

Research article



Irish Civil War and Familial Transformation: A Marxist Study of O' Casey's Juno and the Paycock

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ABSTRACT

This thesis is entitled "Irish Civil War and Familial Transformation: A Marxist Study of O' Casey's *Juno and the Paycock*." The selected play has revolutionary power in English literature history and accomplished unforgettable fame during every rivalry contest. This study declares the most devastating phenomenon of the Civil Wars in such a beautiful way that even the opponents raised their hands for appreciation. Marxist concerns, propounded by Karl Marx and Friedrich Engels, about economic determinism and class struggle in consequence of dialectic opposition between the oppressor and the oppressed leading to betterment in the society have been used as the framework for carrying out the present research. O' Casey's play selected for this thesis presents a critique of unjust civil practices caused by the economic elements due to civil war, and the same is the aim of Marxist criticism. This study declares that how conflicts affect families. It compels them to spend their day and night under the strict commands of their masters. They become answerable to their masters for even breathing if they try to do so by their own will, who committed oppression under industrial capitalism. Moreover, the creation of a classless society and an end to exploitation as predicted by Marx has been equated to the situation in O' Casey's play where the oppressed attempt to pull themselves out of the swamp of tyranny and make progress to lead a better life through freedom. Therefore, for the analysis and result, the application of Marxism is a pretty good attempt made by this thesis. Coupled with all, this research is the source of inspiration embellished with the knowledge of the Civil War's impacts on families.

Keywords: Civil War, Marxism, Boyle Family, Traditional Marxist Theory, Hegel's Dialecticism

Introduction

Literary pieces of works cannot be detached from the part of people's lives, particularly the writer's own. Most of the literature is developing from the struggle that happened to the writer, both optimistic and pessimistic way. Moreover, literature also mirrors the knowledge of existing, discerning, and philosophical records the writer about something that chanced in him and people transferred through the stunning literary genre replicated through joint disorder or the ailment of the nearby culture. Socio-cultural circumstances did shake a literary text; to comprehend it, we must first recognize the societal and artistic background of the playwright and the literary work (Rosyidi, 2010, p.201). In the analysis of academic work, Goldmann always maintains the historical background. Literary works have independent components also not free from external elements. Literary works instantaneously characterize chronological facts that develop the developed literature (Endraswara, 2003, p.56).

Furthermore, Genetic structuralism concludes that structuralism includes the structure, the lives of fictitious writers, and the societal class that inspires the work that was born. *Genetic* means *origin of literature*, which means *self-author* and *conditioned historical reality of literary works*, is shaped. While scholarly works are accorded with the study observed, genetic structuralism is an academic piece of work that has difficulties dealing with the typical class in which the writer tried to acquire or fixed a particular value into the enactment of his career (Endraswara, 2003, p.55). So the *facts of humanity* are

a *fundamental principle* of the theory of genetic-structuralism. The approach can be definite communal actions, literary works, and ethnic conception in general. Hence, the *facts of humanity* in the literature have an evocative structure. The Irish Civil War (28 June 1922 – 24 May 1923) was a war that shadowed the Irish War of Liberation and complemented the creation of the Irish-Free-State. It was an entity liberated from the United Kingdom but inside the British Empire. The Civil War had conducted among two conflicting groups, Irish democrats and Irish separatists, above the Anglo-Irish Treaty. The powers of Temporary Government (that developed into the Free-State in December 1922) sustained the Treaty, whereas the Republican antagonism axiom it as disloyalty of the Irish Republic (which had been declared throughout the Easter Rising). Several people who battled on both sides in the war had been supporters of the Irish Republican Army (IRA) throughout the War of Freedom. The Free-State militaries attained the Civil War, which benefited from extensive amounts of weaponries delivered by the British Government. The war may have demanded more lives than the War of Independence that headed it and left Irish society divided and disillusioned for generations. Nowadays, Fianna Fáil and Fine Gael, two of the foremost political revelries in the Republic of Ireland, are unswerving offspring of the opposite sides of the war. About 927 people deceased throughout the Civil War. On June 16, 1922, Ireland departed to the elections. The pro-treaty senates acquired 58 seats, and the anti-treaty senates gained 35 seats. Nevertheless, soon afterward, republicans murdered the Ulster MP Sir Henry Wilson, a noticeable antagonist of an independent Ireland, and abducted a General of the Free-State Army. Collins replied by confronting the republican-occupied courts in Dublin. The Civil War proceeded with growing cynicism, but the anti-treaty group did not have extensive sustenance, and the mass of the National Army was swelling. The war terminated in May 1923, but not before Eamon de Valera had been detained and Michael Collins had been murdered.

Humanity is at a greater rank of hegemony due to being benevolent, granted affection and spirits of love for other living beings. They feel the agony of other individuals and attempt to lessen it (De Montellano and Bernard, 1983). Likewise, they relish the joy of others and contribute to upsurge it countless folds. Though occasionally, reverse to this happens, and man becomes the foe of the other (Das, 2019). As a result, they try to snatch the happiness of others; they want to become the owner of other's belonging, and for the fulfillment of their individual doles, they cross all the confines of humankind. They forget the difference between the human and the monster (Brown, 2019). Due to this predicament, devastation occurs in society, and individuals try to protect their resources, lives, respect, and even their loved ones from the terrible temptation of other human beings. "Marxism" is the perfect theory that explains the social behavior and the transformation of communities from one state to another by collecting their courage and hard work. It is an essential and proximal approach to discussing such flaws in society (Berrada, 2020). This transformation is very much interlinked with Marx's "Conflict theory of Social Change." It is entwined with his concept of social conflict that is central to social Change. Marx utters that violent behavior is the midwife of history. In a comparable tone, Pranav Dua, in his *Essay on Marx's Theory of Social Change*, speaks that Mao, one of the strong supporters of Marxian views, writes that *Change comes from the barrel of a gun*. Marx embraces those tensions between challenging interests in society cause change. Marx believes that the class struggle is the driving force of societal transformation. Marx and Engels write in (*The Communist Manifesto, 1848*): *All history is the history of conflict*. Thus it is evident that the Marxism theory of social Change is conflict-oriented. Marx as a conflict theorist considers society powerful but not fixed. He regards conflict as an atypical process, and he believes that the presented conditions in any community hold the seeds of future societal transformation (Purnis et al., 2016). This idea has transfigured English Literature and provided the novels and stories an innovative way of explaining and describing society's most significant and shattering phenomenon (Keating, 2016; Lehr, 2018).

This conflict is very much related to his *Traditional Marxist Theory*, in which he states that *base* determines the *superstructure*. Marx describes the *base* as the societal associations among men producing and creating materials ultimately put up for altercation. From the *base* comes a *superstructure* in which rules, legislation, religion, and literature license the power of the communal classes shaped in the *base*. Therefore, for Marx, art, and literature is a *superstructure* of society (Claessen et al., 2004). Marx notes that there is an uneven relationship between art and culture. It means that a further industrialized, prolific society does not have an outstanding level of imaginative success. Marx also states that the *superstructure* has its cadence of growth, which is not transformable to an austere countenance of class struggle or the state of the economy. Despite this view, Marx also utters that a kind of production firms art. Similarly, Karl Thompson, 2014 claims that the nuclear family accomplishes ideological functions for Capitalism. It is an institution through which the rich people pass down their private possessions to their children, hence reproducing class inequity. Moreover, in 2015 in *Key Ideas For AS Sociology* he states, Marx said that those who rheostat the Economic Base also rheostat the Superstructure – that is, those who have resources or fiscal power also have political authority and control over the rest of society and all other institutions just like The legal system, the mass media, family, education, etc. Thus, this theory is very much interconnected to this play. In this play, the Irish Civil war and the negligent behavior of Jack Boyle are represented as the *base*, and the Boyle family signifies *superstructure* as well. In this play, the Irish Civil War is the base of exploiting economic conditions that determine the superstructure resulting from the deterioration of the Boyle family. Moreover, the negligence and irresponsible behavior of Jack Boyle that is the source of income for his family, is the primary cause that

leads his family towards poverty and shortage of economic resources as well (Roby, 2019). Marx suggests a very profound condemnation of literature that is not restricted to one, but he highlights the significance of all the elements to be assessed when analyzing a text. Seán O'Casey is well known and famous writer along with a storyteller of his era. He is a well-known author of the UK, and his plays are renowned for being used in various films and TV shows (Hill and Laura, 2020). His novels and short stories are full of attraction, moral lessons, and refreshing doldrums for readers and researchers to analyze his work (Otomo, 2020). "Juno and Peacock" is the best play by Seán O'Casey and full of food for book lovers. The whole play is the explicit depiction of the writer's expertise for explaining the awful situations of the present world in a beautiful way (Milne, 2016). The author's way of talking and explaining his work is different from many other authors who are well known as travel writers (Larsen, 2015). The Irish dramatist Sean O'Casey (1880-1964) is deliberated the paramount of the Irish playwrights, who started writing after World War I. Sean O'Casey was on 31st March 1880. He was the fledgling of a massive family living in a Dublin slum. He underwent all his life from sore, aching eyeballs and could not write or read until he was 13, forced to instigate lessons by an attentive Irish clergy member. His late understandings of the working classes in Dublin, where he toiled firstly as an ironmonger, then as a day-laborer despite his fragile health, gave him an enduring interest in the difficulties of the Irish working people (Rodríguez, Jesús, et al., 2019). He was a Marxist and took an active part in proletarian developing movements, just like the transport labors strike of 1913, in which he toiled with the labor frontrunner Jim Larkin. During the Easter Rebellion (1916), he was detained as a political prisoner. He hardly escaped from execution.

His later communist and moral objectivist beliefs, his dissatisfaction with the outcomes of Irish liberation, and his professional distress about the deprived response of his plays headed him to leave Ireland in 1926. He proclaimed that his banishment was final in 1928 when the Abbey Theatre's director William Butler Yeats banned O'Casey's play *The Silver Tassie* (1928) as inappropriate. Before declaring his discontinuity with Gaelic League, O'Casey had condemned the inclination of current Irish audiences for *Caithlinni Houlihan* in reputable dress rather than Caitlin in the attire of working-woman that was an allusion to romantic and patrician conduct of Ireland by Yeats and his circle. In 1928 O'Casey wedded Eileen Reynolds, an actress, and reverted covertly to Dublin (Howth) for the honeymoon (Manfredi, 2018). The O'Casey and their three children at that time prepared Devon, England, their eternal household. Not until O'Casey had practiced life as a civil rebel, poet, worker, and fighter for Irish liberation, he finally determined his factual career as a playwright. The Abbey Theatre overruled his first three efforts at drama, but his fourth, *The Shadow of a Gunman* (1923), was an instantaneous success. His later plays, *Cathleen Listens In* (1923) and the poignant masterwork *Juno and the Paycock* (1924), protected the Abbey from near economic failure and positioned it on a protected economic basis.

Among the entire playwrights' script for the Abbey Theatre, O'Casey specified that the mark of the state mainly rests on communal Righteousness. Until this was decided in Ireland, the people would persist in a state of mystical reliance that would be more oppressive than civil. The way to liberty leads through disasters that grow from the conflict with one's own severe reality (Ho, 2019). Not all the time, the Abbey playwrights were successful in their endeavors to open up the community's eyes and polish their minds for the awareness of their real difficulties. Frequently, most of the Irish pursued protection behind their complete trilogy of taboos just like Belief, Sexuality, and Nationalism, driving their anger onto those who were beaten out beside Illiteracy, prejudice, and contentment onto those who attempted to provoke disappointment and sympathy. The columnist and playwright Gerard Pay (1947), son of the well-known Abbey actor Frank Fay, evokes O'Casey's statement that People get it all erroneous about why my citizens hate me and some dislike me. It has to ensure Irish legislation, with world legislation, but as frequently as not with religious conviction. O'Casey recognized a massive arena of an act for the fundamental depravity of Inequality in all three aspects. Juno's desperate words at the end of *Juno and the Paycock: Sacred Heart o' Jesus, takes away our hearts o' stone, and gives us Thine eternal love!* (*Juno and the Paycock*, p.46 and p.72) mark the playwright's claim by pointing out that the only tactic of freedom from this *terrible state o' chassis* is that man as a distinct, state, or class has manipulated himself. It is we unaccompanied, who tolerate the accountability for our wound and anguish. We must bestow ourselves to the mark to avoid the agony, and this is the central message that O'Casey delivered to us in his plays. O'Casey's escort and motivation are the explorations of historical developments on the one hand and desire-born ideal on the other, therefore bearing up the rudimentary notion of Marx with whom O'Casey first became familiar when reading *The Kapital*. O'Casey deliberated himself as a *born Communist* (Sean O'Casey, 1963, p.84). Still, his creativity is ensuing from the personal observance of an intellect that throwaways being controlled by firm systems retained him from joining the Socialist Party. Nonetheless, it had his mystical provision. An optimistic impending of manhood is not dependent upon the setting up of new-fangled ideologies but upon the discernment and apprehension of perennial truths. In *Feathers from the Green Crow*, O'Casey says that *Communism isn't an invention of Marx*. (O'Casey, 1973, p.115) It is societal development emerging through the centuries; meanwhile, man lined together to contest terror of the mysterious and abolish the vulnerability of massive-tiger of the *saber-tooth*. All possessions of science and art are in their control, and then man decorated the images of what he saw on the fence of his cave. Later, the man puts on the woody stocks of his work, the more intense control of *iron* and *bronze*. However, in 1926, O'Casey bestowed a

Hawthornden Literary Prize of £ 100 for *June and the Paycock* as the best play. O'Casey had voyaged to London for the welcome. In the meantime, series of happenings made him conscious of datum that he no longer sensed home in Ireland, neither as an individual nor as an artist. In the portion of his *Autobiographies*, titled *Inishfallen, Fare Thee Well*, and remembers: *It was time for Sean to go. He had enough of it. He would no more be an exile in another land than he was in his own.* (O'Casey, 1973, p.267) He had reached his adult life as an employee civically involved; after that, he had been both employee and writer. At this instant, he was to be nothing but a writer, one with intense political consciousness, a writer of the labor class. In 1963 Cowasjee in *The Man behind the Play* states that it was the beginning of a lifelong exile, a fate which he shared with so many other Irish artists. Hence Illiteracy and madness have never immobile distressing the world. O'Casey may be assumed as another voice in the wasteland, mainly at a time when a man is around to destroy his complete planet. The dismay at the innovation that, lasting in our new direction, we are heading towards an ultimate disaster must authorize our choice to return. For the first time, man only grips the control over his prospect in his own hands; for the first time, it is a man who directs the ship Earth on his journey through the upcoming periods. His duty is so abundant that his mission is both contest and problem (McAuley, 2019). These arguments of the President of the Club of Rome, Aurelio Peccei, signalize an emerging awareness that provides innovative reality to O'Casey's confrontations and notices. The damaging capacities of modern weapons are beyond fancy.

Juno and the Peacock is a well-documented story of various eras. It depicts the real based story of a family living in the UK, named "Boyle." Man is always considered as the responsible leader of every home and other domestic dealings. "Jack Boyle," the story's main character, spends his life contrary to the terms and conditions of societies. He does not feel any need or responsibility for his home; instead he remains slashed into his world of fantasy. He considers that wine and other related drinking material are the only decorative and luxuries of life (Blurton, 2016). Therefore, he used to remain drunk and his friend named "Pal Joxer" and ultimately away from the world of reality. He was told to find some proper work to do some struggle to spend the life better and support his family. However, none of the material ever affected his routine; the only purpose of his life was to find the drink and keep on drinking. Contrary to the routine of the "Jack Boyle," his wife "Juno" was hardworking and responsible for supporting his family and fulfilling all their needs. Her husband's sad, painful behavior makes her hurt, and she feels the end of humanity, deeply indulged in darkness and a suffocating environment. However, she decides that she will not give up; she will continue her struggle to save her family. Therefore, she remains to find some job and work hard from dawn to dusk. Coupled with all this, their son, known as "Johnny," becomes disabled after losing his arm in the horrible events of the Civil War. This incident hurt the "Juno," and she feels her on the verge of death. However, she defeats the demise and once again survives to spend a wonderful life. Nonetheless, after this incident, she feels lucky enough. She considers this heartbreaking confrontation as the message of the Creator, Who wants to make her realize that she has to do rudimentary tasks before ending her life. Therefore, after getting back her established health, she decides to do something bigger than all, and for this purpose, she decides to change the fate of her family.

Similarly, their daughter "Mary" remains following her mother's footsteps and decides to spend a remarkable life in the darkness of poverty and senseless situations all around her. The story turned another twist when the "Boyle" family came to know about some pretty good inheritance from one of the relatives of the "Jack Boyle." This news broke through "Charlie Bentham," fiancé of "Mary," and shows his hearties concerns about the family of "Mary" along with "Mary." However, their happiness got a complete stop when they realized that every cousin of "Jack Boyle" would get a portion of the inheritance. Therefore, in great anger, the "Jack Boyle" discontinues the engagement of her daughter with the "Charlie Bentham." However, "Mary" came to know that she is pregnant and thus, started avoiding his relative and other family members to meet openly and comfortably (Berman, 2016). Furthermore, upon the wretched out aftermaths of the Civil War, their neighbor got murdered by the army. However, when they came to know that "Johnny," the already disabled son of the "Boyle" family, is the witness of this murder and has the secret information relating to it (Claessen et al., 2004). They forcefully take him away from his family, and then, later on, he also got murdered. This heartbreaking news shatters the "Juno," and she decides to leave the "Jack Boyle" and start residing in the house of her sister along with her daughter "Mary" to provide shelter to the newborn baby. She thought that this awful incident would let "Jack Boyle" feel the pain and change his routine to cope with the hardships of life (Otomo, 2020). Contrary to this, he indulged himself in the alcohol addiction and started drinking with much more quantity as he used to do earlier. Therefore, the Civil War broke the whole family and shattered the "Boyle" family. The play wright thinks this is the part of few people discussed in the story, and there are bulks of people all around the globe who are suffering and compelled to face the aftermaths of the Civil War in the horrible form (Manfredi, 2018).

Significance

There is significantly less literature available to highlight the awful situation of the society in the form of civil wars, although it is the utmost need of the present era. As a tragicomic conflicted text in terms of literary analysis, this play offers an interpretation of familial transformation because of the Civil war that covers the domestic fiscal issues, cooperative

behavior, miserable and pissing-off condition of the Boyle family. However, there is no doubt that the work constitutes a sharp criticism of organized institutions of Civil War and their respective representatives, just like "Jack Boyle," who has been represented as a captain and leader of his family. Therefore, the approach of Marxism to familial transformation in this play is adequate for the needs of the following analysis of *JUNO and Paycock*. This analysis is noteworthy to illustrate the negative impact of the Civil War and societal ideology on the conception of reality and domestic issues. The decline of love, peace, immoral values, and cruel realities of life exploit ordinary people's psyche and familial life. The family members of the Boyle family under the study are very close to actual characters in today's living society. For this purpose, the Boyle family has to be demonstrated as an example. Hence my research will signify these brutal realities of life from a Marxist perspective that are the primary cause of familial transformation.

Furthermore, it is the stern need of the hour to enlighten and analyze various authors who tried to step ahead by reshaping society with the provision of moral and esthetic stories and novels. Therefore, our current research study is highly significant for covering all the research gaps and opening new work windows for newcomers. By reading the thesis, the booklover may support and pick up various positive aspects of the stories and enhance their knowledge with the detailed analysis of the play mentioned above.

Research Objectives

1. To critically analyze the role of *economic determinism* in the lives of ordinary people in O' Casey's play through the lens of Marxism
2. To provide the courageous model for enlightening the familial transformation among the Boyle Family due to heart mourning aspects of the Civil War with the support of the "Marxism" theory
3. To analytically examine any hope of betterment in the existing desolate situation of the Boyle Family through the functioning of the Marxist notion of Dialect

Research Questions

1. What role does the '*economic determinism*' play in the lives of ordinary people in O' Casey's play through the lens of Marxism?
2. How familial transformation develops with the prolonged prevailing situations of Civil War among the Boyle Family and the respective play set forth a case study of "Marxism" and social subjectivity?
3. Is there any hope of betterment in the existing desolate situation of the Boyle Family through the functioning of the Marxist notion of Dialect?

