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Glocalisation and Adaptation in Marina Carr's By the Bog of Cats… and Blood Wedding

DR. **KÜBRA VURAL ÖZBEY***

Abstract

Embarking on her career by imitating the Beckettian style at the end of the 1980s, Marina Carr (1964-), a contemporary Irish female playwright, later moves to a phase in which she rewrites ancient myths, Greek tragedies and some other classical works, including those of William Shakespeare, Leo Tolstoy and Virginia Woolf. While Carr brings the female voice and agency into sharper focus in her adaptations, her revisions integrate the global myth or story with local Irish elements. What emerges here is that Carr puts the global in conversation with the local considering that her source text stands for the universal, and her elaboration on Irish culture and troubles resonates with the particular. It is noted that, following the Celtic Tiger period in Ireland, the time Carr initiates her dramatic career, Irish drama has undergone a radical change with globalisation. However, it is the particular argument of this paper that Marina Carr's way of rewriting corresponds with glocalisation, a term which suggests the incorporation of the local into the global. From the early stage of her writing to her recent works, Carr's use of glocalisation in her adaptations can be pinpointed. This article explores the elements of glocalisation in Carr's adaptation of Euripides's *Medea* in *By the Bog of Cats…* (1998) and Federico García Lorca's *Blood Wedding* in *Blood Wedding* (2019) as examples from two different periods of her *oeuvre*. Hence, this paper considers the Irish playwright's method of adaptation in terms of glocalisation.

Keywords: Marina Carr, *By the Bog of Cats…*, *Blood Wedding*, adaptation, glocalisation

MARINA CARR'IN *KEDİLER BATAKLIĞI'NDA…* VE *KANLI DÜĞÜN* ADLI OYUNLARINDA KÜYERELLEŞME VE UYARLAMA

Öz

1980'lerin sonunda Beckett'in stilini taklit ederek kariyerine başlayan günümüz İrlandalı kadın oyun yazarı Marina Carr (1964-), daha sonra kariyerinde eski mitleri, Yunan trajedilerini ve William Shakespeare, Leo Tolstoy ve Virginia Woolf'unkileri de kapsayan başka klasik eserleri yeniden yazdığı bir döneme girmiştir. Carr uyarlamalarında kadının sesini ve eylem gücünü açıkça odağı haline getirirken, onun revizyonları evrensel mit ya da hikayeyi yerel İrlanda ögeleriyle birleştirir. Carr'ın kaynak metninin evrenseli temsil ettiği ve İrlanda kültürü ve sorunlarını işlemesinin özele hitap ettiği düşünüldüğünde, burada açığa çıkan şey Carr'ın evrenselle yereli bir diyaloga sokmasıdır. Carr'ın tiyatro kariyerine başladığı İrlanda'da Kelt Kaplanı dönemini takiben, İrlanda tiyatrosunun küyerelleşmeyle ciddi bir değişikliğe uğradığı belirtilir. Ancak, bu çalışmaya

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Muğla Sıtkı Koçman University, Western Languages and Literatures, kubravural@mu.edu.tr, Orcid: 0000-0001-8596-0809
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özgü tartışma, Marina Carr'ın yeniden yazım yönteminin yerelin evrenselle bütünleşmesini gösteren bir terim olan küyerelleşmeyle uymasıdır. Yazımının erken döneminden son eserlerine kadar uyarlamalarında Carr'ın küyerelleşmeyi kullanımı saptanabilir. Bu çalışma, Carr'ın iki farklı zaman dilimindeki yapıt örneklerinden olan Euripides'in *Medea* uyarlaması olarak *Kediler Bataklığı'nda…* (1998) ve Federico García Lorca'nın *Kanlı Düğün* uyarlaması olarak *Kanlı Düğün* (2019) adlı eserlerinde küyerelleşme ögelerini incelemektedir. Böylelikle bu çalışma, İrlandalı oyun yazarının uyarlama metodunu küyerelleşme bağlamında ele almaktadır.

Anahtar sözcükler: Marina Carr, *Kediler Bataklığı'nda…*, *Kanlı Düğün*, uyarlama, küyerelleşme

INTRODUCTION

At the end of the 1980s, Marina Carr (1964-), a contemporary Irish female playwright, initiates her dramatic career by writing plays in imitation of Samuel Beckett's style. Her first works such as *Low in the Dark* (1989), *This Love Thing* (1990) and *Ullaloo* (1991) define Carr's radical voice in which she uses the theatre of the absurd in a Beckettian way by focusing on the female experience. Later on, she, like the first generation of the Abbey playwrights, returns to the authentic representation of Ireland as she spatially sets her plays in the Irish Midlands: *The Mai* (1994), *Portia Coughlan* (1996), *By the Bog of Cats…* (1998), *On Raftery's Hill* (2000) and *Ariel* (2002). While Carr poignantly deals with the problems of Irish society in the microcosmic family stories based on taboo subjects, she uses the Midlands accent, local sites, legends and stories. What is more, the playwright begins to instate a dialogue with the Western classics, as can be observed in her reworking of Euripides's *Medea* in *By the Bog of Cats…* and her allusions to Shakespeare's Portia and Belmont from *The Merchant of Venice* in *Portia Coughlan* and Ariel from *The Tempest* in *Ariel*. In the next phase of her career, Carr becomes more eclectic in the sense that her works cannot be delineated with one particular movement or not geographically limited to one local setting. After the Midlands plays, Carr, in an interview with Nancy Finn, explains the reason why she gets away from the Irish matters: "It was, in the sense that I felt I'd covered that territory and it no longer interested me. I don't want to be writing plays in the Midland dialect forever. Once you know how to do a thing, it's time to learn how to do something else. So it was intentional to move away from that" (2012, p. 44). Notwithstanding the diverse subject matters and plots in the rest of Carr's career, she repeatedly dwells on two similar approaches. First, she always focuses on women's experiences and suffering in the patriarchal society and innovatively reinterprets Greek myths and important works of eminent writers. As a case in point, she adapts Phaedra's myth in *Phaedra Backwards* (2011), rewrites Euripides's *Hecuba* in *Hecuba* (2015), reinterprets the Clytemnestra myth in *The Girl on an Altar* (2021) and explores the iconic stories of female figures such as Jocasta, Demeter and Joan of Arc in *iGirl* (2021). Moreover, she brings a new light to Shakespeare's *King Lear* in *Cordelia's Dream* (2008), tells her own version of Anton Chekhov's life story in *16 Possible Glimpses* (2011) and adapts Leo Tolstoy's canonical work *Anne Karenina* in 2016, Federico García Lorca's *Blood Wedding* in 2019 and Virginia Woolf's *To the Lighthouse* in 2021.

Having established Carr's trajectory of writing, it is possible to claim that the playwright acclaims an eminent place in Irish theatre by "express[ing] female disaffection with the terms of

motherhood, the family and society at large, where the oppressiveness of patriarchy is set against questions of women's agency" (Sihra, 2016, p.555). In addition to her feminist subject matters elaborated in form and content, her works, more strikingly, come to the fore thanks to Carr's connection between the local and the global. Even though she declares to leave the Irish context after a while, her adaptations of famous myths and works are consistently threaded with local elements. It is true that her rewritings are framed within universally acclaimed works. However, she embeds some Irish elements in her reinterpretation of global stories. This kind of incorporation of the local into the global can be specifically analysed in the light of glocalisation, a term that refers to the combination of the particular with the universal in which the latter is not oppressively dominant.

This paper sets out to analyse two different works from two different stages of Carr's *oeuvre*, *By the Bog of Cats…* and *Blood Wedding*, in order to display how Carr locates glocalisation in her adaptations. To be more precise, this study aims to offer evidence of the elements of glocalisation available in Carr's two plays with respect to her working with Irish culture, traditions and troubles within her global source materials. In this light, the paper considers Carr's use of glocalisation as a method of her adaptation.

1. GLOBAL OR GLOCAL IRISH DRAMA?: THE CASE OF MARINA CARR

After troublesome decades, the Republic of Ireland began to experience economic growth during the 1990s. After the country became a member of the European Union, Ireland's economy was recognisably boosted thanks to "a European-style combination of industrial policy, social investment and social partnership" (Ó Riain, 2014, p. 4) from the early 1990s until the drastic crisis in 2008. What inflames the economic expansion is Ireland's participation in the global market through "the partial local embedding of global corporate networks and the increasingly successful integration of local networks of indigenous firms into global business and technology networks" (Ó Riain, 2000, p. 158). Known as the Celtic Tiger, the period of globalisation and financial amelioration in Ireland promoted social progress, political development and cultural prosperity. In this era, the president of the Republic between 1990 and 1997, Mary Robinson, offered a new political and cultural discourse, encompassing national and global connections, when she encouraged all to "'come dance with me [her] in Ireland'" (Merriman, 2004, p.250). That is to say, not only the Irish economy but also Irish culture embraced the notion of globalisation.

