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Women status during the angry young man movement in John Osborn's Look Back in Anger

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of the Requirement for Master Degree in Literature and Civilization**

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Dedications

In the Name of ALLAH, Most Gracious Most Beneficent.

I would like to dedicate this humble work to

My parents: Mum and Dad, who give me strength, help and support.

*Another great dedication to my best cousins those who shared with me
happiness and sadness: Yousra and Baoul*

*I would like to dedicate this work to my advisers who taught me a lot how to
write a dissertation*

Nawel

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Abstract

The present dissertation explores the status of women in Osborne's "Look Back in Anger" which is a play that changes the course of drama in twentieth century. The latter also emphasizes strong critics about the British society which grant an inferior position to women rather than man through the three acts of character of Jimmy Porter presented in the play. Look Back in Anger, Osborne's famous play produced in 1956, has a great impact on the British drama which is best known as a product of the Angry Young Men; the phrase coined by the Royal Court Theatre's to promote John Osborne's play Look Back in Anger. This play gives a voice to the angry young man movement. . This play gives a voice to the angry young man movement to become known in the world of drama.

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General Introduction

General Introduction

Melodramas plays were famous in the nineteenth century as well as; it was the main type of drama at that time. The melodrama based on a high class society characters only at the beginning of period, another movement in the end of the nineteenth century called realism which is came as a reaction against melodramas. The most relevant characteristic of this type is that characters and themes draw realities of life.

The Twentieth century was the age of development and change. British drama knew an arrival of new movements that change the course of theatre, this new movements concentrated on realistic events with the use of ordinary people in order to portray real events of the British society. For instance: the movement of the Angry Young Man; Realism produced in John Osborn's "Look Back in Anger".

The Angry Young Man is a movement which describes an anger of a group of playwrights exactly after the Second World War because of the bad result of it on human being; this kind of theatre was based on a sense of anger and revolt against the British society, Plays of this period were a mirror of life.

Realistic topics would be the main task that British playwrights dealt with in their works. The most famous example of those playwrights is John Osborne with his play "Look Back in Anger" from British drama. Thus, our task center on finding an answer to the following question:

- ✓ How does John Osborn's Look Back in Anger portray women status?

In view of that, this paper gives insight to clarify the backgrounds of British drama in the 20th century by talking about the Angry Young Man as well as women background of 1950s in order to analyze the treatment of women in "Look Back in Anger" It mainly focuses on giving the main characters and summaries of acts in order to highlight the dramatic description of the play. This dissertation will be based on analysis of Alison character to introduce act of hating women. In the light of what has been discussed, this work can be divided into three chapters that are closely interrelated.

The first chapter gives a background of British drama, it main concern is introducing the reasons behind the emergence of the new trend which is Angry Young Man movement which is adopted by many writers as well as explains the status of women at the time of publishing the play.

The second chapter discovers dramatic description of the play including characters, events and style; this concentrate on the summary of the three acts in to the illustration of the major and the minor characters in addition to the mention of style and frequency.

The third chapter aim to analyses misogyny which is evident through the mistreatment of women characters Alison and Helena the play of look back in anger; this realistic play focused on gender through two main characters Jimmy and Alison; furthermore shows the oppression of women and how she has been humiliated everyday by man.

Hypothesis

According to the above research question, the following hypothesis is formulated:

- ✓ Osborn's *Look Back in Anger* Portrays women as victims of misogyny through Jimmy's wife Alison who is obviously marginalized and alienated from the society.

This work is based on the MLA system's 7th edition.

Chapter One

Angry Young Man

Chapter I: Angry Young Man

Introduction

I.1. British Drama

I.2. Social Class in 1950s

I.3. Angry Young Man

I.4. Characterisation of Angry Young Man

I.4.1. Realistic Events

I.4.2 Conflict with Environment

I.4.3. Anger

I.4.4. Social Realism

I.5. Women during 1950s

Conclusion

Introduction

The Angry Young Man is one of the most significant movements in the history of drama. Playwrights of this theatre reverse the conventions of the old theatre by delivering new form of drama that sheds light on the conditions of working class and women existence in society. This movement has had great impact on the British theatre.

This chapter introduces the changes of the British theatre after the big explosion of new movements especially the start of new plays. New famous concepts transform drama at that time: *Kitchen sink drama* and the *angry young man* which represent a rejection of social class besides culture and Jaz music.

I.1. British Drama

Drama is a narrative genre which performed on a stage by expert actors in front of a huge audience. That is, with a piece of play, a playwright transmitted to the reader a clear message expressed their life in order to make them aware while a novel it can be just in a written form. For the most part, the British drama during the twentieth century was divided to two periods, the first one between the two wars, whereas the other one is the post Second World War era.

Throughout history, British drama grows up from the Romans until today (Simon Trussler, 2). Twentieth century was the period of depression and decline of the British Empire which consequently was the result of the Second World War and its bad consequences such as the death of young soldiers, leaving their families hopeless. Life became lacking feeling of being alive. So this event creates a new inspiration to writers and playwrights. Above all, after the Second World War drama witnessed an emergence of new theatrical movements.

When WWII started; British society was still recovered. As a result new difficult kind of life was pushed upon all citizens; who were not able to use to it. After WWII had ended, British citizens had a fear of destruction and the threats of war; of the arts, literature especially. It was hard to publish new works, it was difficult enough for writers or playwrights to have their own works published, but it was even harder to have their works actually picked up by readers.

The war impacted every aspect of life in Britain, even the creative aspects: Stevenson describes the mental effects that the war had upon writers, who had a difficult time expressing themselves because of the sheer magnitude of the war. This period lasted up until the early 1950s, when writers had recovered from their creative shock and began to assess the consequences of WWII. (Rachel Singleton, 52)

Before speaking about drama after the Second World War two we have to mention drama in the nineteenth century at first So, Theatre was successful because of the amazing excitement. In the most important part in this time theatre considered a mean of amusement and fun. The Melodramas concentrate mainly on imagination and high-class characters, but gradually characters and setting moved close to realities of contemporary life. Robert Lowe and Philip Bust state that: “The real father of realist drama is considered to be Henrik Ibsen (1828-1906) writing in Norway. His plays attack society’s values through the medium of “well-made-play” (56)

Henry Ibsen, the father of *the realist and the modern drama*, of Norway brought the realistic movement of the 19th century. In addition, he served as a bridge to 20th-century symbolism. His realistic drama of ideas surpass other such works because they blend a complex plot, a detailed setting and middle class or extraordinary characters in an organic whole. For the most of the twentieth century, Realism has been the mainstream:

Bernard Shaw dominated the theatre from 1880 right through the Second World War and his influence can still be felt up to the mid-1950s, there is no single line of evolution in British drama. Nor is there a distinct succession of periods. (7, Christopher Innes).

The post-war era writers started to write about serious phenomenon rather than using of comedy and irony. So, the twentieth century was dominated by “the inventors of theatre give the priority of their self-interest rather than the greater glory of dramatic literature”. (Chaire Cocharane, 7). In other words, drama related to industrial cases, it realizes a success or failure depends on the economic interest without thinking about the subsistence of literature or art.

1956, British drama was facing a great transformation of new drama due to many reasons mainly wars which lead to the separation of Western drama. Whereas during the twentieth century this problem was solved, especially after World War I. Western drama

became separated during this century, twentieth-century drama was political, reflecting the rebellious of the workers against the state.(I paraphrase it from a dissertation)

Above all, the British drama after 1950 knew the emergence of new dramatic interests, such as *Modernism*, *the theatre of absurd*, and *the angry young man* which are a type of *kitchen-sink drama*. Furthermore, to “the effect of technological advances and increasing urbanization, have had a contaminating creative impact on the theatre” (Christopher Innes 7). The new technology assists the playwrights to improve their creative ideas on stage. At the time, drama mentions a significant trend that changes the course of history with introducing a new picture of society. The main playwrights of that time: Noil Coward, Samuel Beckett, John Osborne, Amis kingly.

Drama has changed totally because playwrights and novelists started to criticize the society because the theatre was based just on the high class without mentioning the creativity of the other classes. In addition to that, drama did not present the real life of the society whereas they describe comedy with a limited audience. As a result, playwrights revolt against the drama of entertainment; they were from working class.

Kitchen sink drama, the term was coined to describe a British Cultural movement that developed in the late 1950s and early 1960s in theatre, plays, whose protagonists usually could be described as angry young men. This new drama brings a real life and social inequality of ordinary working class people and gender issues to the stage. Mark Clapson state that: “there was considerable overlap between kitchen sink drama and the Angry young man of the later 1950s, because both dealt with the atmosphere of urban Britain” (346). In this book; the writer emphasize that kitchen sink drama is connected with Angry young man

I.2.Social Class in 1950

The class is an interesting issue in the way of life/society of the British people. In general speaking, the latter based on class distinction more than any other western nation depend on hierarchy starting with the upper class, ending with the lower class, that is the wealthy people has the high status in different field of life. Another key thing to remember, this issue was a strong belief according to the British people, in addition this was one of their important traditions. Each class had its individual principles, this was inherited through

ages. So before we speak about the movement of Angry Young Man, we have to know the class of Britain in 1950s.

Since the nineteenth century class was characterized by a certain classification of people, they had not the same treatment and work; furthermore, not all the children were allowed to go to school. The highest power was aristocratic class they were so wealthy and powerful who ruled the nation. While the middle class identified the people who are more important than the lower class include doctors, clergyman and so on. The lower class includes labor. Britons considered class essential aspect in their life; he has said these strong words as a description of the British strict society. Each period of history has its particular classification of class.

Class division became an international debate that studied by sociologists, economics, and historians in addition to government leaders, that debate acted as a reform of Labor movement which aimed “to develop a kind of socialism that would fit the situation in Britain” (David McDowall 161). As a result in 1944, the government allows the education to all the people, furthermore, in 1946, because of National Health Service all people became able to get the same medicament treatment. Furthermore, welfare state is a social system played major roles in the security of all citizens. So due to the welfare state, the middle and lower class gain faith in order to have a part in society.

