

## SEAN O'CASEY'S WORKS IN IRISH DRAMATURGY

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*“All the world's a stage and most of  
us are desperately unrehearsed”*

*Sean O'Casey*

The Irish playwright Sean O' Casey raised the status of Irish drama, created a unique style in English literature, was known for his realistic dramas, and was able to reflect the revolution, his tragedies and comedies in a new way for the theater of his time. He is one of the most famous writers of the twenties century who was able to demonstrate his willingness to experiment with the subject was the Irish playwright Sean O' Casey. Sean O'Casey, whose real name is John Casey, was born in Dublin on March 30, 1880, in a lower-class of Irish Protestant family.

When John was six years old, his father died suddenly and the family's situation worsened. As a result, John attended school for only three years. He began working in various locations as a child, including a few years on the Irish railway. In addition to working in various jobs, the harsh conditions, poverty, and cruelty he saw in the neighborhoods of his hometown of Dublin, where he was born and raised, influenced his outlook on life.

O' Casey becomes an active member of the workers' movement. He became a member of the Gael League, learned to speak, read, write Irish, took the name Sean O' Katsay from John Casey, and published his correspondence under that name at the time. The reason he got the name was to some extent served as a symbol of resistance to British colonization in Ireland, and indeed O' Casey will soon join the Irish liberation struggle for the brotherhood of the Republic of Ireland, the end of British rule. He later joined the Irish Trade Union Army, the Irish Civil Army, and drafted its constitution in 1914. However, in that time, he became disillusioned with the Irish nationalist movement he believed, because its leaders put nationalist ideas ahead of socialist ideas, and ultimately the ideas they put forward to change the lives of the Irish people. As it is not reflected, O' Casey began to hate existing political parties, and he turned his

attention to drama. His works, created in a tragicomic spirit, are short and partially reflect his relatively mixed feelings, while the characters of the protagonists amaze man with their invincible spirits.

O' Casey created several plays in a short period of time, but such works as "The Shadow of a Gunman"(1923), "Juno and Peacock"(1924), and "The Plough and the Stars"(1926) influenced the political views of the time. It is rejected because it is written in a strictly contradictory manner. But over time, the plays are presented to the audience on the stage of the Abbey Theater in Dublin, and as a result, these works have an explosive effect on them and have increased the number of spectators who come to this theater. His later plays, "Cock-a-Doodle Dandy" (1949), "The Bishop's Bonfire" (1955) and "The Drums of Father Ned" (1958), depicting the lives of people in Ireland, reflecting fantasy and tradition.

The views of O' Casey later plays are radically different, with strong and impressive realistic views lost. He later authored O' Casey six-volume book: "Mirror in My house" (1956) and "Autobiographies" (1963).

In addition to the dramas he wrote, Casey has worked on major works in the last years of his life. In 1956, O' Casey published six-volume "Mirror in My Home" and "Autobiographies" in 1963.

O' Casey is a writer who can shed light on the genre of tragicomedy; he treats people's suffering with satirical laughter and at the same time genuine empathy. He was able to give a bright expressiveness and a poetic image to the daily speech of a Dublin man on the street. From pacifist tragicomedies, O' Casey has created morally-oriented unrealistic dramas in the middle life eventually lead to lively imaginative comedies.

However, when it comes to the perception of the playwright's artistic heritage by members of the non-Anglo-Irish linguo-cultural community, care must be taken to ensure that his perceptions of the works are understood. Without taking into account the intertextual connections, without understanding the real artistic and aesthetic context of the work in translation, the reader must fully understand his writings, so the problem of interpretation of translation and the basic principles of its creation must be worked out.

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