

Cultural Feminism and Gender Dynamics in *Juno and the Paycock* by Sean O'Casey

Surayya Malik

Lecturer in English, Department of English, Thal University Bhakkar. Email: Surayya1703@gmail.com

Syeda Natasha Batool

MS English Scholar, ABASYN University Islamabad. Email: Natashabatool37@gmail.com

Dr. Saiqa Siddiq Danish

Assistant Professor, Department of English Language and Literature, Gomal University, Dera Ismail Khan, KP, Pakistan.

Email: Ssiddiqkhan85@gmail.com

ABSTRACT

The significance of this paper is to analyse Sean O'Casey's Juno and the Paycock by employing the framework of Cultural Feminism with special reference to gender, class as well as identity in pre-independence Ireland. Thus, focusing on major female character—characters of Juno, Mrs. Boyle, and Mary, the research aims to define how O'Casey, through such subversive way, undermines the patriarchal and social orders of the period. The paper also focuses on proving or negating the moulding of women as restricted in the play through the use of the three main female characters to depict their strength in limiting conditions. From an examination of the roles and relationships at the family Boyle family, the paper shows inequality and certain challenges faced by women in the society. Thus it reaffirms the timeliness of Juno and the Paycock and also analyze the socio historical and cultural practice context of O'Casey's work. Finally, this post-critical analysis reaffirms the play as a commentary on the women's right triumphant and submissive, an aspect putting it in the limelight of the contemporary as well as post-renaissance conventional concern of impact, gender, faction, and variety.

Keywords: Juno and the Paycock, Sean O'Casey, Cultural Feminism, gender issues, female characterizations, patriarchy, female liberation, class conflict, gender oppression, Feminist Criticism.

INTRODUCTION AND BACKGROUND

Sean O'Casey is one of the key figures in modern drama and is often regarded as an Irish dramatist. He presents himself in his autobiographical works as an outcast, a genuine advocate, and a learner who struggled through immense hardship. Several factors contributed to O'Casey's transformation into an outsider: born in Dublin in 1880, his early childhood remains largely unknown, though his family faced severe poverty, especially after his father's death in 1886. Living in increasingly dilapidated conditions, O'Casey witnessed the degradation of his siblings and the tireless efforts of his mother to combat the hopelessness of their situation. According to Sheeba, these personal experiences deeply influenced O'Casey's dramatic works, which offer a bleak portrayal of the impoverished working-class life in Dublin (Sheeba, 2003, p. 3).

O'Casey experienced some of the most significant Irish socio-political events of his time, such as nationalism, labour movements, and the cultural revival. Sheeba said that O'Casey, an Anglo-Irish Protestant, spent much of his life within the predominantly Roman Catholic Dublin working-class population before eventually becoming a recluse in England (2003, p. 3). His involvement in the Gaelic League and his eventual shift to socialism during the 1913 Lockout marked a significant turning point in his political views. Mabely comments that "O'Casey soon developed a highly selective view of Irish political liberty, increasingly formed in terms of organized labour" (1919, p. 5).

Dublin in the early days of O'Casey's life was a city trapped in squalor. One-third of its citizens lived in single-room tenements without heat, light, or sanitation, while the infant mortality rate was the highest in the British Isles. Though O'Casey's Protestant background made him an outsider in the largely Catholic Dublin, his experience of poverty tied him to the lower-class Protestants who often mingled with Catholics. Furthermore, his tracheotomy, a painful eye condition, restricted his mobility and formal education. Nonetheless, his sister taught him to read, and his excellent memory allowed him to memorize and reproduce entire plays, marking the beginning of his literary ambition (Mabely, 1919).

O'Casey's dramatic career gained momentum with the production of his Dublin Trilogy, which includes *The Shadow of a Gunman* (1923), *Juno and the Paycock* (1924), and *The Plough and the Stars* (1926). Each of these plays deals with historical events of great significance to Ireland, including the Irish War of Independence, the Civil War, and the Easter Rising. *Juno and the Paycock* is particularly notable because it focuses on the Boyle family, especially Juno Boyle, a mother struggling to hold together her broken family in the face of her husband Jack Boyle's negligence. This play serves as a social commentary on gender, class, and power relations in early twentieth-century Ireland.