Professor Stacey states that “the majority of the working class had received only an elementary education while a much higher proportion of the middle class received a secondary education”. (25) In other words, the working class could not finish their studies because they study till the elementary. Another key to remember neither the effect of the war of the program of labor government was able to abolish the problem of class. That is this issue is a kind of conventions that the British people never left.

1.3. Angry Young Man

Throughout history drama rise fall in each period with special achievements concerning on its events. Generally, the English drama in the twentieth century viewed a great change due to the appearance of new movements and waves. These changes were in the opposition with the old drama, such as the theatre of ideas, the theatre of absurd and the

movement of the angry young man. Essentially, the latter change the history of the English theatre:

John Osborne did transform the British theatre in 1956 everything was different afterwards, he is the gatekeeper (...) it is a fact: he changed the British theatre (...) Fifty years later and look back in anger still means something to our theatre, our culture, even ourselves.(AleksSierz)

The Angry Young Man movement is defined in different dictionaries; the dictionary of literary theory defines *the angry young man* trend as:

the term seems to have been first used as the title of an autobiography by Leslie Paul published in 1951. Take apart when John Osborne produced the play spoke for a generation of disillusioned and discontented young man” (40).

In other words, *the angry young man* was taken from an autobiography of Leslie Paul from a journal; this term is used by novelists and playwrights in order to express the anger due to the social oppression. “Anger, social and political indignation at Britain in the mid-1950s, they ushered in the kitchen sink drama of the late and early 1960” (15, Martin Hamirsson).

The impact of the war on society was one of principles that give writers an inspiration to criticize as well as create new movements; *The Angry Young Man* started in the fifties while it *became* famous in public when until after John Osborne’s play *Look Back in Anger* was published, As a result the group of writers who are connected with the term immediately gather together because of their works being published. The most famous creators of the *Angry Young Man* were: *Kingsley Amis* who published *Lucky Jim* as an angry young man protagonist. The trend that was evident in *John Wain’s* novel *Hurry on Down* (1953) and in *Lucky Jim* (1954) by *Kingsley Amis* was crystallized in 1956 in the play *Look Back in Anger*, which became the representative work of the movement. (Britanica.com)

The angry young man playwrights are: John Osborne, Arnold Wesker and the novelists *Kingsley Amis*, *John Braine*, *John Wain*, *Alan Sillitoe* and others. The angry writers were introduced officially to British audience by John Osborn’s play *Look Back in Anger* (1956), which was presented at the Royal Court Theatre. The play was essentially realistic play. *James Gindin* state that: “Osborne’s play was one about the rebellion of an

educated young man of the lower classes against current society as well as about what it meant to give and receive love” (4). The play portrays behavior of young post-war generation, young intelligence in particular, which they belonged to lower. All the groups were from working class origin, these young men graduated from universities. They appeared in the 1950s in Britain.

The 1950s marked the emergence of new literary movement, as a name and a myth, fifty years later, the myth is still with us, it is the Angry Young Man. (Brian Shaffer, 2) James Gindin state that “Working class man still defy authority, still feel themselves the enemies of policeman, prelates, and pillars of society” (17); So, they didn’t care about convention or tradition as well as they don’t respect any authority and even religion.

The protagonists of the play and novels are angry without clear self-consciousness because of many reasons they were angry for social class, women issues. *Look Back in Anger*, *Room at the Top*, *Lucky Jim*, present the difficulty life of the young working class graduates that a poor educated man can’t have a good job or marry a women from high social class because he belongs to a poor class society. J. E. Luering state that “the label angry is applied to various British novelists and playwrights who emerged in the 1950s and expressed scorn and disaffection with the established sociopolitical order of their country” (244)

They shared an outspoken disrespect for the British class system, its traditional network of aristocratic families and the elitist Oxford and Cambridge universities. They showed disdain for the drabness of the post-war Welfare State, and their writings frequently expressed raw anger and frustrations at the post-war reforms that failed to meet high aspiration for genuine change. They expressed rage at the persistence of class distinction. (Britanica.com)

The Angry Young Man followed the realistic form in each play or novel, concentrating on the real events and narration. The writers of this movement express the world as all the ordinary people did; that is they give to the reader an illustration of the atmosphere of an ordinary people including their daily problems as well as dissatisfaction with social class and politics. Using an ordinary life allow them to criticize society. John Osborn adopted the realistic style in *Look Back in Anger* because realism helps him to show to the reader the hierarchy of class in addition to the status of women.

Osborne surprise readers by attacking social and women issues, but it was also a revolution in style in modern British drama as well as leading to new drama which is the opposite of drama of the nineteenth century:

John Osborne's play *Look Back in Anger* (1956) changed the direction of British drama(...) the new drama was raw as well as radical, and it freed the British theatre from the shackles of improbable plots, happy endings, star turns, and, to an extent, conventional staging.(Sanford Sternlicht, 6)

An anger of this young generation rose because of the unfair situation, British government used working class for fighting in the war so; they fought and loss their lives for victory, After the victory the welfare state promise people to maintain justice between all citizens as well as provided a free wealth.in the most part this system interested more on reducing the socio-economic inequalities including the low income while working people men and women make a big effort in a hard work. The Angry Young Man did not accept oppression of government anymore, so they wrote a protest these novels and play in order to disturb the government of the mainstream power by publishing works.

The Angry Young man is a movement is a part of *kitchen sink drama* which describes the hero as an angry young man, kitchen sink drama formulated by a group of novelists and playwrights including: John Osborne, Arnold Wesker, Kingsley Amis, John A Brain, John Wain who were criticized to be against society by a literary work based on a rebellious attitude. So, the umbrella term that holds the *Angry Young Man movement* is *Kitchen Sink Drama*; In the United Kingdom, the term '*Kitchen Sink Drama*' derived from an expressionist painting *John Bratby* which contained an image of a 'Kitchen Sink'. The domestic world during this time was believed to be the domain of the feminine:

The term kitchen sink drama was initiated by John Osborne's *Look Back in Anger* and applied to many of the British social-realist plays of the period- the setting of Osborne's play is one-room flat in England, a space when the sleeping area, living area, and kitchen are same room, the room suggested the lower or working-class social status of inhabitants. (Sidonie and Julia Watson, 191)

Osborne's drama *Look Back in Anger* became the example of the 'kitchen-sink drama' whose story is all going on in one room of hero's house. Jimmy Porter was the main character of this drama a soon became the example of the Angry Young Men in general. Almost all of the major '*Kitchen Sink Drama*' works which take place in the mid-twentieth

century, however, are centered on a masculine point of view. These plays rarely centered on the emotions and tribulations of its women characters. The power dynamic between male and female often assumed to be masculine and is an unexamined critical component in many of these plays. Women are often assumed to serve the men of their household and when conflicts do arise, it is often the man who is portrayed as the suffering protagonist.

The angry young man movement appears in a time of recovering from a great catastrophe, it was difficult for writers to publish a work of literature but it was much difficult to pick up readers. Kingsley Amis is the most famous author in Angry Young Man whose work, *Lucky Jim* the first work which is published:

There was this lag of eight or ten years after the war when nothing happened. Then by a series of coincidences, within three years, John Wain appeared. I appeared. John Braine, John Osborne, Iris Murdoch, and Colin Wilson all appeared. And others. Now that looks like a movement, and I can quite see since there was this business of non-upper-classless...people could be forgiven for mistaking this for a sort of minor revolution or turning point in English writing. (Dale Salwak, 16)

As a result, this movement became famous as a theatre in 1956, after the publication of the play of John Osborne "*Look Back in Anger*" with an understood language which is the language of working class, not the sophisticated one. It dealt with realistic events and daily problems as well as a domestic life of ordinary people, from the middle and working class.

The Second World War was a bad event for the British society due to the huge psychological and material damages; in fact, writers could not write because of those consequences they feel shocked about life. So the war impact on civilization especially in the rebirth of new drama. That is, after the war, the English theatre notices new theatres including the kitchen-sink drama. Any playwright encounters his/her society then expresses his own experiences in his plays, that is the playwright influence society as well as the society influence the playwrights.

The aim of *the Angry Young Man* is to introduce the British strict social class. Group of novelists and playwrights get sick from the social, political situation these people were educated at different universities, they agree with each other connected with the refusal of the class discrimination, As a result, the novels and plays such as John Wain's novel *Hurry on Down* (1953) and in *Lucky Jim* (1954) by Kingsley Amis was crystallized in 1956 in the

play *Look Back in Anger*, which became the illustrative work of the Angry young man movement. When first performed on 8 May by the Royal Court Theatre base on expressing anger. As a result, this movement aim is to make the citizens aware of the class discrimination, it was against social political. Play of *Look Back in Angel* illustrates the reality of the British society in anger makes a great success; John Osborne put it as a mirror of facts.

The angry young man revolution of the young generation make a great change in the history of theatre, as any theatre, this one characterized by numerous features in the structure of the play ,So in 1956, this latter became famous in both cinema and television. *Angry Young Men's' Literature and the Social Classes in Post-War Britain* The action of *Look Back in Anger* took place in a Midlands town, in the one room flat of Jimmy Porter and his wife Alison. Jimmy was a university graduate but earned a living from running a sweet stall. His anger was largely directed at his upper class wife, a colonel's daughter.

Jimmy protested against the conventions and smugness of society represented by Alison's parents and friends. Osborne offered no alternative to the ideology underlying his points of view. Harkness (1985) noted that Osborne attacked those who looked for profound meaning in the play saying, "it was a simple expression of an ordinary despair" (p.389).

