16]

Laura Eldred "Martin McDonagh's Blend of Tradition and Horrific Innovation" affirms that the Ireland of Leenane, Inishmore, and Inishmaan in these plays suffers from different sorts of bankruptcy and corruption.The state, family, religion, culture and law are proved unable to save society from the possible downfall. Feeling empty and bored, people resort to violence since there is nothing to be done.[17] Karen Fricker in "Ireland feels power of Beauty" in *Variety* 21-27 August 2000 referring to the general critical reception of McDonagh's dramatic craft, says that "The Leenane of his trilogy is peopled with murderous, desperate, lonely individuals locked into outdated societal roles family relationships which they can only break out of through violence -to others and to themselves." [18] McDonagh's plays are fraught with corpses and monstrous events. What's more, even his living characters exist on the verge of unexpected and catastrophic collapse.[19]

McDonagh explores in his plays the issue that what forms a real threat to the Irish national identity is the citizen's monstrosity. Since the work of McDonagh has a national stamp, it contains some gothic elements mainly tackling the human monstrosity. Talking about the genre of the gothic novel, Judith Halberstam states that the gothic novel "produces an easy answer to the question of what threatens national security and prosperity,"

namely, "the monster."[20] Robert Miles, for example, argues that "the gothic emerges alongside nationalism as one way to express the nation's boundaries: monsters are what the nation is not."[21] Interestingly enough, environment plays an essential role in shaping one's identity. Considering this point, Luke Gibbons rightly argues that "one's construction of monstrosity depends on one's milieu; if the majority can make the minority into a monstrous abject, minorities can also, in their own literary or artistic works, construct the majority as the monster."[22]

The Beauty Queen of Leenane revolves around the story of a small Irish family, consisting of Mag and her daughter Maureen. Mag is an old woman who suffers from a physical disability in her left hand which "*is somewhat more shrivelled and red than her right.*"[23] Mag always complains about her miserable state of affairs, asking Maureen to help her whenever possible. In her turn, Maureen is a spinster getting dissatisfied with her mother's situation. She feels heartbroken because her age passes quickly without fulfilling her dreams. In the course of the play, Maureen humiliates her mother through exposing her to both physical and psychological torture, believing that Mag is the catalyst that stands behind her long-standing alienation and the state of her spinsterhood. She is socially aloof in an attempt to extenuate the feeling of her painful experience. When she kills her mother, Maureen has become so extremely happy. But, surely, her sense of happiness is greatly intensified when she imagines that this death brings with it a glimpse into a newer and happier life.

Ageing and old age is one of the most recurrent themes in cultural and literary studies. The popularity of this theme is attributed to "…the fact that growing "old" is something which directly affects everyone…"[24] The "…stereotype of ageing femininity is "senile old fool" or "dotty dear", a body which is conveniently contained within the rhetoric of the "politics of pity" – a representational strategy often found within the history of disability

iconography."[25] Mag seems to embody the image of being an old woman which constitutes a heavy burden to her daughter. Maggie Kirkpatrick in an article published in *Sunday Tasmanian* 6 August 2000 describes Mag in this way: "she's an ageing woman terrified of being left alone and sent into a home; it's a universal concept."[26]

The relationship between Mag and Maureen is one of tension, violence, misunderstanding, and hatred. The audiences directly realize that the common denominator that connects the two is their suffering which is primarily ascribed to psychological and physical violence. Both of these figures represent the idea of monstrosity at its worst; they are miserable and unhappy monsters.[27]

Mag is in her early seventies and feels quite depressed because of her physical deficiency. Her situation makes her totally paralyzed to the degree that she cannot even make herself a cup of tea. She spends her time sitting in her rocking chair which she never leaves until she dies tragically in the end. Worse than this, Maureen mistreats her mother through torturing her physically and psychologically. This bad treatment shows itself working out from the very beginning of the play. Mag is exceedingly terrified by her daughter's maltreatment as the following dialogue shows:

Mag I *do* be scared, Maureen. I be scared what if me hand

shook and I was to pour it over me hand. And with you at

Mary Pender's, then where would I be?

Maureen You're just a hypochondriac is what you are.

Mag I'd be lying on the floor and I'm not a hypochondriac.

Maureen You are too and everybody knows that you are.

Full well.

Mag Don't I have a urine infection if I'm such a

hypochondriac?

Maureen I can't see how a urine infection prevents you pouring a mug of Complan or tidying up the house a bit when I'm away. It wouldn't kill you.

