

# THE DAUGHTER-ABUSE IN MARINA CARR'S PLAYS: BY THE BOG OF CATS AND ON RAFTERY'S HILL

LECTURER: MITHAL MADLOOL CHELAB  
COLLAGE OF EDUCATION/UNIVERSITY OF AL-QADISSIYA

## ABSTRACT

Daughter's abuse is part of the child-abuse that becomes an international phenomenon in modern era, so it captures the interest of the contemporary feminist Irish playwright, Marina Carr(b.1964) and occupies the center of her plays. Through her drama, Carr gives an opportunity to discover the parental role in the daughter abuse which is really a crucial universal problem. Here-upon, the present study is devoted to investigate the cause and consequences of the daughter abuse by a literary analysis of Carr's plays: *By the Bog of Cats* (1998) and *On Raftery's Hill* (2000), which both reflect an intergenerational abuse.

In *By the Bog of Cats*, Carr dramatizes "mother-daughter" bond and shows how the absent mother affects the whole position of the daughter in the family as well as in life. While in *On Raftery's Hill*, which reflects "father-daughter" tie, emphasizes the daughters' helplessness before their brutal fathers who have the combined power of men, parents and adults. Finally, there is a conclusion which sums up the major findings of the study.

I Want to Shout  
What's wrong with you?  
Don't you remember who I am?  
Who you are?  
This is not a mother's love! I want to scream,  
This is not a father's love! I want to scream,  
Can't you see what  
you are doing to me?  
What you've done to me?  
What you've made of me?  
I want to cry out,  
I am your little girl.

And I don't cry out,  
but I do cry a bucket of silent tears.<sup>1</sup>

The cry of the daughter out of being abused is heard loudly in Marina Carr's plays generally, and is more audible in *By the Bog of Cats* (1998) and *On Raftery's Hill* when the daughters' tears are shed heavily out of pain caused by false maternity or by cruel paternity.

The Daughter's abuse is part of the child abuse which is a complex international phenomenon with multiple causes and it falls into various categories: the neglect, physical abuse, psychological abuse, emotional abuse and sexual abuse. Actually, child abuse can occur in a child's home, or even in the organizations, schools or communities the child interacts with. As

**THE DAUGHTER-ABUSE IN MARINA CARR'S PLAYS:  
BY THE BOG OF CATS AND ON RAFTERY'S HILL  
LECTURER: MITHAL MADLOOL CHELAB**

---

a matter of fact, the critical kind of child abuse is that which occurs at home out of the tension among the child's family members.

Family is a system of reproducing and keeping offspring safe and preparing them for the world so as to keep the species alive. It can be considered the same as "pride of lions or a pack of wolves"<sup>2</sup>. It has a structured hierarchy and consists of at least one parent figure and one child, but the interaction of any family's members differs from one family to another. It is in the family that the true values of lessons of life are learned. One's family is the most important thing any individual has. But in these days, it is difficult to find a fully functioning household or at least one that could be considered normal. Every day people hear about domestic violence or other kinds of abuse in family. It is true that, there are some households that hold true to the old fashion family stability, ones in which there are little to no problems, and are able to produce people ready for the world and to continue the family. But it is also true that, the domestic abuse, particularly that is related to parent-child tension, because something common. And the parent-child tension is widely spread as a tension between the parents and daughters more than with their sons, since daughters generally have close relationships with parents that involve more contact which may provide more opportunities for tensions in parent-daughter tie.<sup>3</sup> The latter is the core of Carr's plays: *By The Bog of Cats* and *On Raftery's Hill* that are built on mother-daughter tie and father-daughter tie, successively.

Marina Carr (b. 1964), a very loyal writer to the contemporary movement of Irish writers, represents Irish culture and identity with special focus on language and landscape which are the main elements of cultural identity, gives an opportunity through her plays to discover a visionary and original playwright playing with the conventions of naturalistic drama and challenging the male supremacy. Carr provides feminist resistance and destabilizes identity categorizations by challenging the authoritative fixities of gender, staging alternative femininities and by revealing gender as a cultural performance through the creation of successful and accessible drama. Carr is a distinguished female voice of the younger generation whose plays are the representatives of new phase of contemporary Irish drama which is free from the nationalist discourse of the Irish masculine dramatic tradition.<sup>4</sup>

In Irish dramatic tradition, depending on the country's historical past, the woman has always been idealized by male playwrights either as a religious figure like Virgin Mary or as an epitome of the nation or the land (The Mother Ireland), presented as a loving, caring, self-sacrificing, pure and faithful beloved/wife and mother.<sup>5</sup> However, Marina Carr's demonstration of women in her plays reveals a critique of the female stereotypes deployed by the canonical Irish male playwrights. Actually, Carr weakens the traditional female roles as the mother and wife as well as the definition of femininity on the Irish stage, through her attempts to enable her female character to reach a subject position as a daughter which is also built on the female desire. In brief, the female subject-formation in Carr's plays, as in her *By the Bog of Cats* and *On Raftery's Hill*, is offered through the mother-daughter plot or the father-daughter plot which is another challenge to the Irish dramatic tradition. So Carr rejects the traditional virtues and noble staging of maternity and paternity in Irish drama, and presents them both as sources for the daughter's agony and as causes that destruct her future's life, such a thing is being mirrored in the following plays successively: *By The Bog of Cats* and *On Raftery's Hill*.

**THE DAUGHTER-ABUSE IN MARINA CARR'S PLAYS:  
BY THE BOG OF CATS AND ON RAFTERY'S HILL  
LECTURER: MITHAL MADLOOL CHELAB**

---

Carr's *By the Bog of Cats* is a modern adaptation of a classical Greek tragedy, Euripides' *Medea* whose key theme is the individual against society. Carr obviously uses and subverts Greek dramatic sources to deal with universal and timeless concern, such as woman's anguish and identity. Though it is hard to assess the role of female classics in a theater which seem to be putting men to the front, classical heroine Medea has now been transformed into Hester Swane of the Irish Midlands.<sup>6</sup>

Hester Swane is the main protagonist of Carr's *By The Bog of Cats* and she attempts to come to terms with life span of desertion within a world where all her loved ones discarded her. She is determined and yet unsecure. She does not know where to stand in this suffocating Irish community which prevents her from behaving as she wishes. Hester is a evicted woman living on the margin of society. At the age of seven, she was abandoned by her mother, and now she is struggling to ascertain her identity looking for her connection with the lost mother.

Hester has "a tinker" or "a traveler" origin which means she belongs to a group of people who live in caravans since they do not have a land of their own. In Ireland, particularly, in rural areas, a man without land is a man without identity and does not deserve respect. In brief, Hester belongs to a group of people often referred to as Ireland's "national outsiders".

Hester; thus, is an outsider; however, she lives in the Bog of Cats and is extremely attached to the place where she was born. She has strong ties with that place which is symbolized by the swan that is born on the same day with her.

