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MANIFESTATIONS OF INSTINCTIVE BEHAVIORS AND INDIVIDUAL FREEDOM IN THE PLAYS OF MARTIN MCDONAGH

It is noted that McDonagh's plays have always been the focus of attention of modern drama researchers and his works have been extensively analyzed and discussed in academic circles. There are copious studies that consider McDonagh as a representative of in-her-face theatre, postmodern and subcultural punk literature, noting in his texts elements of pastiche and parody based on his new avant-garde writing style and attributing to his brutal aesthetics characteristic of the "new brutalism". In this article Martin McDonagh's plays are studied from two perspectives: Firstly we explore the resistance of instinctive behaviors to the dramaturgical text. McDonagh's works becomes one of the major keys to understanding modern dramaturgy: an attempt to order the instinctive, chaotic behavior of drama based on action and movement. For this purpose we involve in analysis plays "The Lieutenant of Inishmore" and "The Cripple of Inishmaan". In McDonagh's plays, instinctive behavior constantly challenges the established order; with each character's individual instinctive reaction acting as the main trigger for the behavior. Since the dramaturgical text has its own order and structure, the clash of instinctive reaction and dramatic logic is directly revealed in the dialogues of the characters.

On the other hand we provide black humor as a form of expression of individual freedom. "The Beauty Queen of Leenane", "A Skull in Connemara", "The Lonesome West", "A Behanding in Spokane" are presented from this position. Martin McDonagh's characters try to protect their individual freedoms to the maximum extent and express this will in the most diverse ways: murder, violence, insults are the initial reactions of the character when he feels a threat to individual freedom. If the aforementioned behaviors are revealed in direct action, the verbal-communicative side of this style of self-expression manifests itself in black humor.

Both contexts helped us to uncover the strategic function of human psychology, behavior and speech labels in the presentation of the artistic text – new forms of self-expression in contemporary culture.

Key words: Martin McDonagh, play, black humor, dramaturgy, instinctive behaviors.

Introduction. Irish-born British playwright, screenwriter and stage director Martin McDonagh is known to a wide audience for his short film "Six Shooter", the feature film "In Bruges", "Seven Psychopaths", "Three Billboards Outside Ebbing, Missouri" and "The Banshees of Inisherin". The scripts of his films in the genres of black comedy, tragicomedy and crime drama can be supposed as a logical extension of the dramaturgical structure and unique dramaturgical language inherent in McDonagh's plays. The newest dramaturgy is characterized by the absence of pathos in the dramaturgical text, hard-hearted response to the highest ideas and concepts, more fluid, laconic dialogues. One of the most important factors supporting dramaturgy and determining its dynamism is language, and in dramatic works, where words are equal to action, the more flexible the language, the faster the dynamics of events. Among the main characteristics of the new dramaturgy are real events and real charac-

ters, and the use of an everyday conversational style. In this respect, McDonagh's plays, along with their profanity and absurdist dialogues, are characterized by realistic, stirring and sometimes exciting language.

Studying degree of the problem research issue. McDonagh's plays have always been the focus of attention of modern drama researchers and his works have been extensively analyzed and discussed in academic circles. A prominent scholars like Michael Billington, Tony Coult, Cormac O'Brien, Eamon Morrissey, Christopher Murray are involved in researching various aspects of McDonagh's plays.

Purpose and objectives. The aim of this paper is to reveal the forms of expression of instinctive behavior and individual freedom in the dramatic text. Our task is to determine the clash between character behavior and the logic of the drama and to examine the details of the affirmation of black humor as a means of expressing individual freedom.

Methods. We select Close Reading, Textual Analysis Methods, Psychological methods (Analyzing Characters) for our research paper.

Main part:

I Instinctive behavior vs. dramaturgical text.