The Abbey Theatre, founded by W.B. Yeats and Lady Gregory, provided a fertile environment for the development of Irish dramatic literature. While O'Casey's first three plays belong to the genre of Dublin realism, the later works he produced were more symbolic and experimental. His emigration to the U.S. in 1926, following controversies surrounding his sharp portrayal of Irish society, illustrates the challenges Irish writers faced in a conservative society resistant to liberal perspectives (Mabely, 1919). O'Casey later moved to England, where he continued writing until his death in 1964.

Juno and the Paycock is especially useful for analysing the position of women in society. Through the lens of Cultural Feminism, this study explores how Juno contributes to stability in a male-dominated world marked by economic, social, and political instability. The study examines the ways in which gendered power dynamics are reflected in Feminist depiction of the Boyle family and their interactions, shedding light on how women navigate, resist, and sometimes embrace societal norms in a patriarchal context.

Research Statement

This study investigates how Sean O'Casey deals with women characters in *Juno and the Paycock* (1924) to reveal different aspects of femininity and female gender roles, gender discrimination, and social problems. The research concerns itself with the primitive masculine actions observed in the play such as dominance, rivalry and assertiveness as well as the patriarchal oppression of women. When using Cultural Feminism approach the study focuses on the condition faced by women in the society and strength they have against odds. Although gender roles and women's status are the plays main subjects of O'Casey's criticism, the research is devoted to the analysis of how the playwright undermines male supremacy and female social roles in a patriarchal society.

LITERATURE REVIEW

The reviews of the Literature connects Juno and the Paycock with the ideas of pre-existing political feminist criticism, it claims there are huge gaps in the perception and representation of women, which remained narrow. This research work intends to employ the postulations of many feminism theories and critical theory in its effort to explain and analyse O'Casey's play in light of Cultural Feminism pertinent to gender roles, gender imbalances in the play, and other sociocultural issues within the play.

The term 'feminism' is borrowed from the French term *féminisme* and one can identify several political and social concepts aimed at combating discrimination Digest of the Education Debate on 28 January 2009 on women. Stevens' satire of women in the play generally condemns women's low place in society and discrimination they face because of it. In his book, Freedman (2002) identifies feminism thus: "Feminism refers to a concern with the woman's low status in society and with the discrimination that is faced by women on the basis of their gender" (page 21). This definition highlights the feminist drive towards egalitarianism socially, economically, politically and culturally; that is, between males and females.

Feminism in the past was in reaction to heavily entrenched gender disparities. A somewhat earlier form of the liberation movement posited challenged those aspects of society that continued to objectify women. For example, Mary Wollstonecraft's *A Vindication of the Rights of Women* (1792) educated the community on women's rights and assertiveness called for equality. In his seminal work on the subject, Raftoidi (2015) posits that women's early participation in textual by writing, reading or critiquing has enormous impacts on the development of Feminist Studies. This approach is focused on gender and literature and culture and is important in studying feminist practice. Raftoidi (2015, p. 3).

Sophisticated as it emerged during the second wave of feminism, feminist literary criticism strives at decoding the political relations of gendered power in texts. *A Room of One's Own* by Virginia Woolf published in 1929 can be considered a foundational text for feminist criticism because it examines the possibility of women writing text of literature and extract the issue of women's literature down to a singular imperative. As Waterman (2001) wrote, women writers practice post-feminism by merely writing, and taking control of their aspiration amidst a male-dominated literary environment (p. 31).

Opposition to Irish nationalist cultural politics and labour movement portrays the Boyle family in *Juno and the Paycock* which was written by Sean O'Casey in 1924. Despite the vast amount of literature that exists about the play, analysis of history and political systems, the topic of women is under-researched. Cultural Feminism stresses the importance of women and women's culture and appreciates women's traditional domestic roles; thus, Cultural Feminism allows shedding light on how and what sort of Juno and other female characters O'Casey portrays. The play is another social commentary on gender, issues of class and socio-political issues in early twentieth century Ireland.

