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Juno and the Paycock Juno and the Paycock **Paddy and the Paycock** **Sean O'Casey, Juno and the Paycock [and] Plough and the Stars** **Expressionism in Sean O'Casey's "Juno and the Paycock" (1924)** **THREE PLAYS: JUNO AND THE PAYCOCK** *Brodie's notes on Sean O'Casey's Juno and the paycock* **Companion to Juno and the Paycock** **Shilling Theatre Presents the Following: Juno & the Paycock** *Two Plays* **Juno and the Paycock** **Collected Plays: Juno and the paycock** *Juno and the Paycock* **Sean O'Casey** *Juno and the Paycock* *Three Dublin Plays* **The Complete Plays of Sean O'Casey: Juno and the paycock. The shadow of a gunman. The plough and the stars. The end of the beginning. A pound on demand** *Juno and the Paycock, a Tragedy in Three Acts ; and The Plough and the Stars* **Collected Plays Juno and the Paycock, and The Plough and the Stars** **Collected plays. 1. Juno and the paycock** **Three Plays Juno and the Paycock Juno and the Paycock, and The Plough and the Stars, Etc** *Juno and the Paycock, the Plough and the Stars* *Juno and the Paycock* **Juno and the Paycock and the Plough and the Stars** *Sean O'Casey Juno and the Paycock and the Plough and the Stars Juno and the Paycock, by Sean O'Casey, [directed by Joe Dowling]. Juno and the Paycock Juno and the Paycock by Sean O'Casey [playbill] Three Plays O'Casey Juno and the paycock, The Plough and the stars* **Long Wharf Theatre Presents Juno and the Paycock** *O'Casey: Juno and the Paycock, The Plough and the Stars* Expressionism in Sean O'Casey's Juno and the Paycock (1924) **CLASSICS Three Plays O'Casey**

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Seminar paper from the year 2015 in the subject Theater Studies, Dance, grade: 1,0, Trinity College Dublin (Drama Department), course: Theater and Ireland, language: English, abstract: Having read the Dublin Trilogy consisting of "The Shadow of a Gunman" (1923), "Juno and the Paycock" (1924) and "The Plough and the Stars" (1926), I understand that Irish history in the 1910's and 1920's was formative to the author Sean O'Casey. Firstly, the roots of expressionism, which can be found in Germany at the beginning of the 20th century, shall be outlined because they closely resemble the situation out of which O'Casey's work arises. Secondly, the characteristics of this rhetoric style are to be explained. Using "Juno and the Paycock" as an object, the aforesaid characteristics are then to be analysed in context. In a final step, this research shall be summarised, hoping to prove that O'Casey's use of expressionism emphasises his general topic, the dangers of ideology, through subjectification. Just like many of his fellow playwrights O'Casey concerned himself with "the [Irish] War of Independence, the [Irish] Civil War, the Easter Rising and World War One." Unlike many however, O'Casey was especially interested in the Irish working class, being very much aware of the impact these political events had in every individual's reality. Whilst Lady Gregory and W.B. Yeats, for instance, propagandized Irish nationalism through plays such as "Cathleen Ni Houlihan" (1902), O'Casey depicted the actual suffering caused. Yet, he thereby not only made use of realism, but also of expressionism, which is exactly what this essay shall be focussing on. Seminar paper from the year 2015 in the subject Theater Studies, Dance, grade: 1,0, Trinity College Dublin (Drama Department), course: Theater and Ireland, language: English, abstract: Having read the Dublin Trilogy consisting of "The Shadow of a Gunman" (1923), "Juno and the Paycock" (1924) and "The Plough and the Stars" (1926), I understand that Irish history in the 1910's and 1920's was formative to the author Sean O'Casey. Firstly, the roots of expressionism, which can be found in Germany at the beginning of the 20th century, shall be outlined because they closely resemble the situation out of which O'Casey's work arises. Secondly, the characteristics of this rhetoric style are to be explained. Using "Juno and the Paycock" as an object, the aforesaid characteristics are then to be analysed in context. In a final step, this research shall be summarised, hoping to prove that O'Casey's use of expressionism emphasises his general topic, the dangers of ideology, through subjectification. Just like many of his fellow playwrights O'Casey concerned himself with "the [Irish] War of Independence, the [Irish] Civil War, the Easter Rising and World War One." Unlike many however, O'Casey was especially interested in the Irish working class, being very much aware of the impact these political events had in every individual's reality. Whilst Lady Gregory and W.B. Yeats, for instance, propagandized Irish nationalism through plays such as "Cathleen Ni Houlihan" (1902), O'Casey depicted the actual suffering caused. Yet, he thereby not only made use of realism, but also of expressionism, which is exactly what this essay shall be focussing on. The most famous play by this remarkable Irish dramatist. Juno and the Paycock has been produced throughout the world and offers a compelling look at the family conflicts of struggling Irish matriarch Juno Boyle's Herculean attempts to keep her children safe and her husband "Captain" Jack Boyle sober despite his foolish schemes and the ongoing "troubles" in early 20th century Dublin. This volume contains the three plays commonly recognized as the height of O'Casey's achievement as a playwright. His tragi-comedy has relevance to the violent politics in the North and the post-nationalist bewilderments in the Republic. The next installment in The Faber Critical Guides Series: An in-depth look at the maverick Irish playwright Sean O'Casey was one of the most affecting playwrights of his generation; a renegade who came of age at the dawn of Ireland's fight for independence from Britain and championed the working-class during the bleak years of The Great Depression. Praised for his genius-ear for dialogue and the poetry of his prose, O'Casey's work brought audiences into the gritty, impoverished world of Dublin's streets and pubs. His controversial plays helped establish the reputation of the internationally renowned Abbey Theatre, where the productions of The Plough and the Stars and Juno and the Paycock were met with riots and vigorous protests. In Sean O'Casey, Christopher Murray examines the abovementioned works as well as The Shadow of a Gunman, which taken together comprise O'Casey's famed Dublin trilogy, and elucidates the social context of the plays and the theatrical environment of the times--crucial elements in understanding O'Casey's writing. Three early plays by Sean O'Casey--arguably his three greatest--

demonstrate vividly O'Casey's ability to convey the reality of life and the depth of human emotion, specifically in Dublin before and during the Irish civil war of 1922-23, but, truly, throughout the known universe. In mirroring the lives of the Dublin poor, from the tenement dwellers in *The Shadow of a Gunman* and *Juno and the Paycock* to the bricklayer, street vendor, and charwoman in *The Plough and the Stars*, Sean O'Casey conveys with urgency and eloquence the tiny details that create a total character as well as the terrors, large and small, that the constant threat of political violence inevitably brings. As Seamus Heaney has written, "O'Casey's characters are both down to earth and larger than life . . . His democratic genius was at one with his tragic understanding, and his recoil from tyranny and his compassion for the oppressed were an essential--as opposed to a moral and thematic--part of his art--Amazon. Part of the Brodie's Notes series, this book aids English literature GCSE and A-Level students in their coursework projects and study of set texts by increasing understanding and enjoyment of the books. It is designed to provide imaginative responses, and should help to stimulate independent critical appraisal of O'Casey's *Juno and the Paycock*.

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