Delimitations of Study

This research work is projected to study the familial transformation in the most remarkable piece of Sean O' Casey. It is better to make an exhaustive study in all the works of Sean O' Casey because it helps me get more extensive and reliable information regarding domestic conversion. However, because of a shortage of time, the researcher has limited the scope of study to only one renowned play by Sean O' Casey by excluding all his other works. This research is only based on one play by Sean O' Casey named "Juno and Paycock." Moreover, in this play, "Boyle Family" members and the friend of the central protagonist named "Pal Joxer" are the main focus of the study, and the marital transformational experience of "Boyle Family" before and after the Civil War incarnates the main body of the analysis. Furthermore, I only take one aspect of the theory of Marxism as a theoretical framework that is Marx's *Conflict theory of Social Change* concerning the *Traditional Marxist* point of view, to explain the marital conversion in this play. As academic research, the proposed work is so pertinacious to persuade the minimal parameters regarding the vigor of this study.

Research Methodology

This research is qualitative, and concerning its nature, it is interpretive research as well. A qualitative data technique has been used. Our research area is related to the qualitative framework as it comprises the study of human nature and life attributes. Therefore, following the Strauss and Corbin (1998) definition for qualitative analysis, we use it to explain our words and phrases used in the selected play. The textual analysis method has been used in this particular research. The researcher uses the text and dialogues of this play as the data in his qualitative study. Methodologically, the interpretive research type has been employed in this research project to analyze Sean O'Casey's play. Interpretive research is an applied research type in which the general ideas of a theorist are used in some literary text. The literary text selected for this purpose is Sean O'Casey's *Juno and the Paycock*, and the theorist in the light of whose thought-provoking ideas this text will be analyzed is Karl Marx. Writing about Marxism founded by Karl Marx and Friedrich Engels, Peter Barry states in his book *Beginning Theory The simplest Marxist model of society sees it as continued by a base (the means of production, distribution and exchange) and a superstructure (which is a 'cultural world' of ideas, art, religion, law, 'moreover* Marx and Engels write in (*The Communist Manifesto, 1848*): 'All history is the history of conflict.' Thus, the Marxism theory of social Change is conflict-oriented and so itself to these aspects described above in the research methodology.

Additionally, Marx's *Conflict theory of Social Change* concerning *Traditional Marxist* point of view under the umbrella of "Marxism" is used to enlighten the most devastating features of families in the light of the above-explained play. This theory explains well the familial transformation due to particular life-changing incidents. Therefore, this theory is highly supportive for explaining the dishonest, cunning, deteriorating, and cheating behavior of human beings towards their fellow men, resulting in the creation of sorrows, pains, and grieves. This theory explains that after the end of warrior situations, the life of typical members of a family becomes affected the most. They lose their loved ones, their work, and above all, their peace and harmony of the family. Therefore, using this theory of "Marxism," our research provides a detailed analysis of the selected play. The research type and research methodology, limitations, and delimitations of the study have been described in detail in the third chapter of this thesis.

Data Discussion

Data discussion has comprised of 2 sources named as primary data source along with secondary data source. Our first source is consists of the above mentioned great play of "Seán O'Casey":

- "Juno and The Paycock"

Similarly, the later mentioned source encompasses all the papers and research articles that play a supportive role in explaining our research theme, including the background of "Juno and The Paycock" by "Seán O'Casey." Furthermore, various libraries' work and notes are also included to ease and enlighten our research after reading the publications and play, time and again.

Literature Review

The meaning of literature is *language arts*. It is the birth of a fictitious work meant to be appreciated by readers. It means to relish a literary text thoroughly and takes a proper understanding of the literature. A literary text is not a discipline. A literary text is an *art* in which numerous humanoid features go in them, particularly feelings and emotions (Fanani, 2000, p.33). Literary criticism comprises those works that understand the values of nature and existence in words, heartened with a writer's persona. Literature is the entire of conserved writings belonging to a particular language of individuals and the class or whole of essays, of a specific nation or era which is prominent for literary form of expression, as renowned (William, 1997). According to Culler, a literary text is the formation and association of symbols which create a human world accused with *meaning*. It also indicates that readers always discover the significance of academic work by associating it with the natural world to acquire *meaning*. (Culler, 1977, p.189) Moreover, he states, literature is deep-rooted in one of the utmost rudimentary *human desires*; it is the *desire for pleasure*. It is an echo of human ethos and has associated with the contextual background of the writer where he or she exists (Culler, 1997, p.22). Literature is a *creation*; *creation* is not an *imitation*.

Literature as a form and the outcomes of imaginative work is fundamentally a medium that uses language to tell about hominid life. Hence, typically, a literary work comprises problems surrounding human life. Initial literature was born contrary to the contextual background of using simple human life to expose him (Fanani, 2000, p.22). Literature mainsprings from our *inborn love* of expressing a story, placing words in pleasing patterns, and telling in words certain distinct facets of our *human experience*. After describing what he considered as literature, summed up that literature is an eternal look in terms of particular feelings or emotional state in thoughts about existence and the world (Moody, 1987, p.36). Literature always elaborates the thoughts on the societal, ethical, and spiritual levels. Numerous traits of life can be communicated in literary work. Literature can provide inclination or gratification to the reader. Based on the above, he determined that literature is an outcome of *human creativity* employing the inscribed and verbal language medium (Bressler, 1999, p. 25). All through the antiquity of Ireland, there had been numerous revolutions; and nationalists wanted to attain their liberation through armed struggle. Years between 1916 and 1923 were intense because of killing, dread, violence, and the fight for Irish impartiality, which continued for a century and outreached its peak. O'Casey decided to expose the actual circumstances of the Irish people during the War of Independence. He revealed the economic, societal, and political dilemma of Irish people rendering by the civil war. In his plays, he characterized the accurate representation of Ireland by reproducing a constant communal and civil point of view. His plays deal with the rootedness in his country and aversion to public prejudice and ethical humiliation. Therefore, in *Criticism and Ideology*, Terry Eagleton states that: The "textual real" is related to the historical real, not as an imaginary transposition of it, but as the product of certain signifying practices whose source and referent is, in the last instance, history itself (Terry Eagleton, 1976, p.75). Utmost modern criticism provides more significance to the text as an entity of study rather than to the societal and political upbringing from which the writer transpires. Instead of focusing on chronological and biographical backgrounds, contemporary critical theories, like New Criticism, claim that: *the critic should analyze the words on the page rather than work from extrinsic evidence*. (John Peck and Martin Coyle, 1984, p.153) On the other hand, the writer as a collective being cannot permit himself from the diverse historical, dogmatic, and communal aspects that form his viewpoint and influence his writings. The author is in no way a chronicler providing an intellectual appearance of the era in which he lives. Still, he cannot be allowed himself from the effect this specific age has on his work in general. Throughout this period, countless activities and gatherings acted to claim their voice and the way about the contest for Irish liberation and yoke their powers to defy British canon. The revolt of 1916 in Dublin was met with antagonism and harsh allegations by the Irish people on Easter Weekdays. Actually, within a few weeks, the deceased Easter Statespersons were raised to the prestige of victims. Fundamental chauvinism rose fast, threatening to lead to an innovative burst of violence. Furthermore, the Irish legislative party became fruitless to save the vanished confidence of its followers and was removed from the elections of 1918. Therefore, only two years after the riot, entire nationalism became powerful. Afterward their downfall during the Easter Rebellion, the Irish Participants rationalized themselves and became the Irish Republican Army. They took armed encounters as the only way of seizing liberation and punishing their conquer mates. Likewise, in *The Shadow of a Gunman*, O'Casey tries to concentrate on ether with which the Irish listeners were pretty aware. Therefore, the play should be viewed as the party-political allegations it has on ordinary life. Though, it should be evoked that O'Casey's concentration is on people instead of the individual. In this play, an entire nation is under military canon. The play also displays the powerlessness of the Irish proletariat against the awful context of the Irish Rebellion. The antagonism of the Dubliners is conveyed through the exact problem of morals after *Troubles*. (*The Shadow of a Gunman*, p.110) In this play, O'Casey describes the horrific state to which The Anglo-Irish battle has condensed Ireland. Furthermore, the playwright tells the plain wretched trouble and the hatred of Dubliners prevailing in Dublin's streets.

In this play, the Irish Republican Army has become the only renowned Irish archetypal. O'Casey also highlights a Black and Tan raid episode to display to his spectators' implementations of the British soldiers. Jules Koslow well describes this ailment in his book *Sean O'Casey: The Man and His Plays*. In it, the critic asserts: *Through the land, the cry "Up the Republic" was echoed by rifle and pistol shots* (Jules Koslow, p.22). Moreover, the entrance of these groups raised more bloodshed and traps in metropolises and countries. Saros Cowasjee expresses an account of the situation in his book, *Sean O'Casey: The Man Behind the Plays*. He states that: *Any man found in the premises was in danger of being shot out of hand. Those taken away in lorries were sometimes shot dead and reported as "shot while attempting to escape*. (Saros Cowasjee, p.30-31) This quotation conjures most precisely the disordered world in which the Irish people initiated themselves. It reveals the actual life and entire faults of the auxiliaries during the Irish dilemmas. In *Juno and the Paycock* (1924), he also highlights the civil problems because these matters are the essence of the tragic war. The dread that categorized the Irish life in the epoch following the Easter Uprising could not end even though the struggles of both the Irish radical leaders and the British regime to reach a contract. Even the accord retained among the two parties in mid-summer 1921, which was intended to bring peace, became the reason for even countless and more overwhelming combat.

The Irish Republican Brotherhood Council was inclined to sign the agreement as a pacing pebble towards more Irish liberation. Rendering to the anti-treaty division, Ireland, which had always been a cohesive zone, was about to become segregated: twenty-six counties on one side and six on the other side. Despite all these alterations among the diverse leaders, the contract was retained on Tuesday, 6 December 1921. Ireland was to become an Independent Territory within the British Empire, and the supporters of the Irish senate were to take a vow of loyalty to the Crown. Yet with the ratification of the treaty, the detachment inside the IRA became more evident. The pro-treaty associates appealed that they could at least impart freedom to Ireland. At the same time, the foes of the contract blamed their coworkers for revealing the Republic by captivating the promise of adherence. The IRA became severely alienated, and both the pro-treaty and the anti-treaty supporters appealed to embody the true IRA and protect the country. It was a preface to Civil War. O'Casey's perspective highlights the above-cited epoch. It is adequate to quote his one reference regarding the Treaty and the Irish Civil War: *The alternative Treaty projected by De Valera's party consisted of a few contradictory words that added nothing and took nothing away from the original document. But they went to war about it and distraught Ireland between them.* (Sean O'Casey, p.135-136) This declaration is significant because it sheds light on the perspective that enlightens *Juno and the Paycock*. In this play, the action takes place in 1922, during the Irish Civil War. Though, the Civil War is not in the entire play. In this play, the addressees are conscious of the radical atmosphere in which the dwelling residents live. In the paper, full details are *Seven wounds he had—one enter in' the neck, with an exit beneath the left shoulder blade; another in the left breast penetratin.'* (Ibid, p.6) We are made attentive about the understanding of the apartment dwellers with such acts. Demise in traps and volleys in cold-blood have become monotonous in the Dubliners' everyday life. Bereavement is informal, and anyone can be murdered merely by seeing through the window at the erroneous jiffy, *an'mebbe get a bullet in the kisser* (Ibid, p.20). The maximum number of the tenement men have been executed or injured in traps because of bombs. Through this play, O'Casey tried to comprehend well the terrible dilemma of Irish society. An example of this tragic problem is Jack Boyle's catchphrase; *th' whole worl'sin a terrible state o' chassis.* (Ibid, p.73) This line highlights the societal, political, and ethical effects of familial collapse and moral failure because of the chaotic consequences of the Civil War. So, we conclude that even though several critics showed that O'Casey portrayed these events in a detached and impartial way. Yet, we cannot disregard the fact that we can quickly discover ideas in his writings. Therefore, in an article written in 1960, O'Casey affirms: *I, of course, lived in the midst of all the events described in the play [Juno and the Paycock]. There I was part of them yet subconsciously commenting on all that was said, much that was done.* (Sean O'Casey, p.95) Indeed, O'Casey's life story and understanding of rebellion and captivity play an active part in his plays. The latter is molded through a choice of natural material, elected by the dramatist rendering its significance in his life. He does not disrespect their epitomes, nor does he make deserters of them. O'Casey is depressed about war and its consequences as a result of demise and devastation.

Similarly, Marxism is a 'political,' 'economic,' and 'social philosophy.' It criticizes the outcome of capitalism on toil, yield, and fiscal growth. It contends for an employee upheaval to capsize capitalism to assist communism. *Marxism posits that the struggle between social classes, specifically between the bourgeoisie, or capitalists, and the proletariat, or workers, defines economic relations in a capitalist economy and will inevitably lead to revolutionary communism* (Chappelow, 2019). Marx assumed that in a Capitalist structure, based on economics, the society is made up of three classes: 'the bourgeoisie, who control the means of production, 'the peti-bourgeoisie,' who is used by elite class for their benefit and 'the proletariat' who renovates unrefined commodities into antique economic goods. The bourgeoisie's power of the means of production gives them authority to control the proletariat. It grants them to confine the laborers' capability to fabricate and acquire what they demand to sustain. Marx concluded that capitalism is placed on 'commodities' and an employee's labor is a form of 'commodity.' The bourgeoisie utilizes societal associations as tools and weapons against the masses to preserve their place of supremacy and privilege. It employs private property rights for the sake of means of production. Marx's writing was powerfully inclined by what he perceived in 19th century Europe. These are the logical fluctuations of the enlightenment, the technical growths of the industrial revolution, the civil brawls in the American (1776) and the French (1789) revolutions, and the Change of universal trade and kingdom subjugated by Europe.

Marx was born into Europe, whose rational background has entirely restructured by the Enlightenment. Massive and central fluctuations in western civilization during the Renaissance (14th and 15th century) and the Reformation (16th century) paved the mode for the Systematic Uprising of the 17th century and the Enlightenment of the 18th century. Erstwhile to the Enlightenment, Europe has regarded religiously and orderly local society. It was based on order, clerical ability, and ethos embedded in righteousness, charm, and compassion. By disparity, the Enlightenment confronted and detached the origins of established European principles. It secularized entire institutes and philosophies and successfully destroyed all legitimating empire, nobility, woman's subservience to man, clerical power, and slavery. These were interchanged with the doctrines of universality, impartiality, and classlessness (Israel, 2001, p.vi). Usually, the Enlightenment is represented as a forecast of French thoughts, mainly those of Descartes, Bayle, Voltaire, and Rousseau. A different view emits the Enlightenment as a rational re-orientation mostly encouraged by English concepts, particularly those of Locke, Francis Bacon, Bentham, and

Adam Smith. According to the viewpoint of German philosophers Kant and Spinoza and the impact of various Italian philosophers, possibly a better opinion is that it was a pan-European crusade (Israel, 2001, p.v). Though French was the pan-European accent of the day, the French philosophes delivered the dispersal system for Enlightenment thoughts supported by the innovative tools of printing. The Genevan Jean Jacques Rousseau (1712-1778) made passionate appeals for owing weight to emotional states and the ethical sense. (Roberts, 2002, p.694) In 1762 he published *Du Contract Social* translated as A Treatise on the Social Contract. Every distinct is made to submit his civil rights entirely to the general communal *will* through the only real power source and by meaning the communal moral. With its motto Liberty, Equality, Fraternity, his manuscript became the bible of the French Revolution and liberal actions normally. He says that man is born at liberty, so far universally, he is in chains. John Locke (1632-1704) showed that the brain at birth was a blank slate (*tabula rasa*), and that notion was attained entirely from practice, just like ethical ideals arose as the brain practiced agony and desire. From this, numerous concepts run, for example, on the demeanor of education and society's obligation to control materialistic conditions (Roberts, 2002, p.687) and on the dependence of understanding and faith determined by the experience of specific individuals. The new esteem of science looked to promise that the remarks of the senses were the method onward to knowledge. There raised a European man's innovative self-reliance in the supremacy of the mind and believed that human knowledge, wisdom, wealth, evolution, and mechanism over nature would develop. The Enlightenment described its power mainly from the apparent development of fabrication, trade and the systematic economic shrewdness assumed to be certainly linked with together (Hobsbawm, 1962, p.20).

Furthermore, Historians of Britain typically relate the term industrial revolution to the period of 1750-1850. The sturdy development of agriculture and the new theatrical progress of the manufacturing industry gave an upsurge to a gradually wealthy, developed civilization geared to advancement and transformation. Britain generally introduced raw resources and traded industrial goods. The increase in agricultural production and output rose from an enhanced knowledge of agriculture, insertion of the undeveloped medieval fields with their narrow bands, and currently from mechanical evolution. The outcome was plenty of food to endure population progression, the vanishing of the traditional farmer, and the ability of extra labor to meet the increasing weights of manufacture, business, and trade. These enhancements in agriculture outspread to central Europe. By 1850 laborers tied to the loam and essential labor had extinct from the utmost of Europe, with Russia being the principal exemption (Roberts, 2002, p.708). Within a period and a half, civilizations of laborers and artisans curved into cultures of accountants and machine-tenders. Hominid and intuitive toil was interchanged by machines determined by power from other sources. Extractive productions rose. Trade became much more focused and more dynamic (for example, the Lancashire Cotton Manufacturing). Industrial development implied different types of townships, new institutes, and new systems of advanced education. It resulted very rapidly in new forms of daily presence and breathing together. The Change was made probable by the steady accumulation of capital in prior eras, the creation of canals and railways, the growth of knowledge (including science), and the progress of machinery based on years of skill of artisans. All this progress was ongoing during Marx's epoch. However, the main rational impacts on Marx were Enlightenment thoughts, the French communists, and the English and Scottish civil economists. Marx created these to change a new structure of thought (Rattansi, 1982, p.49).

When Marx was attending university in Germany, Georg Wilhelm Friedrich Hegel (1770-1831) was central. For Hegel, truth comprises thoughts or ideas. Marx overruled Hegel's idealism favoring materialism, a structure of thought that outlooks the communal world as emerging from the association of individuals to the natural world. Materialism observes how beings, groups, and institutes act and interrelate with everyone in societal relationships. Hegel viewed class struggles (among aristocrats and bondsmen) in a very immaterial way, whereas Marx saw classes besieged in the materialistic world. (Tucker, 2002, p. 88-89)Hegel's development was concerned about the inadequacy and destruction of particular and communal life created by separating labor and societal variation. He wanted to reconstruct a clear personal understanding by the development of a united community. In his opinion, the detailed history of civilization is the history of awareness, essence, or beliefs. Each historical epoch is typical and humanoid civilization does progress. For Hegel, it was significant for entities to be in tune with these thoughts rather than the inverse. His idea of phases and chronological development became an essential facet of Marx's view of history. For Marx, advancement comes from materialistic and societal aspects, class struggles, industrial Change, and human labor instead of beliefs. (Rattansi, 1982, p.27; Tucker, 2002, p.57) Hegel reflected the Germanic ethos, a developed and maybe eventual amalgamation of its ancestors, particularly the values of Greece and Rome, and the utmost perfect party-political framework so far achieved by men (Berlin, 1948, p.63). He claimed that it was only logically cultured bureaucrats that influenced an industrialized understanding of the harmony of the individual and the state. In divergence, the Young Hegelians believed that all people could attain this, a much more fundamental view. They appealed that only the *rational was real*; the *actual* is frequently full of conflicts, survivals, and blind unreason. They decided that the entire revolution may be essential to generate associations that accord with purpose commands (Berlin, 1948, p.63-64). On the other hand, for Hegel, rational, societal, and individual transformation and growth develop from the conflict with ideas (Tucker, 2002, p.57-58). We develop empathetic understanding only through

contraries, and knowledge grows through denial and ambiguity. Hegel established the concept of thesis, antithesis, and synthesis that is known as the dialectical method. In divergence, Marx claimed that the account of thought, notions, and philosophy was an echo of transformation in the materialistic world. Therefore some discourse of Marx captivating Hegel's dialectic and standing it on its dome. For Hegel, labor is an essential feature of social survival through which an individual comes to identify and comprehend his world, and it is a *liberating activity*. (Rattansi, 1982, p.29) Marx accepts a comparable method. According to him, labor is vital to civilization in describing humanity and in emerging society. While viewing class relations, the usage of labor and the goods of laboris essential. Humanistic caliber and nature is the determined and imaginative activity that alters nature into valuable objects and offers the resources by which civilization can attain liberty. The dilemma with capitalism is that much of this potential is deprived of labor and curved against them. The works of Ludwig Feuerbach (1804-1872) became prominent on Marx and the further new Hegelians in 1841 when *The Essence of Christianity* was circulated. Hegel viewed the real as starting from the divine. Feuerbach claims that the divine is an elusive creation of the real as an idea continues from being but not from the concept. It means that the Divine is a *projection* of the innermost nature of individuals, and religion is a *projection* of human desires and a method of *alienation*. (Tucker, 2002, p.89)Feuerbach said that religious conviction must be interchanged by humanism. Hegel and Feuerbach had in conjoint the view of *alienation* as basically an incorrect awareness, a lamentation, whose medication was a precise understanding of the world. Although To Marx, *alienation* becomes apparent as soon as the converse belief is accepted, the isolated perception tells the reality in its lamentations, not in its comforts.