The changes in political attitude, cultural policies and financial progress corresponded with the investment in art so that Irish theatre with a new generation of playwrights flourished during the Celtic Tiger period. Patrick Lonergan pinpoints "internationalized" theatre in Ireland at the time (2010, p.22) and further suggests a strong connection between globalisation and Irish theatre. He regards "the globalization of theatre in relation to Ireland for three reasons: the transformation of Ireland by globalization; the fact that Irish theatre has historically tended to function internationally as well as nationally; and because Irish theatre entered a new period of vibrancy and creativity while the country itself was becoming more globalized" (Lonergan, 2010, p. 23). To clarify his point, Lonergan gives examples from the plays of Brian Friel, Martin McDonagh and Conor McPherson (2010, p. 25). Undoubtedly, starting from the 1990s, the process of globalisation, both financially and

culturally, influenced the new vibes of Irish drama. However, it would be limiting to consider the whole developments in drama merely in terms of globalisation because globalisation "produces cultural standardization" (Roudometof, 2015b, p. 5). Despite global concerns and influences, Irish dramatists maintained a strong sense of Irish locality in their works through which they questioned their national identity in novel ways. Catherine Rees identifies the experience of the dramatists following the Celtic Tiger period and states that "a number of key playwrights [. . .] questioned and problematised this image of Ireland as a vibrant and modern nation. These playwrights focused on images of Ireland as a more rural and insular country, presenting (often global) audiences with an Ireland still underpinned with violence, uncertainty and provinciality" (2017, p. 53). Responding to Rees's statement, it is important to see that Irish dramatists highlight their local concerns in relation to their country while they find out new forms and contexts to attract global audiences. Drawing on this idea, the incorporation of the global and the local in Irish drama after the 1990s can be investigated with another term, that is glocalisation.

1.1. Glocalisation

From the 1980s onwards, the idea of the world's turning into a global village has initiated a new phase with the rise of capitalistic practices, mass media and new webs of networking. This process of globalisation has already impinged on local traditions, productions and cultures since its practices such as McDonaldisation, Americanisation and Westernisation negatively homogenise diversities with an aim to standardise the change into becoming global. What is problematic in globalisation is the new state of the local at the global turn. In this light, the critics and scholars provide a new term, glocalisation, to dig into the complex interaction between the global and the local.

To frame the characteristics of the term, glocalisation initially can be glossed as the embodiment of the global and the local as a combination of the words, globalisation and localisation, suggests. Roland Robertson first refers to the word's appearance in *The Oxford Dictionary of New Words* (1995, p. 28). When the word "glocal" is looked up in this dictionary, it comes from a Japanese word, and it is related to the world of business:

> In business jargon: simultaneously global and local; taking a global view of the market, but adjusted to local considerations. [. . .] Formed by telescoping global and local to make a blend; the idea is modelled on Japanese *dochakuka* (derived from *dochaku* 'living on one's own land'), originally the agricultural principle of adapting one's farming techniques to local conditions, but also adopted in Japanese business for global localization, a global Outlook adapted to local conditions. ("Glocal," 1993, p. 317)

Likewise, *The Oxford English Dictionary* defines glocalisation as "the action, process, or fact of making something both global and local; *spec.* the adaptation of global influences or business strategies in accordance with local conditions; global localization" ("Glocalization"). Although it is originally deemed relevant to business terminology, its use has expanded as Victor Roudometof gives examples of music, culture, sports, education, art, communication and health studies (2015a, pp. 777-778). As the term characterises the agency of the local within the global effect, the cases in which one may find the combination of the particular and the universal enable to conduct studies

on glocalisation. What is central in the identification of glocalisation can be grounded on its spatial aspect. Roudumetof proposes that "[t]he glocal is a concept that registers a fundamentally spatial dimension of the interaction between the global and the local" (2016, p. 10). The critics also agree that the spatial dimension differs glocalisation from globalisation with temporal quality (Robertson, 2014, p. 20).

Having established the general framework of the term, it is necessary to highlight the complex dynamics between glocalisation and globalisation. On the one hand, one side of the discussion is developed on the idea that glocalisation is deeply integrated with globalisation in the sense that it appears equivalent to globalisation or amalgamates together in which the local empowers itself (Beyer, 2007, p. 98; Robertson, 2014, p. 20). From another standpoint, however, the fusion of the local and the global is limited to the extent that glocalisation can be just a subcategory of prevailing globalisation (Roudometof, 2015b, pp. 6-7). On the face of the opposite claims, it makes more sense to rest on the view that glocalisation is about the interaction between the local and the global without establishing any binaries. Regarding this point, this paper advocates the elements of glocalisation in Marina Carr's two rewritings.

1.2. Glocalisation in Marina Carr's Adaptations

A brief look at the role of glocalisation in literature, and, especially in Irish literature, is necessary before digging into Marina Carr's dramatic works. To explore the connection between the two, David Damrosch explains that "writers can treat local matters for a global audience – working outward from their particular location – or they can emphasize a movement from the outside world in, presenting their locality as a microcosm of global exchange" (2009, p. 109). That is to say, writers create new dynamics, discourses and practices to entangle the global with the local. The interactive exchange can be provided in different veins. Of special interest to investigate the elements of glocalisation is the act of rewriting, as in the case of Marina Carr's reinterpretation of outstanding works, in which one can identify how the global and the local are artfully interwoven. As for Irish literature, moreover, Marisol Morales Ladrón and Juan F. Elices Agudo clarify the connection with glocalisation, claiming that "in Ireland, the more this global progress has grown to be unavoidable, the more evocative the local has befallen. [. . .] Ireland's aesthetic production has retained both interests in the particulars of a local identity and the concerns for a growing multicultural society" (2011, p. 2).

As stated earlier, from the first phases of her career to recent years, Marina Carr strategically works on adapting classical texts through which she, in a way, both transfers the global onto the Irish stage and carries the local into the global context. To borrow Damrosch's words from another context, Marina Carr becomes "thoroughly international in outlook and literary reference and yet resolutely local in [her] choice of material" (2009, p. 113) when she adapts Euripides and Lorca's plays and weds the global stories with the elements from local Irish culture. The rest of this paper analyses Carr's use of glocalisation in her two adapted plays.

2. GLOCALISATION AND *BY THE BOG OF CATS…*

In an interview with Mike Murphy, Marina Carr clearly states that in *By the Bog of Cats…*, "[t]he plot is completely *Medea*. [. . .] It was quite well disguised" (Carr, 2000, p. 51). Unlike the playwright, the critics tend to regard the play as a "loose" adaptation of *Medea* by highlighting Carr's shift from the classical text to the Irish context with the Midlands setting, accent and local culture (Sihra, 2018, p. 119). From the standpoint of glocalisation, what matters more is the interconnection between the global, classical text and the particular, local issues. At this intersection, in other words, it is possible to analyse the glocal aspects of Carr's work, and for this aim, the focus of analysis should be on the setting of *By the Bog of Cats…* and the marginalised Irish tinkers/travellers' community attached to the land. First, the global context can be highlighted by means of Carr's adaptation of Medea's story. Then, the spatial relocation of the universal text within the Irish locality can be dwelled on to unpack glocalisation considering Roudometof's definition that "glocalization involves a focus on space as a critical component of the globalization-localization interplay" (2003, p. 45).

To start with the adaptation of *Medea*, Carr elaborates on the general structure of Medea's story. At first glance, both of the plays are about the tragedy of a revengeful lover-mother in exile or forced to exile who commits different acts of violence, including infanticide. The classical text illustrates Medea as a devoted lover who leaves her land for the sake of Jason's love and becomes an exile in Corinth. Although she previously helped Jason steal the golden fleece and even killed her own brother while escaping from Colchis together, the husband now betrays Medea and marries the king of Creon's daughter. The king, in fear of his daughter's life, decides to send Medea away, but before this forced exile, Medea poisons the bride. Moreover, Medea has one final plan to kill her own children to avenge and "to wound my [her] husband the most deeply" (Euripides, 2008, 840). The play renders Medea as an icon of feminine rage, and this image has been transferred to the portrait of Hester Swane in Carr's play. Although Hester's motivation in the plot is different from that of Medea, Carr's protagonist still follows a similar path. After being abandoned by her lover and her daughter's father Carthage Kilbride, Hester is totally outcasted in her community. Carthage is about to marry the landowner Xavier Cassidy's daughter, Caroline, and Hester is asked to leave the bog and her daughter Josie. Also, Carthage denounces Hester's violence and disengages himself from her after Hester kills her own brother although he helps Hester throw the brother's body into the lake. In addition to the act of fratricide, Hester commits infanticide at the end of the play when she realises that her daughter Josie might experience the same kind of trauma that she has because of her lost mother. Unlike Medea, however, Hester commits suicide in the end as an act of self-empowerment since she refuses to submit what she is told to do. What Carr's play resides in is the portrait of Medea-like Hester and her universal icon of female rage. Just like Medea victimised by the patriarchal authority and fighting back, Hester tries hard to overturn the same kind of oppression. Although Medea's way of violence is problematic, she still becomes an archetype of not only female rage but also empowerment as she violates the expected norms of womanhood and motherhood. Drawing on the classical text, Carr transplants Medea's prototype and her story into Hester's portrait as a single mother and vulnerable woman who is at pains to liberate herself from

the oppression of society. In this adaptation, Carr brings the global story to the Irish audience by putting the canonical text into a dialogue with her creation.