HESTER: This is auld Black Wing. I've known her the  
Longest time. We used play together when  
I was a young wan. Wance I had to lave the  
Bog of Cats and when I returned years later  
This swan here came swoopin' over the bog  
To welcome me home, came right up to me  
And kissed me hand. found her frozen in a bog  
Hole last night, had to rip her from the ice,  
Left half her underbelly.<sup>7</sup>

Hester's tragic flaw is her struggle to stay on the Bog of Cats, the place that represents her personal history and identity. Her mother has left her there, by the Bog of Cats, at the age of seven. From then on, Hester dreams that her mother will appear one day at the very place that she abandons her. With this obsession she claims that she has the right to live by the Bog more than anyone else in the village.

HESTER: 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. And as for me tinker blood, I'm proud  
Of it. (BBC,I,vi,p.289)

As a matter of fact, all of Hester's memories of the past lay deep inside the "bog" made the place as a link between the past and the present and her attachment to the bog is not merely geographical, but also spiritual. Hester used to live in a caravan, where her mother, left her. Therefore, although her husband, Carthege built a house by the bog, she never feels at

**THE DAUGHTER-ABUSE IN MARINA CARR'S PLAYS:  
BY THE BOG OF CATS AND ON RAFTERY'S HILL  
LECTURER: MITHAL MADLOOL CHELAB**

home there. For Hester the term "home" is not embodied by a house but a piece of land along the bog. This piece of land is her home which she is attached to and which she can die for.<sup>8</sup> She expresses her feelings about the home at the beginning of the play frankly.

HESTER: Used to; live up the lane now. In  
A house, though I've never felt at  
home in it. (BBC, I, i,p. 266)

Carr in this play, *By the Bog of Cats* re-conceptualizes the notion of home. In the past, the term "home" was signified by indoors especially in the case of women. However, the idea of home has now been shifted towards open spaces rather than covered places. It is in fact ironic that a traveler should cling to a specific place like that. Hester is attached to this land because her history lies there. She represents the Irish nation which is attached to her history and identity. So the Bog of Cats symbolizes Hester's history which she longs to restore. Restoring the past means bringing back her lost mother, as Hester quotes from her mother in the following lines:

HESTER: ... And she says, "I'm goin' walkin' the bog, you  
are to stay here, Hetty." And I says, 'No, I'd go  
along with her, and made to folly her. 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. (BBC, I,  
vi,p.297)

However, Hester is forced by her common-law husband, Carthage, to leave the Bog where she was born, has lived, and is planning to live until her mother comes back. So she spends most of her time around the bog, and after everybody sleeps, she roams in the bog late at nights and comes back at dawn.

HESTER: Ah, how can I lave the Bog of Cats, everythin'  
I'm connected to is here. I'd rather die. (BBC,I,iii, p.273)

So, Hester lives in a battle of wholeness and identity, either to stay at Bog of Cats which is the source of her spiritual fulfillment and looking to the oneness with her lost mother, or to seek the completion of the construction of herself by death which is also a fulfillment for the unconscious desire for the mother's womb.

Hester who tries to escape from the harshness of abandonment and loss by singing the songs of her mother, Big Josie who is literally absent, is being shocked by other loss caused by unmerciful husband, Carthage. The latter, once young and poor, was infatuated by Hester's love, now, mature and rich by the land and money of Cassidies, tries to take Hester's house and then to get rid of her forever. He even wants to take away their only daughter, Josie from her. To be deprived of everything she loves, Hester protests of all this "the truth is you want to eradicate me, make out I never existed" (BBC.II,P.315). As an attempt of challenge against such loss, Hester appears in the wedding of Carthage and Caroline with her massacre of the animals and wearing her bridal costume and raids the wedding. Actually this wedding scene is a direct attack on all traditional institutions of the symbolic order: church, state, family and marriage, all are parodied and presented by Carr as "false icons".<sup>9</sup> Hester as helpless and hopeless creature tries to escape from the cruelty of Carthage who portrays the fragility and uncertainty of masculinity, rudeness of Mrs. Kilbride (Carthage's mother who represents the

**THE DAUGHTER-ABUSE IN MARINA CARR'S PLAYS:  
BY THE BOG OF CATS AND ON RAFTERY'S HILL  
LECTURER: MITHAL MADLOOL CHELAB**

new bourgeois Irish society) and the abuse of Xavier Cassidy(Caroline's father, a wealthy farmer, who strives to keep Hester away from Carthage) commits suicide.

Actually, Hester's suicide is not a violent action done by her to escape the act of violence that is experienced by the other's towards her, rather; it is an attempt to remain connected with the bog, the mother, the womb. So in death, Hester becomes once again united with her mother. As Hester restores her mother Big Josie in death scene , she also keeps her daughter, Josie with her.

When Hester loses all hope she goes blind with wrath. However, unlike Medea, she doesn't kill the bride, nor does she kill her father. After setting fire on in her house, which is by the bog of cats, Hester kills herself and Josie (her seven year-old daughter). However, Hester kills her daughter, Josie, out of the fear of future. When Hester announces to Josie that she is going away, leaving her behind, Josie begs her not to go, saying:<sup>10</sup>

JOSIE: " Mom, I'd be watchin' for ya all the time'  
long the Bog of Cats. I'd be hopin' and waitin'  
and prayin' for ya to return. (BBC III,p. 338).

So Josie's words have terrified Hester that her daughter will live the same downhearted life that she has known. Here-upon, the torment and the dread of the childhood trauma motivate Hester to take the guiltless life of her child\daughter.

HESTER: It's right, I'll take ya with me. I won't  
Have ya as I was, waitin' a lifetime for  
Somewan to return,because they don't,  
Josie, they don't. it's alright. Close your  
Eyes, (*Josie closes her eyes*). Are they  
Closed tight?

JOSIE: Yeah.

*Hester cuts Josie's throat in one savage movement.  
(softly). Mom-mom(and Josie dies in Hester's arms).*

HESTER: (Whispers) It's because ya wanted to come, Josie.

