

WRITERS AND CRITICS

O'CASEY

*Saras Cowasjee*



# Sean Ocasey The Man Behind The Plays

**Wenbin Ji**



## **Sean O'Casey The Man Behind The Plays:**

*Sean O'Casey* Saros Cowasjee, 1963      *Shaw's People* Stanley Weintraub, 1996 How could Bernard Shaw have found anything to admire in Queen Victoria Or in the passionate evangelical General William Booth of the Salvation Army What possible connections could there be between Shaw the passionate socialist and the Tory Winston Churchill who seemed to represent everything Shaw should have rejected and despised In Shaw s *People* noted Shaw scholar Stanley Weintraub explores the relationships between Shaw and twelve of his contemporaries including Queen Victoria Oscar Wilde H L Mencken James Joyce and Winston Churchill Weintraub chose these individuals as lenses through which to look at Shaw but also for the ways in which their lives are illuminated through their often paradoxical relationships with Shaw While Shaw never met Queen Victoria his sovereign during the first forty five years of his life the degree of her influence is apparent in Shaw s reference to himself in his ninth decade as an old Victorian Weintraub explores those in the literary world who interacted with Shaw such as H L Mencken one of Shaw s earliest American fans who turned against his hero at the peak of his transatlantic reputation and James Joyce who was loath to confess his respect for his fellow Irishman He investigates the curious mutual admiration between Shaw and W B Yeats and Shaw s championing of Oscar Wilde despite the vast difference in their lifestyles Weintraub s skillful investigation of each of these twelve relationships illuminates a different facet of Shaw from his pre dramatist years in London through the close of his long life      **Sean O'Casey** Christopher Murray, 2004 Christopher Murray s work on Sean O'Casey is a critical biography In addition to the normal biographical elements Dr Murray provides a strong interpretative context for the life For example he looks afresh at the Dublin of the 1880s and 1890s in order to provide an updated background to O'Casey s childhood He pays a great deal of attention to the political situation from 1880 to 1922 setting it against O'Casey s own treatment in his six volumes of autobiography In general he attempts to establish O'Casey s Ireland This leads naturally to a fresh examination of the great Dublin trilogy *The Shadow of a Gunman* *Juno and the Paycock* and *The Plough and the Stars* the three works on which O'Casey s reputation stands The rejection of his next play *The Silver Tassie* by the Abbey Theatre precipitated O'Casey s move to England      *Die Funktion der Lieder in den Dublin Plays von Sean O'Casey* Ilse Karlson, 1984      *Sean O'Casey und das epische Theater* Bertolt Brechts Beate Lahrman-Hartung, 1983 O'Casey s Dramentheorie und praxis wird aus der Perspektive des Brechtschen epischen Theaters untersucht Leitendes Erkenntnis interesse ist dabei eine objektiv begründete Verwandtschaft beider Künstler herauszuarbeiten d h nicht eine die aus subjektiver Einflussnahme durch Werk oder Persönlichkeit eines Künstlers resultiert Es wird also dargestellt wie aus hnlicher Beurteilung der von beiden Dramatikern vorgefundenen zeitgenössischen Realität der Künstler als Sozialist und hnlichem Bezug zur Öffentlichkeit der Künstler als Realist vergleichbare Rezeptionsstrategien im Drama entwickelt werden Episierung des Dramas Entwicklung von Verfremdungstechniken in gesellschaftskritischer Funktion      *Sean O'Casey* Manfred Pauli, 1977      **Sean O'Casey** Heinz Kosok, 1972      **Encyclopedia of British**

**Humorists** Steven H. Gale, 1996 First Published in 1996 Routledge is an imprint of Taylor Francis an informa company  
*Dramatic Embodiment and the Plays of Sean O'Casey* Harold Philip Gelb, 1976      **Einführung in die zeitgenössische irische Literatur** Joachim Kornelius, Erwin Otto, Gerd Stratmann, 1980      *Sean O'Caseys dramatischer Stil* Thomas Metscher, 1968      *Sean O'Casey* Ronald Ayling, 1970      Sean O'Casey Hugh Hunt, 1998 A biography of Sean O'Casey a self educated Dublin labourer who became famous for his plays based on the Irish troubles of the early 20th century O'Casey moved to London in 1926 and continued to experiment in new forms of drama and to produce a constant stream of socialist political comment      **The Sean O'Casey Review**, 1977      **O'Casey the Dramatist** Heinz Kosok, 1985 O'Casey the Dramatist is the first study to analyse each of Sean O'Casey's plays in the context of the whole body of his work His first plays were performed by the Abbey Theatre in Dublin until it refused *The Silver Tassie* a rejection that brought about a most acrimonious debate broke up friendships and caused O'Casey to sever his links with the Abbey Its directors were unable to understand the first of his experimental plays and could not appreciate its true quality Thence forth O'Casey's writing developed along new lines mostly away from his Irish roots      *Sean O'Casey's Drama* Ronald Gene Rollins, 1979  
*Göppinger akademische Beiträge*, 1977      Europäische Hochschulschriften : Reihe XIV: Angelsächsische Sprache und Literatur, 1969      **Crowell's Handbook of Contemporary Drama** Michael Anderson, 1971 Presents biographical sketches of prominent playwrights throughout the world critical evaluations of major dramatic works and essays on significant movements within the theater world      The Encyclopedia Americana, 1980

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