Also of importance is the issue of Carr's converging the global with the local. While her use of *Medea*'s structure is the global touch, her locating the play into the Irish landscape sketches out the localisation of the play. Thus, one aspect that illustrates the interrogation of the global and the local is the spatial representation of locality in *By the Bog of Cats…*. As the title of the play highlights, the play is set in the bog of the Irish Midlands. Raised in County Offaly, an area of boglands, Carr might probably rely on her personal memory to construct the play's landscape (Gladwin, 2011, pp. 394-395). In this way, the playwright rallies the local site to deal with Irish culture. Throughout the play, the bog functions on collective and personal levels in Hester's story. To start with the collective representation of the bog, Irish folkloric, literary and historical past and cultural racism for the travellers' community can be analysed. First of all, unlike the use of the rural landscape by the first generation of Abbey dramatists, Carr does not make the bog's appearance in a nostalgically pastoral attitude. Instead, drawing on Irish folklore, the bog initially provides a supernatural atmosphere to the reader/audience. Dianne Meredith scrutinises how the bog landscape is imagined and related to the supernatural in Irish imagination. Because of the physical qualities of bogs with their so-called endless bottoms, preservative nature and bursts, the landscapes usually appear as mysterious, dangerous and uncanny sites in Irish folkloric narration. Meredith gives examples of "mankeepers," "mosscheepers," "bogeys," "fairies" and deadly beings that Irish people believe to live in bogs, all of which are narrated in different stories as they occupy the mind (2002, pp. 320, 323, 330). Likewise, the play's bog landscape is drawn as a ghostly supernatural environment. In the first depiction of the land as "[a] bleak white landscape of ice and snow" (Carr, 2004, 1.1.3), the Ghost Fancier visits Hester while she is trying to bury her dead black swan, saying that: "I'm ghoulin' for a woman be the name of Hester Swane" (2004, 1.1.4). Mistaking the time for dusk, Ghost Fancier expects Hester to be dead and creates a connection between this world and the afterlife from the beginning of the play. Recalling a kind of Irish folkloric spirit, like a banshee, (Dantanus, 2010, p. 279), Ghost Fancier mysteriously appears to be a native of the land. The ghostly being situates Hester in an in-between state between life and death and foreshadows the play's ending with Hester's death. In another instance of the bog's supernatural depiction, Hester's dead brother Joseph as a ghost visits the bog and chats with Catwoman and Hester through which the reader/audience learns about Hester's murder of the brother out of her jealousy as Hester's mother Big Josie abandons her, but prefers accompanying the brother. Moreover, Catwoman, eating mice and excelling in witchcraft, can be regarded as an eerie and mysterious habitant of the bog. "Half-woman, half-animal, the classical and fairytale resonances of Catwoman," Melissa Sihra depicts, "lives alone on the bog in a little turf, eats mice and sees things written in the sky, inhabiting a liminal territory between the realms of the supernatural and the everyday" (2005, p. 129). In this light, the presence of deadly creatures and mysterious figures in the bog of the play fits into the uncanny landscape image in Irish folkloric imagination.

In grounding the role of the bog within the collective scope, Carr's use of Irish literary and historical past, too, sits with the play's integration of local aspects. In Irish literary tradition,

particularly in the elaboration on the Gothic genre, the bogs occupy a prominent place to unveil anxieties about the past. In effect, the bogs in-between this world and the otherworld as haunting places offer an ideal setting for Gothic writing because the idea of the haunting "generates conversations about Irish literary histories related to colonisation through Gothic conventions" (Gladwin, 2016, p. 5). In these works, the haunting of ghostly figures can be deemed relevant to the historical past, particularly the colonial past, troubling the present in Irish historical and cultural memory. Accordingly, the bogs, drawing on their physical and symbolic features, provide a setting to deal with uncertainties, relics and traumas of the past. Therefore, from the early nineteenth century onwards, Irish Gothic fiction focuses on the mysterious and uncanny boglands to "manifest their [Irish people's] anxieties about burying and/or excavating their past – as a protean space, [the bog] conjures up the contradicting motifs of statis, collapse, decomposition and preservation of the dying body" (Galiné, 2018, p. 76). The tension about the past revolves around the Anglo-Irish strife, Catholic-Protestant rivalry and the burden of colonialism. In this context, the bog's preservative quality is functionally employed to embody the vivid traumatic memory. Derek Gladwin, in reference to Declan Kiberd's idea of Ireland's delineation of the English subconscious, clarifies the connection between the bogs and colonial history as follows:

> When we ask more narrowly how bogs depict such unconscious emotions we discover that their typography reflects patterns of colonial manipulation and control. Because the dark history of colonial rule is so strongly preserved by the nature of a bog, an unconscious reverberation with past cultural eradication surfaces not just in the residents of the bogs but in the Irish ethos. (2011, p.393)

Considering these strains, it is likely to review Hester's connection with the land in terms of the collective trauma of colonialism. In the bog, metaphorically speaking, the Irish past is buried, and the land maintains colonial memory alive as nothing decays in the depths of the bog. Hester's attachment to the bog can be considered as her connection with Ireland's traumatic past in the sense that she cannot leave it behind. What is more, Hester struggles hard not to lose her home, the bog, against the landowner Xavier and his new son-in-law Carthage. This strife symbolically stands for the land policies of colonial rule. Their order to send Hester away may represent the confiscation of lands by the English. "So that," Olwen Fouéré comments, "Hester's rage is also a cultural rage, of a colonized culture which is being driven out, not allowed to exist" (2003, pp. 169-170). The play unmasks Hester's resistance to this kind of oppression in her following words: "I was born on the Bog of Cats and on the Bog of Cats I'll end me days. I've as much right to this place as any of yees, more, for it holds me to it in ways it has never held yees" (2004, 1.6.27). As can be observed, she highlights her right to live on the bog as a native of the land who deeply attaches herself to the site.

As for another significant evidence of Carr's entanglement of the local within the global, the play's focus on the marginalised Irish tinkers/travellers' community features the issue of glocalisation. In contrast to Medea's portrait as an aristocratic figure, Hester is constantly othered by her bog community because she is called a traveller and a tinker. In Ireland, both of the terms, traveller and tinker, refer to the itinerant society marginalised, not because of their race but because of their way of living. Mary Burke contends that the word "tynker," according to *The Oxford English Dictionary*, was initially "a trade name in England in 1175 and a surname by 1265" (2009, p. 40). It

was the English who associated tinker with the language or traveller groups in Ireland (Burke, 2009, p. 40). While the terms, traveller and tinker, are exchangeably used, there are diverse claims on the origins of the community.[1] In her meticulous research on the tinkers, Jane Helleiner narrates common views on the emergence of society. In the sixteenth century, the nomadic groups banished to travel to England were called tinkers; in the nineteenth century, the British correlated the tinkers with itinerant groups and gypsies; during the Celtic Revival in Ireland, tinkers and travellers were excluded from gypsy communities in an attempt to re-establish their Celtic origins and thought to be the survivors of the Great Famine (Helleiner, 2000, pp. 35, 37, 41). There are also some claims on their origins from those forced to leave their lands by Penal laws or from the sufferers of land wars in the nineteenth century (Burke, 2009, p. 4). Notwithstanding their ancestry, the itinerant lifestyle of the group and their way of living regarded as immoral caused the settled community to push them to the margins of society. That is to say, the othering process for travellers does not emanate from racial differences but comes out of the social and cultural construction of the group as hazardous to the main society. Michaél Ó Haodha lists the activities and behaviours stereotypically identified with these people such as "depravity, sexual immorality, dishonesty, primitivism, filth and violence" (2011, p. 63). The criminalisation of the nomadic community brings out social inferiority, cultural racism and class hierarchy that has driven tinkers to the periphery. Up to the 1990s, this community in Ireland deeply experienced discrimination at all levels of their lives, but the inclusion of new economic, social and cultural policies following globalisation in Ireland changed the attitude towards the community and certain laws were enacted to end the sense of injustice and marginalisation (Helleiner, 2000, p. 228).

