

**INDIAN INSTITUTE OF TECHNOLOGY GUWAHATI**

**NPTEL**

**NPTEL ONLINE CERTIFICATION COURSE  
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**Gender and Literature**

**By**

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Hello and welcome to gender and literature go to NPTEL so we just finished covering a food texts that we have discussed extensively so we have finished looking at certain circularly we have finished looking at Jordan outer darkness George Aldridge shooting innocent and most recently in finish reading Katherine Mansfield the fly still one of the things which run across this particular all these texts to be of coverage so far is the use of how gender is negotiated with how gender is reconfigured in a course of the text.

How general it can be images political to use something which is culturally constructed and obviously whatever can be constructed can also be deconstructed and reconstructive and we listed the ways in which certain gender excitations are perverted sometimes conformed sometimes perverted sometimes challenged sometimes interrogators in all these texts that we have covered so far.

So each of these takes you to look at it from a certain length and was in perspective whether it is Prince John strategy gallery or over the shooting innocent or gone departed darkness own natural to the fly and each of the states environment certain expectation is that each economy of gender expectation is produced and that economy sometimes disrupted to certain experiences and certain behavior of course.

So one things which we found out while looking at these texts as a how gender entails looking sort of course it is very coded kind of a construct and the course can change the course can be reconfigured at any given point of time the course can be in a navigated with very creatively the course can be confirmed to etc so gender and it is something we talked about at the beginning of

this course when I look at theoretical components of gender, gender is a set of performative course.

So it carries a certain code of conduct a certain code of behavior a certain code of construction and so it is very important for us to look at gender as some kind of a construct so there is a enormous so it is biologically informed but it is not biologically over this mind it should not be seen as something that biologically over mind it something with just cultured the demand completed politically determined something which is it logically determined.

And the entire interfaces biology and ideology is something between keep saying in each of the text that we have covered so far but it is Conrad sticks of the colonial condition whether it is Mansfield short story about poor spirits world war trauma and crisis whether it is a shut-in circulating the print job which is the transition from to do an opportunity a certain kind of generate code which of them who are more capitalist kind of agenda location the each of the sticks can be seen may be read as a certain series of course which are conformed to you by the characters.

And sometimes perverted by the characters as well now in this particular text which we will do today we look at we take of different zones of literature so probably covered the short story and the novel sovereignty in heart of darkness to the Milton the novels though it can also be conserved in develop and resolution which is between a short series and an essay of course by George overshooting analyses but this text the text will cover in this particular lecture is a text called look back in anger by John.

Now it is a drama right it is a piece of clearable it is performed on stage quite extensively it is a very popular theater it became a phenomenal effect in 1916 Britain and then it became some different international you know in a really big internationally many, many other places of the world and our posted it perform this in different locations and different cultural relations and it protects which so stands out in time is a very important piece of drama a voice body be prepared up from various perspectives.

So what we will do today as we look at what we already do we look at the cultural political ideological conditions which produce the states so what were the conditions prevailing upon a time which produce a drama like look back in anger so you know because under advocates

saying I keep repeating myself a bit but it is very important that it gets it but every text every literature is wrong it generated out of a certain cultural context.

And the contents come together to produce certain kinds of the truth takes between uniquely reflective all their times so you know whether you are looking at faces with time that whether you are looking at cocktail short stories whether we you are looking at John Donne poetry where they were looking at any film at any given point of time or eagerness takes if you read these aspects is they are rich enough to the treated aspects.

We find that one of the things one of the common things which think doomed is they are very uniquely and authentically and completely reflective of the conditions of the times now they might not mirror the times can be maybe might question the times they might raise important questions about that particular time they must interrogate the assumptions of that particular time and they might also be reflective in a very position is kind of the wave of that particular time.

Now look back in anger by John is a very important piece of theater because it is deeply political it is deep ecological it is deeply cultural it smaller than a cultural document of the time so it really holds the very important a very complex mirror of the cultural position the political condition the ideological condition of the times in which it is set and very important is absolutely imperative on our part reading the text to look at that particular drama as a very important piece of political theater it is a deeply political table.