The Angry young men's main trait was their extreme sensibility toward class distinction. Pre-war British society was rigid toward class classification setting un-dissolved barriers between the aristocrats, upper middle class, middle class, working class, and the lower working class. It was impossible to trans-pass these boundaries. Welfare State promised to dissolve these barriers. Nevertheless, there was a huge gulf between the ideology and the implementation; post-war society was not classless but there was a possibility of class mobility. The Angry Young Men were not patient or tolerant since change was necessarily gradual and slow

The protagonist Jimmy Porter was main controller and angry speaker, who asked questions and gave answers to everything without hesitation, he would be humiliated by the most detested society and it was something he would never let happen. The action started slowly, the prose was ordinary, so that it indicated the nature of working class people, and the characters were not interesting but normal and real.

I.4.Characteristics of the Angry Young Man

Look back in anger shocked the citizens by very realistic events full of critics about the social life of the British people during the post era; these are the most important characteristics of the angry young man movement:

I.4.1.Realistic Events

Is the main feature of this movement is the using real events that exist in the British society; in addition to real settings to make the work more preferable by writers. This lead to the wake up of people against the injustice rules of Britain.

I.4.2. the conflict with their environment

Even if the characters were educated people they cannot exist in the society because of the social strict structure within Britain; the only educated is the upper class. This issue is presented in the look back in anger where Jimmy was from the lower class; he can't improve himself because of the social status.

I.4.3. Anger

Is the most important behavior in the human actions, other base characteristic is an angry man from the middle class, and Jimmy is the protagonist. In each work in the angry young man illustrate the main character is always as an angry young man.

I.4.4.Kitchen sink drama

It based on characters that expressed their unvarnished emotion and dissatisfaction with the ruling class status quo. Some critics have noted the irony in the term 'Kitchen Sink Drama'. The domestic world during this time was believed to be the domain of the feminine. Almost all of the major '*Kitchen Sink Drama*' works which take place in the mid-twentieth century, however, are centered on the masculine point of View These plays rarely centered on the emotions and tribulations of its women characters.

I.4.5.Social Realism

is an artistic movement, expressed in the visual and other realist arts, which depicts social and racial injustice, and economic hardship through unvarnished pictures of life's struggles; often depicting working-class activities as heroic. The movement is a style of writing in which the scenes depicted typically convey a message of social or political protest edged with satire (Bentley, 2007).

I.5.Women during 1950s

The woman is the basic of life, She plays different roles in life such as a wife who support her husband in every second in the problems of life, furthermore she is the mother who takes care of children at the same time she is the key to her children success whereas the man is responsible for the financial issues of the house. In 1950, all the society consider the main role of women is the marriage that is she had to marry and give a birth to children; raise them; feed them; and teach them. So her central status is being a housewife living with a loveless husband, his main concern is using her for pleasure. At the same time, she has to obey her husband.

Throughout the western history, Women had a specific role depends on different periods of time; in 1950 the main important status was being a mother that have to stay home beside that preparing meals each day in the precise moment, women were limited to the domestic domain while public life was reserved for men. So women in drama portrayed only as a woman of a house for instance: the book of *Her Brilliant Career* by Rachel Cooke is a famous book published in 1950 present women as perfect housewives, batch-baking in her frilly apron. The image was prevalent, and it set up thousands of women for failure.

At that time, the British woman characterized as a mother when she wakes up in the morning start to prepare the coffee, after that she prepares the lunch for her husband and children. The father goes to work while the children go to school. When the mum returns from delivering her children from school she drinks a tea at the same time listening to the radio each morning cleaning the house and every corner should be very properly:

Throughout the development of technology, doing laundry became easier to wash clothes using the washer. In fact, cleaning is done daily; she had not time to think about emotions, women in 1950s were not concerned to go out for pleasure or to meet friends, for society, women had not the right to have their own property. The society treated the woman as the human being who has duties and no rights.

She treated as any object in the house as well as she belongs to a man, she has not rights, her role concern on cleaning the house as we said before. In addition, she has not the right to go out for work or any reason. So, if anyone would speak about the relationship between man and women you will find that he is the authority of the house and she is the weak emotional one. After the second war, women started to work in the place of her husband, she became the mother at the same time the as fathers. Women helped Britain to enter the war because they worked hardly in factories instead of the man. Andrew Rosen state that “women had been taught that their primary role was to be mothers and homemakers, and most British women saw marriage and motherhood as their main career” (9).

At that time few women were working as Andrew Rosen stated in his book “British women who worked was accounted for by increased part-time employment, which was held by only 5 percent of British women in 1951 but by 27 percent by 1981” (101) The female had to suffer too much from the control of the Masculinity, he is the one who decide even what she dressed and eat, if she didn't listen to him he beat her, he never confess that he loves her, also he makes relationships with a lot of girls but she can't comment. The daughter can't finish her studies; she obliged to marry the man that her father chooses it.

Conclusion

After the Second World War the mood of disappointment set in people's mind and it was quite difficult to overcome it. so in drama the movement of the Angry Young Men emerged in order to express their feelings of disagreement with the post-war development in Britain. The mode of the angry novels and plays was realistic, the setting was going on in a common life of ordinary people and usually the action took place in house.

The authors used every day dialect, their hero was an ordinary man whom you can meet in the street and he had the same existential problems as a majority of contemporary

young people did. They criticized not only the society but also government who promised to revive the British magnificence which was destroyed during the war.

To sum up, 'the Angry Young Men' did not consider themselves to be 'angry' nor did they reflect their personalities into their main characters. The young authors only criticized and sometimes mocked what was happening in their society.

Chapter Two

Dramatic Description of *Look Back in Anger*

Chapter II: Dramatic Description of *Look Back in Anger*

Introduction

II.1. John Osborn

II.2. Characters

II.2.1. Major Characters

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Introduction

The second chapter presents the summary of three acts of “*Look Back in Anger*” in order to give to the reader an idea about the content of the play, it draws a description of dramatic play “Look back in anger”

II.1. John Osborne

.John Osborne was born in Fulham, a town of London, on 12 December 1929. His dad Thomas Godfrey Osborne, a business craftsman, he was experiencing tuberculosis and his mom Nellie Beatrice was a barmaid. Osborne had much regard for his dad who passed away when he was just ten years of age. Osborne would wail his father’s passing for whatever is left of his life. Despite the fact that his father had a drinking issue, Osborne exaggerated his fatherly love. Osborne did not have a comfortable life, he spends his childhood struggling with illnesses. That is to say, he didn't grow up childhood in a lovely house. He lived the greater part of his life in the house of his companion Mickey Wall. At school, Osborne was much of the time-dishonored and harassed. Disregarding this aggressive environment Osborne began composing poems and short stories at school. His concern for theater had effectively because his parents regularly took him to the theater.

Fourteen years old, Osborne went to class at Belmont College in Devon. Tragically he was removed from school because of hitting his superintendent MrHeffer. John Heilpern states out that “Osborne dislikes his headmaster for his exaggerated upper-class accent” (64). He joined the world of theater where he turned into an on-screen character in 1948. He turned into the protégé of George Devine, the establishing masterful executive of the English Stage Company. Osborne ended up being a poor performing artist and just got minor parts. He needed to change his course: he began his profession as the writer. He composed his plays as per his own particular acting encounters: Osborne’s pay for his disappointment as an on-screen character was to compose extraordinary walloping parts and envision him performing them splendidly.

In 1951 Osborne acted together with Pamela. He began to look all starry eyed at her and they married that especially same year. She was from the middle class and her parents didn’t accept that marriage. After the detective had reported the closeness of Osborne with a gay person performer, the parents of Pamela attempted to persuade their little girl that

Osborne was homosexual. Then he answered them in a letter saying that "I don't really mind being called a dumb cunt" (10)

In May 1955 Osborne began composing *Look Back in Anger*, a play in light of his unsuccessful marriage to Pamela Path. He completed his play inside two escalated months. The anger of his protagonist *Jimmy* is unbelievable. The play is unequivocally self-portraying: for the case, the character of *Alison* depends on Pamela Path. In the late spring of 1955, Osborne found a notice of the recently organized English Stage Company in the daily paper. The Organization was searching for new plays to be performed at the Regal Court Theater. His accommodation of *Look Back in Anger* was certifying decidedly, henceforth the play had been acknowledged for a generation at the Royal Court Theater. The play was coordinated by Tony Richardson who suspected that "Look Back in Anger Annoyance is the best play composed following the War." (Heilpern153).

In 1957 Osborne married his second wife, performing artist Mary Ure. Unexpectedly, he came to know her after she had played *Alison* (character enlivened on his first wife) in front of an audience. The hero Archie Rice is spoken to as a social disappointment and takes after along these lines the character of *Jimmy* Porter. The marriage of Osborne and Ure was authoritatively over in 1963 when Osborne for his sake began an association with his future third spouse, commentator Penelope Gilliatt. Osborne and Gilliatt married in 1963, not long after his separation to Ure was conceded. The next year Gilliatt brought forth Osborne's little girl Nolan. He never succeeded in working up a strong association with his girl.

II.2.Characters

Protagonist Since drama presents us directly with scenes which are based on people's actions and interactions, characters play a dominant role in this genre and therefore deserve close attention. The characters in plays can generally be divided into major characters and minor characters, depending on how important they are for the plot. Major characters usually have a lot to say and appear frequently throughout the play, while minor characters have less presence or appear only marginally. (Bari Lynn Gilliard, Thus, for example, Jimmy is clearly the main character or protagonist of Osborne's famous play as we can infer from the fact that he appears in most scenes and is allocated a great number of speeches.

Characters are presented to the audience through what they say and how they say it, their verbal interactions with others and the discrepancies between their talk and their actions. In an actual performance, an actor's voice and tone thus also play a major role for how the audience perceives the played character. This can also be seen in plays where dialect or specific sociolects are used.