Written in the late 1990s, *By the Bog of Cats…* explores discrimination against tinkers in different veins. On the one hand, Hester and her mother Big Josie's identity as a tinker is linked with the collective experience of the bog. In a similar fashion to the othering process of tinkers, bogs in Ireland are marginalised and put on the periphery. As noted even in early texts about the Irish bog, the landscape is never favoured. According to William King's account in the seventeenth century, Irish bogs were noted for their "inconveniences" because they separated people from one another, destroyed cattle, stunk up the site and contaminated water (1685, pp. 952-953). There is also an interesting detail about the bogs' being "a shelter and refuge to Torys and Thieves, who can hardly live without them" (King, 1685, p. 952). In addition to the physical sense of rottenness and destruction in the bogs, mapping them to criminals reveals how the bogs were initially degraded. As Carr's play advances, the reader/audience becomes aware that Hester and Big Josie are defamed because of their identity as tinkers. Hester is called "dangerous wrong-headed and backwards" (2004, 1.4.15) and condemned for her "lazy shiftless blood" (2004, 2.49) while her mother is depicted as "a loose wan, loose and lazy and aisy" (2004, 3.66). In line with the stereotypical ideas about tinkers and bogs, Hester and the mother choose to live in the bog. More significantly, the reason why these figures are denounced lurks behind their social identities which highly value the sense of liberty. While their community's unsettlement and perception of freedom is problematic for the majority, this sense of liberty deepens the tie between tinkers and the bog. Monica's description of

[1] In the rest of the paper, only term tinker will be used to refer to Hester and Big Josie's social and cultural identities.

the bog as "always shiftin' and changin' and coddin' the eye" (2004, 1.1.5) is a case in point to further elaborate this connection. Taking this into account, Mary Katherine Martinovich draws attention to the fact that bogs are vital sites and their essence suggests "liberating force," a trait that they share with tinkers (2012, p. 235). Correspondingly, Hester insists on living on the bog as it is the land to which she can feel attached. Although her social group is recognised with their nomadic lifestyle, the sense of liberation aligns Hester with the bog so this place becomes a foil for a home for Hester. Another issue regarding tinkers is the representation of cultural racism within Irish society. By focusing on this matter, it is possible to cast light on Carr's amplification of local issues in her adaptation. The fact that Irish tinkers and bogs were specifically introduced in the programme note for audiences in the United States (Sihra, 2003, p. 104) illustrates how the local context of this play reaches the global audience. Although there might be an understanding of classless Irish society, the strong presence of anti-travellers discourse and actions in Carr's work alludes to the realities of Ireland. In effect, the prejudice against the group is based on the habits of these people distinct from the settled Irish community. This type of exclusion and intolerance can be underpinned in terms of cultural racism or neoracism which can be delineated as "a process of inclusion and exclusion the dominant of which is not moral and intellectual superiority, but the incompatibility of cultural differences, [. . .] related not to color, but to cultural, national, and religious identities" (Hervik, 2011, p. 35). In this respect, the so-called wild lifestyle of tinkers threatens the major culture of the settled so they are always excluded from social and cultural spheres. Through the interaction between Hester and the others, according to Rhona Trench, "Carr examines the construction of social hierarchies both within and between communities and explores Irish cultural anxiety and resistance to difference" (2010, p. 136). This kind of "anxiety" and "resistance" comes to the fore as the reader/audience observes how cultural racism works in the play, particularly when Hester insists on her right to continue her life in the bog. In grounding Hester's identity, the play demonstrates that she does not have a sense of inferiority complex. On the contrary, she acclaims her social identity as she declares that "as for me tinker blood, I'm [she is] proud of it" (2004, 1.6.27). Nevertheless, Hester, from her early childhood, witnesses discrimination against her community. In her early memory of Big Josie's singing at big events, Hester recounts cultural anxiety and prejudice against them: "And they never axed us to stay, these people, to sit down and ate with them, just lapped up her songs, gave her a bag of food and a half a crown and walked us off the premises, for fear we'd steal somethin', I suppose" (2004, 3.60). As clarified by Hester, they are never invited to become part of the main community as the Midlands society tries to keep them away because of the stereotypical images of tinkers in their mind. Mrs Kilbride's discriminatory address to Hester, "that savage tinker eye ya turn on people to frighten them" (2004, 2.49), also manifests the detrimental construction of tinker identity. Even though Hester deeply feels a sense of displacement in the bog, she still desires to adjust herself to the settled community's way of life. When she is forced to exile, she reminds Xavier and Carthage that she has already become one of them. She first reminds her father Jack of Bergit's Island's identity to Xavier and then utters that "I'm [she is] as settled as any of yees" (2004, 1.6.33). In another instance, Hester depicts how Carthage adopts her to the settled life and now asks her to leave: "Ya built that house for me. Ya wanted me to see how normal people lived. And I went

along with ya again' me better judgement. All I ever wanted was to be by the Bog of Cats" (2004, 3.69). Although tinkers are recognised for their mobility, Hester is resistant to leaving the land to which she is attached. On the fear that Hester will destroy their future happiness in the bog, the Midlands society's attempt to send Hester away brings a clearer focus on how cultural racism works in the play.

Moreover, the play, as suggested earlier, glances at the relationship between Hester and the bog on a personal level. What this indicates is that Hester's connection with the absent mother and her personal memory are embodied through her tie with the bog which again constitutes an example of localisation. At stake here is two-folded in the sense that the representation of Big Josie destroys the iconic image of Irish motherhood, invoking criticism of local issues so it provides an example of localisation. More interestingly, this critical point elicits a global response to the text within the criticism of misogyny. Read in this way, the unconventional portrait of Big Josie in Hester's story becomes important within the context of glocalisation as the particular criticism of Irish motherhood presents an extensive discussion of feminism. It is true that motherhood is ideally constructed as a self-sacrificing female role in many cultures. While the concept of motherhood in Ireland is preoccupied with the same identification, it also turns out to be an emblem of Irish nationhood shaped by political and religious discourses. During the independence struggle against the English, the symbol of "Mother Ireland" was so sacredly developed because the Irish wanted to "return to the security of their maternal origins: the mother church of Catholic revival; the motherland of national revival; and the mother tongue of Gaelic revival" (Kearney, 1997, p. 118). In line with the holy image of motherhood in Ireland, especially in the early decades of the Republic, the lives of Irish women were even restricted by the roles of motherhood in the domestic space. Article 41 of the 1937 Irish Constitution enacts that "the State recognises that by her life within the home, woman gives to the State a support without the common good cannot be achieved" and further authorises that "mothers shall not be obliged by economic necessity to engage in labour to the neglect of their duties in the home" (2018, p. 4). Such obligations restrain women's agency in different aspects of life in a way that they are disempowered and silenced in the public sphere for a long time.

In Irish dramatic tradition, the representation of Mother Ireland in the portrait of female characters is given in various shades. What is peculiar about Carr's approach to iconic maternity is that she shatters the romanticised and idealised mother image through Big Josie and Hester's tie with little Josie, shifting the issue from a local basis to a global one. As for Big Josie, in the play, rather than the fragmented memory of Hester, one may have access to the absent mother's character through the narration of other characters. Xavier, for instance, recounts the story of a violent woman and an ignorant mother:

> She'd go off for days with anywan who'd buy her a drink. She'd be off in the bars of Pullagh and Mucklagh getting' into fights. Wance she bit the nose off a woman who dared to look at her man, bit the nose clean off her face. And you, you'd be chained to the door of the caravan with maybe a dirty nappy on ya if ya were lucky. (2004, 1.6.32)

Likewise, Catwoman, too, affirms the dangerous nature of Big Josie, advising Hester: "I wouldn't long for Josie Swane if I was you" (2004, 1.3.13). She observes the change in Hester's mother who turns out to be "bitter and mean" by the time she abandons little Hester (2004, 1.3.13). Monica,

Hester's friend in the bog, amply illustrates a similar image of the absent mother: "But I was never comfortable with her, riddled by her, though, and I wasn't the only wan. There was lots spent evenin's tryin' to figure Josie Swane, somethin' cold and dead about her" (2004, 3.60). Evidently, these accounts are at odds with the understanding of ideal motherhood in Ireland. Big Josie's "unfeminine" habits challenge the icon of sacred maternal image and replace it with an assertive figure liberating herself from the impositions on mothers. Despite what she is told, Hester is longing for a union with her long-lost mother. She does not accept the idea of abandonment and chooses to believe in Big Josie's last words to her: "And she says, 'I'm goin' walkin' the bog, you're to stay here, Hetty.' [. . .] And she says, 'No, Hetty, you wait here, I'll be back in a while.' [. . .] And I watched her walk away from me across the Bog of Cats. And across the Bog of Cats I'll watch her return" (2004, 1.6.34). Keeping the promise of the mother in mind, Hester insistently waits for her in the bog. It becomes obvious that this promise leads Hester to identify the bog with the mother in that the bog symbolises the mother's memory for Hester. What inflames Hester's refusal of exile is this association and her desperate waiting. This sense of belonging to the land shapes her final actions so she tries hard to maintain her personal memory in the bog, as will be discussed below.