*Begins to wail, a terrible animal wail.(BBC,III, P. 339)*

Actually, Hester's killing of her daughter with her own moment of suicide comes out of her understanding that "history repeats itself". She wants to protect her daughter from the life that she herself lived . Hester by such bloody action tries to save her daughter from a lifelong waiting for a mother who will never comeback, because she knows that this is even worse than death.<sup>11</sup>

It is true that Hester's death closes the play as she lies in the white dress with her heart cut out on top of her chest" like some dark feathered bird", (BBC,III, P.341) but it is also right to say it is the beginning of her new reunion with her mother and her daughter in a place where they can be free from the law of the father and patriarchy. Hester's death is a sign of triumph since she proved that she would not give up at all costs and fitful the truth by her own instincts. And to add more about the interpretation of Hester's death as a beginning and not an end, Bernadette Broucke comments that:

Although Hester is dead, the ending suggests that her  
Ghost will roam the bog as her brother does, and her  
Presence will hang over the place like her mother's, as  
The past continues to exist in the present and future. The

**THE DAUGHTER-ABUSE IN MARINA CARR'S PLAYS:  
BY THE BOG OF CATS AND ON RAFTERY'S HILL  
LECTURER: MITHAL MADLOOL CHELAB**

---

Folk belief in regenerative power of nature, in the earth  
As both grave and womb is reworked here, as Hester is  
Re-assimilated into timeless bog, thus embracing and  
Defeating death simultaneously.<sup>12</sup>

Hester's death at the end is a victory since it represents, as it is stated by Bernadette Bourke, "a renewal in a return to great nurturing womb of nature, giver of life, death and continuity".<sup>13</sup>

To comment on the character of Hester, particularly about her final act of killing her daughter which is perceived as an act that comes as much out of love as of hatred, one finds how Marina Carr sets up new treatment for "mother-daughter" bond in more than one generation in one family. Carr focuses on the daughter's agony through the staging of mother figure like Big Josie Swane who dissimilates to traditional mother figure in Irish stage which is supposed to be self-sacrificing and sacred. But the pain of the daughter is obviously reflected by presenting Hester who suffering earlier as a longing motherless daughter and now suffers more as a mother since her present is tormented by the memories of the past that blackens the image of her daughter's future.

In brief, *By the Bog of Cats* allows women's voices to be heard and mirrors the female unconscious desire for mother. This play replicates how mothers and daughters speak to and for each other in relation to conceptions of Pre-Oedipal \Imaginary relation which is part of the psychoanalytic feminist theory. As an account for a mother-daughter bond and its double treatment in Carr's *By the Bog of Cats* as "Big Josie Swane – Hester Swane" and "Hester Swane – Josie", the critics assume that the significance of adopting Freudian psychoanalysis that highlights the consequence of infant – mother relationship in the infant's process of identity construction.<sup>14</sup>

The imaginary corresponds to the Pre-Oedipal period when the child believes itself to be a part of the mother, and perceives no separation between itself and the world. In the imaginary theory there is no difference and no absence, only identity and presence to be known. In other words, the catastrophe is the moment when the child's pre-oedipal connection with the mother is sternly broken and when the child experiences the first separation and pain. Moreover, in the Oedipal crisis the father rips up the dyadic unity between mother and child and prohibits the child further access to the mother and from now on the yearning for the mother or the imaginary unity with her must be repressed.<sup>15</sup> To defend Freudian Psychoanalysis, Juliet Mitchell in her *Psychoanalysis and Feminism* states that "the initial object of desire for little girls as well as little boys is the mother",<sup>16</sup> and Cixous adds more with special focus on women:

Women in particular ... carry from the relation with the  
Mother the memory of another love, which function as a  
Nourishing and vital force capable of overcoming the father's  
Law of castration.<sup>17</sup>

While Sellers adds that "mother love is kept alive as a voice".<sup>18</sup> And such voice is being heard by Hester as a reflection of songs of love of her mother.

HESTER: Who's there? Who dares sing that song?  
That's my song that me mother made up  
For me. Who's there?... That song is mine!

**THE DAUGHTER-ABUSE IN MARINA CARR'S PLAYS:  
BY THE BOG OF CATS AND ON RAFTERY'S HILL  
LECTURER: MITHAL MADLOOL CHELAB**

---

She made it for me and only me. Can't yeess  
Lave me with anythn'! (BBC,III,p317)

Additionally, the various comment of well-known psychoanalytic critics and figures find their echoes in the context of the feminine literary text of Carr's *By the Bog of Cats*. Big Josie Swane abandoned her child Hester when she was seven, and this child is now struggling to set up her identity by desperately looking for connection with her lost mother. This incomplete mother-daughter relationship is decisive for a interpretation of the play because it is this abandonment by the mother that causes a split in the adult Hester's identity, and it is this abandonment again that is provoked by her husband's abandonment and fetches about the catastrophe at the end of the play. However, unlike the original myth of Medea, Hester kills her brother not to help her lover, but to save the mother for herself, and she kills her daughter not to revenge the common-law husband ,Carthage Kilbride who has abandoned her for a young wealthy bride(Croline Cassidy), but in order to spare her daughter the pain of nonstop waiting for an image that will never comeback.

In *By the Bog of Cats*, Hester lacks the feminine virtues such as mothering and housewifing and she is bound to the role of the daughter. She spends most of her time wandering around the bog of cats awaiting her lost mother. Further, Hester rejects her traditional role as a mother and as she stipulates a position in the family as a loveliest daughter and in the society as an individual in her own right.

Actually, whenever the comment is focused on the dilemma of Hester as a rural woman who wants to reach her subject position as a daughter and to announce her female desire to live as she wishes, we become closer to Dinah, the character whose agony is also related to her position as a daughter and has been tormented by the attempts of occupying other traditional roles of women as wives or mothers. With Dinah, the heroine of Carr's *On the Raftery's Hill* (2000), and her daughter Sorrel, one will find more about the Oedipal Wish and the Freudian theories that are adopted to investigate the causes behind the devastation of the female character in general and the daughter-abuse in particular. In this play, the female subject-formation is embodied by Carr through the father-daughter plot.

Marina Carr's *On the Raftery's Hill* is an austere family drama, that replicates a family as dark and as a dead bonsai tree. This play concentrates on the issue of incestuous sexual violation that is created out of the negative father-daughter bond. Carr in this play gives an attention to the daughter abuse and creates a world of a stray full of obsession, mayhem, defacement and abhorrence. Eighteen-year old Sorrel Raftery is a young woman, living with her sister(Dinah), a grandmother(Shalome), a brother (Ded) and a father (Red). Sorrel is engaged to Dara Mood and just prior to her wedding her father rapes her. As the drama progresses it is discovered that Dinah is not Sorrel's sister, but her mother. Father and daughter, who was twelve at the time, were brought together by Dinah's own mother and now many years on, nobody intervenes when Red attacks Sorrel. The latter is a victim of brutal sensuous father and the complex negative bond among the family members.

The Irish dramatist Carr, like all other first world countries artists, has been conscious of and began to acknowledge the increasingly and the more openly emotional, psychological, physical and sexual violation against many young children and adults within family homes, churches, schools and within other institutions that were hypothetically obliged to look after the innocent, the young and the defenseless individuals. So Carr's introducing of the theme of incest and the dramatization of the sexual abuse in her *On Raftery's Hill* is not part of her

**THE DAUGHTER-ABUSE IN MARINA CARR'S PLAYS:  
BY THE BOG OF CATS AND ON RAFTERY'S HILL  
LECTURER: MITHAL MADLOOL CHELAB**

interest to be within the postmodern consciousness that concentrates on victimization or violation and even not out of her intention to participate in the extend of a theatre of pain, rather; it is out of her "Irishness" as being a member in the Irish society who is really in need to a renewed openness and transparency and at the same time, it is out of her fulfillment for her role as a dramatist whose intervention is part of the accomplishment of the relationship between the theatre and society which is really a complex one.<sup>19</sup> what is more, Drama is part of literature which is not created in a vacuum and the new historicists in particular have restored to criticism the significance and worth of placing literature in its proper historical and sociological context which by definition unlocks to abroad range of theoretical approaches, including psychoanalytic theory. Focus on the persistent recurrence of the incest theme in literature is not new, since it was initiated by both Otto Rank and Sigmund Freud. Even Sophocles contributed much more than just the name "Oedipus" to psychoanalytic theory.