Mag *(pause)* Me bad back.

Maureen Your bad back.

Mag And me bad hand. **(Mag** *holds up her shrivelled hand for a second.* (i. 364)

The dialogue illustrates the tense relationship between Mag and her daughter Maureen. Mag obviously resents Maureen's nonchalance about her suffering. Maureen describes her mother "You're just a hypochondriac is what you are." In this way, she does not care about her disabled mother, wondering how Mag cannot keep the house while she is away. Such a strained relationship is a testimony to the deep gap between the mother and her daughter, which seems impossible to narrow down or bridge.

Mag then narrates an event showing how monstrosity prevails in the Irish landscape. She is bewildered by the news of a horrible crime in Dublin when a criminal kills an old woman for no cogent reason. She tells Maureen "The fella up and murdered the poor oul woman in Dublin and he didn't even know her. The news that story was on, did you hear of it? (Pause.) Strangled, and didn't even know her." (i.368). Meanwhile, the idea of the murder of her mother appeals to Maureen's mind. She cannot imagine her happiness if her mother is killed by such a cold-blooded thug, "If he clobbered you with a big axe or something and took your oul head 'off and spat in your neck, I wouldn't mind at all, going first. Oh no, I'd enjoy it, I would. No more oul Complan to get, and no more oul porridge to get, and no more…" (i. 369).

Beyond any shred of doubt, human beings have in their entity the elements of monstrosity. Such monstrosity remains remarkably dormant and inert unless it is stimulated by a number of different factors. In an article entitled "Comedy and violence in *The Beauty Queen of Leenane*," Marion Castleberry raises the question whether Mag or Maureen themeatizes the notion of human monstrosity:

Who is the real monster, Mag or Maureen? Given Maureen's sexual repression, which is a central focus of the play, one might assume that Mag's torture session is merely a sadistic act charged with repressed sexuality. Yet McDonagh gives Maureen a kind of pathos that elicits our sympathy. While the brutal act is taking place and the audience is sympathising with Mag, it is simultaneously being reminded of Mag's previous treachery and cruelty. As the torture subsides, Mag is still oblivious to what her actions have done to her daughter's future. She thinks only of herself: "But who'll look after me, so"? [28]

Castleberry seems right in his interpretation of the real motives that stand behind the deeds of Mag and Maureen. In the course of the play, both of them represent the theme of monstrosity for their actions are emblematic of their psychological fragmentation. They are quite selfish, thus showing no sign of altruism and benevolence. Özlem Karadağ maintains that *The Beauty Queen of Leenane* is "a criticism of the transformation of humanity into a monster in this century, and underlines that we live in a world and system where the motto, "all for one, one for all" is not valid anymore."[29]

Maureen has long thought of the idea of killing her mother over and again. Her monstrous crime is carefully planned and premeditatedly done. She herself daydreams of this diabolic plot when she speaks with her mother in a language pregnant with insinuations "I have a dream sometimes there of you, dressed all nice and white, in your coffin there, and me all in black looking in on you," (ii. 379). She further sees that such a dream will be

fulfilled, telling Mag that "At your bloody wake, sure! Is even sooner!" This dream for Maureen is "something happy to be thinking of." Kurdi affirms that the stereotype of the Irish maiden waiting for a lover to rescue her from bondage is as widely known from Irish cultural history as the Hag appearing in a variety of ways."[30]

Another incident that elucidates the human monstrosity is presented in scene 2. The monstrous violence is not limited to the social level only, but also it manifests itself in other institutions. By way of example, religious circles are not in a far safety from its effects. Mag and Ray contend about the shocking spread of violence in the religious system:

Mag I don't like Father Walsh - Welsh - at all.

Ray He punched Mairtin Hanlon in the head once, and for.

no reason.

Mag God love us!

Ray Aye. Although, now, that was out of character for

Father Welsh. Father Welsh seldom uses violence, same as most

young priests. It's usually only the older priests go punching

you in the head. I don't know why. I suppose it's the way they

were brought up .:

Mag There was a priest the news Wednesday had a babby

with a Yank!

Ray That's no news at all. That's everyday. It'd be hard to

find a priest who hasn't had a babby with a Yank. If he'd

punched that babby in the head, that'd be news. Aye. Anyways. (ii.372)

In reflecting on the emergence of violence in the religious places in Ireland, McDonagh seems to launch a scathing criticism on such a strange phenomenon which starts to dominate the whole society.