What is more, Hester appears to mirror her mother as her identity as a mother is questioned by Carthage. Hester's habit of drinking and wandering in the bog at night and her violence repel Carthage to the extent that he refuses Hester to look after Josie. He calls Hester "an unfit mother" (2004, 1.6.27) and later announces to take his child from Hester when she sets her own house up on fire (2004, 3.71). This kind of parallelism in the portrait of mother and daughter provides an exemplary case for the destruction of the concept of holy motherhood in this play. Thus, Sihra notes that "Hester and her mother continually defy romantic and idealised version of Irish womanhood and contest the iconic nationalist stereotype of the woman-mother through their ostensibly wayward behaviour" (2005, p. 121). While Carr shatters the taboos on Irish motherhood, she also meets her text with universal acclaim for her broad criticism of the misogynistic approach to womanhood. The fact that Hester recalls her mother affectionately and she has a loving maternal bond with her daughter Josie foregrounds that the play dwells on the complexities of motherhood rather than limiting it to a one-dimensional representation. The moment when Hester kills little Josie evidences this view as well. When Hester is about to commit suicide and Josie intervenes, she explains that she will leave her, but Josie declares to wait for Hester in a way that her despair reflects Hester's own longing for the mother. In order to end this cyclic destiny in her family, Hester kills Josie and then commits suicide. She conducts the murderous action on fear that little Josie may share the same fate with Hester. Unlike Medea motivated by revenge, Hester's infanticide does not rest on rage but on dysfunctional affection and connection with her own daughter. Moreover, she promises to haunt Carthage before her death, telling him to "take a walk along the Bog of Cats and wait for a purlin' wind through your hair or a soft breath be your ear or a rustle behind ya. That'll be me and Josie ghostin' ya" (2004, 3.77). While Hester buries her personal connection with the mother in the bog, she now makes Carthage recollect their memories through the bog. Once again, she refers to the fact that "[t]he preservative qualities of the bog – known as a place to store butter and eggs, as well as to effectively embalm a corpse so that its features remain identifiable for

thousands of years – also assuage Hester on the emotional level" (Gladwin, 2011, p. 393). More than this link with the Irish Midlands, this scene advocates the idea of empowerment to the female figures at the end of the play. While Big Josie liberates herself from the restrictions of society by her refusing motherhood, Hester's last actions now break the social order and enable her and little Josie to avoid a desperate future within the chains of society. From the beginning till the end, Carr's disruption of maternal stereotypes yields a general criticism of the patriarchal ideology considering that her characters challenge the norms of femininity defined by the patriarchy in a radical way. After Big Josie's abandonment of Hester, Hester's killing own daughter to end the cycle of imprisonment in despair indicates that the romanticised and idealised motherhood is totally dismantled in the play. More significantly, the play's last allusion to Medea's action in a subverted way enables the playwright to move from the local context to the universal point. Carr's revision of Medea's story deconstructs the devilish mother archetype and clearly manifests that mothering is a complex process. It is telling that Carr searches for female subjectivity in an outstanding way through which she criticises the victimisation of women at the hands of the patriarchal society.

It could be concluded that in *By the Bog of Cats...*, Carr borrows the global framework from the canonical play *Medea* while she constructs the context in Irish matters. Her adaptation of Medea's story ostensibly brings a critical perspective to her text. Significantly, however, how her play's global fabric is entangled with the local issues is important to grasp the glocal dynamics of her rewriting. In line with the analysis of the play on its spatial aspect, the evidence highlights that the locality of Midlands bog is effectively used to foreground historical, cultural and social troubles of the Irish community. The cohesive fusion of the global and the local features this play's practice of glocalisation.

3. GLOCALISATION AND *BLOOD WEDDING*

After Carr's plays are replete with the Midlands setting and accent in the early stage of her career, there is a shift in the focus of Carr's plays for a long time. During this period, she constantly rewrites and adapts various texts, and she later returns to the Midlands setting and accent in her adaptation of Federico García Lorca's *Blood Wedding* in 2019 once more. In her version of the play, Carr, broadly speaking, appears to echo the original plot with its characters. As with the source text, a man from the Garcia family is about to marry a woman, but on the wedding day, she elopes with her ex-lover from the Felix family with whom the groom's family has had a blood feud for a long time. After the two men kill each other and the Garcias lose the last male member of the family, the bride is killed. Ostensibly, the threads of the plot resonate with Lorca's, but Carr again transplants the Irish context into this adaptation. She glocalises her adaptation by relocating the setting to the Irish Midlands and containing allusions to the works of important figures from Irish dramatic tradition. Correspondingly, concentrating on the global and local aspects of the text, this part of the paper will examine Carr's elements of glocalisation in *Blood Wedding*.

As discussed in the example of *By the Bog of Cats…*, Carr's use of Lorca's universally-acknowledged play constitutes the main aspect of her text's globalism. First of all, directly using the title of Lorca's work, *Blood Wedding*, the adapted play draws the attention of a wide audience/reader

at first glance. In addition to the main plot being withdrawn from that of Lorca, Carr keeps anonymous names of characters such as Groom, Bride, Mother, Father and Housekeeper. Different from Lorca's suggestive ending of the play about Bride's future, Carr's play clearly concludes with Bride's being killed by her own father and the groom's mother. The new version, in a similar fashion to Lorca's play, maintains the supernatural atmosphere of the main play by using the character Moon and adding a new mysterious one, Weaver. As for the Spanish background of the play, Carr, on the surface, reflects Lorca's Spain in certain details of the play. As a case in point, Moon sings: "Red fields of Andalus / Those trees that taught me the ways of poets" (2019, 3.1.51). In another instance, Weaver refers to the Spanish setting by saying: "Andalusia has long roads. / Cordoba, green olives" (2019, 5.2.57). Nicholas Lezard refers to the Spanish elements of the adaptation by listing "climate, geography, gypsies, Moors and so on" (2019, n.p.). Likewise, Arifa Akbar, after watching the play at Young Vic in London, highlights how the performance projects Spanish authenticity: "Andalucía does not disappear altogether, and there is a deliberate, almost flamboyant hybridity at work, the actor's Irish accents set against flamenco guitar and stunning a cappella songs by Thalissa Teixeira, who plays the Moon and whose notes rise almost pained screams that foreshadow the final bloodbath" (2019, n.p.). Thus, the text and the performance both connect with the reader/audience with the source text's well-known atmosphere. Finally, a striking point comes at the end of the play. In the last act, there are two woodcutters in the forest where Leonardo and Bride escape. The woodcutters become aware of the lovers in the forest while they are talking about a tree and a dead poet buried there (2019, 3.1.49). Then, they talk about the details of his horrible death by explaining that his body has never been found. Woodcutter I says that the poet was only a man fighting for freedom and refers to the details of his brutal murder (2019, 3.1.50). At this moment, Moon speaks in the name of the poet: "I am your poet of the night, he said, pay me in silver. They did. Silver bullets, silver knives, silver death" (2019, 3.1.50). Then, the play advances with what happens to the lovers in the forest. In the final lines of the play, once more Moon signs and illustrates brutal death of the one that woodcutters are talking about: "A while lamb romping in a morning field. / The herd of wild pigs descend / Out of the mist / Tear the lamb into pieces" (2019, 3.3.64). What is represented here is the factions of the Spanish civil war during the 1930s and the dead poet is Federico García Lorca. While the lamb symbolises Lorca as part of the innocent group, the pigs refer to the violent authorities ordering Lorca's murder. It is claimed that Lorca was executed by the officers, but his grave has never been found (Kassam, 2015, n.p.). Accordingly, the play's last lines give voice to the dead playwright, reminding his lost body: "They look for me in cafes / Cemeteries / Churches. / They'll never find me" (2019, 3.3.64). While the play immortalises the lost playwright by recounting his terrible ending, Lorca's story becomes an icon of those who resist violence and oppression even at the cost of their lives. Taken together, the details from Spanish culture and history constitute a basis for the reader/audience who globally recognises the play's details and the playwright's life story.