In-year-face theatre (a confrontational style and sensibility of drama), which originated in British theatre in the 1990s, has become one of the most popular genres among young writers, characterized by its frank depiction of violence, murder, various addictions and unhealthy mental and physical symptoms. Martin McDonagh, who began his dramaturgical career in the same 1990s, can also be said to have turned to this trend based on the themes and dramaturgical language of his plays. There are copious studies that consider McDonagh as a representative of in-year-face theatre [8, p. 221] postmodern and subcultural punk literature [9, p. 6], noting in his texts elements of pastiche and parody based on his new avant-garde writing style and attributing to his brutal aesthetics characteristic of the “new brutalism” [5]. In our article, however, we will try to avoid limiting the author’s plays to any literary-theoretical categories. Because, speaking of McDonagh’s plays, it would be inappropriate to mention any specific “isms”.

These plays are the upside-down face of life, sometimes what we cannot recognize because of the frames accepted in society. The author is also far from making any judgments in his plays, teaching something to the reader or instilling ideas in him through some symbols. McDonagh’s personages/characters are not carriers of ideas and do not claim to be. Perhaps that is why suicides and murders, which occur in the plays one after another, are perceived as ordinary events. After reading at least two plays by an author who considers death the norm, offers salvation when death is expected, and death when salvation is expected, there is no premonition as to the development of the plot; Events unfold as if they were being machine-gunned. McDonagh’s characters are ready to resort to any means of self-defense and self-expression. And this situation stems from the psychological discomfort that exists in the subconscious of a character who outwardly behaves differently. So why are these characters in a state of discomfort? Let’s try to explain it on concrete facts.

The Irish Civil War, which constantly looms in the background during the events of the plays that make up the “Aran Islands” trilogy, shows how war cripples people and hardens them by distorting human feelings. In “**The Lieutenant of Inishmore**” physical and moral terror reaches its highest point among the various factions that emerged from the civil war. “Death”

of Wee Thommy, Padraic’s cat, one of the leaders of the group, escalates the conflict between Padraic’s father, Donny, and the island’s resident, Davey. As a result of the discomfort caused by the war, everyone is ready to blame each other: Padraic, who easily shoots people and becomes a murderer, does not forgive the cat killer. Because he sees meaning in his own actions: Padraic, who considers the fight for Ireland’s freedom a fundamental value, ready to shoot anyone who opposes this freedom and causes the slightest doubt, turns the death of an innocent cat into a tragedy (when in the finale it turns out that the cat killed is not Wee Thommy at all, it is also a sign of the futility of wars, where all the noise is out of nothing, and everyone is a victim of human animal instincts), and along the way even decides to shoot his own father.

McDonagh’s plays are to some extent an artistic statement of the theory of relativity: there is no absolute truth in life – what is true for one group is ugly for another. Can Padraic be justified in punishing a peddler who sold drugs to children and experiencing all kinds of physical brutality and methods of punishment on him? Does the destruction of so many children’s lives justify cruelty to the exclusion of any didactic or educational methods of correction? The author gives no concrete answers to these questions, and the decisive moments in the text emerge through endless situations. The pedantic honesty of the characters in certain situations also leads to a distortion of their behavior. What seems to be the right decision at first glance turns out to be wrong in the next situation. The value of human trust, loyalty, and the promise of a given word is shattered in one sentence: Donny and Davey, not as previously assumed out of fear of Padraic, begin to “gamble” for their salvation, which is dictated by the human instinct for self-preservation.

The obvious disorder observed in the play on first reading, as well as the incoherent dialogues, also create a muddled atmosphere. It is the instinctive behavior of the characters that creates this chaos: adherence to pre-agreed rules, which is one of the conditions of culture (cosmos), is broken at the slightest, sudden attack, and orderliness and adherence to rules instantly give way to instinctive behavior. In contrast to Donny and Davy’s instinctive behavior is Padraic’s pragmatism: his desire for “free cats living in a free Ireland” is actually a sign of absolute freedom – the idea of a homeland where cats are even free is more pragmatic. Throughout the play, the fact that even a cat’s life is more valuable than a human’s, and that there is essentially no difference between a living human and a corpse, leads to the transformation of humans into pieces of meat, resulting from the physi-

cal destruction of people constantly being crushed in conflict and the moral decay of the survivors.