For Marx, spiritual desolation is both an appearance of absolute desolation and an effort to escape from it into a world of fancy: it is the *opium* of the individuals. The way out of alienation was not an innovative logical understanding of life. Still, it was an actual practice of material existence, a novel society in which the worldly circumstances for enjoying human life would no longer be missing. In his Theses on Feuerbach No. 77 (1845), Marx says that the theorists have only understood the world in numerous ways, but we must transform it. Marx used the alienation of Feuerbach and the historical, dialectical, and party-political tactic of Hegel to analyze the state and policies of society. Ollman states that:

Workers in capitalist society do not own the means—machines, raw materials, factories—which they use in their work. These are owned by the capitalists to whom the workers must sell their "labor power," or ability to do work, in return for a wage (Ollman, 2014, p.3).

Moreover, for Marx's theory of alienation, this structure of labor exhibit four associations. Firstly, the laborer is detached from his or her dynamic activity. The capitalist situates the situations and tempo of work and determines if the laborer is licensed to work. Secondly, the laborer is detached from other mortals concerning antagonism and communal indifference, and as a result, he puts back most forms of collaboration. It does not only affect the relations among capitalists but also to relations among individuals inside each class for better survival. Thirdly, the worker is detached from the artifact of that commotion. He has no jurisdiction over what is contrived or what transpires to it. Finally, the laborer is disconnected from the distinctive potential for creativity and community. As a result, the laborers increasingly mislay their capability to extend the better individualities (Ollman, 2014). The estrangement and misuse of the proletariat class compel the labor class to rioter against the bourgeoisie to take hold of fabrication resources. Hence he anticipated that the capitalist system essentially accommodated the seeds of its devastation. As a result of this upheaval, Marx envisaged that 'private ownership' of the means of production would be recouped by 'collective ownership.' Furthermore, The French Revolution produced many philosophers to feel dissatisfied with the capitalist structure and look for conductto terminate it. Saint-Simon (1760-1825), the pioneer of French socialism, based his position on his revision of the upswing of contemporary society from the feudal system of the Medieval Ages. He was an enthusiastic devotee of the philosophy of development. Comte (1798-1857), who was unfair by Saint-Simon, is commonly considered the originator of sociology. His positivism required expanding the rules of societal development to define the association of human understanding and create a factual knowledge of society. Proudhon (1809-1865) was a theorist and social criticizer whose book, *What is Property* (1840), swayed many 19th century communists, nihilists, and socialists. The response he recommended is that material goods are robbery. He did not compete with all customs of belongings. Somewhat, he understood that minor manufacturers and agriculturalists destined together by permitted agreements were the best. Proudhon became the forefather of the French revolution. His philosophies frustrated Marx that he set out his place with better accuracy in the *Poverty of Philosophy* (Marx, 1847). Fourier (1772-1837) said, all problems were due to limitations enforced by society and that once these were detached, men could toil collected in an essence of collaboration. Louis Blank (1811-1882), the archivist of the French Revolution, was a more concrete philosopher. He held the sins of society were due to war and that the medication was the control of production by the state-owned. Though naive their future action, the *Utopian socialists* had made significant influences to socialism; their inquiry provided Marx with much-valued material; he borrowed many concepts while detaching himself from the precise combinations they commended.

Nevertheless, utmost of Marx's economic theories can be initiated in *A Contribution to the Critique of Political Economy* (Marx, 1859) and *Das Kapital* (Marx, 1867). Marx's economic system originates from that of the traditional school of British economists, which can be occupied, to begin with, the publication in 1776 of Adam Smith's *Wealth of Nations*. The British school had accepted the philosophy of value first defined by John Locke (1632-1704). It is believed, any amount on a first estimation, all actual prices were firm by the value of the product measured in terms of the number of labor hours mandatory to create it. Marx perceived that the owner, by the quality of his grander economic influence, was able to mark contracts with his laborers who were not resolute by the total number of hours they worked. He decided that what the owner purchases and wages for are not labor hours but labor power. The number of labor hours required by an employee allows him to sustain life and replicate his kind. Marx opposed that civilization had become distributed into two classes, one of which acquired supremacy over production resources, while the other influenced only its labor power. The capitalist bargains this labor power and sets it to toil on the numerous production resources such as raw materials and machinery. For his struggles, the laborer is paid enough to sustain him sendoff a *surplus value stolen* from him, as in Marx's opinion, only laborers create value. The *surplus value* is unpaid labor. From the model of *surplus-value*, Marx recognized what he believed was a deadly fault in capitalism. Capitalists will be forced to fix labor exchangeable machines, and the percentage of income will incline to fall.

Hence, Capitalism consisted of the seeds of its devastation; the structure was destined to breakdown. Capitalism could not be transformed and must be devastated. But this was incredible without a revolt. He also acknowledged those who had the encouragement to take over the existing structure, *the exploited labourers, working class and the proletariat* all of whom face survival wages or *unemployment* (Carew Hunt, 1950, p.88). Marx concludes the first volume of *Das Kapital* by saying that besides the continually fading amount of the industrialists of capital who seize and control all benefits of this process of conversion, produces the mass of depression, domination, oppression, poverty, misuse; but with this too raises the uprising of the labor class, a class constantly growing in facts, and disciplined, unified, controlled by the very mechanism of the development of capitalist creation itself. The control of capital becomes a chain upon the kind of manufacture, which has leaped up and prospered along with, 1578 *Journal of the Operational Research Society* Vol. 59, No. 12 and beneath it. The concentration of the production resources and socialization of labor at last reach a fact where they become a conflict with their capital integuments such as skin, shell, and peel. This segmental is erupting in halves. The ringing of capitalist private property is resonances. *The expropriators are expropriated* (McLellan, 1995a, pp.379-380). Countless Marx's political approaches and philosophies can be found in *The Communist Manifesto* (Marx and Engels, 1848; McLellan, 1992), which despite the dual production was enrolled entirely by Marx (McLellan, 1992, p.xii), *The Eighteenth Brumaire of Louis Napoleon* (Marx, 1852), which examines in detail the political disorders in France from (1848-1851) and *A Contribution to the Critique of Political Economy* (Marx, 1859). For Marx, the strong inclination of history is the determination of the human classes to progress its *essential human powers* and its influences of fabrication. Under capitalism, these controls and the complicated system of human collaboration through which they are exercised had for the first time developed far enough to put inside reach of human beings the communal, standard control of the societal form of their fabrication. His primary influence on radical thinking was his philosophies about the phased development of society from a feudal monarchical state to a communist society in which there would be such richness that each would donate according to his capability and honestly take according to his desires.

Furthermore, he said that with the culmination of all misuse and all class struggle, the state-owned would no longer be needed and *would wither away* (Shapiro in the preface to Carew Hunt, 1950, p.11). Despite Marx's initial activism of uprising, he later appeared to transform his position. In April 1870, Marx affirmed that England was the utmost significant *country for revolution*. After the failure of the Paris Community of 1871, these ideas appeared naive. In September 1872, he said that he did not reject that there were countries such as England and the United States where the laborers will be capable of attaining their aim by peaceful resources, and more he says that this was not factual of all countries well. Marx's supporters became divided among two groups, each of which fascinated to his power: the controls who believed in passive alteration and the activists who thought that the current order must be removed away. The socialists belong to the second of these groups (Carew Hunt, 1950, p.100). Both Marx and Engels were slightly restrained as to what association would interchange the bourgeois state. Traditionally, political theory has embraced broadly diverse opinions about the state's power and the amount of respect to which it is enabled. There has been an acknowledgment that it happens, or should occur, to encourage the benefit of its people and that the progress of society has led it closer to attaining this goal. The Marxist theory rejects this. *The Communist Manifesto* states that the government is *the executive committee of the bourgeoisie*. (Engels, 1877) in his *Anti-Diihring* endures, the regime is not an ordinary organization and merely the creation of the class struggle. It originates a problematic question: how are actions like commandment and order, the posting service, and education rerouted the revolution afterward. In the *Anti-Diihring*, Engels says that *the administration of things replaces the government of persons*. How one is conceivable without the other, he doesn't speak to us (Carew Hunt, 1950, pp.94-95). In the *Critique of the Gotha Programme* (Marx, 1875) lays among the eradication of the bourgeois state and the formation of a

socialist society there lies a conversion stage which he calls the *dictatorship of the proletariat*. During this stage, the state will remain as a structure of compulsion, but with the alteration that the proletarian majority will work out the force alongside the bourgeois minority. Therefore it will create and endure a free society and specific structures of the older order, including inequities of wage. Marx determines that the problematic stage of socialist society is subjugating the subservience of individuals under the partition of labor. In addition to that, the anti-thesis among psychological and physical work has disappeared. Afterward, work has become a means to live and has become itself the immediate need of life. The prolific forces have also increased with the all-around change of the individual, and all the mechanisms of helpful capital run more richly. Only then can the constricted prospect of bourgeois right be entirely left behind, and society engraves on it according to his capability and needs (Marx, 1875). His concept of materialism is very much related to his *Social Conflict Theory*. Karl Marx first professes conflict theory. It is an idea that people are in a situation of eternal conflict because of the struggle for partial resources. Conflict theory embraces that societal command is sustained by dominance and control rather than by unity and orthodoxy; in this theory, prosperity and authority attempt to hold on by some possible means, mainly by overpowering the meager and helpless. A rudimentary basis of conflict theory is that individuals and groups inside society will try to capitalize on their means and supremacy (*The Communist Manifesto*, 1848). Conflict theory has been used to describe an extensive kind of societal phenomena, comprising of battles, uprisings, death, discrimination, and familial violence. It blames most of the crucial changes in human history, such as egalitarianism and domestic privileges, to capitalistic efforts to govern the masses (as disparate to a plea for communal order). Central canons of conflict theory are the ideas of societal inequality, the disunion of resources, and the conflicts that occur among diverse socio-economic classes. (*The Communist Manifesto*, 1848) Many kinds of social conflicts all through history can be described using the central beliefs of conflict theory. Some theorists, including Marx, consider that communal conflict is the power that eventually drives transformation and development in society (*The Communist Manifesto*, 1848).

Marx's account of conflict theory concentrated on the conflict among two significant classes. Each class contains a group of people destined for communal benefits and a firm amount of property ownership. Marx conceived about the bourgeoisie, a set of people who embodied society members who embrace most resources. The proletariat is another group: it comprises of those considered as labor class or meager. Karl Marx & Friedrich Engels states that: *The history of all hitherto existing society is the history of class struggles* (*The Communist Manifesto*, 1848). The above phrase declares a lot about how Marx regarded the world. Marx states that slave and freeman, aristocratic and working-class and lord and serf in a word, dictator and plagued, stand in continuous antagonism to one another. Conflict theory coined in the work of Karl Marx, who concentrated on the causes and penalties of class conflict among what was then called the *bourgeoisie* (the holders of the means of production and the capitalists — ultimately the rich people) and the *proletariat* (the waged class and the meager). With the upswing of capitalism, Marx conceived that the *bourgeoisie*, a marginal group within the population, would practice their power to subjugate the *proletariat*, the typical class (*The Communist Manifesto*, 1848). This mode of rational thinking is knotted to a communal image connected with theory-based conflict representations of society; members to this viewpoint incline to rely on a pyramid agreement in terms of how goods and services are scattered in the community; at the top of the pyramid is a minor group of elites that command the positions and situations to the grander portion of society because they have an outsized extent of control over capitals and supremacy. Irregular sharing within society was projected to be retained through ideological oppression; the *bourgeoisie* would seek vigor approval of the present circumstances by the *proletariat*. Conflict theory accepts that the elite class will set up commandments, civilizations, and other communal structures to deliver their supremacy further while averting others from joining their positions. Marx conceived that as the waged class and meager were endangered to deteriorating circumstances, a collective realization would increase more consciousness about inequity, possibly resulting in a revolution. If, after the rebellion, events were familiar to favor the apprehensions of the *proletariat*, the conflict circle would ultimately repeat but in the conflicting direction. The *bourgeoisie* would finally become forceful and revolutionary, greedy for the reoccurrence of the structures that previously sustained their domination (*The Communist Manifesto*, 1848). In existing conflict theory, four main conventions are supportive of comprehending. These conventions are revolution, structural inequality, competition, and war. Battles and uprisings, wealth and dearth, judgment and familial violence, and fights over natural possessions can all be seen through the lens of conflict theory. Even peaceable and moral goals can be clarified through conflict theory. In this respect, most of the vital changes in human capitalistic history (social equality and civil rights) try to control commonalities rather than a longing for societal order. Conflict theorists consider that competition is a persistent and devastating aspect of almost every social association and relationship. 'Competition' occurs due to the shortage of resources, including materialistic resources such as dough, property, commodities, etc. Beyond worldly means, entities and groups inside a society also compete for elusive wealth as well. These can comprise freedom time, supremacy, societal status, and sexual partners, etc. Conflict theorists accept that competition is evasion rather than assistance.

Conflict theorists believe that conflict happens among standard classes, and one consequence of this conflict is a 'revolutionary happening.' The notion is that transformation in forceful supremacy amid groups does not occur due to a

gradual alteration. Instead, it comes about as a sign of conflict amongst these groups. In this manner, fluctuations to a powerful dynamic are frequently unexpected and significant in scale instead of gradual and evolutionary. A significant notion of conflict theory is that humanoid relationship and societal structures all practice inequities of power. In this way, some beings and groups fundamentally progress more supremacy and reward than others. Behind this, entities and groups get an advantage from the specific structure of society incline to keep structures as the mode of holding and increasing their power. Conflict theorists incline to perceive 'war' as either a *unifier* or as a *cleanser* of societies. In conflict theory, war is the outcome of a growing and increasing conflict among entities and groups and amongst whole communities. In the milieu of war, a society may develop united somehow, but contention still rests between numerous institutions. On the other hand, war may also consequence in the extensive culmination of a community. Marx regarded capitalism as part of the chronological development of economic systems. He said capitalism was entrenched in commodities or stuff that are acquired and sold. For instance, he assumed that toil is a commodity because workers have little power in the economic structure as they don't own factories or resources. Their value can be evaluated over time. It can form an inequity among business owners and their employees, leading to societal conflicts. He said these complications would ultimately be secure through a communal and economic revolution (*The Communist Manifesto*, 1848). Max Weber, a German sociologist, theorist, jurist, and radical economist, accepted many facets of Marx's conflict theory and developed Marx's notions. Weber thought that conflict over material goods was not restricted to one definite situation. Relatively, he said that there were several stratum of war prevailing at any given instant and in each society. While Marx outlined his vision of conflict as one among owners and workers, Weber also added an expressive factor to his thoughts about war. Weber believed that these cause the power of religious conviction and make it a significant assistant of the state, which transmutes classes into prestige groups and does the same to regional societies under actual situations. It makes *legitimacy* a central focus for efforts at dominance (*The Protestant Ethic and the Spirit of Capitalism*, 1905). Weber's views about conflict encompass beyond Marx's because they propose that some practices of communal interaction, comprising war, create politics and unity between entities and groups inside a society. In this manner, an individual's response to discrimination might be diverse, depending on the groups with which they are related, whether they observe those in supremacy to be accurate, and so on (*The Protestant Ethic and the Spirit of Capitalism*, 1905). Later 20th and 21st-century conflict theorists have sustained to spread conflict theory beyond the firm economic classes conjectured by Marx, even though financial relationships remain a central feature of the inequities among groups in the numerous divisions of conflict theory. Conflict theory is highly persuasive in modern and post-modern ideas of erotic and ethnic disparity, harmony and conflict studies, and the many changes of eccentric studies that have risen across Western ivory tower in the previous numerous decades. In his *Essay on Marx's Theory of Social Change*, Pranav Dua states that Marx's theory of social change is much intertwined with his notion of societal classes and class conflicts. He says that Marx's process of communal change is so crucial to his thinking that its shadow encompasses all his writings. He claims that Marx professed that: *Violence is the midwife of history*. In a comparable tone, Mao, one of the durable followers of Marxist ideas, marked that *change comes from the barrel of a gun*. Marx, who is the utmost noticeable and influential supporter of the *Conflict Theory of Social Change*, believes that tensions cause transformation among opposing benefits in society. Marx assumed that the class struggle was the driving power of societal transformation. Marx and Engels inscribed in (*The Communist Manifesto*, 1848): All antiquity is the antiquity of conflict. Marx understood that the eccentricity of societal and traditional forms is influenced by society's fiscal base, especially utilizing production used and the relations between those who possess and those who do not have production resources. History is the layer of conflict among the abusing and the subjugated classes. This conflict again and again until capitalism is conquered by the laborers and a communist state is produced. Socialism is the sign of the final societal form of communism.

Therefore it is evident that the Marxism theory of social change is conflict-oriented. It is appropriately called the *Conflict Theory of Change*. Marx as a conflict theorist reflects society as essentially forceful but not static. He concerns conflict as atypical, considering that the existing situations in any community hold the seeds of future societal transformations. As an imaginative philosopher, Marx had very intense sustained communal change. In his *Essay on Marx's Theory of Social Change*, Pranav Dua quoted the quotation of Marx: *Philosophers have already interpreted the world; our present task is to change it*. The status quo never influences Marx. But in his study of social change, he employed a high premium on economic aspects and ignored spiritual, radical, and other aspects. He regarded conflict as the powerful force of history and challenged the significance of coherence and harmony.

The superstructure is related to the entire society, containing its technologies, cultures, and other organizations. It is what *pushes* the structure or base. On the other side, maybe, in human terms, it is the *reason* for the system or base. The superstructure states social and official relations and how people correlate with their shared supremacy and societal rites. Through the superstructure, we control our social behavior in terms of sophisticated communal strategies for human activity. That's why societal behavior in each society has its particular social rationality. Karl Marx, 1976 stressed the relationship between

the superstructure and the economic Base in his model of culture (Figure 1). The *base* is well-defined as the method a society produces what is needed to persist. The *superstructure* is made up of numerous structures, including the legal, the educational, the religious, and it reveals the ideological thoughts of the society. In Marx's theory, the superstructure is fixed by the base. The dominant class controls the fabrication resources, so the presiding class's benefits are undoubtedly connected with the superstructure and its thought. Hence the presiding class has this substantial impact on production in the Base and thus on the principles in the superstructure, the laborers find it problematic to condemn the society. In short, the roots of this thought are tough to distinguish because they are fixed in the waged and existing patterns of the people. Figure 1 displays a basic illustration of these relationships.

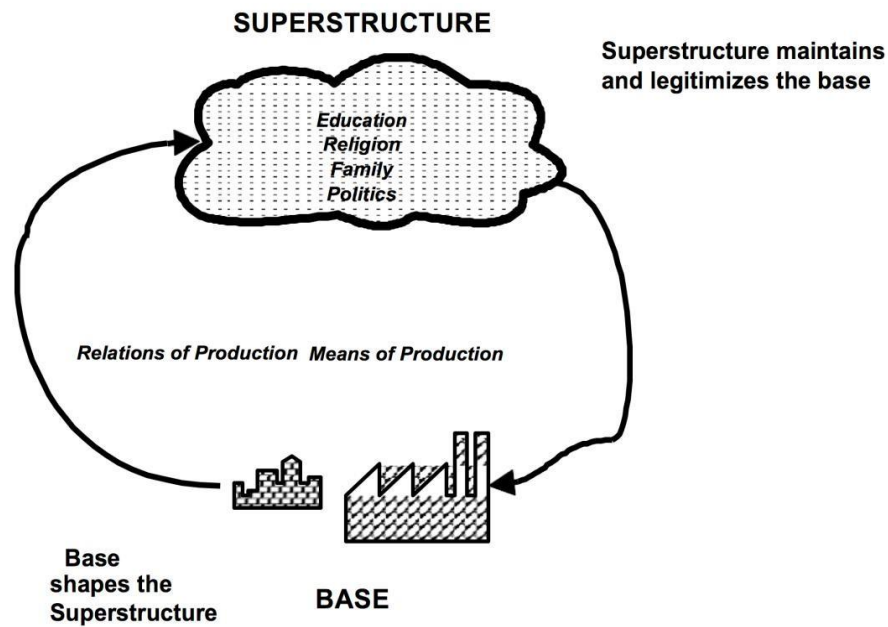


Figure 1: Marx's theory of superstructure

Marx amalgamates the several materials and ideological facets of society into an entirety of base and superstructure, which he perceives as naturally linked. For Marx, the production method is at the base of civilization, although all the things rest upon it. In other words, it is the concrete structure with its fiscal and class relations that are the base on which the legitimate, governmental, and rational superstructure rests (Marx 1977). Yet Marx sustained that the material situations of society do not make shadow that community is entirely economically dogged.