Maureen's sense of imprisonment is gradually, painfully enhanced by the nagging insistence of her mother to take care of her health and needs. When she prepares "*the sickly brew*" for her mother, Maureen's repressed feelings clearly surface. She believes that Mag has been the real cause behind her spinsterhood and alienation, "Arsing me around, eh? Interfering with my life again? Isn't it enough I've had to be on beck and call for you every day for the past twenty year?" She becomes much angered at her mother describing her as young, "Young girls should not be out gallivanting with fellas ... !, which makes Maureen answer her back, "Young girls! I'm forty years old, for feck's sake! (ii. 377). To a great extent, Mag is held responsible for her daughter's psychological perverseness. She never tries to confess the fact that she is the stimulus for Maureen's social misconduct. Maureen's abhorrence of her mother is further explored when she openly admits that she feeds her mother certain kinds of food by force, "I hate Kimberleys. I only get them to torment me mother" (iii.392). Such force-feeding is seen as a clear evidence of Maureen's monstrosity towards her senile mother. Maureen finds it very surprising and inhuman to hear how Coleman cut the ears off Valene's dog and keeps them in his room in a bag, thus seeing "That's awful spiteful, cutting the ears off a dog." It is quite ironic that Maureen considers cutting the ears off a dog as an act of monstrous violence, forgetting that her treatment of her mother is more horrifying and bestial than murdering an animal.

Pato's character plays a pivotal role in showing how Ireland becomes a den of monstrosity when he visits Maureen at her home. He has spent most his life living in exile, but he becomes a spokesman for McDonagh's view of

the spread of violence in the world of today. Pato asks Mag about the cause that mutilates her left hand:

Pato There you go, now. *(Pause.)* Whatever happened to

your hand there, Mrs? Red raw, it is.

Mag Me hand, is it?

_Pato Was it a scould you did get?

Mag It *was* a scould.

Pato You have to be careful with scoulds at your age.

Mag Careful, is it? Uh-huh ...

Maureen *enters from the hall; wearing on(y a bra and slip, and goes*

over to Pato.

Maureen Careful what? We was careful, weren't we, Pato?

Maureen *sits across* **Pato's** *lap.*

Pato *(embarrassed)* Maureen, now ...

Maureen Careful enough, cos we don't need any babies

coming, do we? We do have enough babies in this house to be going on with. (iv.390-1)

Pato is unaware that Mag has been monstrously and inhumanly treated by her daughter. He mistakenly thinks that the factor of ageing weighs heavily on Mag's physical appearance, "You have to be careful with scoulds at your age." Maureen's reaction to Pato's imploration to take care of Mag is rather idiosyncratic when she describes her mother as a baby. Such a description implies how Maureen is divested of any sense of humanity. Mag in turn explodes, "(*pointing at* **Maureen**. *Loudly*) She's the one that scoulded me hand! I'll tell you that, now! Let alone sitting on stray men! Held it down on the range she did! Poured chippan fat o'er it! Aye, and told the doctor it was

me!" (iv.391). Mag reveals that Maureen often tortures her in an animalistic way. Maureen in turn tells Pato that he should not pay attention to "the smutterings of a senile oul hen" (iv.392). It is quite unbelievable for a daughter to handle her mother with such austere violence and carelessness. *The Beauty Queen of Leenane* "constitutes an emotional roller coaster ride into the abysses of the human psyche. No matter how macabre, how cruel, how grotesquely absurd the violence might seem, McDonagh succeeds in creating genuinely moving passages amid all the farce."[31]

In scene vii, Maureen continues torturing her old mother by using the boiling oil this time. She tries to take out from her the pith of the letter sent by her lover Pato who lives in exile in London. She strongly holds her mother's shrivelled hand, putting it on the flammable range and starting pouring the hot oil over her hand. As a result of this monstrous treatment, Mag "*screams in pain and terror*," divulging what Pato says in his letter to Maureen:

Maureen Where is the letter?

Mag *(through screams)* I did burn it! I'm sorry, Maureen!

Maureen What did the letter say?

Mag *is screaming so much that she can't answer.* **Maureen** *stops pouring the oil and releases the hand, which* **Mag** *clutches to herself, doubled up, still screaming, crying and whimpering.*

Maureen *grabs* Mag's *hand, holds it down again and repeats the torture.*

Mag No ... !

Maureen What else did it say?! Eh?!