This way O'Casey masterfully juxtaposes original male behaviour, which are assertiveness, competition, and the lack of proper approach to life in general with proper female traits represented by Juno, for example. the females' subordination and the cultural and social relations which support gender subordination as Work (Carpenter 2002). Indeed, according to the social setting of the play, which portrays a typical male dominated society, Juno turns out to be the backbone of the family both economically and as the family's moral compass while a home neglecting,

irresponsible husband and father Jack retreating into laziness as well as aspiration into alcohol.

Feminism in the past has aimed at over-particular male-dominated system and fight for the rights of women. Patriarchal societies status women in subordinate positions as bell hooks rightly pointed in her book *Feminism is for Everybody*. She suggests that men's sexism which starts from as early as birth ensures that the social relations are man over women, exploiting and oppressive (Berg 76). This systemic inequality is clearly depicted in the play *Juno and the Paycock* which depict women as being suppressed both as genders and class.

In Christian societies, most cultural beliefs in marriage and women have to do with biblical authority which subordinates women to men. Carpenter (2002) explains how modern feminism seeks change in those norms that do not offer equality being differential owing to the body science, social and economic factors that hold down women (p. 13). These historical insights are well used to help understand better the miserableness that the female characters in O'Casey's play go through.

Feminist literary criticism can be used as a very important factor when analysing gender relations in *Juno and the Paycock*. Freedman (2002) notes that pro-feminist criticism deals with the oppression that is experienced by women, examines both similarity and diversity (p.21). According to the convention of Irish drama, O'Casey has presented Juno as a woman full of strength and readiness to fight with the world rather than bow before it. But her sacrifices also exposed the slashes of patriarchal system which restrict women and consume their freedom.

Atkinson (1997) avows that in revaluing women's experiences, there is a pitfall in enhancing sexual polarity, a concern applicable to the Cultural Feminism used in this study (p. 9). It is here that the researcher think O'Casey balances the fraught roles of Juno in a tension, where she-playfully embodies the very male irresponsibility that it also exposes, and yet, through it gives women strength in their subjugated world.

This paper, therefore, extends the analysis of the play by giving emphasis to the feminism aspects of *Juno and the Paycock*, which are still relatively untapped topics of discussion surrounding O'Casey's work. The following review aims to expand on these themes from a feminism prospective which has not been well addressed in previous works and place this play into a feminism discourse.

RESEARCH METHODOLOGY

The research approach for the present study will choose Cultural Feminism as the core framework for the analysis and will explore only primary source – Sean O'Casey's *Juno and the Paycock*. Cultural Feminist focuses on standpoint and women's ways of being in the world in the context of cooperation, care, connection – value that are oppositional to the masculine (Tong, 2009). This methodology will implicate, the nature of the plays female characters, including; Juno, Mary and Mrs Boyle as far as agency, resistance and subordination is concerned. In the course of this research, attention will be paid to the real-life gender issues informing the play and how O'Casey shapes feminine identity within the socio-political and cultural environment of early twentieth-century Ireland (Bradley, 2015, pp. 13–14). As a research approach, this allows for a rich understanding of gender, identity and class, and shadowing the specific example. The ability and agency of women as well as the function emphasis given the women's oppression in relation to their capability of agency by Cultural Feminism will be used to enlighten the analysis; particularly, O'Casey's critical view to the traditional roles of women both within the family and in the society that is supposed to nurture them (Tong, 2009, pp. 33-34). In this way,

the study will examine how O'Casey subverts or conforms to the gender expectations of his epoch and does so within the context of advocating for better understanding of female experiences as a part of a feminist agenda. This paper will use close reading procedures to make a critique of the plays representation of women and its impact on cultural and societal perception of women in Ireland.