Literature that involves incest usually treats one or more of heterosexual possibilities: mother/son, brother/sister or father/daughter. The latter has become the focus of an increasingly substantial body of sociological, psychoanalytical and clinical discourse and a subject of modern novels, plays and T.V. films. More recently it has been a favored subject for the literary criticism with a variety of theoretical bases, particularly those of psychoanalysis and feminism.<sup>20</sup>

By feminist gamut, Carr builds her *On Raftery's Hill* round the theme of incest which is not usually accepted as allowable, and is most often regarded as taboo or forbidden in religious scriptures, with fear of castration, denunciation, or death. What is a special about this play is that the linkage of such forbidden desire(incest) with the land. Generally speaking, in Irish Literature the close attachment to the land reflects implicit and deep-seated Irish rural convention. Moreover, such connection represents the traditional inheritance system in rural Ireland and it had been a factor determining the individual's success, status and safety. But the inherent values of the land and the family were forced into emigration with the Irish immigrants out of dearth. Such decline in these values is evidently reflected in Carr's *On Raftery's Hill* whose characters' plights are interwoven with the land. In this play, the female characters in Raftery's appear more indignant towards the claustrophobic Irish midlands, and would like to flee from them. The land, also not promising any fertility, locks up the female protagonists who fail to accept any gentleman suitors but, sexually and emotionally identify with the father who deflowered them at a young age. Here-upon, each of Dinah and Sorrel has to reject any suitor out of the involvement in father-daughter incest.<sup>21</sup>

Actually, the recurrent preoccupation throughout a wide-ranging body of literature with triangular " father/daughter/suitor" configuration suggests the importance of the Oedipal Complex in the individual's choice of subsequent love –objects. In other words, in the recurrent employment of the Oedipal triangle in literature, one finds that the rejection of the suitor is reflected in the mediated psycho-sexual desire that has developed between the daughter and her father. And such desire been called by psychologists as " Electra Complex" or " Feminine Oedipus Attitude".<sup>22</sup> The idea of Oedipal tragedy is largely derived from Freud's Oedipus Complex but refers more to female libidinal attachment to the father figure and hostility towards the mother. But as a matter of fact, the function of Oedipal triangular(Red/Dinah/ Jimmy Mood)\ is not interrelated to the choice of love object and even the father-daughter incest is not necessary due to Electra- Complex, as Freud and Jung presumed, but it can be associated with the role of mother.



**THE DAUGHTER-ABUSE IN MARINA CARR'S PLAYS:  
BY THE BOG OF CATS AND ON RAFTERY'S HILL  
LECTURER: MITHAL MADLOOL CHELAB**

Truly, the precipitating factor in actual cases of father-daughter incest is the absent mother, in some way the weakened mother. So the older daughter who has become the mother and who feels great responsibility towards her whole family, can occupy the wife-position.<sup>23</sup> In *On Raftery's Hill*, Red's incestuous relationship with his elder daughter, Dinah is not merely emerged out of the emptiness that is left behind her mother, rather there is a prior motherly instructions for the daughter to be close to her father in order to give no chance for the interference of any other woman who may share them in their father's love and heritage, as it is reflected by Dinah:

DINAH: She comes in behind and says auha nowhere,  
You're to sleep in wud your father tonigh.... I  
Was twelve... we don't aither buh we wand ud  
To stop. Ud's just like children playin a field ah  
Some awful game.<sup>24</sup>

Dinah Raftery lost her virginity to her father and assuming the wifely role and giving a birth to her sister/daughter, Sorrel Red. Dinah, who has suffered twenty-seven years of abuse, only sees her life in pessimistic tenures:

DINAH: No spring for me, nor summer aither, I had  
No summer in me life, Daddy, just auhum.  
Christ, I'm going to die on this hill. (ORH,II,p.57)

Most substantially, the cycle of abuse is perpetuating down through the generations and there is no ability to call a halt to it. Red Raftery, the father, however, was also born from an incestuous relationship between his grandfather and his mother, Shalome (Shalome is therefore the grandmother of Dinah). So the instruction of the mother to her daughter Dinah of devoting special care to her father may be related to the mother's awareness of the existence of father-daughter incestuous relationship in the history of Red's family and how such illicit desire is rotted in Raftery's home/land.

The home/land therefore initiates a cycle of sexual violation which is acquiesced in and re-enacted through different generations of the Raftery family. Such attachment to the land can be against the argument that are raised by the critics saying "it is the Oedipal Complex that prompts Dinah and Shalome to fall in love with their own fathers", rather it is the land itself and the inheritance system that has encouraged the enactment of this unspeakable desire. In particular, Shalome's affair with her own father confirms the inheritance of the farm to Red, their son/grandson. Dinah's incestuous relationship with her father Red also reflects a similar case. Because Dinah's mother, who died young, did not give birth to a son who was fit enough to inherit the farm. Ded Raftery, the only son of Red and his deceased wife, is not eligible for heirship due to being under medication for his mental problems, and has been forced to live on his own in a cowshed with " cowdung all over his clothes ". He is prevented from inheriting the farm, as his father observes:<sup>25</sup>

Red: Any other father'd have him in any asylum.  
Not me though, whah am I to do wud the farm,  
Isaac? There hundred acre a the finest land this  
Side a the Shannon and west a the Pale. And me  
Only son and heir can't tell night from day, Oak  
From ash, he'd milk a bull and drink ud in histay  
And never know the differ. (ORH,I,p.27)

**THE DAUGHTER-ABUSE IN MARINA CARR'S PLAYS:  
BY THE BOG OF CATS AND ON RAFTERY'S HILL  
LECTURER: MITHAL MADLOOL CHELAB**

---

The issue of inheritance of the land becomes more insistent when Sorrel plans to get married to Dara Mood.