Another issue regarding the global signs of Carr's adaptation is the embedded Shakespeare references as the playwright alludes to *Romeo and Juliet* (1597) and *Richard III* (1592-1593). To begin with *Romeo and Juliet*, it has to be clarified that Groom and Bride are not from enemy families; on the

contrary, they involve in an arranged marriage contract. The family grudge, "old as the Ark" (2019, 3.1.56), concerns Groom's family, the Gracias, and Bride's ex-lover Leonardo Felix's family. Because of the feud, the Gracias lose all male members of the family, except for Groom. Towards the end of the play, the enemy families once more clash, and Leonardo and Groom both die in the fight after Bride escapes from the wedding with Leonardo. While the dominant tension between the families slightly recalls the atmosphere of Shakespeare's play, it is rather "[c]onstant references to named families and the tragic ending [of] the Bride and Leonardo's story" that remind *Romeo and Juliet* in Rosemary Waugh's words (2019, p. 55). From the beginning to the end of the play, it is possible to observe that Mother continually repeats Felix surname to express her hatred and animosity toward the family. As with the names of the Montagues and Capulets, the Felixs and Gracias represent the factions in the society. Furthermore, the play precisely echoes the famous scene from *Richard III*. After Groom discovers that Bride is with Leonardo, he decides to follow them. At this moment, Mother finds an excuse to take revenge on the Felix family so she wants to trace the lovers and utters these words in search of a horse: "A fast horse! Does anyone have a fast horse? A fast horse? I'll give the tongue out of my mouth, the gold out of my teeth. A horse!" (2019, 2.2.46). Undoubtedly, Mother's words parallel those of Richard III in Shakespeare's play: "A horse, a horse! My kingdom for a horse!" (Shakespeare, 2015, 5.4.7). As can be observed in these echoing lines, both figures, looking for a horse to pursue the enemy, are ready to sacrifice what they have. Mother's valuable is gold in her mouth while Richard presents his kingdom. Additionally, Mother's tyranny and violence mirror Richard's portrait in the play. In the opening scene of the play, Mother is in front of a crucifix with a knife, pointing it at Christ's throat and saying: "I'll crucify you again if I have to! I'll wipe that alabaster streesh off your puss!" (2019, 1.1.3). This excessive violence defines her stance throughout the play. As the play advances, it becomes clear that she believes in the power of violence and she constantly demands or incites violent actions (2019, 1.1.4; 2.1.34; 2.2.37; 2.2.47; 3.3.63). The way that she tyrannically governs the plan of chasing Leonardo and Bride and the last murder of Bride unveils another similarity between Carr's character and Shakespeare's Richard. That is to say, the implicit and explicit similarities to Shakespeare's works credit Carr's play for a global context.

Having established the global aspects of Carr's adaptation, the discussion can be developed further in terms of the playwright's elaboration on localisation. In understanding the interrelation between the global and the local in this play, the play's fluid setting, references to one of the first-generation playwrights of Abbey Theatre, John Millington Synge's works and the discrimination of gypsies can be considered. At the outset, it is possible to pinpoint Carr's relocation of Lorca's play. The published work delineates the setting as a fluid space, suggesting that it is not definitely Lorca's Spain. The fluidity here foregrounds a sense of in-betweenness by locating the play somewhere between Spain and Ireland. Carr also endorses this idea in her note of the play's programme as Nicholas Lezard cites: "Marina Carr has translated the setting to rural Ireland: 'Andalucia County Offaly' she calls it in the programme" (2019, n.p.). The localisation of the setting, as in the case of the previous play, is illustrative of glocalisation in this work. Carr's use of the Irish dialect and the emphasis on the green setting unveil how the sense of spatial fluidity works in the play. With respect to the playwright's use of language, Patricia A. Lynch argues that Carr deliberately adopts Hiberno-

English in her texts and particularly uses the dialect of the Midlands (2006, p. 112). Her use of words such as "a chroi," "slacht" and "ye'er/yees/ye" (Lynch, 2006, pp. 113-114) exemplifies the fact that the Irish dialect used in the plays hints at the setting. Regarding Carr's allusion to County Offaly, it is possible to pinpoint that she alludes to the local setting by means of the dialect. To give a few examples from *Blood Wedding*, the use of Hiberno-English can be detected in the characters' speech with the words such as "yees" (2019, 1.3.17; 2.1.29; 2.2.43; 2.2.46), "ye" (2019, 2.3.40; 2.3.45), "auld" (2019, 2.1.31; 2.2.43) and "them" instead of "they" (2019, 1.1.11; 1.3.21). Moreover, almost all of the characters drop the suffixes -g and -ing (2019, 1.1.4; 1.2.16; 2.1.29; 2.2.43).

Secondly, the play's Irish atmosphere can be identified in the constant references to the green setting. Ireland is notably known for its green landscape as the Emerald Isle. The play, hence, glosses the setting with the iconic green geography of Ireland in some details. As a case in point, Moon's eighteen-line song makes use of the word "green" fourteen times (2019, 2.1.25) and proposes a place like Ireland:

> Green wind. Green branches.
> Boat on the ocean.
> Horse on the mountain.
> [. . .]
> Green stars in the frost.
> Green dawn.
> Green mountain.
> [. . .]
> Ancient green wind.
> Green branches.
> Boat on the ocean.
> Horse on the mountain. (2019, 2.1.25)

As noted in these lines, the green scenery is accompanied by the ocean, recalling Irish ecology with its landscape and surrounding water. The same image is later repeated in another song by Moon (2019, 2.1.32). Additionally, the place where Bride's dead mother was from provides another vision of Ireland. Bride tells Housekeeper that "[w]here she came from it was green, all trees and water" (2019, 1.1.26). Thus, the play designs similar nature to Ireland in the depiction of the setting.

What is more, the use of iconic Ireland imagery pointedly conflates the Irish dramatic tradition into this play. This is mostly achieved through references to one of the first-generation Abbey playwrights John Millington Synge's plays. It is very telling that Synge is recognised for his authentic representation of Irish peasantry, folklore and culture, particularly based on his observations in the Aran Islands. More interestingly, his drama is compared and contrasted with Lorca's dramatic art. According to John D. Ajala, sharing comparable social and cultural experiences, Lorca and Synge successfully reflect their local environment and matters in a way that their plays like *Riders to the Sea* (1904) and *Blood Wedding* can be examined in contrast through their elaboration on nature and human nature with the elements of symbolism (1985, pp. 314-315). Drawing on this fact, it is fair to suggest that Carr's allusions to Synge's works might be deliberate. On this basis, the forest scene in Carr's version of the play first invites the reader/audience into a space reminiscent of Synge's forest

depictions in *Deirdre of the Sorrows* (1909). In Synge's play, Deirdre, the iconic female lover in Irish mythology, escapes from the tyrannical king Conchubor and goes into the woods with her lover Naisi. The lovers protect themselves from the enemy forces for a while in the green site. The motif of the lovers' elopement into the forest in Carr's play resonates with Synge's at first when Moon sings: "Ark of sensuality. / Magnetic breeze. / Infinite song. / Of the minor key" (2019, 3.1.51). Then, violence dominates the scene in the rest of the action. Although Deirdre's story in Synge's play is used as a national icon and she with her lover finds peace in the forest, Carr's forest becomes a site of violence and brutality. Unlike the sense of harmony with nature in Synge's work, the forest in Carr's play exposes the female character to violence at the hands of the patriarchy. Carr subverts the love story and the forest's atmosphere in that there is no celebration of romantic love and union here. The following extracts from the conversation between Leonardo and Bride bring the terror of violence into sharper focus:

> LeonardoWe're hemmed in. The horse is lame. [. . .] We're not in a fairy tale, girl. They'll hang you from a laurel like your mother and knife me to a shredded pulp like my father. It ends here, this auld forest, these auld trees.
>
> BrideNo, I'm not havin it that way! [. . .] Speak for yourself, your mouth full of dead kisses! You're tanglin with the strands of my heart, drunk on blood and carnage. You brought me here to die? I'm not dyin here in this evil place. I'm not dyin for you. (2019, 3.1.54, 55, 56)

What is represented here is that the forest threatens the lovers and the presence of violence and death destroys the tie between Leonardo and Bride. Embarking on the green site as a place for lovers, Carr later turns the forest into an arena of rage and brutality in a way that she subverts the Syngean atmosphere. That is to say, Carr's play glances at the familiar site and then defamiliarises it with the happenings of brutal violence. Leonardo and Groom kill each other, and Bride is finally murdered by Mother and Father.