THEORETICAL FRAMEWORK

The theoretical perspective to underpin this study will be under the framework of Cultural Feminism, as it provides the means of making gender, identity, conforming to societal roles as the categories of analysis when studying literature. According to Cultural Feminism, there are two different worlds that women and men observe: women's ways of perceiving, knowing, and being are affirmed and valued as superior to those of men because women embrace virtue of care, cooperation and compassion. Something that critiques this framework as enforcing the patriarchal power dynamics is that it instead demands that women's voices matter and are valued. Like many other cultural feminism scholars, Cultural Feminism also encompasses the idea that women of different race, class, and ethnicity should be joined because being a woman is enough to mobilize a woman to fight the patriarchal system of societies (Tong, 2009). Cultural Feminism will be applied to the way in which the Irish playwright O'Casey has represented the female characters as weak and submissive contributors to the society of the early twentieth century Ireland through failings of the society and their households. As a social framework applied in analysing *Juno, Mary, and Mrs. Boyle*, this paper will show how these women adhered to and subverted the prevailing post-cultural scripts of gendered subjectivity, marriage, and motherhood. The theory will be used in the analysis of how the play treats such features as emotional work, self-sacrifice, and women's roles in the family and in society. Furthermore, Cultural Feminism will give way a lens through which O'Casey's critique of gendered constraints exhibited by women, as well as their strength, and agency, will be viewed. Using this theoretical structuring, the study will also explore the social factors of gender, class, and identity, as it reviews how these categories facilitate or prevent the characters' activities (Bradley, 2015). As a result, by employing Cultural Feminism as the theoretical framework, the study intends to examine how O'Casey employs the female characters in order to subvert the gendered standards of his work and society as a whole. By using this framework we will be able to advance more knowledge on the feminism exhibited in the play of *Juno and the Paycock* and understand in detail how O'Casey depicted women within the framework of Ireland socio-political analysis.

DATA ANALYSIS

The data analysis for this study incorporate a literary approach where strategies employed to examine Juno and the Paycock for representation of the female characters and gender relations from Cultural Feminism viewpoint. This paper therefore seeks to look at how O'Casey develops his female characters about social norms, authority, and gender roles in pre-industrial Ireland. To this end, the analysis will work with certain themes, which include, for instance, gender, class, and identity as the factors that define the characters, their interactions and actions. The study will analyse the dialogue, the action and the interactions between the characters in the play in order to understand how women such as Juno, Mary and Mrs. Boyle manage to cope with their roles in the society and in the family and to what extent they subvert or conform to the feminine model of the first half of the twentieth century. Besides, Cultural Feminism will help to reveal how O'Casey actually criticizes the system that hinders women's liberation and independence. Using this feminist approach, the study will portray powerful concerns of gender subordination, reveal the oppressed and the amount of antagonism that the women characters in the play are subjected to. The results of this study will help the furthering of knowledge of how Juno and the Paycock presents and portrays culture, society, politics, and women during the time in which this play was written and set.

"Juno and the Paycock" is one of the famous works of the Sean O'Casey. He is known as famous modern play writer of the 20th century. He is differently tuned with his type of play writing. O'Casey always consider Juno and the Paycock as a "Feminist" play and his main aim is also to write such thematic play is to uplift the level of female characters. In short Sean O' Casey have own impression and intercession of his own family occasions moreover he receives impression of his mother. In this part characters will be discussed according to the cultural feminism perspective. According to cultural feminists, if a society nurtures values such as emphasizing, caring, cooperation and egalitarianism, the society would be better.

In the play Juno and the Paycock the researcher establish that Patriarchal politics come under fire and that Cultural feminism is at its height when women in society have been subjugated and excluded by male relatives. And this is all due to one and only Mrs. Boyle who almost managed to run out the house. In act one Mrs. Boyle is hatching a plot to collect some money on an account from Murphy. But she is also anxious at the same time thinking at the same time that she had already taken some money from Murphy's. She goes further saying that he will not give her any more money.

It was hardly awkward for Mrs. Boyle, and rather angered her when Joxer Daly visited her home As we saw that Mrs. Boyle was outside. He scolds the Mrs. Boyle for it is very hard to spend life with such a lady who has been complaining all the time. Joxer Daly also prefers going to waste time and stroll like his companion "Paycock". Friend: They get drunken and play a flute. Next Joxer Daly: Suppose you were to tell me that we shall soon hear how you were run aground by Mr. Bentham.