Dara : Why doesn't he sell ud? I've enough saved to buy  
Half hd is and the banks'd give me the rest. Wan  
Day I'll own all this, Sorrel, you'll see. (ORH,I,p.31)

Carr allows the young lovers their innocence and passion and grants them a casual and comfortable freedom. Dara is from a poorer class, but he has his dreams to own one-day Raftery's Hill. He plans to gain it not by marrying Sorrel but by hard work. Dara wants to move on from the "stingy silences " of his own father and the "perverted rages" of Sorrel's. Sorrel and Dara are about to inherit the land, regardless whether they plan to settle down on the land or to sell it for immediate incomes, and it is the basis upon which most human desires can be fulfilled, and which then will confirm their social standing as a local gentry. So one of the most plausible causes behind Red- Sorrel incest is Red's resistance to letting the farm go to an outsider, namely Sorrel's fiancé. Red's instinct of territoriality is manifested in his argument with Sorrel:

Red : I heard you and Dara Mood scheming again me,  
Trying to stale me farm, next thing yees'll pisin  
Me. (ORH,I,p.34)

Red, as being very unwilling to part with his farm, is proposing to give a substitute for the land, as part of the dowry for Sorrel in the shape of a check for twenty pounds. Red's thriftiness lies in the fact that the land, capitalistically speaking, could earn him financial profits for the predictable future. In other words, if he lost the land to Sorrel and her fiancé, he could never easily get back it, twenty pounds is easily recoverable. But this land is securable with an incestuous affair between the father and the daughter. The tie of the farm is confirmed by the incestuous behavior between Red and Dinah. This tie is further recognized after they give birth to Sorrel as both a daughter and sister for Dinah.

Dinah, having been deflowered by her own father, knows well that she should expect no suitor, having such a familial scandal behind her. In her youth, she(Dinah) did have a love affair with Dara Mood's brother, Jimmy, when the incestuous relationship with her own father deeply troubled her so she broke her relation with Jimmy.

DINAH: I brok id off wud Jimmy fierce sudden and  
Fierce hard ... things was rickety for me thah  
Time. Ud's allas the wans you're fondest of  
Ya drop the axe on. (ORH,II,p.55)

Apparently, Dinah was so tormented about the socially forbidden relationship that she could not, and would not, feel mentally free to date any gentleman caller. Then the same scandal has been repeated with Sorrel. When Sorrel and Dara Mood plan to get married , Red's desire for the land raised again.

There is a serious irrationality in Red's accusations made to Sorrel about her and Dara scheming against him. Carr monitors fantastically his terrible temper, his questioning techniques and the way in which Red begins to give himself authorization to become more and more dominant and aggressive against his daughter. Previously, Sorrel was not capable of gutting the hare. Now Red begins to enact the activity, only that he does so, demonstrating with his daughter's body the process. Producing a knife and holding her down, he cuts away her clothing, without scratching the flesh. He rapes her on the kitchen table. His justification

**THE DAUGHTER-ABUSE IN MARINA CARR'S PLAYS:  
BY THE BOG OF CATS AND ON RAFTERY'S HILL  
LECTURER: MITHAL MADLOOL CHELAB**

for such horrible attack is because his daughter has betrayed him by talking badly about him, because he has been "too soft on" her and because she has been "prancing round like the Virgin Mary". Nobody interferes, despite Sorrel's pleas for help.

RED: Dontan ya? Alrigh, I'll show ya how to gut a hare.

*(Grabs her suddenly and holds her in a vice grip.*

*Sorrel struggles pointlessly against the strength of him)*

SORREL:Ow! You're hurtin me, Daddy.

RED:*(cutting the clothes off her with knife)*First ya skin the hare...

SORREL:Daddy! Stop!

RED: Ya do thah slow and aisy...

SORREL: Whah're ya doin! Whah're ya doin!

RED: *(holding her in the vice grip, all the time cutting the*

*Clothes off her)* Ya do thah slow and aisy so ya don't

Nick the flesh ...

SORREL: Would ya stop! Daddy!

RED: I've allas been too soft on you and look where ud's

Goh me.

SORREL: *(Yells)* Dinah! Dinah! Come quick! Dinah! Ded!

Daddy, stop! Stop will ya! Dinah! Granny!

RED: *(still cutting the clothes off her)* Dinah won't come

And ya think Ded's comin? *(A mad laugh)* And Granny's

Noh comin. And your precious Dara Mood can't help ya

Now.

*Red continues cutting the clothes off her. Sorrel gesticulates*

*And struggles pathetically. Her voice has betrayed her. We*

*Hear the odd animal moan or shriek. Now Red has her down*

*To her slip. He pauses, looks in satisfaction at his work.*

And you all the time prancing round like the Virgin Mary.

*(He pushes her across the table, cuts the straps of her slip.)*

Now, this is how ya gut a hare. *( stabs knife in table.)*

Blackout. (ORH,I,pp34-5)

Then the audience meet Sorrel in the Second Act, three weeks on, which deals with the consequences of the rape, with the way in which the household denies the incident and in the method by which questions and attempted exposés or revelations are kept watch over by the members of the family.<sup>26</sup>

Considerably, Sorrel's disturbance is easily recognized by other family members. She bathes all the time, hardly eats, cries relentlessly and her dress sense alters from being sensibly contemporary and youthful during the first act to saggy, loose-fitting clothing that swamps her body. Actually, the dramatization of the outward appearance of Sorrel is a type of dramatic technique that externalizes her inner psych-sexual change after being raped by her cruel and brutal father.

What adds more to Sorrel's commotion is her discovery about her father's incestuous relation with her elder sister/mother Dinah. Sorrel hears of Dinah's predicament of twelve, when she felt obliged to sleep with her father at her mother behest and, as a mature, adult still involves herself in a sexual activity with him.

**THE DAUGHTER-ABUSE IN MARINA CARR'S PLAYS:  
BY THE BOG OF CATS AND ON RAFTERY'S HILL  
LECTURER: MITHAL MADLOOL CHELAB**

---

DINAH: I had a whole life before you came along,  
Missus, no wan ever stood up for me. Ya  
Know whah my mother done? She sent me  
Into the bed aside him. I was lanin on the  
Fridge in the pantry and she comes in behind  
Me and says ouh a nowhere, you're to sleep  
In wud your father tonight. She didn't want  
Him so she sends me in. I was twelve.(ORH,II, p.57)

Sorrel tries to understand whether there is a difference between the rape of the child( regards herself as a child) and the silent intimacies in the dark of night shared by the adult (Dinah). Or it is a matter of linking the past with the present. Or the world has been changed to the extent that the violation becomes some sort of curious comfort.

Dramatically, through the resoluteness of Dinah and the disturbance of Sorrel, Carr captures the way abuse is compartmentalized within the minds of victims and how the personalities, through the experiences of incomprehensive and consistent trauma, disassociate from pain and can mentally split, leading to multiple personality disorders.<sup>27</sup>

As a comment on the nature of The Rafterys whose familial relationships just like a game, an awful game, Louis suggests that:

The incestuous family cannot be viewed only as a sexually  
Abusing and deviant unit, nor can the psychoanalytical ex-  
Planation suffice in understanding the phenomenon. It appears  
That perhaps all of the members ... are emotionally deprived  
And that the tabooed sexual relationship is a manifestation  
Of a basic search for warmth, comfort, and nurturance.<sup>28</sup>

As a fact, whatever warmth and comfort are on offer, sexual abuse can lead to a prolonged cycle of degraded infantilism or regression to an infantile consciousness. Round Red, who plays the role of commanding authority figure in the Rafterys, establishes the complex cycle of abuse from which he has been the by-product. Carr hints that off spring of incestuous relationship have been genetically predisposed to some sort of maladjustment or madness. And according to the statistics surrounding intergenerational abuse, many studies suggest " as few as one-third off people who were abused as children become adults who abuse their children"<sup>29</sup>. So this may be one of the plausible causes behind Red's abuse to his daughter(s). But one cannot ignore the opinion of Nigel Parton, A professor in child care and director of the center of Applied Childhood Studies, who notes that for many men, sexual abuse may be an attempt to compensate the abuser for their sense of powerlessness in other areas, particularly with regard to the dominant notions of masculinity in society. Portion's view find it's echo in Carr's *On Raftery's Hill*, Red's destructive relationship with those in his household is replicated in his relationship with his surroundings.