The superstructure can shake the base much as the base shakes the superstructure, and all facets of the sum of human society are generally and communally situated. In a letter to Bloch, Engels (1895/1999) points out that the fact is to think through not that the administrative or super-structural state-owned is monetarily dogged or that the fiscal structure is civically or ideologically firmed. Mutually they are two sides to a solitary practice in which one influences the other. It is the division of the dominion of the economy and politics that exposed Marx to the significance of the liberal capitalist conjectural viewpoint of that time and the collective understandings it provoked.

Nevertheless, the financial and political parting makes little sense now, and the thought of Capitalism treasures erratic expressions through cultures in diverse levels of economic growth. It displays how Marx's economic determinism is stranded on a stagnant and outmoded liberal model (Comminel, 2013). For instance, it can be claimed that Irish commercial, historical and societal relations led to the acceptance of quite dangerous neo-liberal strategies. Those controls had an extensive effect on the frugality itself. As Franz Jakubowski states:

The superstructure depends on its economic foundations. But it is necessary to emphasize the datum that the superstructure maneuvers retroactively on its base. The retrospective superstructural effect is no less important

than the effect of the base itself. The historical course can only be enlightened by observing the interaction of the two. They do not affect each other mechanically or as externally independent factors; they are inseparable moments of a unity. (Jakubowski 1976,p.57)

Reflecting Jakubowski, for Stuart Hall (1986, 43), Marxist materialism ought to be deliberated in terms of a fortitude of the economics in the first case, rather than economic purpose in the last occurrence. In other words, whereas the financial conflicts may create a societal, civil, and monetary process, it does not follow accurately where that process will lead. For instance, the revolution to so-called *Post-Fordist* relations of fabrication, along with the increasing power of economic capital and the modern growth of global trade, steadily saw neo-classical economics replace Keynesianism and idiosyncratic neo-liberal standards interchanged thoughts of communal structure. However, changes in technology were significant in enabling this change. The political turmoil civically represented by Thatcher and Reagan's rise to supremacy was perhaps more imperative, and this dogmatic authority in turn endorsed for the controlling rules holding back economics capital to be transformed entirely; again mounting the economic domain allowing for the leading growth of money while leaving much of the outdated waged classes penniless and politically fixed.

In other words, the predicament in capitalist buildup did not become central to liberal revolution but rather an establishment of economic capital and the change of the new communal sense thoughts of neo-liberalism. However, this does not deny the division of financial disaster that replaced as a catalyst for conversion or material circumstances at the crisis base. Hall and others of his group correctly confronted what was believed to be a simple and deterministic base-superstructure model. However, it is past time, as argued by Compton and Dyer-Withford (2014, p.1–11), to bend the stick in the other direction. Post-2008, in this era of monetary crisis and light of the ever-growing associations between politics, family, and finance capital, it is timely to restudy the base-superstructure model to comprehend the civil, philosophical, and economic forces well that hold so much authority over societal and familial daily lives.

Thru the history of the world, many playwrights with their viewpoint of lives and their arty languages have demarcated the nature of human beings with the help of diverse genres of literature; thus, literature has to be considered as the mirror of society (Akhtar et al., 2019; Sheikh et al., 2019). The world has produced numerous writers, for instance, William Shakespeare, Thomas Hardy, Jane Austen, Oscar Wilde, Robert Browning, Christopher Marlowe, E.M. Forster, Thomas Gray, and so on who contribute their lives to solve the issues of ordinary people through their literary works which are the production of their keen observation.

Similarly, Pakistani society has produced several writers such as Fatima Bhutto, Kamila Shamsie, J.J Baloch, Azhar Noonari, Allama I.I. Kazi, Amar Jaleel, etc. Their works give voice to the suppressed people. "Seán O'Casey" had also born in Dublin, Ireland, and thus, a great writer who talks about the shattering marvel of society such as terrorisms, wars, unjust and unbearable behavior of society, as well as the sad and poor condition of the affected persons. He believes that people lost their lives, their loved ones, and even their happiness of life after the ending of wars, disputes, and other oppression incidents (Bashir and Guzzo, 2019; Iftikhar and Awan, 2019). In every class, people aspect voluminous political and socio-economics nags and have a significant influence on them.

The point of familial transformation resulting from the tragic effect of the Irish Civil War on the Boyle family's sufferings has been referred to and frequently emphasized by many critics. Roger McHugh (1975) states that only one character transpires as courageous out of this confusion of downfall and humiliation. Juno herself eventually gathers power to leave her home and begin a new one for Mary and the baby. The tragic effect of transformation in this play is chiefly encountered through the woes of women, and therefore, they rise to be the leading heroes. He uses the reference of Mrs. Boyle to signify the transformation of the family. In *Juno and the Paycock*, he says that Mrs. Boyle is the only one who takes the ultimate burden of the brutal reality and determines to begin a new life.

Moreover, another critic E. A. Malone (1969), also dramatically estimates the tragic transformation of Boyle's family in terms of Juno's character, and he marks that the play is enriched and ennobled by the personality of Juno. Juno is the symbol of universality in terms of motherhood and is the utmost mother in the play; however, her authority is restricted to dualistic rooms in a Dublin slum. Johnny has deceased, and her daughter has been deceived by an insignificant liar and abandoned by a windbag coward. Her husband is arrogant, lying, and intoxicated wastrel. All these happenings result from the Irish Civil War that became a significant cause of lack of economic resources and transformed the peace of the whole family into pieces of deterioration. Despite she emerges out grander to her slum surroundings and concocts to start her life struggle a new reformation.

Some critics regard *Juno and the Paycock* only in terms of a marital transformation by focusing on the societal life of a conventional family, and others contemplate it on a broader scale as a state transformation. James Agate (1984) asserts that *Juno and the Paycock* are significantly a tragedy and transformation as *Macbeth*, but it is a tragedy and change in the Boyle

family. Another critic Roger McHugh (1975), relies on almost the same perspective that it is the catastrophe or revolution of a family rather than a nation. Whereas Gabriel Fallon (1966) ponders that *Juno and the Paycock* is a calamity of Civil War. He believes that *Juno and the Paycock* set on the plain useless misfortune of Civil War, and it is a sign of how much it conveyed the emotional state of the Irish people that not one word of remonstrance was perceived despite the datum that the play was presented at a period when the clamor of war had hardly perished away. In this play, O'Casey goes afar domesticity to show the misfortune of Ireland. *Juno* is, in fact, a familial calamity, but only on the societal level of the story; however, it is a tragedy of class, a devastation of the Irish labor people, on the national one.

Leech (1969) sustains that O'Casey called his plays tragedies since he was severely tangled in the Dublin labor class's societal and economic tragic transformation. This tragic transformation has its countless influence upon him and his play *Juno the Paycock*. Leech rightly denotes this O'Casey tragic transformation as a place of Irish drama. In Ireland, the Abbey Theatre emanated out of the longing for a domestic drama. That's why we can see Dublin as the one dwelling in the initial years of this era where disaster in the English language was brashly and merely essayed and resolutely accomplished.

Furthermore, Ward (1964) states that in *Juno and the Paycock*, the very deceiving of the men characters is in itself heart-rending for their nation and their kinfolks. The disruption the plays provoked was due to the playwright and his practices and the Irish societal and national conditions themselves. He states that an innermost turmoil that an audience may feel because of the close and absurd liaison between transformation and disaster is riot due to existence rather than the playwright. In this tactic, it can be understood that this play mirrors the tragedy of the Irish Civil war towards familial life and its content highly determines its form as a result of societal or familial anguish.

Parra (2020) states that socio-economic impacts determine the stereotype of womankind in Irish drama. The male figure is the sole symbol of the dynamic power of humanity. Sean O'Casey's female characters are a kind of focus that is seemingly non-existent, although they exhibit the actual impact of the supremacy they suspend between their families and communities. *Juno and the Paycock*, Juno experiences a development of reinforcement that allows her to exceed dictatorial structural powers and challenges. She is portrayed as flawed, just as man is, but she also depicts the independent individual who represents individualities that lead us to imagine female liberation. Juno signifies individual consent. Meanwhile, she is capable of overcoming subjugation. She is an eccentric whose deeds are a retort to peripheral powers (such as the impact of the Irish Civil War and lack of economics), is mainly described in a state of helplessness, but now, the misfortunes she compacts with through the play empower her temper that enabled traits to act as a sturdy and practical element before her family and commune. So, Juno can be regarded as an artifact of her interface with the repressive system in which she lives. The way she suffers and upswings over it make her evocative of an entire transformation process from subjugation to empowerment.

According to society's conventional definition of masculinity, David (1998) also discusses the presentation of chauvinism regarding Sean O'Casey's *Juno and the Paycock*. This play has formed disorder between contemporary audiences because O'Casey presents conflict in patriotism as imprudent, a trivial presentation of confrontation by a drunkard, which eventually degenerates the condition because it does not focus on Ireland's colonial past. Mrs. Boyle, in her apathetic recognition of the eminence quo, is a stance of a subject that explains her harassment and suffrage. O'Casey caused rebellions because his depictions of the failure of Irish nationalism distressed numerous facts, which are mainly based on allegorical fragments which disregard chronological circumstance. O'Casey disrespects this male model of chauvinism and war and the female model supporting the autonomist cause. Societal alteration cannot occur until the subjugated group recognizes that conflict must be more than an enactment, the type of recognition that Mrs. Boyle owns. Recognition of epic self and political fustian is to capitulate to a structure which will then place its matters based on that individuality. In his effort to clarify society for the resolution of alteration, O'Casey advises that something diverse is conceivable. The eventual failure of chauvinism, then, is that it fails to take several transformations into account, and Irish chauvinism as a program of liberation is, according to O'Casey, nothing but a hollow presentation that leads to the economic failure which is the cause of deteriorated societies and families as well.

Hafsah Zafar (2017) also talks about the psychosomatic remnants usually known as Archetypes in Sean O'Casey's play *Juno and the Paycock*. Archetypes are the imageries or forms recurrent time and again in literature through the centuries. It also concentrates on the miniature transformation among archetype and archetypal image as argued by Jung with a particular orientation of the Mr. Boyle character in this play. Mr. Boyle is regarded as an archetype in the play, specifically *The Innocent*. It shows that everyone has an innocent juvenile inside himself/herself. This image may happen in an optimistic or pessimistic sense as well. In a cynical sense, a person is liable to opposing or rejecting whatever is going on.

Such a person is a significant cause of agony and discomfort towards others. Mr. Boyle is also signifying this deleterious facet of the *Innocent* archetype. He is a cause of anxiety not only for himself but also for his family, particularly his wife. Even his only son, Johnny, also deserts him mainly because of his highly reckless attitude towards his family. Because of his

irrational and irresponsible behavior, the whole family faces poverty in terms of economics. His main threat is that he may be visionless to his apparent weaknesses or maybe negate them. He doesn't care about the economic condition of his family. Instead, he lives in his life of fantasy and intoxication to get rid of the reality of life. He only discusses the historical background of war and lets down all his responsibilities on his wife's shoulders. The Boyle family leads towards destruction because of the wretchedness of the Irish Civil War and his unreliable attitude, which is the primary cause of poverty and the failure of economics in his family. The whole discussion reveals that how he is the product of a pessimistic archetype. It also becomes evident that this archetype exposes the diverse understandings and presentations of those archaic patterns that associate the playwright with the contemporary world, its cultural environment, and related issues (transformations).

Malkawi(2019) thinks that Civil Wars and other such sorts of marvels have a demoralizing influence on the lives of ordinary people. Similarly, he has used the reference of the novel "Juno and The Paycock" to explain his words by saying that due to the Civil War incident, the only son of Juno lost his arm and became a disabled person for the whole of his life. After that, he was murdered for a crime he has not done. Therefore, she although remained tired and heart mourning. However, over time she becomes the strong and courageous lady who sees no difference with further pains and hardships coming to her life. Furthermore, the author believes that people must take care of humanity, and there must be peace and harmony worldwide. Otherwise, he further states that the political leaders and higher authorities could not feel the dilemma and pain the affected families pass.

Similarly, McAteer (2020) accomplished a thorough study to evaluate the impact of life-shattering incidents on the communal people's social behavior and establish that it is not allied to one person or family. The effect of cruelty, injustice, and subjugation alter the entire community, and their life passes through the awful states of life. They become unemployed, hunger and poverty snatch their self-esteem, name, and even sense of obligation. They feel disappointment and darkness at every corner of the life. They mislay their loved ones, and this agony transforms them from ordinary people into sad and even sometimes felonious. Hence, it is a core need of the hour to do something for society's sustainability and peace worldwide.

So we conclude that this chapter deals with all aspects of Marxism and related Literature Review as well. It devises a practical approach toward our next chapter that is Research Methodology. It will help us better understand the methodology we adopt while writing this chapter and upcoming chapters.

Methodology

As cited in the earlier chapters, Sean O' Casey's selected play is analyzed from the traditional Marxist approach. The present research is literary, and the type of research employed is interpretive. Interpretive research is mainly an applied research type in which the general ideas of a theorist are used in some literary text. The literary text chosen for this purpose is one of Sean O' Casey's splendid play named *Juno and the Paycock*. Furthermore, the theorists in the light of whose brilliant and thought-provoking ideas this text has been analyzed are Karl Marx and Friedrich Engels, the distinguished German philosophers whose world-shattering concepts earned worldwide renown and proved to be highly effective.

In this way, the social conflict theory of Marx concerning the Marxist concept of economic determinism borrowed from the dialectic notion of Hegel has been applied on the selected play to find out the role of life-changing situations and the role of financial aspects in the resulting exploitation of Boyle Family and to seek out the effect of this conflict on the existing depressing state of affairs in this play. The details about the applied framework and methodology have been given in the following paragraphs. Similarly, Rebecca, 2018 states that Friedrich Engels in *The Origins of the Family* describes that the Marxist angle is the legacy of private property. Engels considers that the reason the family industrialized to become monogamous is to certify that family wealth is innate. A monogamous liaison confirms child parenthood and hence the assertion that the wealth will persist inside the family. It empowers Bourgeoisie families to stay rich and rule over the proletariat and uphold class inequality. Engels's vision of the legacy of the private property supports the notion of the family being a tool for preserving Capitalism. Similarly, Karl Thompson, 2015 in *Key Ideas For AS Sociology* states that Marx said that those who rheostat the Economic Base also rheostat the Superstructure – that is, those who have resources or fiscal power also have political authority and control over the rest of society and all other institutions just like The legal system, the mass media, family, education, etc.

The theoretical framework of social conflict concerning traditional Marxism has been used to analyze and interpret the characters and Boyle family's motives and situations in Sean O' Casey's play. The Traditional Marxist approach contains a belief regarding the family as its focal point, which is acknowledged as *economic determinism* (Barry, 1995). It is the first Marxist notion used as a component of the framework within which this research has been conducted. Another notion from

this theory has been employed as a framework for the analysis of Sean O' Casey's selected play, to reach the plausible findings of this research, is the notion of social conflict concerning dialectics that Marx borrowed implicitly from Hegel and explained how society undergoes a change and how the circumstances develop with the prolonged prevailing situations of cruelty, unjust and dishonor behavior of society. These thoughts were presented by Marx and Engels in their various individual as well as joint writings, including *Das Kapital* (vol.1, 1867. *Capital*), *Manifest der KommunistischenPartie* (1848, The Communist Manifesto), *Okonomisch-philosophischeManuskripteaus den Jahre 1844* (*Economic and Philosophic Manuscripts of 1844*) and in several others mentioned in the previous chapter presenting the literature review. Marx and Engels (1845, 1859), as discussed in detail in the previous chapter of this research thesis, believe that the social relations between the members of a society are not the outcome of their will. Still, they are bound to go into these relations by materialistic need. Marx states in the preface to *A Contribution to the Critique of Political Economy* (1859) that the economic structure of society is the absolute base on which a legal and political *superstructure* arises. These ideas are the central elements of traditional Marxism that are also summed up as *economic determinism*. Commenting on these Marxist thoughts, Barry (1955) declares that these are the main points that present the simplest Marxist model of society and which "sees (the society) as constituted by a base (the material means of production, distribution, and exchange) and a superstructure, which is the 'cultural' world of ideas, art, religion and so on." (p. 155)

Hence according to this cultural notion, known as *economic determinism*, all the political, societal, cultural, and intellectual aspects of civilization are shaped by economic factors. (Barry, 1955) In other words, it can be assumed that the socio-economic powers play a vital role in the establishment of all the cultural and familial manifestations. According to Marx and Engels (1848), the economic structure of society is made up of the bourgeoisie, a class that is the owner of the means of production, and proletariats, a class that sells its labor power to the bourgeoisie to earn income. It is the specific relation based on materialistic needs that establishes the economic formation of society. Marxism considers this economic formation as a *base* or *infrastructure* that determines the superstructure in reality, which is the core aspect of traditional Marxist philosophy. Sean O' Casey's selected play has been critically evaluated within the same Marxist model of society. The second point that is also closely linked to the one mentioned above, and that is the element of the framework of the present thesis, is the notion of social conflict resulted as dialectic opposition that initiates the class struggle and leads the society to progress. Marx and Engels write in (*The Communist Manifesto, 1848*): 'All history is the history of conflict.' Thus it is evident that the Marxism theory of social change is basically conflict-oriented, and so it explains the familial transformation due to particular life-changing incidents. Therefore, this is highly supportive for explaining the dishonest, cunning, deteriorating, and cheating behavior of human beings towards their fellow men, resulting in the creation of sorrows, pains, and grieves. This theory explains that after the end of warrior situations, the life of ordinary members of a family becomes affected the most. They lose their loved ones, their work, and above all, their peace and harmony of the family. Moreover, in their joint work *Communist Manifesto* of 1844, Marx and Engels protested intensely against the dreadful devastation inflicted by life happening situations, the industrial tycoons or bourgeoisie upon the working class or the proletariats under the industrial capitalism. The worker under that system found himself in the condition of *alienation*. He felt no true relation to the thing he produced, and hence his work was a kind of forced work that did not provide him an absolute pleasure. Furthermore, under that structure of capitalism, the worker did not gain the rightly deserved fruit of his labor. As Marx states in *Economic and Philosophic Manuscripts* (1844), he was treated as a commodity and became the most miserable entity. It means that the financial power of the workers did not improve, and the wealth/capital was only confined to industrial owners. This bourgeoisie formed a class that was a minority. Cain et al. (2001) state that several critics and theorists regard Marx's notions of *commodity*, *fetishism*, and *commoditization*, as mentioned in his *Economic and Philosophic Manuscripts* (1844), quite handy for getting a clear understanding of society. The workers get alienated from their labor due to the transformation of commodity value into exchange value. The threats of profits by industrialists from work performed by their workers causes exploitation which is the focal point that Marxist critics criticize the phenomenon of commoditization that 'promotes reification, the tendency to view people and human relations as things or object with price tags' (p. 15). It was an evil and unjust practice. Therefore, the aims and objectives of Marxist criticism are to present the critique of such tyrannical societal conventions. O' Casey's point is raised in his play, which has been selected for the present research. Thus the primary aim of Marx and Engels, as manifested through their separate and joint works referred to in the previous and present chapters, was to bring about improvement in society in the form of abolishing inequality, conflict, exploitation, and injustice. This aim, they believed, would get fulfilled through the process of class struggle that was to initiate after the proletariats had become conscious of the oppression being opposed on them. Hence, they had placed this notion firmly in their intellect that despotism practiced by the shrewd bourgeoisie was bound to come to its end after the awakening of the revolutionary spirit in the proletariats that would finally give birth to the conflict between classes lead to the initiation of class struggle. The influence of G.W.F. Hegel, the renowned German Social philosopher, on Marx's philosophy becomes quite evident from the study of his famous writings. In his favorite book, *The Science of Logic* (1812), Hegel stated that contradiction or conflict is the basis of transformation in this world. This conflict originates from all

activities. Cain et al. (2002) state that Hegel is typically linked with the dialectic, which involves the conflict of any thesis with its conflicting object (anti-thesis), and the resulting synthesis through a process of *overcoming* (*aufgehoben* in German). Hegel first used the idea of dialectic in his renowned work *Phenomenology of Spirit* (1807) to explain how human beings elevate their thinking to improve themselves. His dialectics deems things in their motion and transformations, interactions, and inter-connections so that everything gets altered and is in due course replaced. In his view, the negative aspects of all things undergo a conflict which becomes the driving strength of transformation. Hence his philosophy presents a lively world of inter-relationships comprising several elements contending through dialectic struggle. This opposing idea is comprised of three components that are: thesis, antithesis, and synthesis. Johann Fichte used these terms, and Hegel's words were actual, immaterial, and complete. Marx, being Hegel's follower, used these concepts to explain the process of societal transformation. Cain et al. (2001) inform their readers that Marx Hegel's follower takes up both the notion of struggle and the vision of an end to conflict from Hegel's philosophy. However, Ruder (2015) notices the change between Hegel's and Marx's dialectic notions and states: '*Where Hegel saw ideas as the motor force of history, Marx looked at the forces of production...the way humans collectively produce their means of subsistence...as the source of internal change, contradiction, and conflict*'. (p. 6) Hence Marx (1848) considered the materialistic powers the root for this transformation and orated that these factors are the primary cause of conflict among both contending classes (the bourgeoisie and proletariat). A thesis is a primary one in standard terms, an antithesis affects it, and synthesis is the product. The theory was when under capitalism, the proletariats were oppressed by the bourgeois, the possessors of the means of production. The anti-thesis was when the split of the two classes would reach a stage where the proletariat would rebellious against such ill-treatment. The outcome of this dialectic opposition would be a novel structure of relations inside a classless society, namely communism, and it would be a synthesis. In the conclusion of his pamphlet, *The Poverty of philosophy* (1955), Marx describes that antagonism among the bourgeoisie and the proletariats is a '*struggle of class against class, a struggle which carried to its highest expression is a total revolution*.' (p. 80) Marxist conflict theory of social change determined as a Marxist dialectic theory clarifies that communal and political fields of life are greatly influenced by class struggle and life happening situations that finally lead to transformation and betterment.