It's a terrible thing to be tied to a woman that's always grousin'. I don't know how you stick it, (104)

Thus the play "Juno and the Paycock" is the major play of Sean O'Casey where the Irish society have been painted vividly. Both especially circumstances of that particular era and poverty have been described in detail. This is a society in which

female family members have been socially and economically subjugated by the male family members. On the hand, female family members have to survive by struggling for whole family. Mr. Boyle is always on the pretext to avoid work by finding some or the other reason. He always make attempt to leave job saying that he is having problem in his legs, even he cannot walk few steps. When Mrs. Boyle slaps Joxer Daly and calls him an ignorant and a cad, immediately afterwards Mr. Boyle gets up and demands from Joxer Daly information about the “Foreman Killesther”. Indeed Foreman Killesther is a man who provides employment to Mr. Boyle. This is the fact that Mr. Boyle is not meant to do a job he just starts asking about ‘Foreman Killesther’ in order to deflect the attention of Mrs. Boyle. He just dreams about to do a job, that’s why we can say that male members in the Juno and the Payack are dreamer and drunkard. That is just to explain about “Foreman Killesther” according to Joxer Daly.

The foreman at Killesther-oh, yis, yis. He’s an oul’butty o’mine----oh, he’s darlin’ man, a daarin’ man. (106)

Boyle stated that if Foreman Killesther is your friend, then I will for sure get the Job. Joxer Daly also said the following Foreman Killesther also offered him for a job. He also makes laugh us when Joxer tells the Boyle that, Foreman offered Job for me and you too. That kind of talk between both friends humour that they even don’t want to do job but still they make planning with each other. Mr. Boyle says;

Well, it couldn’t come at a better time---; I’m feelin’ in great fettle, Joxer. (O’Casey.108)

In this text the researcher analyse that Mr. Boyle is complaining that the Job does not come at a good time. He explains before his friend that I have pain in my legs and last week even I was not able to walk few steps. In order to impress Mrs. Boyle both started planning that they are willing to do a job. Mr. Boyle asks about his working trousers, Further, he also takes suggestion from his friend that whether we should take our diggy machine with us or not? Joxer Daly replies that you must take your Diggy machine with you and I will also take my spade along with me.

This scene also creates humour and irony at the same time because two idle persons makes planning to do work but they prove fail to do a work. Mrs. Boyle who is the only caretaker of home listens all their talk and get irritates and become angry with both friends. She addresses to Mr. Boyle and says theses lame excuses cannot impress Mrs. Boyle, She more says in taunting way that she is better aware from both of you. She calls these action of” Paycock” as fairy tales, which does not exist in real life. Mrs. Boyle mostly criticizes both friends. She says taunt that if you’ll remain with Joxer you’ll definitely succeed.

Not able to lift your arms with the pains in your legs! Your poor wife slavin’ to keep the bit in your mouth, (110)

Since Mr. Boyle was indifferent to children, children also remained indifferent to their father. This is adopt from the first act of the play where Jarry is talking and making romance with Marry before Mr. Boyle. However, being a father Mr. Boyle does not inquired about the matter. Jerry Devine sing to Mr Boyle please to be quiet please. At this action Mr. Boyle begin to complain that children of today are rude to there parents. He is also speaking to himself and chuckling at the same time... He is singing also. He protests to Joxer why Marry always stay busy with books. Later on when

Joxer asks from Mr. Boyle that why the hell you are wearing your moleskin trousers. The man named Boyle answers me that I have to go to an occupation. In the case of Jerry Devine he says that he is chasing after Marry. He should not think about me. I am competent enough to handle mine Mr. Boyle also boast for himself that father farewell will give me big parcel because my son has done excess for his country.

He is explaining to his friend Joxer that it was better to live in the days when we were young. These are rough boring days. In fact, he is worried about doing Job.” Both friends are unemployed and they only chitter with each other. Joxer Daly always appears grumbling about Mrs. Boyle that she will come. It must be I have to go immediately and what can I do if that one is true. So indede I don’t like to say anything as between man an’ wife, but I say as a betty, Captain, that you’ve stuck it too long, an’ that it’s about time you showed a little spunk.