The play **"The Cripple of Inishmaan"** tests the faith in the future of a man living in a material and moral quagmire. The inhabitants of the remote Irish island of Inishmaan live by instincts and practical habits. At first glance, escaping from this quagmire to stay alive seems to be the best possible escape. "Cripple" Billy, who is constantly the object of ridicule, has a disability that makes his already difficult life in this swamp even harder. Billy fulfills his parents' dream of escaping from this island – but this attempt, which ends in disappointment, makes him wonder once again: is escape not the answer, and is the place where one was born, with all its poverty, gridlock, swamp and boredom, his true destination?

In general, McDonagh's characters suffer from an acquired disability syndrome, visible or invisible. And the physical disabilities of these characters are complemented by their spiritual frailties. But no one is interested in preaching about spiritual disabilities: there is a glaring disconnect between the actions and words of all these ruthless cripples, "compassionate Christians" who know every sentence from the Bible and Jesus by heart. Black humor, one of the main techniques used in Martin McDonagh's plays, also appears at such a moment: while humor arises from the presentation of certain flaws and inconsistencies through laughter, in black humor this inconsistency is disfigured, the object of humor is humiliated, declaring that all values and higher feelings are nothing.

As in his other plays, McDonagh makes some unexpected moves in the finale of this play – the talkative, "compassionate Christian" JOHNNYPATEENMIKE, who throughout the play turns small everyday incidents into news, distracting from boredom, reveals the good he did years ago and the true compassion he hides from everyone. Johnny's lie about his parents committing suicide to save a maimed Billy on death row restores Billy's faith in life and people. In fact, we don't really hear the truth from Johnny's mouth about saving Billy. Keeping faith in the midst of all this disbelief and believing in disbelief shows that Johnnypateenmike's foolishness is actually a mask. The idea of a play where evil deeds are openly proclaimed and good deeds whispered is inspired by the biblical admonition: "Do good, but in secret!" echoes its call. Despite the fact that the man he saved stoned and humiliated him, the fact that he never said he saved Billy and sacrificed himself to save him leads to a parallelism between Johnnypateenmike and Jesus Christ.

Widespread distrust today – the suspicion that even the most convincing facts are fabricated behind the scenes – is seriously damaging to social relations. Living without trusting or believing in anyone is like floundering in an endless void. Rahim Aliyev, in his article on Chekhov's story "The Black Monk", notes that "...the destruction of his inner trust in his genius by Tanya, the doctors and his father is perceived by Kovrin as a tragedy, as the destruction of his own identity" [1, p. 19]. It is the violation of this inner trust, the destruction of your identity by the person closest to you and the rejection of your ideas that leads to behavioral disorders. McDonagh's characters also rebel against those who rebel against the world that exists in their minds, those who try to subjugate them to social rules at all costs, and those who sentence them to social classes. Why do some scholars believe that McDonagh's texts also reflect Irish myths and folklore? [10], [3]. After all, there are no mythical characters or ethnic traditions in these texts. However, what is most important in these texts is the individual perception of the world, the line of perception of the world by the average Irishman, which represents McDonagh's characters in both modern and mythological terms. In McDonagh's plays, instinctive behavior constantly challenges the established order, with each character's individual instinctive reaction acting as the main trigger for the behavior. And because of these instinctive behaviors and involuntary reactions, the characters resemble nightmares and tapestries more than real people.

If you think about it, at first glance, McDonagh's characters clearly exhibit mass mental retardation syndrome. Although the nonsensical, sometimes extremely naive dialogues seem to be based on the logic of a child just beginning to learn about the world, at the last moment the initial naiveté is suddenly replaced by wariness. The following dialogue in the play "The Cripple from Inishmaan" is a vivid example of this involuntary resistance to order:

HELEN: What was she saying to the stone?

BARTLEY: She was saying "How are you, stone," and then putting the stone to her ear like the stone was talking back to her.