As discussed above, both Marx and Engels sought to create in their numerous works produced during the 1840's that '*economic and social forces shape human consciousness* (Cain et al., 2001, p. 761). They believed that constant conflict of the antagonistic forces brings about transformation in the society, and thus they '*based their interpretation of reality on dialectical materialism*. (Cain et al., 2001, p.761) Furthermore, they yearned for an enthusiastic development by arguing that capitalism. Indeed, it would be led to its termination by internal oppositions and conflicts. In addition, it is again a fact that capitalism also emerged as an outcome of chronological development, so it is bound to be transformed. This idea, along with the discussion about cosmopolitanism; the wretchedness imposed on the laymen by capitalism; the class struggle among the oppressors (industrial tycoons) and the oppressed (labors); the preventability of revolution, and the formation of a democratic society are included in Marx's and Engel's *Communist Manifesto* that was the most significant publication of the fourth epoch of the nineteenth century. These are precisely the focal points of Marxism used to carry out the critical analysis of O' Casey's selected to play. The aims and objectives of Marxist criticism are to present the appraisal of such unjust communal practices and life-occurring situations. It is the point that O' Casey rises in this play that has been selected for the present research. In the present research thesis, the agents of oppression depicted by O' Casey have been considered equal to the pressure committed by wealthy capitalists under industrial capitalism, as pointed out by Marx and Engels. The similarities among the dictatorial factors in O' Casey's play and the cunning exploitative capitalists, pointed out by Marx and Engels, are as obviously noticeable as the ones among the victims of oppression in O' Casey's play and the victims of capitalism, the proletariats, pointed out by Marx and Engels. Furthermore, the revolutionary outcome of the class struggle in the form of exploitation and inequality as predicted by Marx has been noticed in the portrayal of the similar scenario in O' Casey's play in the form of the struggles made by exploited ones to pull themselves out of the dilemma of tyranny and development to be able to lead a better life through freedom.

Results

Section 1:

Familial Transformation and Power of Economics

*Humanity is above everything;
We are the Leaders in the fight for a new life.
(Juno and the Paycock, p.148)*

This play I have selected for analysis---*Juno and the Paycock* (1924), denotes a distinctive era of writing for O'Casey. Deliberated by several to be his paramount work, *Juno and the Paycock* is taken from O'Casey's prior realistic *slum* or *kitchen* plays. It is the one utmost receptive to a theory of Marxism and its implications as well.

Usually, Juno Boyle and her daughter, Mary, have been regarded as sad figures by the play's end. They are forced to escape an unbearable condition. A Marxist study argues that as sufferers of capitalistic imperial power, Juno and Mary are subject to narrow-minded (Catholic) and societal laws which create their individualities to suit the *communio* good of the State. In addition, British capitalism dominates and degrades the men so that they are powerless in their societal, party-political, and economic needs. The choice to consent to an absurd situation--- Ireland's civil war is considered rather than enforced. The women have manipulated for themselves a chance to move away from and outside conformist capitalistic convictions with the concentrating outcome of an alternate means of living which will rejoice their womanhood.

Sean O'Casey's *Juno and The Paycock* highlight the precarious interrogations of class schism and the liaison between supremacy and societal structure. This play provisions a Marxist ideology that emphasizes that due to economic factors, the prestige of familial life depreciates with the growth of class society. British domination subjugated Ireland and deteriorated the domestic life of the Boyle family by representing the woman's role as the main child-reared barred her from incoming to the workforce; she was economically hooked on her husband.

One way it has shaken the existence of Irish families was in the remoteness of quality education. E. Brian Titley (1900-1944) clarifies this opinion in Ecclesiastical-State and the Mechanism of Schooling in Ireland that the Church authorized class-schism and substituted the education of its parishioners accordingly:

The Irish Catholic school system operated schools both for the very rich and the very poor with equanimity. Nonetheless, it was always recognized that secondary education would be the exclusive preserve of the wealthier classes while the masses would have to be content with less. The Rev. Andrew Murphy, secretary of the Catholic Headmasters' Association, was quite emphatic about this when he wrote that the majority must be engaged in unskilled work, for which, whatever doctrinaires may say, over-much education totally unfits them, if only by making them discontented (E. Brian Titley, p.152).

When O'Casey penned down *Juno and the Paycock*, Capitalism was obviously at toil in Irish culture. Females were deprived of any education that departed from home economics. Still, their class was more oppressed by the principles that preferred aristocracies over the middle-class, an ailment ensuing from British domination. The only tactic in which people were slightly evident in this culture was through reproduction.

Our research data can be analyzed as follows with the application of "Marxism" theory and qualitative analysis techniques. In "Juno and The Paycock," the narrator explains the nature of human beings and his observing power towards the surrounding. He describes how people see the world with love and gratitude. However, this world is also full of imperfect people who want to exploit others by fulfilling their worse intentions.

At the commencement of the play, Juno Boyle (Mrs. Boyle) is introduced thus: *Her face has now assumed that look which ultimately settles down upon the faces of the women of the working-class; a look of listless monotony and harassed anxiety, blending with an expression of mechanical resistance (Juno and the Paycock, p.6)*. The first stage of hatred epitome, which is the image of exercising capitalism, is pretty clear in this explanation. The part of earning in female is in herself emphasizing the masculine appearances in a female because of male's negligence toward his family and shortage of resources. Secondly, an impression of her faces also underlining her struggle because of limited economic resources and the impact of capitalism on her physical appearance as well. She is looking so depressed because of limited resources and the powerful effect of economics on her family. This implication of poverty and imperial force of capitalistic society develops a direct association among the observance, consciousness, personality, and psychic growth of Mrs. Boyle.

Moreover, in her character, we find an entire self that provides inspiration and evidence concerning her actions. It is tinted in her character as she identifies very well how significant she is in her children's lives. *I don't know what any o' yoursud do without your ma* (Ibid., p.8). The utmost liberal form in the development of her self-realization is reflected in her character when in Act I she speaks to Mr. Boyle, and she attempts to make him comprehend his responsibilities she says: *Your poor wife slavin' to keep the bit in your mouth, an' you gallivantin' about all the day like a paycock* (Ibid., p.12). Likewise, in Act III, she retorts to Johnny's censuring where he sees her as the cause of all the carelessness of his father by saying *Who has kep' th' home together for th' past few years only me* (Ibid., p.54). It shows that Juno comprehends all her responsibilities and her role in keeping the family intact. Because of the negligence of her husband, she is suffering from poverty through the course of economics. He is an ironic representation of the defensive cover or mask that an individual grants to the world. The function of this defensive mask is to astonish people and disguise one's innermost reality from others. The epitome of such type of mask in his character is that Mr. Boyle is that of *Captain*. We have been educated about his navigation of the ship for the least possible trail only once. Mrs. Boyle in Act I saying: *Everybody callin' you 'Captain,' an' you only wanst on wather* (Ibid., p.12) shreds him of one of his civic-mask. He adores being identified as Captain Boyle even though the datum never does anything and constantly makes a trivial plea of having stark aching in legs to motive that nobody could request something from him. Mrs. Boyle speaks to Joxer in Act I, *I killin' meselfworkin', an' he sthruddin' about from mornin' till night like apaycock* (Ibid., p.9). He is a lazy and negligent character. He is a source of means for his family. Still, because of his irresponsible attitude towards his family, the whole family passes through the phase of poverty and shortage of economic resources.

"I'm going' to tell you something', Joxer, that I wouldn't tell to anybody else - the clergy always had too much power over the people in this unfortunate country... Didn't they prevent the people in '47 from seizing' the corn, and they starving'; didn't they down Parnell; didn't they say that hell wasn't hot enough nor eternity long enough to punish the Fenians? We don't forget, we don't forget them things, Joxer. If they've taken everything else from us, Joxer, they've left usour memory. (Juno and The Paycock by "Seán O'Casey")" (Ibid., p.19).

The above-explained text citation is the precise depiction of the application of the "Marxism" theory. The writer describes the poor and unlucky conditions of ordinary people after the end of the Civil War. He believes that significant societal change occurs when some famine or warrior condition persists for a long time. In addition, in the text mentioned above citation, the author explains the Irish people's situation when dealing with corn, and a severe scarcity of potatoes prevailed all around for 1847. However, even under such devastating conditions, some people were bestowed with high ranks of supremacy in political power, such as Charles Stewart Parnell. The people snatch such blessings from others soon after endorsing some sort of blame, such as his divorce scandal. "Jack Boyle" didn't show any concern towards his family, and that's why he does not go to find out any job or work. However, he was the good friend of Charles Stewart Parnell, and they use to remain to discuss the historic alterations due to famine in 1847.

The play was established in 1922, the preceding year of Ireland's Civil War, an era otherwise recognized as *The Troubles*. The Troubles have fetched them nothing but a new draining to their deprived tenement-house life for the Boyle family. Civil pride is more imperative to the fighters than civilized contemplation. Jack Boyle, the paycock himself, should be the one who fetches the money for the family's sustenance. He should be a power to his progenies and a tower of a forte for his wife. It is, of course, an utmost customary representation of an idyllic husband but, none the fewer accurate in 1922. But he seems hopeless. Traditional condemnation visions *Captain* Jack Boyle as a lazy, dishonest, irritable, self-important man, a mock-orator who glees in narrating literary quotations nonetheless constantly accomplish to contort them. It brightens the worldly element, which points up the educational conditions of the poverty-stricken Irish Catholics. These were people who did not choose an authentic education, so they resorted to a self-education resource and, as such, their restricted determinations persisted inexperienced.

Boyle is a fatality of positions depressed by an absence of delicate and social individuality. It might even be claimed that Captain Boyle's *genius* dies by a system of a soul-overriding dearth. Although he holds an appealing stubbornness in his prehistoric character for self-protection, the worldly circumstances of his culture reduce him helpless in his endeavors to better his share in life. This concept is stalwartly demonstrated by O'Casey's representation of the subplot, which has Jack Boyle coming into specific bewildering wealth ensuing from the demise of a detached relative. Boyle was not warmhearted on his lifeless relation and is self-confident in maintaining as much. Upon hearing of the death, Boyle says ironically, *Sarra many will go into mournin' for him* (Ibid., p.24). When he acquires of the significant inheritance, yet, the Captain states respectfully, *Juno....Mary....Johnny....we'll have to go into mournin' at wanst* (Ibid., p.24). O'Casey's conduct of Jack Boyle is a comic one that outfits the Captain in the hyperbolic tricks of a Stage Irishman buffoon. To further the humorous line, O'Casey customs this chance to point out Boyle's fictional illiteracy:

Boyle....Requiescat in pace....or, usin' our oul' tongue like St. Patrick or St. Bridget, Guhsayereejeeayeral Mary. Oh, father, that's not Rest in Peace; that's God save Ireland (Ibid., p.25).

Boyle continues to pen down notes against the money undertaken to acquire spendthrift stuff for the Boyle dwelling and tailor-made garments for himself. By the time he accepts that he will not obtain the inheritance, Boyle is extensively in dues due to inconsistent documentation. In a sequence of comic conflicts throughout much of the third act, Jack Boyle scuffles in vain to preserve the deception of his higher societal standing. By the end of the play, though, comprehensive humor gives way to sudden calamity when Johnny Boyle is murdered.

Jack Boyle's ultimate presence in the play residences him in the Boyle home, which has been naked of all its stuff. He is entirely drunk and seemingly unconscious that Juno and Mary have left for upright. Encouraged by their sex association, the women turn their backbones on the party-political trouble in Ireland while Jack Boyle, in an attitude of decisiveness, squeezes it:

*Boyle. The counthry'll have to steady itself....it's gain'....to hellNo matter....what any one may....say....
Irelan' sober.... is Irelan'....free.... I done....me bit....in Easter Week....had no business....tobe....there....but
Captain Boyle's Captain BoyleTell me Volunteer Butties.... That....I died for....Irelan'!I'm telling you....th'
whole worl's.... in a terr...ible state o'chassis! (Ibid., p.61)*

However, Jack Boyle is erected to provide much of the play's comical liberation from a materialistic viewpoint that derives meaningfully from Marxism's doctrines- he symbolizes the ill-treatment of a materialistic imperialist society. He is a man suppressed to the amount of representational powerlessness. Because of the devastating constrictions enforced by an extra-terrestrial dominant power, he is penniless and entirely impotent to meet his family's necessities. Meanwhile, in a conservative materialistic society, a man is arbitrated by his capability to run for his family; Jack Boyle is a wretched exemplification of his gender. What little determination he accomplishes to standby even in the throes of an intoxicated apathy is entirely acknowledged with Ireland's civil war.

Hence, Jack Boyle, as we all know, does not encounter these chucks in any tactic. He represents himself as snug with his buddy Joxer Daly, rather than assuming the accountability for his family, comprising doing entirety to evade getting a Job. Boyle has to rouse achy legs while others have agony shove upon them. This blithe presence has cost Boyle the esteem of his wife Juno and his children.

The progenies, Johnny and Mary, behave with their father without the customary esteem that children should display their parents. When the willpower doesn't consent the family any money, after all, Johnny seizes his disenchantment, now crooked into fury, against his father;...*you borreyed money from everybody to fill yourself with beer!... I'm done with you...* (Ibid., p. 63) Mary retains a detachment and is trying to discover individuality outside of the family and tenement house. Hence she questions about her father's sentence now and again. When the expectation of money takes a gramophone into the house, Mary asserts that they are *destructive of real music* (Ibid., p. 34).

Mary will oppose her father with arguments chosen from her two suitors, Charles Bentham and Jerry Devine. Mary and Johnny should help get money to the household; meanwhile, they are old enough to toil. Nonetheless, they have both given that up for doctrines, even though in diverse ways. Johnny has been struggling with the Irish protestors since he was a teenager. He has been injured and is frail for human work. Mary is taking part in the play's strike-through action to display employers that the workers won't be strapped around anymore. Mary says. When she does make money, part of it is spent on amenities like ribbons for the hair and silk-stockings instead of assisting in meeting the bills.

Meanwhile, Jack Boyle has dismissed himself of all economic accountability for the family; Juno has to fight to provide for the family. She has presumed the part of the head of the family, as their economic condition rests on her. She is also the traditional negotiator among the children and their father. The person outside the family with the utmost responsibility to accomplish is Bentham, a teacher who attempts his hand at being a solicitor, with deadly penalties for the Boyle family. Also, he should have taken well upkeep of Mary, seeing the outcome of their relationship. Just like Bentham, Jerry Devine is filled with good talk till it comes down to realities. Devine cannot live up to his philosophies nor face certainty. As a union leader, Jerry should be capable of understanding the snags and necessities of the workers. But since his thinking mainly emerges from philosophies and not from understanding, this is pretty incredible.

Because of the circumstances that she perceives around her, Mary wishes to reach out afar the tenement-house way of life. In the primer of her, we are made conscious that there are *two forces... working in her mind – one, through the circumstances of her life pulling her back; the other through the influence of books she has read, pushing her forward* (Ibid., p. 5). She needs to raise the familial hierarchy and transform her current life. Hence she is ready to abandon her societal background. While she is stirring for workers' civil rights, she is specific with traits of the middle class, like silk-stockings. Mary upkeep more for her looks than for the dilemmas of her family.

A sub-plot has Mary Boyle tangled in an out-of-wedlock pregnancy on which the expectation of renewal of bodily and psychic reposes. O'Casey's description suggests that Mary's predicament is further an artifact of her societal circumstance, a young woman struggling in a capitalistic culture for rising mobility rather than as a result of wicked behavior according to the severe patterns of Catholicism. She is the motor vehicle by which O'Casey irradiates the leitmotif of immorality and societal domination by showing that the idea of love is more feeble than imperative without accurate societal standing. She

is a wage-earner. Despite the impermanent interruption she is suffering in her job as a striker and is more prolific and independent than her continuously out-of-work father---*It ud be easier to dhrive you out o' the house than to dhrive you into a job.* (Ibid., p.12)---Jack Boyle. Still, if Mary moves rising inside the materialistic class hierarchy, she must get married to a man of grander position rather than depend on her resourcefulness.

As an Irish Catholic, she lives with her family in a residential dwelling in the meager sector of Dublin. Mary encounters Charles Bentham, a protestant school teacher, and is charmed with his good societal status and the mammon, means, and prospect of the Anglicized Irish. When, afterward a tumultuous loves, Bentham departures to England without a word of elucidation to Mary, she mistrusts their distinct social positions as the reason for his unexpected departure:

Mrs. Boyle.....What came between the two of yous at all? To leave you so sudden, an' yous so great together.....Mary..... [wearily]. I don't know, mother.....only I think.... I imagine.....he thought.....we weren't.....good enough for him. (Ibid., pp.43-44)

Despite Mary's enthusiasm and lively splendor, her fate has been dogged by given positions. Her father misplaces his very ambiance to poverty enforced by British colonialism. Under her femininity, she is now on a social basis believed soulless and plagued by extremely conformist and influential capitalism concerning economic means and status. In Ireland, the Irish Catholic Church is incredibly imposing, and its rectors are commonly considered the negotiator in any given familial matter. It is thought-provoking that the Catholic Church does not allow women into the priesthood because of their low statuses. The very nature of that religion's order reveals the impact of classes concerning economics as well. Moreover, the poverty which holds Mary and her family is oppressive enough to recommend that the young woman wishes to *marry well* (Bentham) to change the progression of her life for the better.

Besides, Mary simply tries Jerry Devine down in service of the superficially more sophisticated Bentham. It endures Jerry with our empathy. But when Jerry returns in the third act to attempt to patch it up again with Mary, his retort to her pregnancy makes us turn away from him entirely. His disappointment to gratify as a human being is completely exposed in his comment, *My God, Mary, have you fallen as low as that?*"(Ibid., p. 66). *To this, Mary retorts, "... it's only as I expected – your humanity is just as narrow as the humanity of the others.* (Ibid., p. 67) Mary turns out to be a further accurate one of the two. She indicates Jerry's trivial actual politics, even more when she retells him of the verses he once cited at a political march; verses telling about optimism for the sufferings of the people and family members to come to an end; miseries brought about by economic circumstances.