In any play distinction can be made between self-characterization and characterization through others. The way these different forms of characterization can be skillful in plays can be schematized as follows: authorial figural explicit descriptions of characters in author commentary or stage directions; telling names characters' descriptions of and comments on other characters; also self-characterization implicit correspondences and contrasts; indirectly characterizing names physical appearance, gesture and facial expressions (body language); masks and costumes; stage props, setting; behavior; voice; language (style, register, dialect, etc.); topics one discusses. (Stefanie Lethbridge and JarmilaMildorf, 117)

An example of an explicit authorial characterization can be found in John Osborne's *Look Back in Anger*, where the author provides a detailed description of Jimmy in the introductory secondary text: we find that JIMMY is a tall, thin young man about twenty-five, wearing a much-worn tweed jacket and flannels. Clouds of smoke fill the room from the pipe he is smoking. He is a disconcerting mixture of sincerity and cheerful malice, of tenderness and freebooting cruelty; restless, importunate, and full of pride, a combination which alienates the sensitive and insensitive alike. Blistering honesty, or apparent honesty, like his, makes few friends. To many, he may seem sensitive to the point of vulgarity. To others, he is simply a loudmouth. To be as vehement as he is is to be almost non-committal. (Osborne, 2) Jimmy is presented by his actions with others; the way he talks he provided his physical body.

II.2.1. Major Characters:

Jimmy Porter

Jimmy Porter is a character of self-interest. He rules the play through the force of his anger and dialect. He unleashes his condemnation on his friends and family. Despite the fact that *Jimmy* has moved on from a college, he works with Cliff as the sailor of a sweet

slowdown in an open air market. Despite his inclination to here and there cruelly affront Cliff, *Jimmy* truly prefers him. *Jimmy* has abhorred *Helena* for the same reasons he detested *Alison*, to be specific her social class and "legitimate" childhood.

While *Jimmy* clearly abhors *Alison's* mom, he appears to like *Colonel Redfern* in light of the fact that he can feel angry about him. (litcharts.com/)

Cliff Lewis

Cliff is *Jimmy's* companion and accomplice in the sweet slow down and shares the Doormen's level, with his own particular room over the corridor. *Cliff* is an ineffectively instructed, average workers man of Welsh legacy. He is warm, adoring, and funny. He is thoughtful to *Alison* yet modifies when she leaves and *Helena* moves in. *Cliff's* first dependability is to *Jimmy*. In any case, eventually, he chooses to advance alone.

Alison Watchman

Alison has been lived with *Jimmy* for a long time. She originates from the upper-white-collar class society. Her dad was a colonel in the pioneer administration, and the family lived in India until 1947. She married *Jimmy* as a disobedience to her parents, In any case, she has absence during provokes of *Jimmy* to assault her. *Alison* is warm and open with *Cliff* without ever harboring a sexual attraction to him When *Helena* takes charge and arranges for *Alison* to leave *Jimmy*, *Alison* does not protest and does indeed return to her parents, their values, and the security they offer. *Alison* is drawn back to *Jimmy* at the end after she has suffered the pain and loss brought by the miscarriage of her child. (.litcharts.com/)

Helena Charles

Helena is *Alison's* companion, an exceptionally appropriate upper-class lady. She is a performer who comes to stay with the *Alison* while she performs in a play at the nearby theater. *Jimmy* has since quite a while ago detested her, as he thinks of her as an individual from the Establishment. When she contacts *Alison's* dad and requests that he take *Alison* home, *Helena* appears to be really worried about *Alison*. In any case, she alludes *Jimmy* and replaces *Alison* in the family unit. At the point

when *Alison* returns, *Helena* understands that her affair with *Jimmy* isn't right and chooses to clear out. (.litcharts.com)

Colonel Redfern

Colonel Redfern, *Alison*'s dad, is a resigned armed force officer who served in India from 1913 to 1947. Amid that time, he sometimes invested any energy in Britain. He speaks to the qualities and convictions of another period, a period of English Realm. His qualities are those of obligation, honor, and unwavering to one's nation and one's class. His reality finished with the freedom of India. He is a sensible man to some degree dazed by the post-World War II Britain. He doesn't affirm of *Jimmy*, yet he finds things to appreciate in him and even concurs with *Jimmy* in some examples. He doesn't dither to help *Alison* and does not endeavor to control her. (.litcharts.com/)

II.2.2.Minor Characters

Madeline:

Jimmy's first love, she is older than *Jimmy* with ten years. He sees her as an example of the "enthusiasm" that **Alison** lacks. (.litcharts.com/)

Nigel:

Alison's brother, a politician. **Jimmy** considers him "just about as vague as you can get without actually being invisible." *Alison* wishes that she could have reached out to *Nigel* during the difficult first months of her marriage because he would have been affectionate and loving to her. (.litcharts.com/)

Alison's mother:

Alison's mother strongly disapproved of **Jimmy** and **Alison**'s marriage and went to great lengths to prevent it. She did this out of a protective love for *Alison*. However, **Colonel Redfern** says that he thinks his wife went too far in her actions. (.litcharts.com/)

Miss Drury:

Alison is worried that she'll evict them for being too rowdy, while **Jimmy** considers her a thief, reflecting his negative view of people with financial power. (.litcharts.com/)

II.3. Acts in John Osborne's Play

Look Back in Anger is a play that demonstrates the impact of the times on the author as he kept in touch with this play as a response to his socio-political conditions. This play is a remarkable response to the events that was going ahead in England and shows how John Osborne as an English inhabitant responded to the transitional time of his country. (gradesaver.com)

The play has been thought to be the hugest play in the English theater because of its appearance of the dissatisfaction and anger of the English youth through the great anger of the protagonist character Jimmy Porter. The play is an example the English life in the twentieth century and has been set apart as a huge work of English writing. The play showed up in a period of the essential move from England's Victorian past into the cutting edge twentieth century.

Jimmy Porter has been created by Osborne to speak about the whole English culture that stayed nostalgic about the past greatness of their country. Subsequently, Jimmy is seen to be nostalgic about the past era that had given him an inspiration, as he says in Act I of the play: "No one considers, no one wants to think about it. No convictions, no feelings and no energy." He says this while mocking the circumstance that the English country had come to because of America's ascent on the world stage. As Jimmy focuses out:

"I should get nostalgic. Be that as it may, I should say it's entirely grim living in the American age – unless you're an American obviously. Maybe full-scale kids will be Americans. That is a contemplation would it say it isn't? (He gives Precipice a kick, and yells at him.) I said that is an idea!" [Osborne.17]

Jimmy's negative sentiments of anger and hatred are communicated towards the world that has ended up lazy and uninteresting not at all like it had been before The plot of

Look Back in Anger is driven completely by the wanting of Jimmy instead of outside powers. The play is set in a one-room upper room flat in the Midlands of Britain. This huge room is the home of Jimmy, his wife Alison, and his business assistant and companion Cliff Lewis, who has a different room over the lobby.

II.3.1. Act One

The plot of *Look Back in Anger* is mostly spoken about *Jimmy Porter* the hero. The play was performed in one room of attic apartment in a town in the English Midlands. This big room is the home of *Jimmy Porter*, his wife *Alison*, and his business partner and friend *Cliff Lewis*, who has a separate bedroom across the room. The play starts with *Alison* at the ironing board and *Jimmy* and *Cliff* in easy chairs reading the Sunday papers. *Jimmy* criticizes that half the book review he is reading in his "posh" paper is in French. He asks *Alison* if that makes her feel ignorant and she replies that she wasn't listening to the question. So from this, we can understand that *Jimmy* is totally against the personality of *Alison* and the whole middle-class of England. *Jimmy* says that she had not thought for years. *Jimmy* feels boring because of the routine of each Sunday; he said: "Let's pretend that we're human beings and that we're actually alive."

Jimmy is angry by making fun of her family and her with life before she gets married. *Jimmy* started to say insult about the American age of the British society, *Alison* tries to make him calm down; *Cliff* took him to the other side of the room in order to play a fight, this play causing pushing *Cliff* on *Alison*, then she falls down. *Jimmy* is sorry for *Alison* but she makes him get out from the room. *Jimmy* says she would get used to anything in almost no time. He then rails about the way that "No one considers, no one wants to think about it. No convictions, no feelings and no enthusiasms." He says that Britain has lost her spirit, that it is dismal living in "the American Age." There is a discussion of the sweet slowdown that *Jimmy* and *Cliff* own and work in an open air market. *Jimmy* disparages *Alison's* sibling Nigel, whom he has named "the chinless marvel from Sand Hurst," and who is an Individual from Parliament. *Jimmy* despises Nigel and all that he remains for, including the way that he will succeed on the planet as a result of his social class and the schools he has gone to regardless of his anger and cold-heartedness

Jimmy called *Alison* "the Woman Pusillanimous." *Jimmy* tries to listen to a show on the radio and gripes at the anger made by *Alison's* pressing and *Cliff's* stirring of the daily

paper. He was against ladies when all is said in done, *Alison*, and even Mrs. Drury, their landowner. *Cliff* and *Jimmy* then energetically wrestle and coincidentally push over *Alison* and the pressing board. *Alison* has shouldered her arm lastly advises *Jimmy* to get out. *Cliff* stays with *Alison's* quiets her. She lets him know that she is pregnant. She is hesitant to tell *Jimmy* or him think she arranged it. *Cliff* holds *Alison* and *Jimmy* enter. There is teasing and play as *Jimmy* restores himself, and *Cliff* goes out for cigarettes. *Jimmy* tells *Alison* that he needs her; they play a private and loving session of "squirrels and bears," and *Alison* is going to let him know of her pregnancy when *Cliff* comes back to say, *Helena* Charles, a performing artist companion of *Alison*, is on the telephone ground floor. At the point when *Alison* returns, she says she has welcomed *Helena* to stay with them amid her engagement at the neighborhood theater, and *Jimmy* dispatches his most stunning denunciation yet. He advises *Alison* that if she somehow managed to have a youngster and if that tyke would pass on, then she may endure enough to end up a person. The demonstration closes with *Jimmy* saying of *Alison*, "She'll continue dozing and eating up until there is nothing left of me."