But obviously the reason why we are doing this what we do this particular text in this course is the case primarily it is a very, very rich text from the lenses of gender studies from lenses were mapped industries Olympus of and the female condition in England upon a time from the international condition that was prevalent and that for the time so it is global as we looked local it sometimes deeply political as well as deeply intimate it is very intimate play it is about a man and a woman in very intimate setting in a very domestic setting but still manages to become what international quite political and quite big illogical in a great unique ways the lubricant hang up.

So this is what I will do in this particular lecture a little bit our next lecture as well we have four lectures on this particular text so the final two lectures we spent looking at the text and details will cover up certain sections or texts in great detail so take some passages which will look and

read in great details as we uniquely all the times but what I will do in this lecture and partly in the next lecture as well.

I will give you an overview of the cultural conditions which produce look like in angle so the first thing we need to know at the time in which this play was written this play was produced and first written in 1956 and was first performed in Drury Lane in England and London in mathematics as well so the moment I saved 1956 England one thing the amount of many things which had come to a mind is look at the sign politically and culturally that this is the full second world war England this is a post-colonial opposed to Imperial England.

It is an England which is lost is colonial legacy it was lost to colonial power it is sort of bankrupt after the Second World War we already saw how this, this experience of exhaustion innovation in or deflation this was still coming in even in a foot-post first low vertex of the flight so even if we looked at them like cattle mountains flying which we did in the previous lecture the previous couple of lectures.

We saw how deeply is reflective of the exhaustion that England and Europe faced at that time in a very logical exhaustion lead-up cultural adsorption of course the financial exhaustion so in every which way it is the state of exhaustion bankruptcy and deflation that the very innovators exhausted in on completely depleted condition which has which is what is prevalent and second world war England okay.

And also this is something which was beginning to affected both First World War so we saw we winded up with remember in reading of the flight by saying this particular text is very uniquely reflective of the beginning of the end of imperialism the beginning of the end of validation fascism the beginning of the ends of the supposed acrimony the white man the beginning of the end of the entire construct entire idea the entire glories of the glamour of the empire.

So this was beginning to come to an end and the First World War was the first real blow to all these constructs and by the time we come to a second world war defines its constructor gone they are completely on the way out they come to the dying the decadence they are all they are already dead they look back in anger in many ways is a play about deafness it is a play about decadence it is a play about stagnation.

It is a play that was really a very uniquely reflective of the stagnation and moral intellectual cultural stagnation political stagnation it lost good stagnation at that given point of time in 1956 England and so this is reason why we look at this year very, very carefully it is a very important year it is that time where things were changing a lot was no longer a global power in the world politics so to new global players in world politics poor Second World War where the USA and the USSR and England was very much a part of the secondary tertiary and a ring it was never really a part of the entire a global political power system.

Any more it was on its way out the Empire had ended and in on it was an exhausted innovated country and was bottling the entire idea of civilization in England entire idea of cultural supremacy of England was beginning to be revealed as a bit of a false construct okay so it is the place which inhabits that is the important point where England as a civilization England as a political power England of the cultural icon was beginning was increasingly questioned and those who supremacy in terms of supposed to producing in terms as a powerful nation exception etc.

So in this is a very decadent depressing kind of a condition in which this play is being written now there are few things which you need to remember what we know read look back in anger especially if you are reading it from apolitical perspective so this for the time in 1956 when two or three really important political reasons cultural reasons came into blame which further worsen the condition of England in terms of global politics in terms of the global locations and world politics so the first thing which you need to remember is that this in times where the conservative party was so defeated spectacularly by the Labour Party which came to power up immunity after Second World War.

And it brought it came to power the whole host of changes and all of the promises to change not change the promises of change so that the Labour Party came to power in England with great promise of the change it wanted to bring in reform education reform cultural reforms social reforms so there was a great deal of euphoria when the Labour Party came to power so it was basically a quote unquote a win for the working class and the working class people thought led to the time in England.