In addition, Carr appears to disclose some symbolic elements of Synge's another play *Riders to the Sea* in her rewriting of Lorca's play as she connects the global with the local. The connections between the two plays become clear when one investigates the use of horse imagery and the function of the character called Weaver in a symbolic way. As for the horse imagery, the play uses the word "horse" fifty times. Since the beginning of the play, Leonardo is identified with horses. In his first appearance, his wife immediately recognizes his riding (2019, 1.2.13). At first, his riding is associated with sexual imagery as Wife complains that Leonardo "rides horses, rides women" (2019, 1.2.16). As the plot develops, his horse appears to be the only thing that defines his identity. For instance, when he appears at Bride's window, the reader/audience, without naming him, realises that he has still an affair with Bride despite her upcoming wedding. With regard to the correlation with Synge's play, localisation comes to the fore with the colour symbolism of horse imagery. In Synge's work, Maurya, the mother figure, has a vision of his only son Bartley's death through the image of a grey pony (Synge, 1995, p. 8). Despite the mother's rejection, Bartley sails with the boat to sell a red mare and loses his life in the sea. After his leaving, Maurya sees Bartley riding the mare and followed by a grey pony on the spring well, and he is also accompanied by her late son Michael. As the news of Bartley's death later on spreads, Maurya's vision represents death in the image of a pale horse.

Likewise, in Carr's play, Leonardo's horse is a white one, and it is associated with death by different characters. Wife, for example, sings a lullaby in which she describes the white horse and refers to death: "White horse of spikes / He'll die of thirst / A gypsy bore him / A gypsy to his grave" (2019, 1.2.12). Later on, Moon echoes the same lines in a song: "White horse will die of thirst. / Grey moon of the long grey tongue" (2019, 2.1.33). Then, Wife reports Leonardo and Bride's escape on the white horse (2019, 2.2.46). Yet their disappearance does not liberate them; they rather gallop into the forest for death. After Leonardo and Groom's death, Bride explains to Weaver how they ride to this terrible end with Leonardo's horse: "What have I done? I saw him gallopin away on his white horse and I had to run after him" (2019, 3.2.58). Thus, the horse becomes their vehicle to death at the end of the play. In this light, it is possible to claim that the symbolic use of horse imagery can be regarded as an element that makes Carr's play recall Synge's iconic play.

Moreover, Lorca's play does not consist of a character called Weaver, but Carr works on this character in that it is again linked with Synge's work. In *Riders to the Sea*, Cathleen, Nora and Maurya symbolically stand for three fates in mythology as they spin the wheel and cut thread. Weaver's role replaces these three women in Carr's play as Weaver explains her function when asked by Bride: "I spin the yarn. I weave. I cut the thread" (2019, 3.2.57). In the conservation between Weaver and Bride, the reader/audience is introduced to a supernatural space in which Weaver pulls the thread and dead voices, suffering from the society's discrimination, narrate their own stories (2019, 3.2.58-60). In this mysterious atmosphere, Carr reminds Synge's allusion to mythological figures while she represents the trauma of those exposed to violence in society. Interestingly, Mother, described as a violent avenger, can also be associated with Synge's Maurya in terms of their suffering after losing their sons. The sense of loss and relief is mirrored in echoing words of two mothers who lament after the loss of the last male member of the family:

> MotherWhere have you gone, my handful of broken flowers? My voice from beyond the mountain. All gone now. Nothin more the crucifies Jesus can take from me. I'll sleep sound tonight. And they'll sleep sound, their everlasting sleep. My three men safe in their beds at last. No more fear of the knife, no more waitin at windows and doors till the small hours for their step or their voices. I'm finished with duty now. I brought him into the world, only symmetry I see him out. (Carr, 2019, 3.3.61)
>
> MauryaThey're all gone now, and there isn't anything more the sea can do to me. It isn't that I haven't prayed for you, Bartley, to the Almighty God. It isn't that I haven't said prayers in the dark night till you wouldn't know what I'd be saying; but it's a great rest I'll have now, and it's time surely. It's a great rest I'll have now, and great sleeping in the long nights after Samhain, if it's only a bit of wet flour we do have to eat, and maybe a fish that would be stinking. (Synge, 1995, p. 11)

Ostensibly, either in a symbolic representation or a direct reference to women characters, Carr creates a link with the Irish dramatic tradition here. Although it is an adaptation of Lorca's work, Carr finds a space to wed the universal with the local literature so that her approach can be regarded as glocal.

The last point of glocalisation in Carr's play is the racist attitude towards gypsies as an uncivilised and unreliable community. Beyond doubt, within the Spanish context, the image of

gypsies is repeatedly used in Carr's play in reference to the source text, "play[ing] a privileged role in the antiquated romantic idea(l) of Spain, as an exotic place of passion and wonder" (Bastianes, 2020, p. 4). In Carr's version, the constant reference to the community also functions as a sign of othering process in this society. In particular, the Felix family is despised because of their gypsy roots. Each time Mother condemns the enemy family, she bestialises Leonardo and his kin. By using animal imagery, she does not want to "have the Felix paws on anything that's [hers]" (2019, 1.3.20). In another case, she dehumanises the family by comparing them to monster-like images: "The great-grandfather was a demon. [. . .] The big false gypsy laugh, the white teeth flashin like their knives" (2019, 2.2.37). It is not only Mother who subjects the Felix to discrimination. Leonardo's Wife, too, uses a racial slur to her husband whenever she is angry with him: "All the Felix, festerin mad blood, gypsy blood, sure no one knows where yees come from. Showed up here from God knows where, stikin of the camp fire and the road! Good for nothin bar singin, dancing, knivin, not one of yees capable of a day's work" (2019, 1.2.16). Thus, each address to gypsies is tinged with derogating terms, humiliation, dehumanisation and verbal violence. To further argue, as in the case of *By the Bog of Cats…*, the attributes of the other are attached to a woman Bride as well as her matrilineal lineage. Bride's matrilineal ancestors are not favoured by the community as they are labelled sexually corrupt women. In her conversation with Groom, Mother condemns Bride's ancestor: "Twenty children from twenty different men. The gypsy tang. That's her great-grandmother. That's the blood line your girl comes from. And I heard she had a lad before you" (2019, 1.1.6). The grandmother called La Manchita is accused of adultery just like Bride's mother who is stoned to death for the same reason. That is the reason why Mother is suspicious of Bride's possible betrayal of her son. "Like mother like daughter" is the reaction of Mother when she learns that Bride escapes and she treats it as a matter of her gypsy roots: "Blood racin to blood" (2019, 2.2.46). Evidently, gypsies in Spain can be regarded as the exotic eastern other in the western society. However, the culture of gypsies and the approach to this group, as detected in Carr's play, can be identified with the oppressed group of travellers/tinkers in Irish context. Considering Leonardo's depiction with his "big swaggerin bull-headed tinker pride" (2019, 2.1.31) and as his being part of "tinkers from the sea" (2019, 2.2.46), it is possible to claim that Carr again bridges this hatred with the kind of racist attitudes present in Irish society. Her reference to Count Offaly as the setting of the play also strengthens this argument. In this respect, the racist discourse and actions taken against gypsies in this play can be seen as a reflection of anti-travellers discrimination in Ireland. It is known that the British tended to associate gypsies with Irish tinkers and the terms of gypsies and tinkers were exchangeably used up to the 20th century (Helleiner, 2000, p. 37). Carr interchangeably uses the terms of tinkers and travellers as can be exemplified in her previous play. Keeping these in mind, it is worth speculating that Carr might mirror racism observed in Irish society in her adaptation of Lorca's play.

Given the evidence, one of Carr's recent adaptation, *Blood Wedding*, is tinged with the elements of glocalisation. Her use of universally-acclaimed text by Lorca and some references to Shakespeare's works compose the global aspects of her rewriting. Yet the Irish setting, allusions to national literary tradition and the discussion of minority group leak into the play to the extent that

one may trace and recognise local elements. This intrusion of locality into the global context evidences the entanglement of the global and the local in terms of glocalisation.