HELEN: That's awful strange behaviour.

BARTLEY: And asking the stone, then, if it knew how our Cripple Billy was doing for himself in America.

HELEN: And what did the stone say?

BARTLEY: (Pause) The stone didn't say anything, Helen, because stones they don't say anything.

HELEN: Oh, I thought you said Mrs. Osbourne was doing the voice for the stone.

BARTLEY: No, Mrs. Osbourne was just doing her own voice [6].

However, while these obstinate actions and seemingly insignificant dialogues are an outburst of instincts, the author is busy at every turn subordinating these attempts at evasion to the slender system of the dramaturgical text. Since the dramaturgical text has its own order and structure, the clash of instinctive reaction and dramatic logic is directly revealed in the dialogues of the characters. It is at this point that McDonagh's work becomes one of the major keys to understanding modern dramaturgy: an attempt to order the instinctive, chaotic behavior of drama based on action and movement.

II Black humor as a form of expression of individual freedom

Each individual tries to express himself, to be understood in some way. Sometimes some prohibitions and boundaries cause mutations in human psychology and lead the individual to look for alternative ways of expressing himself accordingly. At this time, the individual tries to protect himself as an individual, and this self-protection usually occurs in two ways: either he closes in on himself, or openly fights against boundaries and opposes all written and unwritten laws and codes. A third way is also possible, which leads to the self-destruction of the individual – suicide.

Individuality is manifested in the way of self-expression of each person – the individual, opposing society and existing laws. Martin McDonagh's characters also try to protect their individual freedoms to the maximum extent and express this will in the most diverse ways: murder, violence, insults are the initial reactions of the character when he feels a threat to individual freedom. If the aforementioned behaviors are revealed in direct action, the verbal-communicative side of this style of self-expression manifests itself in black humor.

Although the expression of black humor is found in various sources, its main use coincides with the date of the emergence of the surrealist manifests. The French writer, poet and founder of surrealism, Andre Breton, used the expression "black humor" as a term, compiled the famous "Anthology of Black Humor" based on the texts in which he observed the germs of this concept, and noted that the history of black humor began with the Anglo-Irish writer Jonathan Swift [2]. The appeal of Irish-born Martin McDonagh to black humor also stemmed from the strong roots of black humor in Irish literature. The changes caused by the civil war in human psychology and behavior lead to the expression of despair through humor. In general, the emergence of laughter is associated with the most

desperate situations, and in this regard, the border between laughter and tragedy is very thin, sometimes imperceptible.

The concept of black humor that Andre Breton, the founder of surrealism, tried to present is not devoid of surreal details. Since the situation at the core of black humor is taboo, it also captures a surreal motif in normal perception. In fact, doesn't the "presentation of the unfunny as funny" indicate the surreality in the essence of black humor? The pain and suffering contained in the word "black" also manifests itself in the expression of black humor – in addition to indicating the "underground" content of humor, it also indicates that the identity of the person making this joke is also wearing black, and is internally immersed in grief.

Freud's approach to humor also confirms our idea (that humor is one of the ways of expressing individuality). Freud, who attributes the magnificence of laughter and jokes to the triumph of the narcissistic "ego", also puts forward the dominance of the EGO in laughter. While talking about the EGO overcoming certain fears precisely through humor, he notes that humor plays a major role in protecting a person from his own suffering and in self-congratulation [4]. From this point of view, if we draw a parallel between the EGO and the INDIVIDUAL, the essence of laughter contains the motive of seeing oneself as superior to others. The expression of individual freedom through black humor also stems from considering one's EGO to be more valuable than others, and from the desire to sweep away the "obstacles" that stand in one's way by any means. Despite being politically oppressed, black people maintain their inner freedom, are "comfortable", "relaxed" in their expressions, and highly value their INDIVIDUALITY, which leads to the parallel meaning of "black humor" and "free humor".