II.3.2. Act II, scene I

It is night two weeks after the fact. *Helena* and *Alison* are motivated, prepared to go to church. *Jimmy* is in *Cliff's* room honing jazz on his trumpet. *Jimmy's* companion Hugh and Hugh's common laborer's mother, who gave the cash expected to begin the sweet slow down, are talked about. *Alison* talks of being cut off from the sort of individuals she had constantly known. Despite everything she hasn't told *Jimmy* she is pregnant. After *Cliff* and *Jimmy* enter, *Jimmy* dispatches into another assault on the Establishment when all is said in done and *Alison's* mom specifically. He then recounts staying with his dad as he lay biting the dust for quite a long time and says he "learned at an early age what it was to be furious—irate and defenseless." *Jimmy* is called to the telephone. *Helena* tells *Alison* that she has broadcasted *Alison's* dad to come and take her home. *Jimmy* returns and says Hugh's mom has had a stroke and he will go to London to be with her. He advises *Alison* he needs her to run with him. She leaves with *Helena*. (gradesaver.com)

II.3.3. Act II, scene II

It is the next night and *Colonel Redfern*, *Alison's* dad, is going by. Redfern is dazed by the present day Britain; he spent his entire profession, from 1913 to 1947, in the frontier administration in India. He sees some privilege on *Jimmy's* side and was frightened by his better half's fierce endeavors to keep *Alison* from marrying *Jimmy*. He says he and *Alison* are much indistinguishable in that they both "like to sit on a wall. It is fairly agreeable." *Alison* tries to clarify why she married *Jimmy*: "I'd carried on with a glad, uncomplicated life and all of a sudden this—this profound savage—tosses down a gauntlet at me." *Helena* comes in took after in a matter of seconds by *Cliff*. *Helena* will stay one more night so she can go to a tryout close-by. *Alison* requests that *Cliff* give a letter to *Jimmy* and he cannot. *Alison* and her dad leave took after in a matter of seconds by *Cliff*. *Helena* rests on the quaint little inn at the toy bear. *Jimmy* crashes in. He peruses *Alison's* letter and scolds her for being obliging and "wet" rather than sincerely fair. *Helena* lets him know *Alison* is pregnant and *Jimmy* says he couldn't care less. He has watched Hugh's mom bite the dust and has no compassion for *Alison*. He turns on *Helena* calling her a "malevolence minded minimal virgin." She slaps his face; then, as he cries in hopelessness, she kisses him enthusiastically.(gradesaver.com)

II.3.4.Act III, scene I

It is early Sunday evening a while later. *Jimmy* and *Cliff* are sprawled in their easy chairs perusing the Sunday daily papers and *Helena* is on the pressing board. All appears to be exceptionally casual. They discuss a daily paper article and *Jimmy* begins in on religion and governmental issues. They then go into a vaudeville routine and *Helena* joins in. *Jimmy* and *Cliff* do a tune and move and end with fun loving wrestling. *Cliff* shirt gets messy and *Helena* leaves to wash it. *Cliff* says he is going to move out and surrender the connection slow down. He says he may discover his very own lady. At the point when *Helena* comes back with his shirt, *Cliff* hangs it over the gas fire in his room. *Helena* tells *Jimmy* that she cherishes him and has constantly needed him. The entryway opens and *Alison* enters, looking sick and clearly thin. *Jimmy* exits and leaves the two ladies taking a gander at each other.(gradesaver.com)

II.3.5.Act III, scene II

After minutes after the fact; There is the sound of *Jimmy's* trumpet from over the lobby. *Alison* has endured an unsuccessful labor. She says she doesn't know why she came,

that she wouldn't like to bring about a rupture amongst *Helena* and *Jimmy*. *Helena* says that it is all over amongst her and *Jimmy* that she understands that what she has been doing isn't right, and she can't live with that. She calls *Jimmy* in and lets him know she is going to leave, and she does. *Alison* says she will go. *Jimmy* castigates her for not sending blooms to the burial service. At that point, he mollifies and discusses the old bear experiencing the woodland of life alone. He recalls their initial meeting and says, "I might be an act of futility, however, I thought on the off chance that you cherished me, it needn't make any difference." *Alison* cries and says she has discovered quality in the quietude of not having possessed the capacity to secure her unborn youngster. She is in the mud now, stooping. *Jimmy* delicately comforts her. They go into their session of bear and squirrel in what is clearly a cherishing compromise. (gradesaver.com)

II.4.Dialect:

Dialects of the characters changed related to their environment which reflects their class, education, and direction. Dialect shows what region or geographical area one comes from, while sociolect refers to linguistic features which give away one's social status and membership in a social group. For instance: *Helena* is extremely traditional as is her dialect, *Jimmy Porter*, however, broke with convention. The major characters were not new to the English stage, but rather beforehand they were ordinarily funny figures with a limited language vocabulary, or even irate, bumbling figures welcoming hatred or compassion. The language was un-eloquent and ordinary.

Conversely *Jimmy* is greatly clear and fearless while his anger is unbearable and he has the dialect to defeat others with that enthusiasm. His dialect is not obliging, and could have been even less so if theater limitation had not been essentially when the play was created. *Jimmy* can similarly be humorous and brilliant, as when he uses the photo of an "extreme old plant left over from the Edwardian Wild" to delineate Colonel Redfern.

II.5.Style

II.5.1.Setting

The play happens in the one-room l, the furniture is straightforward and rather old: a twofold bed, dressing table, book racks, dresser, feasting table and three seats, and two

shabby calfskin rockers. The plain, boring setting of the play outlines the complexity between the optimistic Jimmy and the dull reality of the world encompassing him.

II.5.2.Frequency

Another aspect of time through analyzing a play is the concept of frequency which is how an event is presented. Although the categories proposed by Genette for narrative texts are not directly applicable to drama, one can nevertheless identify similar structures. According to Genette; there are three possible types of reference to an event:

- ✓ Singulative: an event takes place once and is referred to once.
- ✓ Repetitive: an event takes place once but is referred to or presented repeatedly.
- ✓ Iterative: an event takes place several times but is referred to in the text only once.(Encyclopedia of Contemporary Literary Theory: Approaches, Scholars, Terms 334)

A repetitive representation of events is more difficult to imagine in drama since, strictly speaking, it would involve the same scene to be played several times in exactly the same way. While a complete overlap of scenes is not feasible as it would probably cause boredom, especially modern plays frequently make use of the repetition of similar events/interactions or parts of dialogues.(anglistik.uni)

John Osborne's Look Back in Anger employs a similar strategy by presenting the first and the third act in a similar fashion, the only difference being that Alison has been replaced by Helena. This repetition of events (Helena standing there in Jim's shirt, ironing clothes, and Jim and Cliff sitting in their arm-chairs) is obviously used to suggest that there is no real change or development in Jim's own life despite the fact that he constantly rages against the establishment and against other people's passivity.

Time can also be symbolic and stand for larger concepts. For example Look Back in Anger, in a similar vein, illustrates a cyclical notion of time and history whereby events recur again and again. This ultimately also generates a sense of stagnation and, in this particular case, underlines the protagonist's lack of action.

II.5.3.Symbolism

Two sound pictures from off-stage are utilized viable as a part of Look Back in Anger: the congregation chimes and Jimmy's jazz trumpet. The congregation chimes penetrate the little living space and serve as an indication of the administrative force of the built up chapel, furthermore that it doesn't regard their common local peace. The jazz trumpet permits Jimmy to rule the stage notwithstanding when he is not there.(Gale Cengage,7)

II.6.Structure

The play of *Look Back in anger* is not just a revolutionary play but it is conventional, the structure of this play is entirely traditional. It takes the structure of the well-made play which is:

Well-made play consists of three Aristotelian principles hero, crisis and the unities of time, place and action. Heroes, although superior to others in breeding or nobility of mind, are like others in their possession of a character flaw. The crisis is that point in the play of highest plot of complication, a point at which the fortunes of hero take a turn for the better or the worse the three unities consists of time, place and action. (Susan Rusinko 184).

Look Back in Anger structured to well-made play because; it composes of three acts as well as the protagonist is the main powerful character in the play that is: he controls all people around him for instance: Alison and Helena and Cliff love him although his anger and insults. Darren Dalglish states in an article that “Jimmy is angry all the time, and Alison and Cliff are the ones that have to face the brunt of his anger. However, Jimmy's marriage reaches a crisis point when Alison's friend, Helena, comes to stay”.

II.6.1.The Plot

The development of Look Back in Anger is that of art , well-made play in the tradition of, August Strindberg, Tennessee Williams, Henrik Ibsen or a huge segment of Osborne's contemporary business playwrights. There exist one plot made more than three acts (the typical number in 1956), and the basic plot contraption is old: misalliance in marriage exasperated by a love triangle.

There are some scene that has been depicted as unbalanced, for instance, when Jimmy tells Alison, to whom he has been hitched three years, how his business had been

financed. Some plot devices rise as the maker's contraptions, for instance in Act II to buy cigarettes, and his unconvincing purposes behind offering back to or following three minutes for the most part as Alison is going to tell Jimmy that she is pregnant.

the telephone call from Helena gets prepared for the Act I wrap, and a phone call saying Hugh's mother is failing miserably prepares the Act II, Scene I window trimming. The end of Act II, Scene ii, with the two women left looking at each other, has been seen as fake. Osborne's improvements were not in structure yet rather in character, vernacular, and vitality which, for the most part, cloak the gawky mechanics when the play is being acted. (Gale Cengage,7)

II.6.2.Type of Stage:

The stage of the nineteenth and twentieth centuries is called proscenium stage or picture frame stage because it is shaped in such a way that the audience watches the play as it would regard a picture: The ramp clearly separates actors and audience, and the curtain underlines this division. Furthermore, while the stage is illuminated during the performance, the auditorium remains dark, which also turns the audience into an anonymous mass. Since the audience is thus not disturbed from watching the play and can fully concentrate on the action on stage, it becomes easier to create an illusion of real life in plays. Furthermore, the scenery is now often elaborate and as true-to-life as possible thanks to new technologies and more detailed stage props. While many modern plays aim at creating the illusion of a story world 'as it could be in real life' and acting conventions follow this dictum accordingly, there have also been a great number of theatrical movements which counter exactly this realism. Like: the royal Court Theatre. (www2.anglistik)



The Royal Court Theatre (www.google.dz/imgres)

Conclusion

“Look back in anger” is a famous dramatic work that gained a huge success in modern time, It opened as the third play in the repertory of the English Stage Company at the Royal Court Theatre which is considered as new writing it was not an immediate success. The critical reaction was mixed, but many of the critics, whether or not they liked the play, acknowledged its merits and those of its young author.