CONCLUSION

By rewriting Euripides and Lorca's plays, Carr obviously benefits from the global influence of these works. After composing the global unit of her own plays by means of the universal texts, she promotes the local agency of Irish context by installing the local setting, accent and issues into the depths of her works. In this way, the playwright achieves the interaction of universal and particular and the union of familiar and foreign so this type of interconnection can be reviewed in terms of glocalisation. Sihra cites the director Matt O'Brien's view of the first period of Carr's career through which he highlights glocal dynamics of her works: "'While the plays may be 'Irish', they are universal in meaning'" (cited in Sihra, 2003, p.95). After a series of Carr's adaptations, it is possible to claim that the act of rewriting allows Carr to join the universal network of literature, but her rewritings still prove themselves to be Irish in context. This amounts to saying that Carr challenges and subverts the understanding of universality in the sense of its global effect since she leaks the local into the universal. At this point, glocalisation, in terms of its entanglement of the boundaries between the local and the global, might reside in the claim on contemporary Irish theatre's endeavour to go against the colonial past. Vic Merriman underpins "a longing for decolonization" in Irish drama and claims that at the turn of the 2000s, "anti-colonial nationalist consciousness elaborated itself across all areas of Irish experience" (2003, p. 145). Nevertheless, Merriman argues that contemporary Ireland goes through "a neo-colonial state" (2003, p. 147), and this "society in the throes of globalisation is a peculiarly inhospitable location for postcolonial critique" (1999, p. 316). That is the reason why Carr's Midlands plays, in the case of *Portia Coughlan* and *By the Bog of Cats…*, do not succeed in the dramaturgy of decolonisation according to Merriman (1999, p. 317; 2003, p. 159). However, Carr's unwavering disclosure of glocalisation from 1998 to 2019 still might evoke a method of decolonisation on the grounds that the Irish community's attachment to the land and their resistance to lose the connection are constantly pointed out by the playwright by means of glocalisation. Yet, what matters more is that, in line with the analysis of elements of glocalisation in Carr's two adaptations from different periods of her career, glocalisation is her strategy to reach global and local reader/audience easily as a method of her adaptation. Carr's eminent position in Irish dramatic tradition and her plays being staged in different parts of the world in various languages indicate how this strategy successfully operates.

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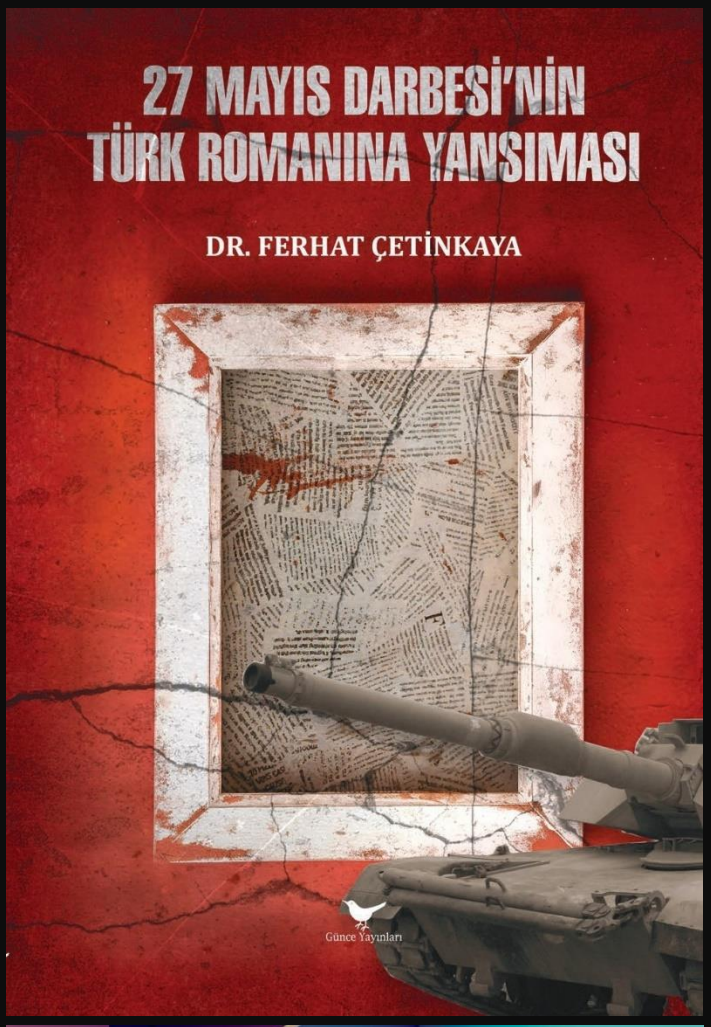
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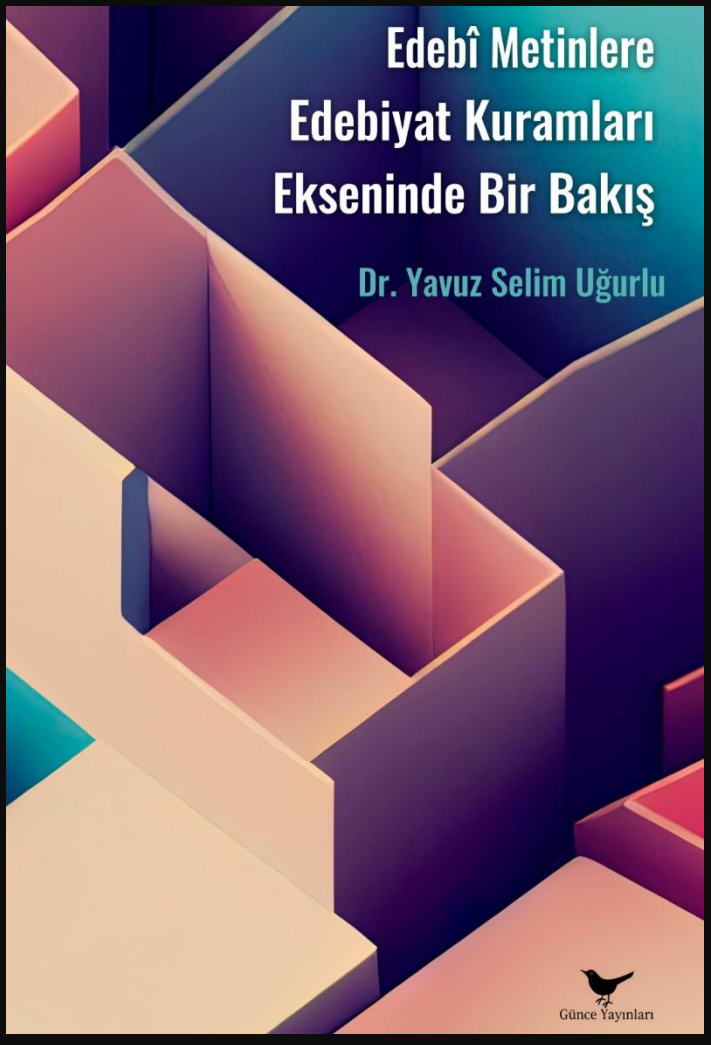
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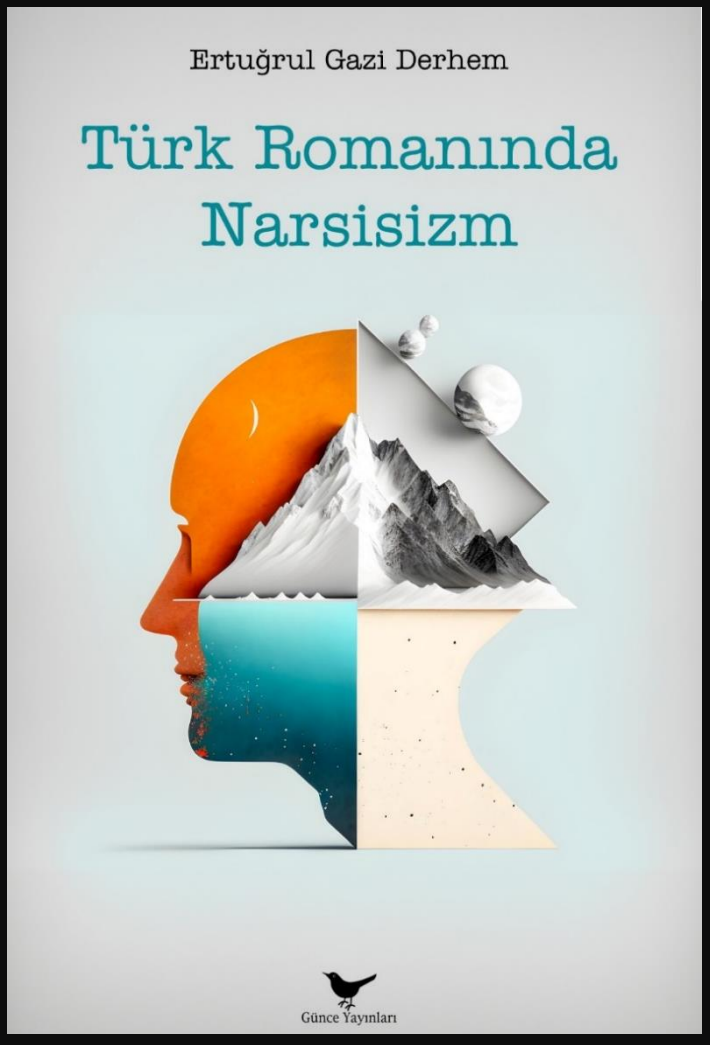
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