Where things to begin simply changed so this is a move away from this very conservative idea of England as an empire nation into a more democratic idea of England as a reclusive eclectic

nation tolerant and something of us you know self-critical exceptional but however when the Labour Party came to power and even one of the first things we sure did and this is very important in the context of this play is that they introduced a reform called the 1944 Education Act.

Now what the Education Act did interestingly was it offered the promise of free education free university education to all people in England irrespective of the cultural and class backgrounds so in university education prior to this was confined was limited was the monopoly of the middleclass was the monopoly of the very wealthy privileged people who cannot afford to send the children to university and the public schools the university and we remember you read your Jingo's essays in Burma and not shooting us from the audience entire novel government plays.

We find that it was a big deal to go to a public school in England because that would school there was a kind of school where you get a very, very elitist a posh privileged education which would basically prepare you to be an agent of the empire so from that you go on automatically to a very partial diversity which was basically in a given idea of privilege superiority etc now that was you know that was questioned increasingly in England especially after the Second World War when entire nation was bankrupt and Empire was revealed to be a bit of a monstrous construct which is costing our nation ignition of money to maintain so the entire was no longer a profitable enterprise a profit-making enterprise it was something of a dinosaur from this a monster which was consuming England.

So it was in a very quickly satisfied to decide and England wanted to sort of have a makeover into becoming a different kind of making a more democratic and more inclusive more eclectic calculation the distance setting which you know generated the back in manta so in one hand you had this tutorial of a Labour Party coming to power promising great changes social cultural educational changes for a team time what they find in the back in anger that motor changes promise for the Labour Party were thwarted in London everything materialized.

So it was a big case of disappointment which was followed naturally by resentment in our anger again the promises which were frustrated by you know anger others of the young generation of people who does cheetahs of their cause who fell cheated by the political but ideological cost which they had supported the resizes look back in anger is quite subjective or the political

condition all the time so it is a place which looks like in anger at a time which is now most responsible for the present plight.

So the present plight of England as a decadent regenerating corrupt bankrupt country is now sort of looked at as being done as been caused by compare and not in heroism has been caused by the once privileged position in hat which was basically you know making the wealthy people even wealthier the rich people even rich up and the backward associate of sycophancy include village entitlement which gone went on trail of at the cost of the common man are the cost of the non life is persons of course at the cost of the non-privileged.

The underrepresented people in England and elsewhere so Empire in the back in Mangum is it looked at as a monstrous construct as something just consumed the presence of England it is that part of England which has convened the present England in a very evil nefarious way so 1944 education act is very important subjects for the very important point political point in the black among one that must remember remembered while looking at the place now the other thing which is important to remember in context to look back in anger because the political condition of the times was a phenomenon called a cannon crisis which were the crisis which almost broke into a lot that an England of Egypt.

About the occupation the, the control of the first channel and Egypt of course the president star of Egypt and all of the English ships to leave this earth cannon in a very quickly with very short notice and with England was not happy with it England want to desert its world our dominant you know the one dominant position had in wanted to put pressure on Egypt in order to revoke another bacon English ships but it was a big loss the fate of England because the Egypt the Egyptian governments.

Decision was backed unanimously almost anonymously about a global agencies so it was a big loss of faith for England losing the Swiss count losing the occupation of these wage cannon which it has enjoyed over a period of time so then tie up a known idea of making Swiss camel England free which was something that Egyptian government at that time especially a present affair of Egypt orbit and ordain and Rader parts are almost unanimously supported by the global people the global politics political in the present the look back in anger is a play in which a momentum growth includes the accumulation of England.

At that point of time so it is a very angry decadent confused helpless England which all you can do is look back in anger at the fond memories of Empire which had no nose to be a monstrous construct an evil monstrous construct so something was in on it not glorious anymore it is not a white man is burden anymore it is not civilization thing an imam is something of evil enterprise which for which in the mouth is paying a heavy price for the present generation of English men and women boys and girls in a young men and women.