Chapter Three

Osborn's portrayal of misogyny

Chapter III: *Osborn's portrayal of misogyny*

Introduction

III.3.1. Masculinity in John Osborne

III.3.2. Battle of Sexes

III.3.3. Definition of Misogyny

III.3.3.1. Criticism on Osborne misogyny

III.3.4. the Marriage of Jimmy and Alison

III.3.5. Criticism on Jimmy Porter as Angry Young Man

III.3.6. Alison Depiction in the Play

Conclusion

Introduction

The play had been criticized with a misogynistic view for instance: *Jimmy Porter* is the main misogynistic protagonist for his hatred to his wife Alison. That is to say, Porter hates women in general as well as he enjoys making a lot of sexual relationships through the play. In this chapter, the main concern is to analyze women characters connected with jimmy's attitude toward them, so through this chapter, the status of women will be tackled at that time.

III.1. Masculinity in John Osborne "*Look Back in Anger*"

Osborne especially captured the lights of the twentieth century, the anger, rebelliousness, and rejection, in addition to the complex issue of masculinity that is represented very forcefully in the play *Look Back in Anger*. Modern masculinity is to apply the biological power of man to control over woman, like he considered himself good and powerful *man*; this issue is a symbol of the play of *Look Back in Anger*. While analyzing the hero as an element of masculinity, the reader feel that *Jimmy* tries ever harder to present his vindictiveness, pitilessness, and pride. In *Jimmy's* discourse, there are numerous typical the kind of "masculine" manliness that he tries to oppose. While going up against *Helena* about her discussion with a Reverend, he utilizes religion to remark on a foolish, traditionalist perfect of anger: "Do you think that some of this spiritual beefcake would make a man out of me? Should I go in for this moral weightlifting and get myself some over-developed muscle... I can perform any kind of press there is without betraying the least sign of 2 passion or kindness" (John Osborne 82)

Jimmy is cruel, heedless with the ones he loves. From various perspectives, he is unclear from the anger he detests, however even his masculinity has complex inspirations. In one of his most terrifying scenes, *Helena* has debilitated to slap him, and he advises her. "I've no public school scruples about hitting girls.... if I find some woman trying to cash in on what she thinks is my defenseless chivalry by lashing out with her frail little fists, I lash back at her" (58). This has the signs of an oppressive sort of manliness, however, it is additionally a reaction to what he feels is the present condition of men, to be specific being curbed and made weaker by social mores and changing sexual orientation flow. The furious young fellow's disagreements communicated in the play appear to have two noteworthy causes: ladies and history. Such a large amount of the reason that *Jimmy* can't shed run of the mill manliness is contained in this line of *Helena's*, with respect to *Jimmy*: "I've never seen such hatred in

someone's eyes before. It's slightly horrifying. Horrifying and oddly exciting” (John Osborne, 39)

III.2. Battle of the Sexes:

The play, in a very clear way, is a reaction against the growing feminist movement. There is a misogynist, anti-women strand which is the result of this movement/uprising. An important theme running through the play is the battle of the sexes. Feminism is a movement emerges in order to defend the rights of women; in the general sense, this movement was a response to the oppression and the patriarchy of man. (www.academia.edu)

After the first and the second wars, a woman begins to think about revolt because society considers her as a servant of man; so women use strong feminist ideas to improve themselves as an active member outside their homes. The United Kingdom introduced the word feminism in the first time to public where they took it from France, NeeruTandon stated that “It was London Daily News, that coined the term, and by importing it from France, automatically branded it as dangerous” (1).

The British society received this movement as a threat to their traditions. For instance: Alison is situated in the condition of domesticity, doing house jobs while Jimmy handles business and reads the newspaper. Alison is a symbol of house woman her main concern is limited on the domestic atmosphere.

The play creates a kind of vivid image of hatred women. This hatred is prominent through the constant belittling of women characters. While explaining Cliff to Helena, Jimmy talks about a generosity and loyalty of spirit that is only felt by men. This is the problem. The women wearing the man’s shirt shows that she is ideological, politically and psychologically influenced by the man. (www.academia.edu)

Throughout the play, women are presented as things. They are unimportant to live a normal life but they are born to serve man. A closer reading of the play shows it very clear that all of Jimmy’s claims are denied in the action of the play.

III.3. Definition of Misogyny

Misogyny is related to the obsession of men on women's body so; Getting from the Greek misogynic (anti-women), misogyny is an outlandish trepidation or scorn of ladies. Misogyny contrasts from male bullheadedness. The last backings male political benefits and supports female enslavement in law; misogyny is an enthusiastic preference in light of fear or abhorrence. Without particular political closures, misogyny has no formal ideological position other than to stigmatize females. They consider her as a symbol of sexual relationship:

The body of women not only gives life and form to the man throughout life but also issues his progeny, his sons who perpetuate his race, spread his genres, ensuring him a small measure of immortality. Women's flesh is that mother, lover, wife, daughter, friend, helpmate and caretaker, conferring on the man his most intense physical pleasure, shaking his wildest lusts, satisfying his deepest instinctual needs. (David d Gilmore, 17)

That is to say, man considers women as a means of sexual relationships for enjoyment; without paying attention to her emotions but to her body just to fulfill their desires. "Osborne's plays exhibit little sense of development from the misogyny of *Look Back in Anger*; in parallel with the evolution of more liberated and aware the British social attitudes to gender and sexuality" (Andrew, 57).

III.3.1.Chricism on Osborn Misogyny

Misogyny is so evident in the play while analyzing the attitude of Jimmy Porter who is not satisfied with daily papers, church and each framework, political, instructive and religion through women characters; he has an extraordinary anger against the social class; his dissatisfaction has Marxist perspective, the center issue of this play women enormously suffer.

John Osborn has no feeling for them nor does he request any justice for them. It has been regularly described the way to deal with the life of female characters in the play may have they have all been lessened to the same level of domination by Jimmy doorman and has been pushed down to hush and as noiseless sufferers.

The play is a mirror of a family life of a kitchen sink show by placing a sort of masculinity as well as the act of hating women; Jimmy has motivation when he makes violence against characters. Jimmy's character is most visible in the way they interact, however, and in their respective behavior towards Jimmy's wife.

He attacks her whenever possible, humiliates her, her family and her friends, and never lets her be alone. And when he sees that Alison is moved with his words, he does not stop, conversely, he even speeds up spitting his remarks until he himself acknowledges that it is enough.

Alison: JIMMY Why do I do this every Sunday? Even the book reviews seem to be the same as last week's. Different books – same reviews. Have you finished that one yet?

CLIFF: Not yet.

JIMMY: I've just read three whole columns on the English Novel. Half of it's in French. Do the Sunday papers make you feel ignorant? CLIFF Not 'is.

JIMMY: Well, you are ignorant. You're just a peasant. [To Alison.] What about you? You're not a peasant are you?

ALISON:[absently.] What's that?

JIMMY: I said do the papers make you feel you're not so brilliant after all? ALISON Oh – I haven't read them yet.

JIMMY: I didn't ask you that. I said –CLIFF Leave the poor girlie alone. She's busy.

JIMMY: Well, she can talk, can't she? You can talk, can't you? You can express an opinion.

Or does the White Woman's Burden make it impossible to think?

ALISON: I'm

sorry. I wasn't listening properly.

JIMMY: You bet you

weren't listening. Old Porter talks and everyone turns over and goes to sleep. And Mrs. Porter gets 'em all going with the first yawn. CLIFF Leave her alone I said. JIMMY: [shouting]. All right, dear. Go back to sleep. It was only me talking. You know? Talking? Remember? I'm sorry. (John Osborne,3)

In this opening scene, the audience already forms an impression of Jimmy as an almost unbearable, angry, young man because he insults his friend and tries to provoke his wife by making offensive comments about her parents. The fact that he even starts shouting at Alison shows his ill temper and that he generally seems to be badly-behaved.

By contrast, Cliff tries to ignore Jimmy's attacks as far as possible in order to avoid further conflicts, and he protects Alison. While Jimmy criticizes and humiliates his wife, Cliff shows through his words and gestures that he cares for her. Thus, he asks her to stop ironing and to relax from her household chores His gestures and body language show Cliff as an openly affectionate character.(Drama – Shodhganga, 140)

His education is a cause of Jimmy's haughtiness and superiority over others, especially with his wife Alison and his friend Cliff, who comes from background similar to Jimmy's but lacks education:

Cliff: Stop yelling. I am trying to read

JIMMY: Why do you bother? You can't understand a word of it. CLIFF Uh

JIMMY: You're too ignorant.

CLIFF: Yes, and uneducated. Now shut up, will you? (John Osborne,7)

Yet, despite his education he owns a sweet stall, which he runs together with Cliff, and lives with his wife in a small attic flat in Midlands. This way of life in itself is a reason for Jimmy's resentment, since he considers himself smart and superior, while he is poor and cannot find an appropriate job. Therefore, his only defense is his own anger and criticism of every matter that hinders him and his likes to achieve a better position in society. Jimmy insults Alison for her upper-class tendencies to insult Alison for her upper-middle-class background and her communication with her family is perceived as a betrayal:

CLIFF: You look for trouble, don't you?