Mag *(through screams)* Asked you to go to America with him, it did!

Stunned, **Maureen** *releases* Mag's *hand and stops pouring the oil.*

Mag *clutches her hand to herself again, whimpering.* (vii. 412)

As it emerges more clearly, Maureen's monstrous identity is astonishingly strange and abnormal. She cannot fantasize about the fact that she lives alone without Pato whom she looks upon as the savior who would rescue her from the miserable life she is leading. Hearing that Pato planned to take her to America, she stops torturing her mother .To her astonishment, she thinks that she may lose the last hope looming largely in the horizon. Mag then screams and whimpers in this gothic atmosphere charged with Maureen's callous punishment of her. She is temporally free from Maureen's monstrosity because she will fall a victim to such monstrosity in the end of the play.

The most horrendous spectacle of monstrosity reaches its pinnacle in scene eight when Maureen kills her handicapped mother in a very savage way. She uses a poker to murder her mother. McDonagh vividly describes the entailing consequence of Maureen's monstrous act of doing away with Mag in the end:

The rocking chair has stopped its motions. **Mag** *starts to slowly lean forward at the waist until she finally topples over and 'falls heavily to the floor, dead. A red chunk of skull hangs from a string of skin at the side of her head.* **Maureen** *looks down at her, somewhat bored, taps her on the side with the toe of her shoe, then steps onto her back and stands there in thoughtful contemplation.* (ix.416)

The grotesque portrayal of Maureen stomping on the corpse of her dead mother is a revengeful act showing her hard heartedness and the monster she keeps deeply in her morbid psyche. By now, clearly, she feels rejoiced at restoring her lost freedom. In behaving in such a strange manner, Maureen demonstrates her psychopathic character which is socially constructed in the

first place. No matter the reason may be, she is not justified in committing her monstrous criminal act. Maureen humorously expresses her ecstatic feeling upon her mother's death, 'Twas over the stile she did trip. Aye. And down the hill she did fall. Aye. (Pause.) Aye'(ix. 415) . As a matter of fact, Maureen, the Beauty Queen of Leenane, is transformed into the ugly Queen of Leenane owing to her monstrous matricide. McDonagh's characters break "the borders between bodies in ways which deny under-standing and intimacy. Instead of love they make war and tend to resort to various forms and degrees of violence including the extremity of homicide."[32] In fact, his characters "are monstrous not only because of the invocation of horrific contexts, but also because of their often amoral behavior and attitudes."[33]

Maureen has been shown at the top of her happiness. The immediate aim of her monstrous scheme has been achieved. But the very success of her evil plotting contains within it the seeds of her unavoidable self-destruction Maureen's criminal act and the consequences which follow. Her brutal act is justly punished when she knows that Pato is engaged to another woman. Pato's marriage represents a great blow to Maureen and a kind of a well-deserved punishment for her monstrosity.

McDonagh is currently acclaimed to be one of the contemporary Irish playwrights who extol the Irish traditions and folklore in a time which witnesses the problem of lacking the national belonging. In fact, he follows the steps of his predecessors like John Millington Synge, Sean O'Casey, William Butler Yeats, who express in their plays the national flavor of Irishness. His plays derive their thematic orientation from the Irish folklore and culture. Still, he appears baffled by the transformation of the ideal Ireland into a wild and violent Ireland. He views his Irish people rapidly moving towards the monster culture, leaving behind them the great Irish heritage and history. The phenomenon of monstrosity firmly felt in his plays attests to the spectacular emergence of violence at home and abroad. Of the

reasons that may construe the rise of human monstrosity at the present time, there comes to the fore the lack of ethical beliefs. McDonagh is a very talented writer who rightly diagnoses the ills and deficiencies that beset the societal structure. For him, monstrosity is dangerous and threatening to the livelihood of the Irish people and their nationalism. People must do their utmost efforts to demote any monstrous behaviour in order to live a stable and safe life.

Conclusion

Monstrous violence is a conclusive evidence that showcases the perils of forsaking the true moral and spiritual teachings. It is the absence of these teachings that conduce to the ever-growing spread of monstrosity. From the psychological point of view, the evil inclinations which are so deeply hidden in man show themselves in some way or another. Whenever man finds it impossible to achieve his desired dreams, he may have recourse to certain ways, which can have his burning desires fulfilled and satisfied, even if these ways are in complete opposition to what is traditionally held to be ethical.