The abuser, Red tries to feed his ailing psych by killing the happiness of the others who surround him, so he has been called by Shalome as "kill joy"

SHALOME: ... he never liked to see people enjoy themselves,  
A big smuth on him when everyone else was happy.  
Daddy was the same. (ORH,I,p.11)

**THE DAUGHTER-ABUSE IN MARINA CARR'S PLAYS:  
BY THE BOG OF CATS AND ON RAFTERY'S HILL  
LECTURER: MITHAL MADLOOL CHELAB**

The joy Killer, Red, who kills Sorrel's dream of having marriage with Dara Mood and earlier that of Dinah's of being marriage to Jimmy Mood, lets his brutality covers all the creatures that inhabit his farm. Red Raftery, the aging patriarch, tyrannizes his family and has let the farm go to ruin. His acres are littered with animals that he butchers and then leaves to rot. The fields outside the house are filled with the corpses of rotting animals: the sheep and cattle that Red tortures and doesn't worry to bury, choosing instead to put down them to inflate and fester. But the rot in his fields doesn't come even close to the rot of his home.

RED: We were big loose monster, mother, hurlin through  
The air, wud carnage in our hearts and blood under  
Our nails, and no stupid laws houldin us down or back  
Or in. (ORH,I,p.30)

By introducing the bestial imagery in *On Raftery's Hill*, Carr tries to show how the destructive nature of the father who blends and blurs the distinctions between the human and the animal kingdoms.<sup>30</sup> In other words, Carr tries to highlight the savagery and the chaos that are existed in the universe, as it is stated by Dinah: "that's whah we are, gorillas in clothes pretendin to be human". Dinah feels that she is no longer human and lives in non-human world. Such feeling is created out of the great pain that cannot be summed up. She has been a victim for twenty-seven years of sexual abuse and she has long harbored the dark secret within her breast.

DINAH: So we do ud from time to time, allas in the  
Pitch dark, never a word, ud's no wan's  
Bleddy business. Who's ud hurtin? (ORH,II,p.57)

Dinah runs the house, keeps her father in whisky and also keeps his bed warm for him, she has done since she was a child. Even the youngest child/daughter, Sorrel, who seems to be the only one of them free from the family curse and likely to escape as she is being courted by a young man from the village, has been captured after the brutal "skinning Red inflicts on her". Even, Shalome's attempts to flee and leave the house making her way back to the village on an almost daily basis are inactive and futile ones.

SHALOME: Godbye Raftery's Hill. I shall not miss you.  
(stress flowers grandly over landing, stairs,  
Kitchen below.). Goodbye disgusting old kitchen  
and filthy old stairs. I shall never climb you again.  
Never, goodbye Slieve Blooms, goodbye Mohia  
Lane, Black Lion, Ruedeskank, Croggan, Muck-  
Lagh. How could anyone be happy in a place call-  
Ed Mucklagh? (ORH,I,p.10)

In brief, *On Raftery's Hill* is a slow extinguishing of all hope. The brutal father, Red, destroys everything he owns, and that includes his family members who have been wedged and trapped like all other poor animals in the farm. Carr urges the audience to draw on the animal world to clarify the pain of daughter's subjugation that is built on unjustified limitation of the natural impulses or unconscious or id. Moreover, bestial imagery is sometimes employed by Carr to foreshadow, a technique that gives a hint for the tragic end of the wretched daughter, as in drawing tragic end of Hester with that of swan in *By the Bog of Cats* and so obviously in *On Raftery's Hill* when Red butchers the cow in his own field. Butchering the cow makes the audience feel with the pain of incest and easily remember the pain of the

**THE DAUGHTER-ABUSE IN MARINA CARR'S PLAYS:  
BY THE BOG OF CATS AND ON RAFTERY'S HILL  
LECTURER: MITHAL MADLOOL CHELAB**

goddess Hera whose scared animal is the cow. Now the audience is able to understand the dramatic significance of Isaac's speech with Red when he narrates to him the story of Hera and Zeus and how nowadays there are many brutal figures who can be described as monsters since they commit familial scandals secretly in their land just like that happened earlier between Hera and Zeus in the world of Greek Mythologies:

ISAAC: Monsters makes themselves. They were hopped into  
The world clane as the next. The Grakes however has  
A different opinion of the mahher. Zeus and the missus  
... whah was her name? ... Hera, Zeus and Hera, sure  
They were brother and sister and they goh married and  
Had chaps and young wans and the chaps and young  
Wans done the job wud the mother and father and one  
Another, and sure the whole loh a them were ah ud  
Morning, noon and nigh, I suppose they had to populahe  
The world someway. Is ud any wonder the stahe a the  
Country and them for ancestry. (ORH,II,pp 43-4)

In the world of Greek Mythologies, Zeus and Hera were a brother and a sister. Hera, the daughter of the Titans Cronus and Rhea, was the goddess of marriage and the protector of married women, so she is both earth Goddess and goddess of childbirth. Zeus, her brother, courted her unsuccessfully then turned to magic, changing himself into a disheveled cuckoo on whom she had sympathy, holding it to her breast. He then raped her and out of discomfiture she agreed to marry him, giving birth to six children.<sup>31</sup>

Dramatically, Carr's linking of Hester with Media and Dinah with Hera, is not a mere interest in Greek Mythology, or an attempt to re-writing the classical myth, rather, she wants to rebuild universal understanding of tragic heroines from a more human perception, leading the audience to approach human intricacies with sympathy. In other words, Carr individualizes the mythical characters by exploring their desires in conflict and redefining their significance for contemporary audience. Touching upon the Grecian myths, Carr, however, restores the advantages of a mythical structure for her feminist ends in two ways: technically and thematically. Technically, a mythical structure gives Carr the freedom to keep away from the "prison of realism". Thematically, Carr uses a Greek story( Media's or Hera's story) to historicize the woman's struggle for constructing her identity and reaching a subject position in a culture that structured by male-centered values.<sup>32</sup>

Capturing the Greek motifs in her drama, does not mean that Carr is a parasite and it is not an excuse for others to describe her by unjust depiction just like the prominent critic Frank McGuinness. McGuinness in his article " The Mythical and the Macubre" states that " [Carr] writes in Greek".<sup>33</sup> Actually, Carr takes the idea from the Greek tragedy and embroiders it with the values of her own nation so productively that it turns into a complete Irish play. The idiosyncratic treatment of the classical theme in Carr's drama ends up in a creation of a great genuine Irish drama whose "Irishness" as the local identity of the author is reflected visibly and chiefly through the setting and language.