Furthermore, Mary's pregnancy is responsible for another datum of the disastrous break-up and transformation of the Boyle family. She is presented as a rather apathetic girl under the course of two conflicting forces, one, through the conditions of her family, dragging her back, the other, through the impact of books she has read, pushing her forward. The conflicting forces are apparent in her speech and conduct, both ruined by her milieu and enriched by her confrere, yet it is with literature. Firstly on the stage, she seems reading a newspaper, and she leads us to the leitmotif of the Civil War through the instance of young Tancred. Her aversion to her brother is made apparent in her rejection to fetch him a drink of water. Her attention is on her attractive presence rather than the worries of her family. Though, her liaison with Juno is archetypal of mother-daughter. Identical to her brother, Mary has epitomes, but hers are of worker's harmony in the Trades Union Movement. Mary's struggles to improve her circumstance create relatively minor results. Jerry Devine blames her for abandoning him for someone in a superior societal class, ---*a thin, lanky strip of a Micky Dazzler, with a walkin' stick a' gloves* (Ibid., p.15). When Bentham seems in all his political majesty, Mary considers that she sees a chance to seepage into a great advanced societal bracket, and she abandons Jerry Devine, the worker, for the self-proclaimed theosophist. Thus, it stresses the facet of economic determinism by highlighting the struggle of the working class poor to rise to the relatively well-educated and well-off ranks of the middle classes. Herein lies significant motives for her minute disaster and domestic breakdown. Captain Boyle also indicates Mary's struggles to develop her concentration by reading Ibsen. Boyle pessimistically appears to be signified that Mary has been run afiel by her practice of reading. The Captain is stating here the ill-informed man's dread of knowledge in all its systems. It is hazardous for a girl like Mary to read in logic since she will acquire imitations of a much better domain, replicas that make her hatred the tenement life she clues. It is the responsibility of the wicked societal milieu she lives in, not the reading.

Mary's state reveals not only Bentham's treachery and Devine's absence of humanoid devotion but also the cruel behavior of the slum-life of her imperfect, wishful being. Juno says to her husband that *Jack, ever since she left school she's earned her livin', an' your fatherly care never troubled the poor girl* (Ibid., p.52). Mary ends wretchedly by disbelieving God, but she has Juno's power and confidence to help her and give the motivation to hope that will upsurge above conditions in days to come. What maybe gives *Juno and the Paycock* an entire meaning is to be established in a section of discussion in Act Three when Mary, stopped under the liability of the family's tragedy and cries:

---*Oh, it's true, it's true what Jerry Devine says— there isn't a God, there isn't a God: if there was He wouldn't let thesethings happen!* (Ibid. p.59).Juno replies courageously and persistently: ---*Mary, you mustn't say them*

things. We'll want all the help we can get from God and His Blessed Mother now! These things have nothin' to do with the Will o' God. (Ibid., p.59).

Disparate to Johnny, whose awful end can be endorsed to Irish chauvinistic struggle, Mary's tragic end is brought about so considerably by poor societal circumstances. Boyle's unresponsiveness and laziness, as well as his wicked relationship with Juno, on the one hand, and with Mary and Johnny, on the other, have much demeanor on the family's deterioration at the end. *Juno* is the story of the dissident struggle and a description of the life of the Boyle family, in which the party-political depressing conflict and crumbling powers of poverty interrelate to cause the disaster of the Boyle family.

Johnny Boyle is a tense, hostile young man who has mislaid an arm in the war. He is considered a spy who is answerable for the demise of an associated nationalist. Johnny associates the family distresses to the destiny of Ireland. On an apparent level, it would seem that Juno's only concern is to protect her family from the civil trouble in the thoroughfares outside of the Boyle dwelling. More profoundly, yet, Juno is intentionally created to disclose not only the illogical nature of war but, more significantly, that Ireland's war is little more than an unfortunate inclination played out by careless men of capitalism. Johnny's ultimate killing forces an acknowledgment that past actions have penalties in the present and that history is an authentic being, shaping life. According to Juno Boyle, nevertheless, Ireland's history is significant only because it is the past retelling itself repeatedly at the influences of disgraceful capitalism that is the primary cause of class classes.

Johnny and Mary have seen standards outside of the family and their immediate sphere. The character who has toiled as a hurl for them is their father, Jack Boyle. Despite captivating his accountability for the prosperity of his family, he contributes all his consideration to his friend Joxer Daly. They drive about parasiting and trying to benefit from the circumstances whenever they can. For example, when Juno is at work, they come in to eat. Nonetheless, Juno has understood their conduct, and she says to Jack that *he would do far more work with a knife an' fork than ever /he would/ do with a shovel!* (Ibid., p. 13) To Juno, Jack is simply *gallivantin' about all the day like a paycock.* (Ibid., p. 11) The Captain has saddened his family, and they torment him till hope for money from the inheritance rises.

After Bentham has conveyed the memo about the will, Boyle takes on innovative self-esteem, underlined in the outfit and 'attacky-case.' Boyle now acknowledges even the Church. By this alteration, he moves away from his class and takes on ideals of the upper-middle class. This transitory transformation in Boyle's character also displays an unexpected vein of consciousness, which has not been eminent prior in the play. It is exposed in his verdict of Mary's boyfriends. He feels nothing but hatred for them when he comments that *(t)he two o' them ud give you a pain in your face, listening' to them, Jerry believin' in nothin', an' Bentham bellevin' in everythin'* (Ibid., p. 33).

Joxer Daly has no responsibilities to any particular character in the play. To Joxer, his only duty is to himself. He attempts to stay away from any hazard for himself, whether it be Juno's fury or shots; *It's betther to be a coward than a corpse!*, (Ibid., p. 13), an account of Joxer's which covers up his character in a shell. He would never stand up for any values if it intended any destruction for him. In the meantime, Boyle is his only true friend, Joxer is cautious not to go beside him. When Boyle imagines the money, Joxer is like an errand boy, enchanting memos for him around town. When Boyle's unexpected alteration of opinion concerning the community priest takes Joxer by revelation, he turns his words to twist them in Boyle's direction: *You're takin' me up wrong, Captain; I wouldn't let a word be said agen father Parrel... I always said he was a darlin' man, a daarlin' man* (Ibid., p. 32).

Joxer feels that Boyle is misleading him and their mode of life when supposing the conduct of a better socially positioned person. So Joxer grows an opportunistic trickery against Boyle when the integrity about the inheritance is beginning on them all. Joxer doesn't falter to speak against Boyle to the tailor Nugent as *a masterpiece of the Free State counthry ; forgettin' their friends ; forgettin' God...* (Ibid., p. 51) He even determined to pinches in Boyle's unattended kitchen. Jack Boyle is at first unreliable to his family in service of Joxer. When he understands the viewpoint of money and contented life for himself and his family, devoid of waged for it, he gives up his confused presence in favor of his family. Joxer is leftward in the background for a moment and is insulted by that. When the inheritance is mislaid forever, Boyle departs back into the cheery presence with Joxer. Boyle cries out for his old butty, and Joxer is keenly waiting for him, replying like a lovebird. As Joxer relies on Boyle's friendship, Boyle won't be ill-treated by Joxer as he would have been by his family. Joxer is frail, and he needs, just like Boyle, to exist at any rate except money or toil.

Bentham is the reason for the Boyle family's optimism for a more contented life, just as he is the instant source of their devastation as a family. Reasonable skill and the usage of harsh words are just a disguise for a heartless and self-centered fraud. Bentham understands that he has made out the will in a way that will consent the Boyles impoverished. When he has been sexually efficacious with Mary in a way that might, and does, prove deadly, he flees away to England without a word of goodbye. Mary's pregnancy outlays her trickery of all the men near to her. Bentham, the dad of the child, left. Jerry, a man who battled for the workers' privileges, let her down when he discovered the pregnancy. Johnny, who is in agony because he had expected that the money would protect his life, enhances Mary's calamity to his tragedy, *I've a nice sister,*

an' a nice father, there's no bettin' on it (Ibid., p. 64). Her father, who has mislaid his recently found self-esteem, attempts to hold on to it by pitching Mary out of the house.

When Juno is elusive when the family is rejoicing the inheritance, Mrs. Tancred passes on her path to the burial of her deceased son. Juno walks about saying that *(i)n one way, she deserves all she got; for lately, she let th' Die-Hards make an open house of th' place... (Ibid., p. 47)* At that time, Juno can't see the hominid tragedy at the cost of a son. It is only when Juno herself is absent without her own son that she can confess that, *she was only thinkin' of herself [and that she] didn't feel sorry enough for Mrs. Tancred when her son was found as Johnny's been found now... why didn't I remember that he wasn't a Diehard or a Stater, but only a poor dead son! (Ibid., p. 71)*, she speaks when contrite her punitive words.

Juno is Captain Boyle's anti-thesis. Ultimately liberal and sympathetic, she has damaged herself out, supposing the foremost familial accountabilities disregarded by Captain Boyle. How much surplus this contains is vibrant from a time course which highlights that under other situations, Juno could have been endowed and decent looking:

...She is forty-five years of age, and twenty years ago she must have been a pretty woman....Were circumstances favorable, she would probably be a handsome, active and clever woman. (Ibid., pp.5-6)

It is distressed with the disastrous disperse of a low-income family living in a Dublin slum tenement in 1922, the spell of the Civil War among the government of the new-fangled Irish State and the Diehard Republicans. Juno Boyle, the domestic mother, is the character around whom the play hangs on. From the start, Juno is conscious of how close the fragmentation of the family is. Clues of this act when she says to Mary and Johnny, *---I don't know what any o' you ud do without your ma (Ibid., p.8)* and when she denounces her husband for, *---sthruttin' about from mornin' till night like a paycock! (Ibid., p.9)* despite the fact, she works for their daily dough. Only through her that the separate catastrophic lines of the captain's inheritance, Johnny's disloyalty, and Mary's abandonment are interrelated. The top story is Juno's struggle to retain the family laid-back. Therefore Juno's character is tolerably and powerfully shaped to bear the tragic liability of the family. Johnny's chauvinistic story is responsible for a contrast, a mystery, and a lenient type of tragedy. While Mary's sad story is pathetic, seemingly exaggerated, it does, though, motivate the ultimate exit of Juno from the family home.

In *Juno*, a shared inheritance is a tool that produces the deceptions of the Boyle family; to Juno Boyle, the mother, it offers a faith for the family which she slaves to provision; to Mary, her daughter, it is vital to a new life and the viewpoint of the wedding; to Johnny, the son, a discharge from thereckoning which anticipates him from his side in the Civil War for deceiving his companion Tancred to the other side; and to the gossiping lazy father, *Jacky Boyle, the work-shy Paycock, —Lookin' for work and prayin' to Godhewon't get it and—barely abletolifthishands with the pains in his legs, it holds the promise of a final escape-hatch from moral responsibility (Ibid., p.41)*. All their expectations are beaten: Johnny is a gunshot, Mary is seduced, and the Paycock falls deeper into drink and debit.

The interrogation of why Juno Boyle ruins with her helpless and futile husband is a confounding one. An activist reading recommends that Juno stopover because of her youngsters. As her namesake signifies, Juno is the perfect personification of motherly concern. Even she is neglecting and opposing those rudiments that establish a hazard to her domestic ambience. O'Casey requests us to praise Juno in her execution for her matriarchal determination and because she starts the resources to protect a better life for herself.

As Juno makes the momentous resolution to leave Captain Boyle to begin a different life with Mary and her unborn child, Juno is overflowing with persuasion and self-assurance. There is a substantial alleviation of the poverty she has suffered. The two women concoct to leave to create a better domain for Mary's unborn child so that the pregnant girl/woman sheltered by the affection and upkeep of Juno Boyle/Juno Lucina and leads a better and contended life:

We'll go. Come, Mary, an' we'll never come back here again. Let your father furrage for himself now; I've done all I could an' it was all no use--he'll be hopeless till the end of his dayswe'll work together for the sake of the baby. (Ibid., p. 59) Mary's reaction is, *My poor little child that'll have no father! (Ibid., p.60)* to which Juno, with countless confirmation, states, *It'll have what's far better--it'll have two mothers (Ibid., p.60)*.

With that, the two women leave the only life they have always acknowledged to begin a new, self-possessed. The equivalent among the hysterical familial circumstances inside the Boyle family and the intense Civil War outside of it concludes the main objective behind O'Casey's hypothesis of Juno concerning economics and desire for a better life: she is, in fact, a party-political controversial: by lastly discharging Jack Boyle's incompetent role in her life, she describes Ireland's war as an event coordinated by an indecisive capitalistic and patriarchal societal edifice. Juno Boyle courageously discharges both milieus and tries to move forward. The foreshadowing of the birth of Mary's child both indicates and supports a new essence of hope for the womanhood of O'Casey's furthestmost worldwide play and, by extension, a liberated Ireland full of a classless society as well. In this way, O' Casey highlights how money makes people more illusory towards one another, which is caused by the messy condition of the country and absence among the people.

Section 2:

Familial Transformation due to Prevailing Situation of Civil War

---your humanity is Just as narrow as the humanity of the others

(*Juno and the Paycock*, p.148)

O'Casey was firmly committed that revolutionary doctrines could never be the way to settle down complications. He revealed this theme with ache through both the activities and the verses of the play. O'Casey customs in the play a deep-rooted bogus: what will occur if a wealth falls on a deprived and down-at-the-heel family? O'Casey uses this intense counterfeit, not as it is generally used, but to accomplish a firm persistence, a catastrophic end. Mainly speaking, the inheritance is used to disclose the spirit of the character of those who assume to get advantage from the legacy directly or indirectly. The heritage, in effect, impacts the behavior and thought of nearly all the slum residents in the play, just like Boyle's opinion on the clergy, is a perfect illustration. Even Juno is not protected from this inclination. Bentham hashes out at the end of Act One; Juno is put into an actual outbreak by the viewpoint of charming this superior young man. She looks to have become a victim to the immorality of arrogance, as she bets around Bentham and cries that he has had to see Joxer and Mrs. Madigan. The inheritance appears as a foremost concern in the play because it offers countless actions and openly affects Mary's destiny. It first inspires Bentham into a solemn wooing of Mary, and its letdown to materialize makes it possible for him to consent to her. At the start of the second act, the outcomes of the inheritance appear. The working-class family is seeking middle-class materialistic luxuries and pleasures, and it lacks noble discrimination in electing new furnishings and adornments. Happiness does not last for a long time. Tragedy attacks with the encounter of Mary's pregnancy and Bentham's journey to England. Boylesays that she will have faded away, being elusively worded. All the adherents of the family wished to get free of their immoral societal conditions through the will, but it looks that the will nearly seem to make deeper their tragedy.

Every chunk of the play has been taken to its specific deduction, and the terrible disorder of the Boyle family is wide-ranging. The Captain's exaltation has finally gone; Johnny has been taken away for killing as a scout; Mary's love has ruined calamity, and Juno has left the family house. The lessons of the consequences of militarism and ferocity, poverty, and treachery are brought home. Only the women, as frequently in O'Casey's plays, arise with particular lasting scraps of self-esteem: Juno's closing choice to look to the future and take the protection of Mary's baby offers an association towards renewal; Juno will begin another life in which she will become a working-class superwoman in a new way. The mutual upshot of the societal and Civil War complications brought about the Boyle family's disintegration. The awful effect in this play is mainly suffered through the miseries of women, and therefore, they rise to be the foremost —protagonists. In *Juno and the Paycock*, Mrs. Boyle is the only one who takes the ultimate liability of the brutal reality and decides to begin a new life. *Juno and the Paycock* is a domestic tragedy because it concentrates on a conventional family's ordinary life. It is the catastrophe of a family rather than of a group. In this play, O'Casey goes toward domesticity to show the tragic flaw of the Boyle family in terms of Marxism. *Juno* is a domestic misfortune and heartbreak of working people and now the cruelty and poor condition of the ordinary people as the aftermaths of the Civil War. "Ah, you lost your best principle, me boy, when you lost your arm; them's the only sort o' principles that's any good to a working man" (*Ibid.*, p.23).

The text mentioned above citation describes the poor condition of the common due to the continuation of the Civil War. "Johnny," the only son of the "Boyle Family," had lost his arm in the discomforts and shattering condition of the war. However, his mother "Juno" views all these patriotic behavior and other such types of theories and social behavior are of no use as when she needs to feed every member of her family, and she has to work from dawn to dusk. She doesn't find any support from anyone. Thus, the implication of the "Marxism Theory" is the best way to justify our results about the societal transformation after being affected by the Civil War.

In the play, Johnny is a descriptive character of a nervous, ill-tempered, and chauvinistic. Johnny is an evident instance of the discarded body and essence brought about by war. He is anxious to the level of madness, looking self-centered, impatient, and enormously irrational. These psychic weaknesses are triggered by his martial career, just like Juno says that *The bullet he got in the hip in Easter Week was bad enough; but the bomb that shattered his arm in the fight in O'Connell Street put the finishing touch on him* (*Ibid.*, p.8). Similarly, the demise of Johnny denotes part of the tragic flaw of the Boyle family in the play, an example that such a revolutionary conflict brings turmoil and surplus. Johnny's eccentric behavior becomes more noticeable, and it is understood that he is tense and fearful of something coming upon him from outside. The reason for his inferior dread is bit by bit, shown in the play. Tragedy controls Johnny from the start, and his existence constantly discusses that the delights of the future inherit anceappear to be groundless.

Johnny Boyle is a terrible fatality of two wars, the domestic war of emancipation and the more nasty war of brothers. He is an outcome of two battles, that of Easter-Week when, as a young Boy Spy, he was injured on the hip, and that among the Government militaries and the Irregulars on O'Connell Street when, as a crooked, he mislaid his arm. Juno says that Johnny feels that he has done abundant for Ireland, ---*None can deny he done his bit for Ireland, if that's go in' to do him any good* (Ibid., p.22), and he desires to abandon the Irregulars. However, his officers consider that he has revealed evidence to the Government forces which headed to the demise of a former mate, Young Tancred. As customary in numerous alike cases, Johnny is murdered and gunshot. Johnny Boyle offers the linkage between the Boyles societal domestic calamity and the Civil War. "*Juno! What an interesting name! It reminds one of Homer's glorious story of ancient gods and heroes*" (Ibid., p.23).

The text as mentioned above citation is related to the naming history of the story's main character "Juno." The author says that "Boyle" has given her name as "Juno" as most of the life incidents have occurred in June. However, one of his friends says that this is a beautiful name that may remind us of the memory of the goddess of love. He compares the routine activities with that goddess, who used to be considered the symbol of love and sacrifice. He says just like that god, "Juno" loves her family a lot that even the poor conditions and prevailing hunger in the family couldn't let her down. Her love and determination for her family remained the same even after the devastating and heart mourning incidents of civil wars.

During the three Acts, his responses to other characters display the behavioral breakdown under unbearable anxiety. Nevertheless, behind this irascibility and impoliteness hides a wretched child, imagining renovation from his conviction in the fortification of his mother and the Virgin Mary. His character is projecting that he is a sturdy and courageous person as an ex-soldier in the Irish Republican Army. For Mary, he is a fellow of strength just like: *He stuck to his principles, an' no matter how you may argue, ma, a principle's a principle* (Ibid., p.8). When announcing to Bentham in Act I, Juno states that none can deny he did *his bit for Ireland*. (Ibid., p. 22) He also represents himself as a brave man ready to martyr for his nation again: *I'd do it agen; for a principle's a principle* (Ibid., p.23). However, at another place in the same discussion, he says: "Ireland only half free'll never be at peace while she has a son left to pull a trigger." All the expectations of his family are linked to his character. Still, his disguise is taken off when we studied his explanations when Mary was reading out the facts of Robbie Tancred's body from the newspaper, for which h0e answers: *Oh, quit that readin', for God's sake! Are your losin' all your feelin's? It'll soon be that none of yous'll read anythin' that's not about butcherin'* (Ibid., p.6). His wretched powerlessness to defend his family is further underlined when he could not protect his family from the implications of poverty and their properties to be detached.