It is fundamentally wrong to associate black humor in McDonagh's plays with the swear words and explicit expressions used by the characters. The root of black humor is hidden precisely in the mental states of these characters – in the incompatibility of the spiritual pain they suffer with the physical life they live. From this point of view, the use of black humor in the playwright's "Leenane" trilogy is at its peak.

In "The Beauty Queen of Leenane", the first play of the "Leenane" trilogy, we observe the collapse of the parent-mother cult. What happens between Maureen and her mother Mag reveals the rise of parent-child relationships to the level of illness, their poisoning of each other's lives with all their abnormalities. As in all of McDonagh's plays, when human freedom and individual liberty are threatened, the savage

nature of man, regardless of the identity of the other person, is revealed. This chain reaction, as if cursed, continues – after the mother's death, her daughter takes her place. Maureen, who has already been subjected to the yoke herself, takes her place by repeating her mother's behavior (although she throws away all the food she loved when her mother died), and even though she wants to get rid of her past and slavery, it is not possible. On the contrary, on one side, while loosening the shackles on her legs with one hand, she puts the same shackle around her neck with the other hand.

But what is the point of laughing at the highest feelings, of ridiculing the highest ideas and values, of making them a laughingstock in societies where the cult of parents is strong? Laughter contains at its core not only a joke, but also a potential act of protest. And this protest emerges in McDonagh's plays as a protest against absolutism. The author, who at first glance seems to be an opponent of values and higher ideas, is actually protesting against the "absolute sanctity" of these values. Because when a value becomes absolute, when it becomes a fetish, it opens the way to behavior bordering on absurdity. To avoid this absurdity, it is necessary to put things in their proper place – to give everyone what they deserve, to the extent that they are due; Valuing a mother not only because she bears the name of mother, but also because of the functions she performs as a mother, and the emphasis on the level of fulfillment of spiritual functions rather than biological ones plays a key role in evaluating human behavior. For this reason, the ambivalence toward the individual, the scattering of various potential causes of the incident throughout the work, and the sounding out of each character's mouth of various convincing evidence create a constant sense of doubt in the reader – the effect of nullifying guilty-not guilty judgments. This effect also leads to ambiguous situations in the second play of the trilogy, **"A Skull in Connemara"**, such as whether Mick killed his wife or tried to kill his assistant Mairtin. After a certain period of time, Mick the Grave-digger removes the bones from the graves and makes room for new graves. But he doesn't want to do that when it comes to his wife's grave. Martin, the gravedigger's assistant who says, "Human rights cannot be trampled upon," also speaks of human rights and freedom as the highest value – he repeatedly voices the idea that no religion, law, or higher legislative body is above human rights. Although Thomas, the policeman who dug up the skull of Mick's wife, also seeks to "raise his rank" by violating the code of ethical behavior, the play's finale (and the third part of the trilogy) punishes "dis-

respect" even for a man of whom only the bones in the grave remain.

Purification by gradually overcoming the obstacles encountered on the path to inner freedom is reflected in the third play of the trilogy, **"The Lonesome West"**. After the death of their father, brothers Coleman and Valene Connor begin to live in the same house under mutual understanding and strive at every opportunity to pedantically express the hatred and loathing they have harbored for years for each other. Father Welsh, a priest assigned to oversee the fulfillment of God's commandments, feels shame for failing to fulfill his mission to the collective – to the people of County Galway – there are two murders in a row in the province, but so far not a single person has come to confess to the holy father. The murders in the Leenane-trilogy – the possibility that Mickey killed his wife, Maureen his mother, Coleman his father (there is both evidence and counterargument as to who committed the murders) – upset the inner equilibrium of a Welsh father who is suspicious of his own faith: "In Country Galway, where brothers are rampaging, girls are distributing alcohol, two (three) murderers are walking free" and a policeman commits suicide, he grows weary of his own futility and, as a last resort, commits suicide, hoping to mediate a reconciliation between the brothers. After the suicide of Father Welsh, who wrote in his letter that he was ready to endure any pain to put an end to the conflict between brothers and sisters and to awaken "brotherly feelings" in a place where Satan roams (and in fact, for his own inner salvation), the confession of the brothers begins – so there is no formal need to confess and purify yourself to someone (social institution, etc.) – the real confession takes place before the person towards whom you feel guilty, and within yourself. This game of confession and recognition leads to the purification of the resentment and hatred that the brothers have harbored towards each other since childhood. But the activation of this mechanism occurs at the cost of sacrifice: the father is killed by his son, the policeman who was supposed to solve the murder commits suicide, and as if that were not enough, the Holy Father, tired of his own uselessness, also commits suicide – absolute freedom, arbitrariness, and the awareness of this absolute returns the individual to himself – individuals (in this case, brothers) are freed from all ugliness, deformity and wild passions and return to the human principle. After the collapse of police legality and the elimination of the power of the Holy Father-Religious, man regains individual freedom.