JIMMY: Only because I'm pretty certain of finding it. (Brings out a letter from the handbag.)

Look at that! Oh, I'm such a fool. This is happening every five minutes of the day. She gets letters. (He holds it up.) Letters from her mother, letters in which I'm not mentioned at all because my name is a dirty word. And what does she do? Enter Alison. He turns to look at her. She writes long letters back to Mummy, and never mentions me at all because I'm just a dirty word to her too. He throws the letter down at her feet. Well, what did your friend want?

On the other hand, his criticism and insults of Alison make Jimmy rather hypocritical since by the marriage she gave up not only her upper-class status but also her own family and friends and agreed to live a humble working-class life. Moreover, Jimmy used to disrupt parties of Alison's upper-class friends: "In my name, we'd gatecrash everywhere – cocktails, weekends, even a couple of house parties. I used to hope that one day, somebody would have the guts to slam the door in our faces, but they didn't. They were too well-bred and probably sorry for me as well" (Osborne 43)

The disrupting of upper-class parties was not only revenge and mocking of values of the upper-class citizens but also revenge against Alison since she was still perceived to belong

to the upper-class as well. His verbal attacks are aimed at his wife Alison, who often seems passive: "Don't think I could provoke her. Nothing I could do would provoke her. Not even if I were to drop dead" (Osborne 14). His insults are mostly meant ironically, yet sometimes they are absolute offending. What Jimmy seems to struggle for is not only to evoke anger of his wife but also to provoke her to voice her disagreement and to give him a negative reaction on his own opinions.

He only recognizes what he sees as inauthenticity around him and yet there is little he can do to change it. He believes that he could do better while he is unable to really demonstrate anything to show this. He rails on about the need to view consciousness in a more "real" light, but he himself is unable to turn that high powered precision lens of criticism upon his own being. Jimmy is angry, and yet there is not a direct target of his anger. The major women characters: Alison, Helena. So in act 1 Jimmy provokes Alison for instance:

JIMMY: I said do the papers make you feel you're not so brilliant after all? ALISON: Oh—I haven't read them yet. JIMMY: I didn't ask you that. I said— CLIFF: Leave the poor girlie alone. She's busy. JIMMY: Well, she can talk, can't she? You can talk, can't you? You can express an opinion. Or does the White Woman's Burden make it impossible to think? ALISON: I'm sorry. I wasn't listening properly. JIMMY: You bet you weren't listening. Old Porter talks and everyone turns over and goes to sleep. And Mrs. Porter gets 'me all going with the first yawn. (Osborne,3)

In this dialogue, Jimmy tries to attack Alison by insulting her not just as his wife but he makes fun of all women in the world; Alison supports to be in an abusive home although Jimmy's behaviors with her, Another bad behavior when Jimmy pushed Cliff on Alison while she was ironing without any care about her opinions; that is she has not the right to express her views. This situation shows that Jimmy acts without thinking about consequences

So even the atmosphere of the room portrayed the British women as a housewife no more: In this dialogue, Alison gets hurt because of Jimmy's dissatisfaction; which has seemed as a physical abuse, so the most speeches of Jimmy Porter emphasize his hating of Alison:

ALISON: Look out, for heaven's sake! Oh, it's more like a zoo every day! Jimmy makes a frantic, deliberate effort, and manages to push Cliff on to the ironing board, and into Alison. The board collapses. Cliff falls against her, and they end up in a heap on the floor. Alison cries out in pain. Jimmy looks down at them, dazed and breathless.

CLIFF: (picking himself up). She's hurt. Are you all right?

ALISON: Well, does it look like it! CLIFF: She's burnt her arm on the iron. (Osborne 9) Jimmy describes his ambition to see her sufferings by having a dead child for instance of Alison having a dead child:

JIMMY: That I don't believe!

ALISON: So I said she could come here until she fixes something else. Miss Drury's got a spare room downstairs.

JIMMY: Why not have her in here? Did you tell her to bring her armour? Because she's going to need it!

ALISON: (vehemently.) Oh why don't you shut up, please!

JIMMY: Oh, my dear wife, you've got so much to learn. I only hope you learn it one day. If only something—something would happen to you, and wake you out of your beauty sleep! (Coming in close to her.) If you could have a child, and it would die. Let it grow; let a recognizable human face emerge from that little mass of indiarubber and wrinkles. (She retreats away from him.) Please—if only I could watch you face that. I wonder if you might even become a recognizable human being yourself. But I doubt it. She moves away, stunned, and leans on the gas stove down L. He stands rather helplessly on his own. (Osborne 18).

This dialogue, spoken by Jimmy, reveals his cruel anger towards Alison. The quote is an example of dramatic irony as well as vision. It indicates future events in the play in which Alison loses her pregnancy, Jimmy's child, to miscarriage. It is dramatic irony in that the audience already knows that Alison is pregnant when Jimmy speaks this line, but he does not realize this fact. Jimmy complain that Alison didn't feel, so he wishes to see her suffer in pregnancy rather than to enjoy it. Without the suffering of losing something close and important to her, Jimmy sees Alison as an incomplete or unborn person, incapable of true emotion and life. This dialogue indicates a powerful hate of Jimmy against Alison; he expresses his hope to see her suffer by having a dead baby.

In Act II, Alison discusses her past which Helena about her wrong marriage. The doubt issues of the marriage came to head in Helena's presence. Alison tells that their

marriage was against the desires of her parents and traditions and that Jimmy holds it as a pride that he wedded a blue-blood's girl; it resembled a triumph for him. Alison comprehends that they have an idealist, dreamland in which they get away from reality. Throughout the whole play Jimmy has a bad behavior towards women which is so obvious in the three acts, through showing a huge hatred for his wife, He considers her as non-member in society who has an existence in life:

Jimmy: Why, why, why, why do we let these women bleed us to death? (John Osborne, 84).

This is Jimmy's expression which shows a big hatred towards women. Jimmy uses imagery throughout the play to describe women in often mean-spirited and sometimes violent ways. Some critics of the play accuse Osborne of misogynistic language and Osborne wrote later that much of the play was a reaction to what he saw as a feminized world in which personal suffering is glorified and the idea of male nobility is diminished. Again, the idea of blood is used here. Jimmy feels as though the idea of shedding blood for the love and attention of women has replaced the idea of shedding blood for a noble sacrifice. (www.gradesaver.com)

Throughout reading the play, we notice that although Alison is beautiful and intelligent; in fact; Jimmy all the time attacking her honesty and status as a human being; that is Jimmy blame Alison because she accepts to live with him a hard life while she had an easy life. Another reason for his anger mood is the cause of his isolation from society. Jimmy's behavior is a lack of kindness throughout all scenes. The external appearance of characters is often used as an implicit means of characterization.

III.4.The Marriage of Jimmy and Alison

The marriage is a mistaken match between two unable persons. Jimmy and Alison's marriage is itself a kind of battle of the sexes where Jimmy holds the flag of masculinity and working class hero. In Act II, Alison talks about her past which makes the wrong match clearer to the reader. The uncertain issues of the marriage came to head in Helena's presence. The problems is that Alison tells that their marriage was against the wishes of her parents and that Jimmy holds it as a pride that he married an aristocrat's daughter; it was like a victory for him. (www.academia.edu) For instance:Alison: Those next few months at the flat in popular

were a nightmare. I suppose I must be soft and squeamish, and snobbish, but I felt as though I'd been dropped in a jungle. I couldn't believe that two people, two educated people could be so savage, and so uncompromising. Mummy has always said that Jimmy is utterly ruthless.(John Osborne,48)

Alison understands that they will never understand each other, so prefer to create an imaginary world in which they escape to, to forget the human pain and suffering. She talks of the death of love, not lack of it. She is indirectly saying that a man and a woman can never be friends, thus drawing the battle lines. They can only meet at the place of sex, as animals. She is clear about the fact that the cosy world of intimacy is short-lived:

ALISON: (alarmed at this threat of a different mood). Jimmy—please no! JIMMY: (staring at her anxious face). You're very beautiful. A beautiful, great-eyed squirrel. She nods brightly, relieved. Hoarding, nut-munching squirrel. (She mimes this delightedly.) With highly polished, gleaming fur, and an ostrich feather of a tail.

ALISON: Wheeeeeeeeeee!

JIMMY: How I envy you. He stands her arms around his neck.

ALISON: Well, you're a jolly super bear, too. A

really sooooooooooooooooooper, marvellous bear. JIMMY: Bears and squirrels are marvelous.

ALISON: Marvelous and beautiful. She jumps up and down excitedly, making little "paw gestures". Ooooooooooh!

Oooooooooohl

JIMMY: What the hell's that?

15 ALISON: That's a dance squirrels do when they're happy. They embrace again.

JIMMY: What makes

you think you're happy?

ALISON: Everything just

seems all right suddenly. That's all. Jimmy— JIMMY: Yes? ALISON: YOU know I told you I'd something to tell you? JIMMY: Well? Cliff appears in the doorway.

This dialogue present how Jimmy wants Alison just for pleasure, he loves her beauty and body, like any misogynistic person admires body of women with no emotions.

III.5. Criticism on Jimmy Proter as an Angry Man

When in 1956, for the first time, John Osborne's play *Look Back In Anger* appeared at the stage of the Royal Court Theatre, it aroused a huge debate. Never before has there been such an angry young hero, who did not care to say anything about anyone, no matter how much he could hurt the others. Petter .J. Killiney describes Jimmy as "the self-flagellating solitary in self-inflicted exile from the world, drawing strength from his own weakness and joy from his own misery" (119). Jimmy Porter is a young intellectual, one of those university graduates who, thanks to Educational Act of 1944 was able to finish the university even though he comes from the working class and who, as most angry young men, hates the upper-class society and their life-styles.