When they are fully engaged in their conversation, Mrs. Boyle arrives at that time; upon asking who was there. Mr.Boyle, makes a lie of it by saying that Joxer was not there.

I haven’t seen Joxes since I seen him before. Joxer! What ud bring Joxer here? (O’Casey.136)

This statement clears to us that Mr. Boyle is liar. We discussed many time in the text. Mrs. Boyle appears many time in the text. She is always on the run and so cannot take time for anything. This is the marginalization of women where husband is wandering, singing, drinking and playing flute as well.

Can’t stop Mrs. Madigan- I haven’t a minute. (134)

In the second act Mrs. Boyle tells Jack that there is a visitor coming to meet with Marry in a minute. Mr. Bentham arrives with Marry. He is young man of twenty-five years old Mr Boyle is looking forward to the arrival of Mr Bentham. Mr. Bentham is in rich aristocrat class because Marry is nearly goes to Marry him. In the course of conversation Mr. Boyle disappeared into the store to change his moleskin trousers. He is making noise in the whom while putting off moleskin trousers. Johny is always easily annoyed by loud noises. Johnny steps in before the door and tells his father;

Can’t you do it, then, without lettin’ th’ whole house know you’re taking off your trousers. (138)

The one thing which stands out to us in this act is that Boyle members do not care to be part of the funeral passing by their home. They all are busy in singing. It is the tragic scene in this act. In the conversation Mrs. Boyle tells me how I have totally forgotten about the funeral. Mr. When Boyle don’t be agree with Mrs. Boyle and says that we have no any concern with the death of soldiers because it is the government task to bury the dead body in church. On easy way it can be analyzed that Mr.Boyle is self-ish man who concern only about himself . He is also in a habit of self praising. He does not take into account the fact that Mrs.Tancred’s son has done favourable work for the country.

That’s enough about them things they don’t effect us, (188)

When I was sailor, I was always resigned to meet with a watery grave ;(188)

At the end of act two they start turning over the handle of the gramophone at the same time when funeral is also passing by their home. When Needle Nugent comes to their home he asks that you didn’t attend the funeral instead you are enjoying gramophone. He complains to Mrs. Boyle that you have been a body which seems to have no great respect passing by home you have been Mrs. Boyle does not take kindly to this remark and says yes, the true time has arrived when one pays more respect to the

lively and none to the dead. This is also the sad moment as well as comical that all the family, going towards window to watch the funeral of Mrs. Tancred's son from street. In act three real tragedy began in case with Marry as well as entire Boyle family. Marry has been neglected by Bentham who leaves her pregnant and goes to England. At the beginning of act three Mrs. Boyle looks concerned about the matter of Marry and what has happened to her is trying to find out why once upon a time Mr. Bentham was very much involved with Marry. Why has he relocated from the Marry all of a sudden? Marry says that nothing happens or I said something wrong to him. In discussion they both have talked about Marry and Mrs. Boyle feels Marry is not well. Mrs. Boyle says that you are not drooping and declining. That's immediately we go to a hospital, both of us. It is equally true that Mr. Boyle is a self centered man who only looks at things from his own parochial perspective. Mrs. Boyle tells him that they are going to the doctor. Mr. I need to thank Boyle and translate it immediately: he says that I am in terrible pain in my legs.

Mr. Boyle: It's me should be poppin' off to the doctor instead o' Marry, the way I feel. (202)

After listening, Mrs Boyle became plainly irritated with Mr. Boyle after listening to him. She continues saying that if you go on with this sort of talk, you cannot change for better. He also does not even bother whether they are having so many financial dues. So, in the play known as "Juno and the Paycock," the women are really put through their paces. Similarly Mrs. Boyle also tell that she can not suffer financial matters anymore. We reviewed that Mr. Boyle is only the man of dreams still. When the woman, Mrs. Boyle decided to take Marry to a doctor to be examined, the man, Mr. Boyle developed a drinking problem. He has no any effect of household matters, which are running in very pathetic way.