Although he approaches the most sensitive subjects cynically, using black humor, mocking death,

murder, physical deformities and defects, as if “over-looking” higher values such as religion and family ties, the sadness characteristic of McDonagh’s plays shows where holiness really lies: making others believe in something you don’t believe in yourself is nothing more than a fraud. Father Welsh’s suicide is also a protest against this very fraud – the holy father, who opposed the doctrine of God, actually proves through his death how deeply religious he is. The reason why McDonagh’s characters are so far removed from fraud and hypocrisy is that they simply don’t need it because they understand their individual freedom – for once freedom is realized from within, there is no reason to be hypocritical or sanctimonious.

One of the plays in which the individualistic ideology is most pronounced is “*A Behanding in Spokane*”. Carmichael, a loner left both physically and mentally disabled after his hand was run over by a train as a child and severed at the wrist, attempts to heal his lifelong trauma by searching for his missing hand. The trauma of a severed hand is perceived by the author not only as a physical loss, but also as a crime against human property: just as each person’s hand belongs to him alone, any aggression or oppression of a person’s basic wants and needs is perceived as a criminal act, and the person justifies any action as at least self-defense, and at most as the regaining of a lost right. Carmichael, who has been begging corpse dealers for years for his severed hand, has gone into a frenzy over his instinctive self-defense reflex. Although he takes revenge on those who cut off his hand, he does not accept this loss and has difficulty understanding the cause of his disability, which leads directly to behavioral disorders: of course, if a person’s simplest inner need – personal freedom (in this case: a hand) – is taken away from him, he will look for other hands (just as a monogamist carries his hand (some even severed from his hand) in a suitcase in the hope of finding his own).

In the play “*The Hangmen*”, Harry, the executioner, even after leaving his profession as a hangman, must consider whether the man he once hanged, Hennessy, is innocent. Since the murder was committed not by personal desire but by order (since Harry’s profession is executioner, he carries out the task assigned to him without question), Harry justifies himself by assuaging his conscience. The murder of Harry Mooney (who is actually the man who committed the murder Hennessy is accused of), whom Harry suspects of the disappearance and “death” of his daughter, is committed by Harry out of a sense of personal revenge. The disappearance of

Harry’s daughter Shirley is merely an excuse – for the first time, Harry, who has killed a man out of personal desire rather than by court order, kills the real murderer Mooney in order to carry out divine justice, thereby restoring justice.

JavanshirYusifli, discussing the comedies of Azerbaijani playwright UzeyirHajibeyli, writes: “In the laughter world of UzeyirHajibeyli there is an unspoken law: whoever is serious is the first to be subjected to laughter. In these comedies, in order to convey very serious issues, the very seriousness itself is first debunked, the inner semantic capacity and energy of the concept of “seriousness” is destroyed” [11, p. 305]. Martin McDonagh’s black humor also helps dispel myths about topics that are considered taboo in society. Laughing at “serious, untouchable” topics and objects is the first step in revealing their true nature. Black humor acts as a touchstone, tearing the covers off the subject and revealing its true nature. The friendly laughter that underlies humor is “obscured” in black humor.