Jimmy's discontent is the strongest of all his speeches and gestures, at least in his eyes. Throughout the whole drama, he pities himself and he never shows pity with anyone else. He knows how much he hurts Alison when he constantly tries to humiliate her but as soon as she leaves him, he finds himself in the very same situation with Alison's friend Helena and even so, he never ceases his insults directed towards her or Cliff. None of the angry heroes believe that the class distinction would disappear or even that it would decrease. And so Jimmy is left alone with his malice and self-pity over his stillborn life. Ian Hamilton once remarked in *The Spectator*:

As most of the angry heroes, also Jimmy comes from a working class family and he does not believe in any change that the post-war politics promises. But Jimmy might know what he is angry about. Jimmy suffered a lot when his father was dying. He apparently loved him very much, but he could not help him survive. He accuses all his relatives and even his mother that they all were "embarrassed by the whole business. Embarrassed and irritated" (Osborne 58) and he claims that he "was the only one who cared" (Osborne 58) at one point of the play Jimmy admits that this is why he is so angry now. (Alice Bělová, 31)

This is the point when the reader believes that he did not have it always easy and rather sympathizes with him. But most of the time Jimmy only pities himself and his egocentrism is really visible. Jimmy loves to attract the attention of others to him, showing how much he suffers and how much they torment him with their lack of enthusiasm for anything and with their ignoring him all the time. Through my watching Jimmy in the full play, he is shouting in my head, and everyone thinks 'poor chap!' or 'what an objectionable

young man!’ But that girl there can twist your arm off with her silence. I’ve sat in this chair in the dark for hours. And although she knows I’m feeling as I feel now, she’s turned over, and gone to sleep (Osborne 60).

Jimmy thinks that he deserves much more than that. He hates Sundays because he spent them usually at home doing the same things round and round: We never seem to get any further, do we? Always the same ritual. Reading the papers, drinking tea, ironing. A few more hours, and another week was gone. Our youth is slipping away (Osborne 8). No matter how Jimmy can seem rude, ruthless and harsh, from the tone he is talking about Hugh’s mother it is clear that he is able to love as much as he is able to hate. In his relationship with her, it is obvious what he appreciates in people. Hugh’s mother has never been rich, she was a working class woman who has never left this class and never even tried to: Jimmy seems to adore her principally, because she’s been poor almost all her life, and she’s frankly ignorant. I’m quite aware how snobbish that sounds, but it happens to be the truth (Osborne 45).

Jimmy Porter is seen by Taylor “to be speaking for the whole generation” (Taylor 38). The generation of young people, waiting for a better future which does not seem to come. They become “gradually disillusioned when a brave new world failed to materialize” (Taylor 39). Most of them still quite clearly see the difference between “ ‘us’ and ‘them’ ” (Hilský 10) with ‘us’ referring to the working class people and ‘them’ referring to the old Establishment. Jimmy’s outbursts of discontent are usually directed towards Alison, whom he loves, but “whom he cannot forgive for her upper-middle-class background and whom he constantly torments in order to extract some reaction from her, to bring her to her knees” (Taylor 39). He attacks her whenever possible, humiliates her, her family and her friends, never lets her be alone. And when he sees that Alison is moved with his words, he does not stop, conversely, he even speeds up spitting his remarks until he himself acknowledges that it is enough.

There are constant indications of his neurotic determination to establish and keep his supremacy in any situation, inventing trouble if there is none lying around in order to do so, his hysterical persecution of Alison, his childish petulance (Taylor 42).

III.6. Alison Depiction in the play

Alison is a sense enemy number one for Jimmy because she represents everything he so much hates. She comes from the upper-class, she has always had everything she wanted and before she married Jimmy, she had had friends and had lived in a society he abhors. When Alison speaks with her father, she even admits that their marriage could be a kind of revenge from Jimmy's side. Alison doesn't even have the courage left in her to defend herself and her family when Jimmy carries out a tirade against them. This shows his cruelty. For instance: Colonel But why should he have married you, feeling as he did about everything?, Alison This is the famous American Question – you know the sixty-one dollar one! Perhaps it was revenge (Osborne 69).

Her only defense is silence, ignorance and “imperturbability” (Taylor 39). “I pretend not to be listening – because I knew that would hurt him, I suppose” (Osborne 24). When Alison tells Helena about the beginning of this all, she many times uses words like a hostage, enemy territory, and war when talking about Jimmy's and his friend Hugh's relationship to the upper-class. They use Alison as a hostage when they want to come to the parties of Alison's friends. They eat the food there, drink the best drinks, mock the people there and cadge money from them. As Alison calls it, they “reveled in the role of barbarian invader” (Osborne 43).

Just about everyone, I'd ever known. Your people must have been among the few we missed out. It was just enemy territory to them, and, as I say, they used me as a hostage. We'd set out from headquarters in Poplar, and carry out our raids on the enemy in W1, SW1, SW3 and W8. In my name, we'd gatecrash everywhere – cocktails, weekends, even a couple of house parties. I used to hope that one day, somebody would have the guts to slam the door in our faces, but they didn't. They were too well-bred, and probably sorry for me as well. Hugh and Jimmy despised them for it. So we went on plundering them, wolfing their food and drinks, and smoking their cigars like ruffians. Oh, they enjoyed themselves (Osborne 42-43).

The relationship worth exploring in the play is the one of the Jimmy to Alison's father Colonel. Jimmy describes Colonel as “just one of those sturdy old plants left over from Edwardian Wilderness that can't understand why the sun isn't shining anymore” (Osborne 69). Even though Jimmy attacks Alison's father, we later learn that he does not hate him so much and Alison once even admits that Jimmy may quite like him, “though he is obviously in many ways representative of everything Jimmy is against” (Taylor 47). He sympathizes with

him, because he knows, how Colonel probably suffers from the changes that took place after the war. Alison's father generation knew where they were, what standards their lives were ruled by, and where their duty lay [...]; they had caused to die for and even if they were wrong they had a certain dignity (Taylor 47). For Jimmy, "there aren't any good, brave causes left" (Osborne 89). He has no such certainty as Colonel had and so there is nothing left for him, just to shout and scream and leave the outlet of his thoughts and fears open, even though it means that he is ruthless to the people he loves.

"In a year of changes, *Look Back in Anger* came to symbolize the urgent demand for change" (Elsom 76). Jimmy's generation hoped for a great change in their lives, they wanted to believe everything the Welfare State promised them, but soon they realized that many of these changes were just people's wishes, but did not happen in reality. Alison explains to her father: "You are hurt because everything is changed. Jimmy is hurt because everything is the same" (Osborne 70). And so Jimmy and Alison run away from the real world into the world of animals, the world that cannot hurt them, the only one where they feel safe and protected. He and Alison have united again in their idyllic dream world of bears and squirrels, content, perhaps, never to make it as human beings in the real world around them. (Taylor 41).

General Conclusion

General Conclusion

After the Second World War people were sad because they lost their families in the battle, so these feelings of disappointment gave writers the inspiration to express their opinions, the movement of Angry Young Man emerged with the aim to change the British drama in addition to enlighten people's minds with a realistic play *Look Back in Anger* which was not only against the state but also against those who refused to listen to the voice of women.

Through analyzing the play, John Osborne presents female characters in the expression of misogyny. Jimmy in the whole act expressed his hatred against Alison; he believes that she is suffering under class oppression but he doesn't see the suffering of his wife under his bad behaviors. Society's behavior towards women is revealed in the play both Alison and Helena share the same attitudes, the two fell in love with Jimmy.

In the light of the analysis of the protagonist Jimmy, we can conclude that his behavior towards Alison, in conclusion we explore the hatred of Jimmy in *Look Back in Anger* it was written after WWII. Jimmy Porter does not know love and loyalty. He may be a new type of character, classless, and aimless. He deals with his wife as a doll; he enjoys insulting her as well as, he blames her for every problem in his life as she was responsible for class division through verbal abuse. Jimmy does little to disguise his contempt for Alison's entire past, revealing his utmost hatred of the classes above him. He clearly sees class-based entitlement as the basis of all that's wrong with the world.

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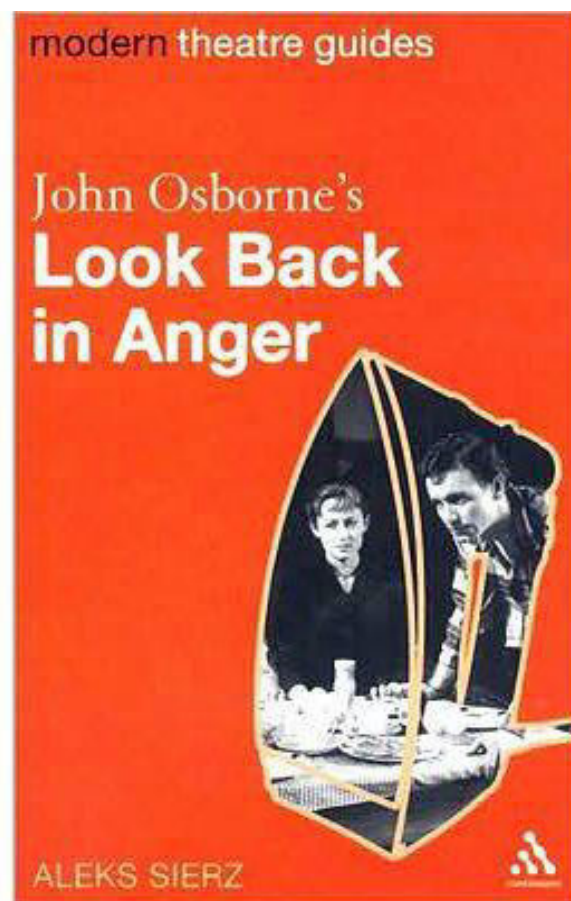
Appendices

Appendices 1



Jimmy playing with Cliff while Alison ironing

Appendices 2



Book Cover