McDonagh always dwells on the fact that violence is present in the world, but sometimes man brings down violence and destruction on himself, in consequence of his unwise decisions. For him, the fruits of violence cannot be enjoyed forever, because the seeming domination of evil over good is but transient.

Notes

[1] Vocabulary.com Dictionary. https://www.vocabulary.com/dictionary/monstrosity. Accessed: 4/2/2017

[2] *Merriam Webster's Dictionary*. https://www.merriam - webster.com/dictionary/monstrosity. Accessed: 4/2/2017.

[3] Niall Richardson and Adam Locks, *Body Studies: the Basics*,(New York: Routledge, 2014), p.51

[4] Sarah Alison Miller, *Medieval Monstrosity and the Female Body*, (New York & London: Routledge, 2010), p. 7.

[5] For more details on this point, see Michel Foucault, *Les Anormaux*, *cours au Collége de France 1974–5*, trans. by Graham Burchill as *Abnormal*,(New York: Picador, 2003), pp. 63-66

[6] Alexa Wright, *Monstrosity*: *The Human Monster in Visual Culture*, (London: I.B.Tauris & Co. Ltd, 2013), p.101.

[7] Wright, p.48.

[8] Foucault, p. 74.

[9] Quoted in Marina Levina, Diem-My T. Bui(ed.), (*Monster Culture in the 21st Century: A Reader*. London: Bloomsbury Publishing Plc, 2013), p.5.

[10] Stephen, King, *Danse Macabre*. n.p. , 1981, p.5.

[11] King, p.5.

[12] Martin Middeke, "Martin McDonagh," in Middeke, Martin and Peter Paul Schnierer (ed.).*The Methuen Drama Guide to Contemporary Irish Playwrights*, London: A & C Black Publishers Limited, 2010), p.214.

[13] Lilian Chambers and Eamonn Jordan(ed.), Introduction, *The Theatre of Martin McDonagh: A World of Savage Stories*, (Dublin: Peter Lang Ltd, 2008), p.8.

[14] Aleks Sierz, *In-Yer-Face- Theatre: British Drama Today*, (London: Faber & Faber, 2000), p.223.

[15] Quoted in Sierz, p.224.

[16] Quoted in Jeanette R. Malkin, *Verbal Irony in Contemporary Drama: from Handke to Shepard*, (Cambridge: CUP, 2004), p.30.

[17] Laura Eldred, "Martin McDonagh's Blend of Tradition and Horrific Innovation," p.204.

[18] Karen Fricker in "Ireland feels power of Beauty" in *Variety* 21-27 August 2000, in *The Theatre of Martin McDonagh: A World of Savage Stories*, p.377.

[19] Ashley Taggart, "An Economy of Pity: McDonagh's Monstrous Regiment," in *The Theatre of Martin McDonagh: A World of Savage Stories*, p.166.

[20] Quoted in Laura Eldred, "Martin McDonagh and the contemporary gothic, in Russell, Richard Rankin(ed.). *Martin McDonagh: A Casebook*, (London& New York: Routledge, 2007), p.117.

[21]Quoted in Eldred, "Martin McDonagh and the contemporary gothic," p.116.

[22] Quoted in Eldred, "Martin McDonagh and the contemporary gothic," p.128.

[23] All quotations are taken from Whybrow, Graham. *Modern Drama: Plays of the '80s and'90s*. London: A & C Black Publishers Ltd., 2001.

[24] Richardson and Locks, p.40.

[25] Richardson and Locks , p.45

[26] Quoted in Frank Molloy, *The Beauty Queen of Leenane* in Australia , " in *The Theatre of Martin McDonagh: A World of Savage Stories*, p. 344

[27] Marion Castleberry, "Comedy and violence in *The Beauty Queen of Leenane*," in *Martin McDonagh: A Casebook*, p.43.

[28] Castleberry, pp. 53-54

[29] Quoted in Yelmiş, İmren. "Satiric Representations of Violence in Martin McDonagh's *The Beauty Queen of Leenane*, *A Skull in Connemara* and *The Lieutenant of Inishmore*." PhD Diss , Ankara, 2014, p.105 .

[30] Mária Kurdi "Gender, Sexuality and Violence in the Work of Martin McDonagh," in *Martin McDonagh: A Casebook*, p. 102.

[31] Middeke in *Guide*, p.216.

[32] Kurdi, p.113.

[33] Eldred, "Martin McDonagh and the contemporary gothic," p. 117

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