The language, is used by Carr to be as a tool both to express ideas and to represent cultural identity. In her plays, the characters' use of language reflects their origins and also their levels of education. In *By the Bog of Cats* and *On Raftery's Hill*, which both take place in the country side, the characters speak with a strong Midlands accent. Carr uses the countryside as

**THE DAUGHTER-ABUSE IN MARINA CARR'S PLAYS:  
BY THE BOG OF CATS AND ON RAFTERY'S HILL  
LECTURER: MITHAL MADLOOL CHELAB**

setting perhaps because she feels that the rural landscape and country people represent the "real" Irish.<sup>34</sup>

Although Carr writes in English, her characters speak with a strong Irish accent. She uses the dialect of the Irish Midlands deliberately to reflect the cultural motifs and the identity of local people. She wants to keep her language alive and prevents it from being standardized, because the process of modernizing the language is a threat to Irish cultural identity.

Carr also uses the language in most effective way to express the characters' deepest feelings about their past traumas, which are mostly kept hidden from society. Her characters speak so bravely that the words become the most effective tool for reflection of both their inner struggles and confrontations with their own past. Moreover, Carr has created a second skin for her characters within the language, though which she voices are unspoken realities. In brief, one can detect the flavor of "Irishness" in each line of Carr's plays which are really far from being just translation of Greek tragedies.<sup>35</sup>

Significantly, Carr treats the realities of modern times in a classical Greek plots and presents some leading female characters which are unusual to see on the contemporary Irish stage. Carr's female characters who mix anguish with courage, represent the victimized women in Irish society in general and the victimized daughters in particular as in *By the Bog of Cats* and *On Raftery's Hill*.

**NOTES**

- 1Ellen Hopkins, *Identical*, (2008),[www.goodreads.com/quotes/tag/child\\_abuse](http://www.goodreads.com/quotes/tag/child_abuse). Accessed on 3-12-2012.
- 2S.L.Calvert, "Gender, Identity and Family Relations", [www.masstate.edu/web/media/detail.php?id=804.com](http://www.masstate.edu/web/media/detail.php?id=804.com) accessed on 12-11-2012.
- 3Helen Noh, *Cultural Diversity and the Definition of Child Abuse*,(Columbia University Press, 1994),p.28.
- 4Michael Kimmel, "Marina Carr: The New loud Voice" [www.irish\\_studies\\_/kjl.com](http://www.irish_studies_/kjl.com) accessed on 22-11-2012.
- 5Melissa Sihra, "Introduction" in *Women in Irish Drama: A Century of Authorship and Representation*,( New York: Palgrave Macmillian, 2007), p.14.
- 6Gulsen Sayin, *Quest for the Lost M/other: Medea Re-Constructed in Marina Carr's By the Bog of Cats...*(1998),Cankaya Universities Fen-Edebiyat Fakulties, *journal of Arts and Science sayin*: 9-May,2008, p. 75.
- 7Marina Carr, *Marina Carr: Plays One*(*Low in the Dark, The Mai, Portia Coughlan, By the Bog of Cats*), (Lodon: Faber and Faber Ltd,1999), (I,I, pp265-6). All the textual references of Carr's *By the Bog of Cat*, which can be abbreviated as BBC, in this study are related to this edition.
- 8Sayin, p.83.

**THE DAUGHTER-ABUSE IN MARINA CARR'S PLAYS:  
BY THE BOG OF CATS AND ON RAFTERY'S HILL  
LECTURER: MITHAL MADLOOL CHELAB**

- 9Clare Wallace, *Tragic Destiny and Abjection in Marina Carr's The Mai, Coughlan, and By the Bog of Cats*, (Irish University Press, 2003), p.441.
- 10Sayin, p.84.
- 11Wallace, p.445.
- 12Bernadette Bourke "Carr's Cut-throats and gargiles" in *The Theatre of Marina Carr*, by Cathy Leeney&Arna McMullan,L(Carysfort Press, 2003), p.133.
- 13Ibid, p.133.
- 14Sigmound Freud, *Introductory Lectures on Psychoanalysis*, trans. James Strachey. Vol.1, 1975, (London: Imago, 1986), p.87.
- 15Ibid, p.93.
- 16Juliet Mitchell, *Psychoanalysis and Feminism*, (New York: Greenwood 1996), p.67.
- 17Hellen Cixous, *The New Born Women*, (London: I.B.Tauris Publishers, 1996), p.77.
- 18Susan Sellers, *Language and Sexual Differences*, (London: Macmillan, 1991),p.54.
- 19Margret Llewellyn Jones, *Contemporary Irish Drama and Cultural Identity*, (Organ, 2002), p.87.
- 20Jane M. Ford, *Patriarchy of Incest From Shakespeare to Joyce*, (University Press of Florida, 2000),p.63.
- 21Eamonn Carr, *The Theatrical Representation of Incest in Marina Carr' On Raftery's Hill*,in *Irish Journal of Applied Social Studies*,vol.2, no, 3, Article 10, 2000-2001, p.140.
- 22Ford,p.66.
- 23Lind Ledray, "Victims of Incest", in the *American Journal of Nursing*, vol.84, no.8, Aug, 1984, URL. [Http://www.jstor.com](http://www.jstor.com). accessed on 10-11-2012.
- 24Marina Carr, *Marina Carr: Plays Two (On Raftery's Hill, Ariel, Woman and Scarecrow, The Cordelia Dream &Marble)*,(London: Faber and Faber, 2009), (II,p.57). All the textual references of Carr's *On Raftery's Hill* which can be abbreviated as ORH, in this study are related to this edition.
- 25Melissa Sihra, "Reflections Across the Water" in *The Theatre of Marina Carr*, p.93.
- 26Ibid, p.94.
- 27Eamonn Carr, p.148.
- 28Mike Louis, "Between family and Society",[www.gender\\_studies.com/k.j/44.com](http://www.gender_studies.com/k.j/44.com) Accessed on 17-11-2012.
- 29Nigel Parton, *Understanding Children's Social Care: Politics, Policy and Practice*, [www.scie\\_socialcare.online.org.uk/search.p.asp.com](http://www.scie_socialcare.online.org.uk/search.p.asp.com) accessed on 27-12-2012.
- 30Bourke, p.135.
- 31Eamonn Carr, p.146.
- 32Ibid, p.148.
- 33Frank McGuinness, "The Mythical and Macabre" in *The Theatre of Marina Carr*, p.122.
- 34Jones, p.93.
- 35Ibid, p.95.