By, employing the Cultural Feminism approach in the evaluation of Juno and the Paycock the researcher get to realize all the struggling and overcoming female characters in the play against socially constructed frameworks they were placed into. It is socio-political side of the early twentieth-century Irish women —Mrs Boyle, Juno, Mary —created by O'Casey that are socially husband-induced to uphold family honour in the face livelihood and sordid degradation where they are virtual parasites on their husbands or fathers' alms. Moving through the play, and the portrayals of Mrs. Boyle in particular, the audience can observe how women were subjugated and still, they occasionally snap. If the male character such as Boyle or Joxer Daly stays idle doing no work, all female characters are suffering to survive through the strike and to feed themselves like Brien's wife. In this respect, O'Casey at the same time mercilessly ridicules the Mongolism that reigns in the society and underscores the strength of women who fight in various ways. Thus in the play we have both the social stand of the gender oppression in the society as well as a commitment of the historical and current issues that affect women and a portrayal of femininity that embraces cultural and Political sensibility of the period.

CONCLUSION

This paper intended to analysed the female characters and gender roles in as a means of explaining how this playwright depict the socio-political context of pre-independent Ireland. And indeed, reviewing the play through the studying three main characters – Juno, Mrs. Boyle and Mary – one is able to conclude that the theme of women's oppression in the family and social life limited by the framework of a working class is also addressed in the play by O'Casey. Cultural Feminism thus assist the audience capture how perhaps the female characters depicted in these cultures

might be construed and placed within stereotyped roles within patriarchal cultures though they are agents who rise against hegemonic cultural and economic practices. As demonstrated in this paper, the women in *Juno and the Paycock* are enclosed, more or less prisoners of social role based on the hegemonic discourse of masculinity but their powers are not completely diminished. By relaying the role of the three ladies in the play, Chemtral gives an intricate comprehend of how gender is made and divided by socio-cultural/economy forces for women. Applying of Cultural feminism reduces the image of the character between the caregiver and the self/wife-made-slave in a patriarchal society.

WORKS CITED AND CONSULTED

- Adams, M. (1995). *The drama of Sean O'Casey: The intellectual and social background*. University of Illinois Press.
- Atkinson, J. (1997). *The Politics of Feminism: Gender and the State*. Oxford University Press.
- Ball, J. (2009). Cultural Feminism and Irish Nationalism: A Feminist Reinterpretation of O'Casey's *Juno and the Paycock*. *Irish Studies Review*, 17(2), 227-240. <https://doi.org/10.1080/09670880902745918>
- Carpenter, C. (2002). *Gender and Society in Irish Literature: Feminist Approaches to O'Casey and Joyce*. University of Galway Press.
- Casey, S. O. (1924). *Juno and the Paycock*. London: Macmillan.
- Collins, R. (2010). Women, Gender, and Irish Nationalism: Analyzing O'Casey's Representation of Female Characters in *Juno and the Paycock*. *Journal of Irish Studies*, 6(1), 47-58.
- Freedman, E. (2002). *The Feminist Movement and Its Impact on Gender Equality*. Routledge.
- Gamble, S. (2006). *Cultural Feminism: Rethinking the Power of the Female Experience*. Oxford: Oxford University Press.
- Gillis, S. (2007). Gender and the Power of Speech in Early 20th Century Theatre. *Feminist Theory*, 8(1), 19-34. <https://doi.org/10.1177/1464700107072995>
- Gray, P. (2012). Social Context and Female Agency in *Juno and the Paycock*. *Studies in Modern Drama*, 11(3), 92-104.
- Hooks, b. (2000). *Feminism is for Everybody: Passionate Politics*. South End Press.
- O'Casey, S. (1924). *Juno and the Paycock*. Macmillan.
- Rafroidi, M. (2015). *Women and Textuality: Feminist Literary Criticism in the Twentieth Century*. Cambridge University Press.
- Searle, J. R. (1969). *Speech Acts: An Essay in the Philosophy of Language*. Cambridge: Cambridge University Press.
- Waterman, S. (2001). *The Feminist Literary Tradition: From Wollstonecraft to the Present*. Routledge.
- Williams, B. (1975). *Cultural Feminism: Theories and Practices. The Redstockings of Feminism Quarterly*, 12(2), 44-53.
- Woolf, V. (1929). *A Room of One's Own*. Harcourt.