The repeated allusion of the *terrible state o' chassis!* (Ibid., p.16) stands for the wretched state of the members of the Boyle family, which are bare to wars. Mr. Boyle is the only one in the play which is liable to oppose or negate whatever is going on. Such a person may be ached him and others but is infrequently able to accept it. Mr. Boyle is also signifying this destructive facet because he is a basis of distress not only for himself but also for his family, particularly for his wife. Even his only son, Johnny, also leaves him mainly because of his reckless attitude towards his family. He is the only person responsible for the original ailment prevailing in his family because of his negligence. Ironically he appears to be the only sensible person to completely comprehend the wretched condition of the world at the spell of war when he says *Th' whole worl's in terrible state o'chassis!* (Ibid., p.16) But literary he cannot understand his family's pathetic and miserable condition because of his negligent attitude towards economic resources that were the root of his family's nourishment.

"Maybe I didn't feel sorry enough for Mrs. Tancred when her poor son was found as Johnny's been found now - because he was a Diehard! Ah, why didn't I remember that then he wasn't a Die-hard or a Stater, but only a poor dead son!Sacred Heart o' Jesus,take away our hearts o' stone, and give us hearts o' flesh! Take away this murderin' hate, an' give us Thineown eternal love!" (Ibid., p.60)

The above-explained text citation is a perfect example of love and thus, explains the pain of being away from loved ones. Furthermore, there is supernatural power in love. The author explains that being away from our loved ones is the most dynamic dilemma that can destroy the whole community. However, the strength of love is above all. The author explains well that when you are embellished with the power of love, you will see the light in every dark situation. However, the above-explained context enlightens the true spirit of love. He beautifully describes that love is the more profound power; it can cope with every type of hardship and fight with the whole world for the sake of the happiness and peace of our loved ones. Contrary to this, if someone says that she/he loves someone, however, he cannot protect it, the author says that he does not love time spending situation instead.

O'Casey's Juno Boyle is considered one of the leading prevailing figures in modern drama. She is a woman of remarkable power and survival, character, and other macho traits. Sean O'Casey erected Juno to vitrine her corporeal and dynamic strength to expose European Capitalism's irrational and imprudent behavior towards the Boyle family. Juno Boyle is O'Casey's 'Innovative' Irish woman model who discovers that capitalism's only emission from societal and civil influence is

banishment. At the end of the play, Juno and her daughter leave to pursue a better life where women are no lengthier curbed by patriarchal rule under Capitalism. A.E. Malone 1983, the foremost historian of the Abbey Theatre movement, was also paramount to describe Juno in *An Essay in Gallagher's Anthology* regarding her maternal qualities. Juno and the Paycock have their phony abilities, but it is enriched and ennobled by the character of Juno. Juno is the prodigious, the common mother, as countless as the utmost mother in drama. However, her power is limited to two rooms in a Dublin slum. Her son was deceased for his country. Her daughter is deceived by a rubbish deceiver and abandoned by an egotist coward; her husband an arrogant, deceitful, drunken spendthrift; she upsurges loftier to her purlieu ambiances and concocts to start her life-struggle a new. Juno, an ideal Earth Mother, displays great responsive asset and reliability as she makes sure that her children's necessities are contented before attending to her own. The responsive characteristics of Juno are beheld in the framework of her maternal nature in terms of economics. Juno pursues a societal demand that led her life to betterment.

Section 3:

Dialectical Antagonism and Hope for Betterment

Even though the play *Juno and the Paycock* is depleted within the confines of the Boyles' tent rooms, the play goes afar domestic melodrama to create a grander account about the nature of survival, its implication, and consequence develop through O'Casey's comparable custom of the leitmotifs of poverty and war. Boyle's insistent idleness, entertaining and inoffensive at first, is gradually exposed as a rudimentary hazard to the family's existence; without adequate wages, the Boyles edge ever nearer to famine, when the 'troubles' are overlaid on the Boyles' poverty. Yet, the play's significance interchanges outside the domestic and economic issues to contemplate something more elementary, the ultimate life and death situations because of such circumstances.

Boyle's perception of *chassis* does not clarify these circumstances. (*Ibid.*, p.61) Boyle may realize only with turmoil; nonetheless, for O'Casey, the world of *Juno and the Paycock* is not unstructured and fluid. It is dialectically arranged in entirely its crucial facets. The play's dramatic structure gives the utmost clear indication of O'Casey's dialectical methodology concerning Marx and Hegel. In the primary place, the characters seem in a stunningly systematic sequence of complementary pairs: Mary and Johnny, Bentham and Devine, Mrs. Tancred and Mrs. Boyle, Juno and the Paycock and Boyle and Paul Joxer. Every act in the play has its conflicting response in the second place: the tea party overlaps the Tancred memorial march, Mary's pregnancy sets out Johnny's demise, Boyles intoxicated appearance in the final act succeeds Juno's exit. Nothing in the play exists by itself, and the thesis balances anti-thesis.

Hegel's dialectical apparition has as one of its features an essential positivity. Such hopefulness lies in the play's devotion to the dialectical impending for optimistic transformation. Dialectical flaws in creating struggle produce a terrible milieu and abruptly hassle the necessity for positive synthesis. If Juno and Boyle discover no central minced, the family is disturbed and devastated. Of any kind may be believed in favor of Juno's progress, Boyle's capability to persist displays stubbornness underneath the stratum of apathy. Neither can appreciate nor accommodate the other is an extent of their confines and the desolation twisted on them by societal circumstances.

Juno and Boyle undergo a system of poor societal sight that retains the prospect of synthesis beyond their choice of revelation. After Boyle's *th' whole worl's...in a terr...ible state o'...* *chassis* (*Ibid.*, p.61) and Juno's *Ah, what can God do agen the stupidity o' men* (*Ibid.*, p.59) is opposing molds about man's liaison to his milieu. However, Boyle holds a passive world opinion, and Juno grows with a canon of freewill. Nevertheless, the play's dialectical compulsion deals with different choices than the dialectical schisms known by Juno and Boyle. *Juno and the Paycock* mutually support Juno's and Boyles's opinions, the thesis, and the antithesis by instantaneously forming the legitimacy of man as the maker of his milieu and the milieu as the maker of man. The play observes man's association to his milieu mainly in terms of money. The central plot-line of Boyle's legacy, which reaches not because of work but by good luck and leaves by comparable course of chance-error, shows that money creates the man, but man cannot create money. The transformations in Boyle's affairs affected by the heritage entail a materialistic base of life without signifying the resources, save chance, to accomplish it. Indeed, hard labor is no solution for prolonged poverty but rather its outcome. Boyle waged might all the wickedest sufferings of his condition, but he could never resolve his entire economic complications.

The fluctuations in Boyle's contacts shaped by the legacy expose the vital linkage between individual self and dough. For O'Casey, that link reckons humanoid abilities and distorts them. Boyle, without money, is

powerless and cannot sort his family takes him truly. Moreover, group prestige, like family prestige, is firmed by cash. Mrs. Madigan freely lends Boyle money when she ponders he has a heritage and just as happily removes his gramophone when she considers he does not. And Father Farrell, that obscure mediator of neighborhood status, *stopped me to-day an tole me how glad he was I fell in for the money. Joxer, He'll be stoppin' you ofen enough now; I suppose it was "Mr." Boyle with him?* (*Ibid.*, p.27) From Maisie Madigan to Father Farrell, the whole neighborhood wages tribute to Boyle's legacy.

Still, the entire play precedes a more pessimistic view of the heritage and its effects. *Juno and the Paycock* recommend that man mislays his mortality when his delicate relations are centered on worldly concerns. Without money, the characters are condensed to animalistic attitudes, and associations like Joxer's to Boyle and Boyle's to Juno seem greedy. Several animal references highlight this greediness. The utmost common, the allusion to Boyle as peacock links Boyle's attractiveness to his economic reliance and precisely describes his precise diversity of amensalism.

MRS, BOYLE. Oh, he'll come in when he likes; struttin' about the town like a paycock with joxer, I suppose (Ibid., p. 6). MRS. BOYLE. I killin' me if workire, an' he shtuttin' about from mornin' till night like a paycock (Ibid., p. 9). MRS, BOYLE- Your poor wife slavin' to keep the bit in your mouth, an' you gallivantin' about all the day like apaycock (Ibid., p. 12) MRS. MADIGAN. You're not gain' to be swankin' it like a paycock with Maisie Madigan's money—I'll pull some o' gorgeous feathers out o' your tail (Ibid., p. 60).

The image of peacock has the clear implications of vanity and inadequate spectacle, but more imperative is its connotation with un-earned money. Juno and Maisie's disgrace devises in the meek economic datum that Boyle's exhibition rests on other people's work. Furthermore, Boyle's animalism though allied to idleness is not partial to it. When he is degraded as *murlin (Ibid., p.25)*, his job clearly shows that he works as a brute of burden. Thus the play gives the dilemma of labor ironically. Boyle is brutalized and jobless; he is a destructive and bloodsucking *paycock (Ibid., p. 6)*. The core of Boyle's problem is not employment or the absence of it, but it is dearth that brutalizes all the characters. Although Juno, who, as the play's idyllic epithet of maternal distress, looks least likely to be linked with the pessimistic shape of animal orientations, is forced to accept the role of huntress (although of a mainly domestic kind) in the first act to search out Joxer.

MRS. BOYLE. I'll have to push off now, for I'm terrible late already, but I was determined to stay an' hunt that, boxer this time (Ibid., p.16). JOXER. It's a good job she has to be so of en away, for (with a shrug) when the cat's away, the mice can play (Ibid., p.10). BOYLE. Don't be superstitious, man; we're Dublin men, an' not boyos that's only afthercomin' up from the bog O'Allen---though if she did come in, right enough, we'd be caught like rats in a thrap. JOXER. An' you know the sort she is—she wouldn't listen to reason— an' wanse bitten twice shy. (Ibid., p.19)

That feature of the milieu that inspires Boyle, Joxer, and Juno to contest like Tom and Jerry over what are, after all, only a limited banger is their irresistible poverty. Farther, these prominent animal images, Acts I and III make wide use of unspoken animal allusions carried mainly in verbs implying cruelty: *Buicherin' (Ibid., p.4)*, *sacrifice wan victim (Ibid., p.6)*, *furrageout a cup o' tay and Deirdre of the Sorras (Ibid., p.10)*, *gallopin' and Navin' a path o' spies, pimps (Ibid., p.16)*, *an' flay'age (Ibid., p.16)* and *crawl (Ibid., p.23)*. The amount of verbs related to animosity and consumption or killing underpins the lousy eminence of poverty and submits that the play's per arch at enduring and tacit conflict with each other and their milieu. In the second act, when the Boyles meditate, they have money, do the animal allusions become benevolent. All the melodies of the tea party optimistically talk about birds, with Maisie Madigan's *With the single exception of Bentham's reference to mad dogs (Ibid., p.37)*, more relevant to Bentham's typical selfishness than of peripheral certainty, Act II is devoid of pessimistic animosity as it is of economic concern. The link between money and animosity is straight and environmental. Their circumstances abuse the characters. The atmosphere in the play is not unbeatable. According to Hegel's dialectical methodology, the thesis of the milieu is set the counter to the anti-thesis of the distinct character's reliability. The play's title contrasts just like *Juno and Paycock*, godliness and animalistic, remarks not only on its two prominent characters but on social nature. The paradigm of this play is a dialectical structure that recommends that man has inside himself the prospect for both goddess and animalism. In the more extensiveterms of acceptance and free will that I have been conferring, the capability disguised by the title shows that a character's capacity to exceed ecological restrictions (and therefore recognize his godliness) is as firm as his leaning to surrender to his ambiances and surrender to his animalism). As for similarities to the god and animal in man, Juno and Paycock are not simply lifeless fatalities, but makers of impartial reality, Boyle through acceptance and Juno through revolt.

His arrogances promote Boyle's degradation by poverty. Abused by the structure, he, in turn, abuses Juno and anyone else who will lease him. However, with Juno, subjugation generates a rise of individual willpower. Peripheral burdens spark the development of Juno's realization from egocentrism to general love and so fail to subjugate her. Although Juno leaves her home, if her family is ruined, it is as far her choice as a condition that chooses Juno's mystical development is manifested by the dutiful standings of her ultimate commitment. Beginning with a minimal view of human relationships that encompassed only the Boyles,

I forgot, Mary, I forgot; your poor out' selfish mother was only thinkin' of herself ... maybe I didn't feel sorry enough for Mrs. Tancred when her poor son was found as Johnny's been found now—because he was a Die-Hard, she develops into further general distress for mortality, ah, why didn't I remember that then he wasn't a Die-hard or a Stater, but only a poor dead son, and ends as a presenter for all manhood: Sacred Heart o' Jesus, take away our hearts o' stone, and give us hearts o' flesh! Take away this murdherin' hate an give us Thine own eternal love (Ibid., p. 39).

Not merely Juno's peculiar grief widespread into distress for all men, but the civil moment, the chaos of Die-Heart and Stator retreats as Juno leads her clarification at herself, for she has earlier well-defined her distresses too closely. By inquiring for affection, she is stating love, prevailing over an atmosphere of abuse. In as much as the manifestation of the prayer is its peculiar incomplete contentment, Juno's stone-heart having become a heart of dermis. Juno has presumed the title role of god-in-man by understanding as her name would show the hominid potential for transcendence.

Juno's achievement is, however, morally secluded. In conceptualizing a love idea from Johnny's demise, she disregards the historic and radical aspect of her disaster and, in its home, surrogates the vital private understanding. Therefore despite materializing a synthesis, Juno indirectly sets the thesis of the individual's free will counter to its antithesis, ecological determinism; that is, she mines the god-in-man beside the brute. However, O'Casey's dialectical modeling maintains that remote revelation and individual liberty must account for societal circumstances—the god and beast must be reunited inside man—or the outcome will not be a harmonious amalgamation but disintegration.

For O'Casey, love deprived of a societal viewpoint cannot change peripheral reality. On the other hand, nothing can transform in the milieu without education. Boyle and Juno, demonstrating two extravagances and impotent to admit their mutual ground, construct their misfortune. Die away to be a narrator for rational reality, Juno achieves awful importance as the voice of biased truth. But her innovation of internal order does not lead her to its unbiased correlative: unselfish love means that hominid relations can be centered on something other than money. Boyle's societal decisions are like Juno's innermost light. Both express significant facets of a compound reality. But in observing the externals, Boyle displays an absence of inward knowledge that stops him from changing his individual or societal abyss in seeing only turmoil. In this play, Hegel's dialectical idea contains both Juno's and Boyle's dialectical schisms that neither deny the societal powers nor reject the part of the individual but concludes a synthesis that represents both—the generally conscious man in the humanitarian milieu.

One more facet of O'Casey's dialectical idea relates to Hegel's concept consists of time. O'Casey suggests a twofold time structure for *Juno and the Paycock*: civic time (history) and private (personal) time. O'Casey's conduct of Johnny's destiny displays that man purposes in both historical dominions at once for O'Casey. However, Juno and Boyle oppose civic and private time. The painful circumstances they provoke so restrict their visualization and hopes that neither one perceives any optimism in the mechanisms of history. Nevertheless, they are absent with a diversity of inadequate particular time structures in neglecting time's civic face. They at once exist private and civic subsists, and that civic time and personal time go on all together never indeed happen to them. However, the clarifying display of Johnny's destiny should make this simultaneity evident.

From the supreme act of the legacy, Johnny's story delivers the play with its historical background. Johnny, as an informant, associates the familial distresses to the fortune of Ireland. While the Boyles keep on ignorant, or even aggressive, to civic events, rejecting their significance, Johnny's involvement and outcomes for the family demolish the difference among civic and private spectators, if not for the characters. In trying to isolate the family from the past, Juno only subsidizes Johnny's demise. All the signs of remorse, dread, and madness are disregarded, varnished with a teacup. *If a man was dyin', you'd thry to make him swally a cup o' tay (Ibid., p.8)*. Juno's incompetence to comprehend what is immoral with Johnny permits the Irregulars open restraint by avoidance.

Until now, Johnny's passing forces the spectators to acknowledge that past acts have concerns in the present and future, that past, through the pivotal relations it provokes, is an existing power that determines life. Even Johnny attempts to

abandon his activities with the ritual candle. Then in trying to destroy historic fate through pious interfering, Johnny shows to the spectators that conviction can neither untie the past nor pledge the future. After the melodramatic destruction of the candle stand the Irregulars who justify the reliability of the distinct deed, for enhanced or eviler. Johnny's courage for infinity is avoidance of historicity: actions have concerns in this world. From Johnny's story, it is evident that, for O'Casey, an indulgence of historical developments is central to life. Deprived of historical obligation, there can be no perfection in the unbearable situations that affected the Boyles. In the Boyle family, the past mislays its neutral significance and becomes an appearance of personal misery and disenchantment.

To Boyle, the past is a telling of the dead history in heroic expressions. What has occurred is remarkable only as it gives instances for verbal explanation. Boyle's analysis of the clergy's adverse role would at first look to weigh the present:

Didn't they prevent the people in " '47" from seizin' the corn, an' they Starvin.'; didn't they down Parnell; didn't they say that hell wasn't hot enough nor eternity long enough to punish the Fenians? We don't forget, we don't forget them things, Joxer. (Ibid., p.19)

When the condition demands an alternate opinion, Boyle's recollection breaks, altering his situation to uniform his pompous standpoint.

BOYLE, Cumin' up the stairs who did I meet but that bummer, Nugent. "I seen you talkin' to Father Fa.tTell," says he with a grin on him. "He'll be Colleyin' you" says he, "like a Guardian Angel from this out"—all the time the our grin on him, Joxer.JOXER. I never seen him yet but he had that our grin on him!BOYLE. "Mr_ Nugent," says I, "Father Farrell is a man o' the people, an', as far as I know the History o' me country, the priests was always in the van of the fight for Irela.n's freedom" (Ibid., p.27).

By creating past functions as a self-centered rhetorical pattern with only unintended importance to the actual world, Boyle humiliates it. Since the past, for Boyle, does not elucidate the present, the option of the provocative act is ruined. Juno discards past by finding all certainty in the present if Boyle underlings past to his devotions. By describing the Civil War firmly regarding its influence on the apartment, Juno provides its imminence. Nonetheless, incompetent to simplify, she, like Boyle residues, cut off from the full impact of the historical development and from the chance of producing the historical synthesis needed by O' Casey's historical dialectic. While Boyle replies to the past as an annotation of his self-interest, Juno can distinguish a particular historical difficulty in human terms. However, she cannot realize the more societal effects of her observations.

BOYLE. We've nothin' to do with these things, one way or Cother. That's the Government's business, an' let them do what were pa.yin' them for doin'.MRS. BOYLE. I'd like to know how a body's not to mind these things; look at the way they're afther Leavitt' the people in this very house. Hasn't the whole house, nearly, been massacred? There's young Dougherty's husband with his leg off; Mrs. Travers that had her son blew up be a mine in Inchegeeda, in Co. Cork; Mrs. Marmite that lost wan of her sons in ambush a few weeks ago, an' now, poor Mrs. Tancred's only child gone west with his body made a collander of. Sure, if it's not our business, I don't know whose business it is (Ibid., pp.39-40).

Although Juno's answer is more social and subtle than Boyle's, her distress is restricted. The Civil War must arise through the dwelling before she notices it. The actual imminence, which is the power of Juno's reply, is also its flaw. Johnny's tragedy remains isolated and hence destined. Juno's revolt at the fierceness and violence of civic events is a partial retort to the actual assisting of Johnny. Paralleling Boyle and Juno's outlooks on the past with Johnny's experience expose the profundity of their misinterpretation. Through causation, Johnny's demise exhibits the interpenetration of the past and present, the civic and the private. Past activities endure having concerns in the present and the future. The Civil War, the historical instant, forms Johnny's impartial and personal realities and finally leads to his passing. Neither Boyle, who degrades past nor Juno, rejects its possibility, can entirely comprehend what materializes to them or Johnny. And deprived of understanding, there is no mechanism.