**CONCLUSION**

Marina Carr is a contemporary feminist playwright who turns to Greek tragic plots to reflect the relation between the twentieth century reality and the irrecoverable past as an aspiration of woman character. It is also reflected in *By the Bog of Cats* and *On Raftery's Hill*, Carr where demonstrates her interest in contextualizing the Oedipal themes in a modern



**THE DAUGHTER-ABUSE IN MARINA CARR'S PLAYS:  
BY THE BOG OF CATS AND ON RAFTERY'S HILL  
LECTURER: MITHAL MADLOOL CHELAB**

framework and incorporating elements of Greek mythology despite the different perspectives. So it is the re-dramatization of human complexities in a modern context.

Carr, in her plays, expands the Oedipal model to other social dimensions to touch upon the ugly reality of life that is experienced by women in Irish Midlands in general and the daughters in particular. The pain that is lived out by Hester or Josie or even that by Dinah and Sorrel is created by the unconventional and ill parent-daughter tie which becomes an international phenomenon in modern ( mostly in eastern) world. So the familial subject matter which occupies the center of Carr's plays is linked to the author's Irishness since she builds her plots in the fame of a family structure which symbolizes Irish culture itself, and that's why the audience find heavy focus on the Irish Midland's language and the landscape.

Carr's drama is an expression of inherent but repressed love among the family members, and it is mixed with the desire for the self-recognition and the legitimate inheritance of the land. Metaphorically, the landscape foreshadows the unnamable and inescapable destiny that the heroines of *By the Bog of Cats* and *On Raftery's Hill* have to strike against, and by which their sense of individualities, desires, and futures are dominated. In other words, the Irish Midlands suffocate the characters, so that most of their desires and emotions become the source of physical, mental, and sexual torment. Such torment and broken marriages and all other types of violence and abuse fall into a cycle from one generation to another, and a series of familial scandals is the underlying cause of current tragedies of *By the Bog of Cats* and *On Raftery's Hill*.

**BIBLIOGRAPHY**

- Calvert**, S. L. "Gender, Identity and Family Relations", [www.masstate.edu/web/media/detail.php?id=804.com](http://www.masstate.edu/web/media/detail.php?id=804.com) accessed on 12-11-2012.
- Carr**, Eamonn, *The Theatrical Representation of Incest in Marina Carr' On Raftery's Hill*, in *Irish Journal of Applied Social Studies*, vol.2, no, 3, Article 10, 2000-2001, p.140
- Carr**, Marina, *Marina Carr: Plays One*(*Low in the Dark, The Mai, Portia Coughlan, By the Bog of Cats*), London: Faber and Faber Ltd,1999.
- , *Marina Carr: Plays Two* (*On Raftery's Hill, Ariel, Woman and Scarecrow, The Cordelia Dream & Marble*), London: Faber and Faber, 2009.
- Cixous**, Hellen, *The New Born Women*, London: I.B.Tauris Publishers, 1996.
- Ford**, Jane M, *Patriarchy of Incest From Shakespeare to Joyce*, University Press of Florida, 2000.
- Freud**, Sigmund, *Introductory Lectures on Psychoanalysis*, trans. James Strachey. Vol.1, 1975, London: Imago, 1986.
- Hopkins**, Ellen, *Identical*, (2008), [www.goodreads.com/quotes/tag/child\\_abuse](http://www.goodreads.com/quotes/tag/child_abuse). Accessed on 3-12-2012.
- Jones**, Margret Llewellyn, *Contemporary Irish Drama and Cultural Identity*, Organ, 2002.
- Kimmel**, Michael, "Marina Carr: The New loud Voice" [www.irish\\_studies\\_/kjl.com](http://www.irish_studies_/kjl.com) accessed on 22-11-2012
- Ledray**, Lind, *Victims of Incest*, in the *American Journal of Nursing*, vol.84, no.8, Aug, 1984, URL. [Http://www.jstor.com](http://www.jstor.com). accessed on 10-11-2012.
- Leeney**, Cathy & McMullan, Arna, *The Theatre of Marina Carr*, Carysfort Press, 2003.
- Louis**, Mike, "Between family and Society", [www.gender\\_studies.com/k.j/44.com](http://www.gender_studies.com/k.j/44.com) .
- Mitchell**, Juliet, *Psychoanalysis and Feminism*, New York: Greenwood 1996.

**THE DAUGHTER-ABUSE IN MARINA CARR'S PLAYS:  
BY THE BOG OF CATS AND ON RAFTERY'S HILL  
LECTURER: MITHAL MADLOOL CHELAB**

**Noh**, Helen *Cultural Diversity and the Definition of Child Abuse*, Columbia University Press, 1994.

**Parton**, Nigel, *Understanding Children's Social Care: Politics, Policy and Practice*, [www.scie\\_socialcare.online.org.uk/search.p.asp.com](http://www.scie_socialcare.online.org.uk/search.p.asp.com) accessed on 27-12-2012.

**Sayin**, Gulsen, *Quest for the Lost M/other: Medea Re-Constructed in Marina Carr's By the Bog of Cats...*(1998),Cankaya Universities Fen-Edebiyat Fakulties, *journal of Arts and Science sayin*: 9-May,2008.

**Sellers**, Susan, *Language and Sexual Differences*, London: Macmillan, 1991.

**Sihra**, Mellissa, "Introduction" in *Women in Irish Drama: A Century of Authorship and Representation*, New York: Palgrave MacMillan, 2007.

**Wallace**, Clare, *Tragic Destiny and Abjection in Marina Carr's The Mai, Coughlan, and By the Bog of Cats*, Irish University Press, 2003.

**أذى الابنة**

**في مسرحيات مارينا كار: "بجانب مستنقع القطط" و "على تله رافتيري"**

**الخلاصة**

أذى الابنة الذي يعد جزء من أذى الطفل عموماً، أصبح ظاهرة عالمية في الآونة الأخيرة، لذا استحوذ على اهتمام الكاتبة المسرحية الأيرلندية النسوية المعاصرة مارينا كار (و ١٩٦٤) و احتل مركز مسرحياتها. من خلال مسرحياتها، أعطت الفرصة للكشف عن الدور الأبوي في أذى الابنة و الذي يعد مشكلة عالمية خطيرة (حرجة). لذا فإن الدراسة الحالية كرسست للتقصي عن أسباب و عواقب أذى الابنة من خلال التحليل الأدبي لمسرحيات كار: "بجانب مستنقع القطط" (١٩٨٨) و "على تله رافتيري" (٢٠٠٠)، و كلاهما تعكس الأذى المتعاقب عبر الأجيال. في مسرحية "بجانب مستنقع القطط"، مسرحت كار صلة "الأم - الابنة" و عرضت كيف أن الأم الغائبة تؤثر على موقع الابنة الكلي سواء في العائلة أو في الحياة. بينما في مسرحية "على تله رافتيري" التي عكست رابطة "الأب - الابنة"، أكدت على ضعف البنات أمام آبائهم الوحشيين الذين يجمعون في وقت واحد قوة الرجال و الآباء و البالغين. و أخيراً يوجد خاتمة التي تلخص أهم ما توصلت إليه الدراسة.