The attack on instinctive needs and basic human rights is considered an invasion of privacy and requires a plan of counterattack, and the murders that follow one after another throughout the plays are mostly on this basis. In McDonagh’s plays we do not see the author’s side and perspective: an endless chain of situations and “dubious” endings in which the author is impartial are the main features of these plays. However, the equanimity and impartiality of this author are not gratuitous. In general, the content of black humor contains the author’s intention “to make people laugh while remaining outside the general process of laughter” (this phrase was used by André Breton in relation to Jonathan Swift’s humor). From the outside, we see the author only as an observer, and he maintains his composure even when he makes the sharpest jokes and makes the characters (and the reader) laugh. The text acquires dynamism also as a result of the author’s detachment from events. While the rhythm of the text, with the direct or indirect participation of the author, creates a slow rhythm in prose and a photographic rhythm in poetry (the impression of the moment), in dramaturgy the rapid alternation of dialogues gives way to a dynamic visual narrative.

...and others...

In general, the reading process is based on mutual “agreement” and understanding between the reader and the author. The reader follows the narrative, the development of events, trusting the text and the author. In this respect, reading a dramatic text is

somewhat different from reading texts belonging to other literary genres. The author skillfully manages to “mislead” the reader under the guise of characters. However, Martin McDonagh abuses this “deception” and tests the reader’s trust to the last drop. In the play **“The Pillowman”**, the infinity of mirrors reflected in the mirror questions the reader’s faith in the text, in what they are reading, in each new situation.

The process of investigating the intellectual property (short stories) of the writer KaturianKaturian forms the main plot of the play “Pillowman”. The writer’s horrifying stories about “humiliated and abused” children give the investigators clues to solve the alleged murders. The psychological trauma that reaches a peak during the investigation of the writer and his brother leads to a loss of trust in interpersonal relationships and a devaluation of the criteria of truth and falsehood. The author puts the participants in the investigation and the reader at a standstill in determining where the boundary between reality and fiction begins and ends.

When we discussed reactions to the assault on individual freedom above, we mentioned the third way – suicide – as a special case. The plot of the play “Pillowman” is based on the murder of children, doomed to suffer in the future while young and innocent, by a fictional fairy tale character named Pillowman under the guise of an “accident.” These hopeless, horrifying, and sinister stories are the result of Katurian’s views on life and childhood trauma. When Katurian created Pillowman to prevent not only actual but potential assaults on human will and individual freedom, he believed that human life was doomed to utter hopelessness. The only story of the investigator Tupolski, who leads the investigation, which at the end of the most brutal description inspires hope, and the despair-filled stories of the writer Katurian, which at the most innocent descriptions lead to horrifying murders and suicides, reveal the differences between the two worldviews.

McDonagh’s play **“A Very, Very, Very Dark Matter”**, which utilizes elements of phantasmagoria and differs from other plays in its structure, presents the character of Hans Christian Andersen, whose personal life was highly controversial, in a unique way. The tales, all of which were written by the captive pygmy woman Marjory (Mbute) and published under Andersen’s name, are actually part of the endless stories that the maimed narrator, imprisoned in a small glass box, created in his imagination. A pygmy woman who sees her mission as turning back time by inventing stories and freeing her native Congo

from Belgian slavery sees a way out of her personal tragedy in saving the collective – the entire Congolese people.