The outline of rebirth, though, contains Mary and Juno, for Mary, now pregnant, represents the optimism of human regeneration. In connecting Mary and Juno as optimistic forces, O'Casey drives the play's inference outside the uncertainties of Juno's mystical awakening. Mary's ultimate remarks to Jerry, echoing the verses he once read on humankind's conflict with the environment, tell that she has grown dialectical gratitude of the human disorder, including societal and psychic distresses. The *everlasting law* (Ibid., p.82) of glacial change states in common term the contingency about a lifetime that Mary has come to consent as effective. Mary's understanding teaches her about

the significance and the inadequacy of love. By the end of the play, she recognizes that love can become treachery without the appropriate societal settings. While her liaison with Devine ruins at the end because he cannot admit her flop, her concern with Bentham flops, in large part, because he cannot consent to her poverty. Devine's psychic restrictions and Bentham's societal affectations reveal on them and the flaw of Juno's love idea. Mary's rising gratitude for the dialectical nature of truth widens the kind of consciousness presented at the end of the play. In terms of O'Casey's dialectical idea, the inference of Juno *and the Paycock* exaggerates the devastation of the Boyle family, but it also shows the potential for synthesis. Mary joins unbiased and biased facts by employing her secluded understanding of a historic (dialectical) context. Mary and Juno go off together form permanent chronologically and philosophically: they yoke the past and future with the present, substantiating that, out of unfaithfulness and demise, reawakening and development are conceivable.

The dialectical schism in *Juno and the Paycock* is equivalent to the dialectical division of language. Since the language of Juno inclines to vary among the thesis of great particularization and the antithesis of vague generalization, the vernacular and rational relations among individual understanding and societal reality are missing. Its incapability tells details, and overviews deteriorate the potentiality of personal distress for constructing societal cognizance. In Boyle, discerning visions exist with desolate and immaterial thought. He is the only one who is uninspired by Bentham, sizing him up for the arrogant ass he ascertains to be. Then because Boyle's pomposity is self-protective, he can never represent or change his appraisal of characters or circumstances. As an outcome, his ideas are labeled and even effective and immobile. Boyle is partially factual when he maintains on *chassis* (Ibid., p.61) to describe his world, nonetheless so long as he customs this overview to continue his indecisiveness. He cannot comprehend its importance in either the private or the communal domain. By hiding his incentives, Boyle miscarries to oppose his problem in the evocative positions of old-age and hardlabor.

On the other hand, Juno's antithesis, in the end, is not significantly enhanced. Though her representation of understanding into exact and confined terms makes it clear, she can also distort and misrepresent. Her power lies in her denial of intellectual pleas and identifying the meaninglessness of other people's situations. When Johnny claims of his martyr for Ireland, Juno's retort is disturbing: *Ah, you lost your best principle, me boy, when you lost your arm; there's the only sort o' principles that's any good to a workin' man.* (Ibid., p.23) Juno's speech looks legal on the face of it. In reflection acknowledgment of the exact values, Johnny stands for her capability to acquire to the heart of the material by shedding away his rhetoric of a *principle's a principle* (Ibid., p.23) is justified. So far, to perceive the world merely in modified terms is to jerk a moral character out of shape. In a dialogue of Mary's contribution to the strike, Juno shows indifference to a simple form of social action because it disrupts Juno's instantaneous egocentricity.

The schism of common and particular terms is only one facet of O'Casey's distress with language and dialectics. O'Casey rests highly conscious of the datum that societal circumstances construct and maintain disorders of speech. Even though poverty makes a rhetorical escape from a logical stratagem, it provides the characters with replicas to underpin their verbal alterations. The language of *Juno and the Paycock* develops from oral traditions. It comprises prayers and songs. The choice of songs in *Juno and the Paycock* is particularly ironic, and the variety extremely extensive. *Home to Our Mountains* (Ibid., p. 95), which Mary and Juno chant at the tea-party, Joxer's *I Have Heard the Mavis Singin'* (Ibid., p.37) from the Scottish traditional song *Mary of Argyle*, Boyle's *When the Robins Nest Again* (Ibid., p.16) symbolize the best of the popular custom and the popular broadside. These songs have a direct plea. However, the petition is not what commends them to the utmost of the characters in *Juno and the Paycock*. For them, the songs are mainly a means of fleeing life and suppressing thought. They use the songs not as affection but as an auxiliary for materialistic ones.

Yet, sentiments already briefed by overexposure to a different dynamic folk-custom are entirely devalued by a material whose raison deter is retail. Joxer has countless toil with folk material, memorizing only a line or two. Still, he is persuasive with lines from *My Native Land* (Ibid., p.88), *Wearin' of the Green* (Ibid., p.37), *Soldier's Lament* (Ibid., p.25), *Yes! Let Me Like a Soldier Fall* (Ibid., p.56), and *Smile, Smile, Smile!* (Ibid., p.88) and the comical labels from *Tea for Two* (Ibid., p.37), *Say aw rewaear, but not goodbye* (Ibid., p.35), *Sruokeytylokes* (Ibid., p.36), and *Moriarity* (Ibid., p.36 and p.78). Joxer uses devoted and marketable songs and combines them widely into speech. In Achiever, the inclination of the other characters to emotion is embellished by these good songs. The tendency for language to become a song is equated only by the desire toward clichés and labels. Such oral forms signify a dialectal legacy gone fusty.

The play ends with a linguistic irony: on the one hand, Joxer and Boyle, the characters linked with linguistic bias and affectation, convey the curtain down with intoxicated confusion that matches off into stillness; on the other hand, Juno, who has faced these advocates through the play with her stress on the particular, discovers in her last speech

emotional fustian. Until now, Juno's dialectal substitute to Boyle's and Joxer's sound is not entirely optimistic. Juno cannot develop her lexis to include the societal, economic, and civil conceptions that define her ailment. This woman is a dialectically unique character in the play. Ironically, she is incoherent about the causes of her woes. Boyle's confusion catches an equivalent in Juno's state of stillness. A synthesis that would wrath Boyle's societal simplifications and oral vivacity with Juno's common-sensical particularizations and reliable emotive pledges is required. But this necessity is simply partly satisfied in Mary's recitation of Devine's verse, and the verbal dialectic is left deferred among Boyle's thesis and Juno's antithesis.

The integration of the deceased with the existing dead and the absurdity of poverty create no synthesis and no societal consciousness. In rejecting the supremacy of language to produce a synthesis, O'Casey hints the disappointment not to the language itself but the specific limits of the characters. The prospect for language to function completely evidently subsists in Juno and Mary. The ultimate disintegration has both psychosomatic and socio-economic causes. The schisms of erection and devastation, idol and animosity embodied in Juno and Boyle are not reunited because Boyle's acceptance of conservatism leads to apathy and Juno's creed of freewill, devoutness. Boyle uses *chassis* to plea his confines. But Juno's ethical growth, deprived of any political consciousness, tends toward a theology of the enthused moment rather than visionary criticism, historical and political understanding. Despite the many private disappointments, *Juno and the Paycock* contribute to the societal dominion where poverty and common culture challenging personality. While none of the characters ultimately synthesizes the dialectical schisms, the play as a whole, however, maintains that the communally conscious person in a civilized milieu can be created through the fight of competing opposites because of economics. Juno's development shows that development and change, even if inadequate, can happen.

Conclusion

The complete study entitled "Irish Civil War and Familial Transformation: A Marxist Study of O'Casey's Juno and the Paycock" comprises critical analysis of one of the excellent plays of renowned Irish Playwright Sean O'Casey. As mentioned in the introduction of the thesis, the aims and the objectives of the study revolved around the Marxist elucidation of the chosen play. To fulfill the research objectives or to find out to what extent Sean O'Casey may be considered a Marxist voice in Irish literature, a critical investigation of socio-economic exploitation of the Boyle Family in the selected play of this brilliant playwright has been carried out in this thesis from the traditional Marxist point of view and social conflict theory. Besides it, one part of the research objective was to find out that the Boyle family and societies reflected in this play recall the Marxist Model of a society organized by a *base* and a *superstructure*. According to the first research objective, the researcher was supposed to highlight the function performed by economic determinism in causing misery and exploitation of the Boyle Family in O'Casey's play. In contrast, the fourth research objective was to evaluate the Marxist notion of Dialectic to hope for some betterment in the bleak lives of Boyle's family members who are represented as oppressed. The research question has been answered one by one in the following paragraphs.

The primary research question was "What role does the '*economic determinism*' play in the lives of ordinary people in O'Casey's play through the lens of Marxism?" The secondary research question linked to the primary one was: "How familial transformation develops with the prolonged prevailing situations of Civil War among the Boyle Family and the respective play set forth a case study of "Marxism" and social subjectivity?" finally, the trine one was: "Is there any hope of betterment in the existing desolate situation of Boyle Family through the functioning of the Marxist notion of Dialect?" As a concerning answer to the second and third part of the second and third question is discussed that is ultimately allied to the appellation of the thesis, it develops in the end by the answer to its first part and those to the other questions.

The play that is evaluated keeping in view the research questions is *Juno and the Paycock*. A detailed description of this evaluation has been included in previous chapters. Inheritance and wealth give great benefits to many, and they can easily commit violence and corruption. It is the very base that influences every other happening in this play. As mentioned previously, society is shaped by the model of *base* and *superstructure* where the economy is the base, and it produces its strong effect on all other occurrences. Hence, the presence of economic determinism also gets evident. The opportunities it provides for the conduction of evil and the manipulation of the meager also turn to be apparent. Sean O'Casey's *Juno and The Paycock* highlight the precarious interrogations of class schism and the liaison between supremacy and societal structure. This play provisions a Marxist ideology that emphasizes that due to economic factors, the prestige of familial life depreciates with the growth of class society. British domination subjugated Ireland and deteriorated the domestic life of the Boyle family by representing the woman's role as the main child-reared barred her from incoming to the workforce. She was economically hooked on her husband. When O'Casey penned down *Juno and the Paycock*, Capitalism was obviously at toil

in Irish culture. Females were deprived of any education that departed from home economics. Still, their class was more oppressed by the principles that preferred aristocracies over the middle-class, an ailment ensuing from British domination. The only tactic in which people were slightly evident in this culture was through reproduction. A sub-plot has Mary Boyle tangled in an out-of-wedlock pregnancy on which the expectation of renewal of bodily and psychic repose. O'Casey's description suggests that Mary's predicament is further an artifact of her societal circumstance, a young woman struggling in a capitalistic culture for rising mobility rather than as a result of wicked behavior according to the severe patterns of Catholicism. She is a wage-earner. Despite the impermanent interruption, she suffers in her job as a striker and is more prolific and independent than her continuously out-of-work father. Still, if Mary moves rising inside the materialistic class hierarchy, she must get married to a man of grander position rather than depend on her resourcefulness.

In Ireland, the Irish Catholic Church is incredibly imposing, and its rectors are commonly considered the negotiator in any given familial matter. It is thought-provoking that the Catholic Church does not allow women into the priesthood because of their low statuses. The very nature of that religion's order reveals the impact of classes concerning economics as well. However, Jack Boyle is erected to provide much of the play's comical liberation from a materialistic viewpoint that derives meaningfully from Marxism's doctrines- he symbolizes the ill-treatment of a materialistic imperialist society. He is a man suppressed to the amount of representational powerlessness. Mainly speaking, the inheritance is used to disclose the spirit of the character of those who assume to get advantage from the legacy directly or indirectly. The heritage, in effect, impacts the behavior and thought of nearly all the slum residents in the play, just like Boyle's opinion on the clergy, is a perfect illustration. Even Juno is not protected from this inclination. The inheritance appears as a foremost concern in the play because it offers countless actions and openly affects Mary's destiny. It first inspires Bentham into a solemn wooing of Mary, and its letdown to materialize makes it possible for him to consent to her. The working-class family is seeking middle-class materialistic luxuries and pleasures, and it lacks noble discrimination in electing new furnishings and adornments.

According to the second question's answer, The Boyle family portrayed in this moving play is enslaved by much conformist life under challenging situations and societal traditions. The members of the Boyle family find themselves bound by the strict command of these societal, military, and religious convictions. However, more scrutiny of the situation reveals that many authoritative people under the mask of military forces utilize these convections to conduct malicious activities. There is much hypocrisy and deception in the higher circles of society. A financially sound position enables the people to produce a situation where it becomes pretty easy for them to please themselves by torturing the weak. Hence it has been proved that society is divided into two groups---the exploiters and the exploited or the wealthy wicked landlords and the miserable females or the bourgeoisie and the proletariats, precisely what happens in a capitalistic society. *Juno* is a domestic misfortune and heartbreak of working people and now the cruelty and poor condition of the ordinary people as the aftermaths of the Civil War. This play describes the poor state of the common due to the continuation of the Civil War. "Johnny," the only son of the "Boyle Family," had lost his arm in the discomforts and shattering condition of the war. However, his mother "Juno" views all this patriotic behavior and other such types of theories and social behavior as of no use. When she needs to feed every family member, she has to work from dawn to dawn-dusk. She doesn't find any support from anyone. Thus, the implication of the "Marxism Theory" is the best way to justify our results about the societal transformation after being affected by the Civil War.

The author says that "Boyle" has given her name as "Juno" as most of the life incidents have occurred in June. He compares the routine activities with that goddess, who used to be considered the symbol of love and sacrifice. He says just like that god, "Juno" loves her family a lot that even the poor conditions and prevailing hunger in the family couldn't let her down. Her love and determination for her family remained the same even after the devastating and heart mourning incidents of civil wars. Furthermore, there is supernatural power in love. He beautifully describes that love is the more profound power; it can cope with every type of hardship and fight with the whole world for the sake of the happiness and peace of our loved ones. Contrary to this, if someone says that she/he loves someone, however, at the moment cannot protect it, the author says that it is not loving instead of spending time.

The answer to the third question concerning this play has also been found like dialectic opposition between the bourgeoisie and proletariats results in a positive change according to Marx and Engels. Similarly, the dialectical opposition between oppressor and oppressed in this play also presents an optimistic development. The hypocrisies get unveiled; this consciousness dawns upon the oppressed ones that military forces or Civil War have always been used just as a veil for concealing the real cause behind the oppression: money or economic factors. All this happens as a consequence of the courageous efforts of the exploited ones, and the change begins to take place. Again, it is a manifestation of dialectic opposition borrowed implicitly by Marx from Hegel, who says that contradiction justifiably is the root of all change. Thus the research questions have been answered adequately by the evaluation of this play as well. Hegel's dialectical apparition has as one of its features an essential positivity. Such hopefulness lies in the play's devotion to the dialectical impending for optimistic transformation. Dialectical flaws in creating struggle produce a terrible milieu

and abruptly hassle the necessity for positive synthesis. If Juno and Boyle discover no central minced, the family is disturbed and devastated. Of any kind may be believed in favor of Juno's progress, Boyle's capability to persist displays stubbornness underneath the stratum of apathy. Neither can appreciate nor accommodate the other is an extent of their confines and the desolation twisted on them by societal circumstances.

Juno and Boyle undergo a system of poor societal sight that retains the prospect of synthesis beyond their choice of revelation. After Boyle's *th' whole worl's...in a terr...ible state o'... chassis* (Ibid., p.61) and Juno's *Ah, what can God do agen the stupidity o' men* (Ibid., p.59) is opposing molds about man's liaison to his milieu. However, Boyle holds a passive world opinion, and Juno grows with a canon of freewill. Nevertheless, the play's dialectical compulsion deals with different choices than the dialectical schisms known by Juno and Boyle. *Juno and the Paycock* mutually support Juno's and Boyle's opinions, the thesis, and the antithesis by instantaneously forming the legitimacy of man as the maker of his milieu and the milieu as the maker of man. The play observes man's association to his milieu mainly in terms of money. The central plot-line of Boyle's legacy, which reaches not because of work but by good luck and leaves by comparable course of chance-error, shows that money creates the man, but man cannot create money. The transformations in Boyle's affairs affected by the heritage entail a materialistic base of life without signifying the resources, save chance, to accomplish it. Indeed, hardlabor is no solution for prolonged poverty but rather its outcome. Boyle waged might all the wickedest sufferings of his condition, but he could never resolve his entire economic complications.

One more facet of O'Casey's dialectical idea consists of time. O'Casey suggests a twofold time structure for *Juno and the Paycock*: civic time (history) and private (personal) time. O'Casey's conduct of Johnny's destiny displays that man purposes in both historical dominions at once for O'Casey. However, Juno and Boyle oppose civic and private time. The painful circumstances they provoke so restrict their visualization and hopes that neither one perceives any optimism in the mechanisms of history.

Nevertheless, in neglecting time's civic face, they are absent with a diversity of inadequate particular time structures. They at once exist private and civic subsists, and that civic time and personal time go on all together never indeed happen to them. However, the clarifying display of Johnny's destiny should make this simultaneity evident. By creating past functions as a self-centered rhetorical pattern with only unintended importance to the actual world, Boyle humiliates it. Since the past, for Boyle, does not elucidate the present, the option of a provocative act is ruined. Juno discards past by finding all certainty in the present if Boyle underlings past to his devotions. By describing the Civil War firmly in terms of its influence on the apartment, Juno provides its imminence. Nonetheless, incompetent to simplify, she, like Boyle residues, cut off from the full impact of the historical development and from the chance of producing the historical synthesis needed by O'Casey's historical dialectic. While Boyle replies to the past as an annotation of his self-interest, Juno can distinguish a particular historical difficulty in human terms. However, she cannot realize the more societal effects of her observations.

The dialectical schism in *Juno and the Paycock* is equivalent to the dialectical division of language. Since the language of Juno inclines to vary among the thesis of great particularization and the antithesis of vague generalization, the vernacular and rational relations among individual understanding and societal reality are missing. This incapability to tell details and overviews deteriorates the potentiality of personal distress for constructing societal cognizance. In Boyle, discerning visions exist with desolate and immaterial thought. He is the only one who is uninspired by Bentham, sizing him up for the arrogant ass he ascertains to be. Then because Boyle's pomposity is self-protective, he can never represent or change his appraisal of characters or circumstances. As an outcome, his ideas are labeled and even effective and immobile. By hiding his incentives, Boyle miscarries to oppose his problem in the evocative positions of old-age and hardlabor.

On the other hand, Juno's antithesis, in the end, is not significantly enhanced. Though her representation of understanding into exact and confined terms makes it clear, she can also distort and misrepresent. Her power lies in her denial of intellectual pleas and identifying the meaninglessness of other people's situations. Juno cannot develop her lexis to include the societal, economic, and civil conceptions that define her ailment. This woman is a dialectically unique character in the play. Ironically, she is incoherent about the causes of her woes. Boyle's confusion catches an equivalent in Juno's state of stillness. A synthesis that would wrath Boyle's societal simplifications and oral vivacity with Juno's commonsensical particularizations and reliable emotive pledges is required. But this necessity is simply partly satisfied in Mary's recitation of Devine's verse, and the verbal dialectic is left deferred among Boyle's thesis and Juno's antithesis. Boyle uses *chassis* to plea his confines. But Juno's ethical growth, deprived of any political consciousness, tends toward a theology of the enthused moment rather than visionary criticism, historical and political understanding. Despite the many private disappointments, *Juno and the Paycock* contribute to the societal dominion where poverty and common culture challenging personality. While none of the characters ultimately synthesizes the dialectical schisms, the play as a whole, however, maintains that the communally conscious person

in a civilized milieu can be created through the fight of competing opposites because of economics. Juno's development shows that development and change, even if inadequate, can happen. The detailed critical investigation concerning fulfilling the research objectives and answering the research questions makes it evident that the research objectives have been achieved remarkably. The interpretation of all these narratives presents them as reflections of the Marxist model of the society founded by a *base* and *superstructure*. The ubiquitous presence of *economic determinism* and its role in causing suffering and anguish have become evident from the elucidation of the significant conflicts in the Boyle Family in this play. The textual analysis of the selected parts from the play has made it clear that the family depicted in the society of this work is divided into two groups--the exploiters and the exploited ones. These community members use religion, tradition, education, and inheritance just as masquerades to find a fit pretense for conducting exploitive activities for self-seeking motives. The dialect opposition, however, starts germinating, symbolizes the commencement of an effort to overthrow oppression. There is such a remarkable profundity in this play with all its somber descriptions and glimpses of hope that a lot more could have been discussed in this thesis. Sean O' Casey's style of writing, the use of picturesque imagery, and witty phraseology are so splendid that the readers find themselves captivated and immersed in the magnificent imaginative worlds of his fiction, and though most of the situations are highly heart-rending yet her optimistic conclusions make them heave a sigh of relief at last. To conclude, it has been established that Sean O' Casey can be entitled as a Marxist voice in Irish literature by representing the familial transformation, who not only exposes the fundamental factors triggering violence and oppression but also imparts a very crucial lesson about the strength of one's will to struggle against exploitation; this voice conveys an implicit message to the readers about the necessity of the practice of golden moral values of humanity, courage, compassion, and sincerity which are of course far better than the ill-gotten material possessions.

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