Conclusion. Martin McDonagh’s play resembles horrifying scenes of wooden puppets: hearts that beat but are bloodless and devoid of signs of life, eyes that stare but are dim and sometimes gouged out, limbs that are severed, mutilated but feel no pain – fingers, hands and feet – all made of wood. The fact that those who inspired hope to the end up as murderers, or, on the contrary, those suspected of committing the most horrific murders are suddenly acquitted, stems from a deep knowledge of human psychology and the social behavior systems of the one who controls these wooden puppets. One of the main features of McDonagh’s dramaturgy is his cold-blooded, “other side of the wall” approach to the highest, loftiest concepts. Obviously, the participants in these plays come from specific places – different parts of Ireland, such as Inishmore, Inishmaan, Spokane, Galway, Leenane, Connemara. McDonagh’s plays, reflecting in a mirror a day in the life of the Irish people (perhaps a tradition inherited from another Irish writer, James Joyce), and at the same time revealing the underlying ethnopsychological details of all times and peoples, have the same universality as Ulysses. From this point of view, McDonagh’s dramaturgy can be called both a “saga of Ireland” and metaphorical-associative maps of the modern world, which is due to the use of Irish folklore, ethnopsychological details, behavioral norms and historical facts.

Not by denying individual deviations in society, instinctive, cruel forms of behavior that contradict cultural canons, but by using them, by creating “numerous and small changes in the law within the framework of the prevailing cultural economy,” [7, p. 43] a counter-reaction against the dictated norms emerges in consciousness (and at the next stage in behavior). By not literally saying “no” to cruelty, violence, and bullying, but by exposing their essence and presenting them as the “norm,” it becomes clear how abnormal such behavior really is. In terms of the emergence of this response, we have attempted to examine Martin McDonagh’s plays in two contexts: dramaturgical structure as an attempt to systematize instinctive behavior and black humor as a form of expression of the idea of individual freedom. Both contexts helped us to uncover the strategic function of human psychology, behavior and speech labels in the presentation of the artistic text – new forms of self-expression in contemporary culture.

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Алієва Ш. ПРОЯВИ ІНСТІНКТИВНОЇ ПОВЕДІНКИ ТА ІНДИВІДУАЛЬНОЇ СВОБОДИ У П'ЄСАХ МАРТИНА МАКДОНІ

Зазначено, що п'єси Макдонаха завжди були в центрі уваги сучасних дослідників драматургії, а його твори широко аналізувалися та обговорювалися в академічних колах. Існує безліч досліджень, які розглядають Макдонаха як представника театру прямолінійності, постмодернізму та субкультурної панк-літератури, відзначаючи в його текстах елементи настишу та пародії, засновані на його новому авангардному стилі письма, та приписуючи його брутальній естетиці риси «нового бруталізму». У цій статті п'єси Мартіна Макдонаха досліджуються з двох точок зору: по-перше, ми досліджуємо опір інстинктивної поведінки драматургічному тексту. Твори Макдонаха стають одним з головних ключів до розуміння сучасної драматургії: спроба впорядкувати інстинктивну, хаотичну поведінку драми, засновану на дії та русі. Для цього залучено до аналізу п'єси «Лейтенант з Інішмора» та «Каліка з Інішмора». У статті вказано, що у п'єсах Макдонаха інстинктивна поведінка постійно кидає виклик усталеному порядку, причому індивідуальна інстинктивна реакція кожного персонажа виступає головним рушієм поведінки. Оскільки драматургічний текст має свій власний порядок і структуру, зіткнення інстинктивної реакції та драматичної логіки безпосередньо виявляється в діалогах персонажів. З іншого боку, ми пропонуємо чорний гумор як форму вираження індивідуальної свободи. «Королева краси з Лінена», «Череп у Коннемарі», «Самотній Захід», «Порука в Спокані» представлені з цієї позиції. Персонажі Мартіна Макдони намагаються максимально захистити свою індивідуальну свободу та виражають цю волю найрізноманітнішими способами: вбивство, насильство, образи – це перші реакції персонажа, коли він відчуває загрозу індивідуальній свободі. Якщо вищезгадані моделі поведінки проявляються в прямих діях, то вербально-комунікативна сторона цього стилю самовираження проявляється в чорному гуморі.

Зроблено висновок, що обидва контексти допомогли нам розкрити стратегічну функцію людської психології, поведінки та мовленнєвих позначень у презентації художнього тексту – нові форми самовираження в сучасній культурі.

Ключові слова: Мартін Макдона, п'єса, чорний гумор, драматургія, інстинктивна поведінка.

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