Who just came out of university finance those continued jobless because entire nation is essentially bankrupt after the Second World War the many times you can see the very deep and complex connection that one can make between the backing angers and shooting an elephant and you know how to document an expose the fly so there is this trajectory of math unity crisis the trajectory of non general crisis gender location gender reconfiguration which we find in the back in anger which is culmination in away and this is the entire inner Empire masculinity the entire post Imperial opportunity is race a completely reflected in the back in anger to display to the plot of the place.

Now before moved into the place I just want to spend a little time talking about theatre technically right and it is something which I will do extensively and hopefully we have more conversations we will have a conversation about this and later at some part of this course now one of the things which is very important to bear in mind is that the very idea of peer table is performative.

So we talked about performativity is very beginning of the scores who saw how gender is performative produced promoted protected sub situated we struggle for peace in an earlier lecture and obviously agenda is something which is always a performance it is something which is performing all the time with the agenda with intention of generating certain kind of economy of identity okay.

Now those identities committed increase those identities can be subversive identities those and I believe can be conforming identities those identities coming non-conforming identities so either way you are producing identities through a certain kind of performance which relies on embodiment and effect so we spoke about all these zones before we talk extensively about embodiments what is embodiment what is the fact what is performativity how this performance will be different from performance.



So all these topics were extensively discussed at the beginning this particular course and so it is rushing up what we have already done now the reason why theater is very important to genre to look at when we look at the politics of gender it is because chaos by very default it is performative so it is essentially a performance it is something that you are doing you are playing with certain roles.

You are becoming a Hamlet or my bet you are becoming King Lear you perform the role of King Lear so in other words you are already in the performance explain the theater is in a way a doubly performative so if you play a certain kind of man in a plague you are being doubly performative because you as a person is performing but also which is a guitar you are performing of another role which is completely different from what you are publicly or otherwise.

So if you have Macbeth for instance you end up being and we started being a murderer and then become more, more complex and gray and I am different and obviously that that may not be comes in which you are in real life so it is doubly performative in that sense and also clear to us is something which is deeply problematic in terms of gender production so we need to ask the body remember one of the things which we did very early on in this particular course.

We look at two of night but William Shakespeare it's close not as a blade it is really complex because as I mentioned when read the play it is a day which relies often almost entirely on performativity so it is the place where men women dressed up as men in a particular cultural condition and we know of course you know is actually a male actor playing a woman playing a man.

So it is doubly perform the double negatives producing a possible so it ends up being a man playing a man etc because that includes not God heavenly and how gender identities are performed and those are used for protection for perpetration for the sections but also for some really complex emotional entanglements which we see in Perth night quite extensively now in look back in anger you do not have performativity innocence with what happens in Perth night so no one plays anyone else in back in anger no one dresses up no woman dresses up as a man no man dresses up as a woman.

We do not see that in the back in the back Magnus is really real estate and one things which are used in the term in the back in manta is a term called kitchen sink drama it is very important term

kitchen sinks drama you know what is kitchen sink drama and why do you use such a term it is an old term we are looking at does not kind of theater production the very word kitchen thing as you know you might know the kitchen thing is a place in the house and entire house kitchen things in the space which is most cluttered which is more dirty which is more gritty which is most messed up which is most record and good real right it is at least embellished part of the whole house.

So you know if you walk into a house and again we talking about spaces and the politics of identity and production in certain kind of spaces and sub spaces so we look we walk into the drawing room and you find a great at night that is when people come in specific things ordavon kana in shutting circularity so you know immediately that is a place which should be prepared but to be discharged for public consumption it is a semi-public space right it is a very public space very public space it is a little public at the same time with inside the house it is very public in the drawing room okay.

Now in contrast to that the kitchen thing in a particular house is this position is that site where you get the messy dirty being the most honest expression the most honest present to the house the most real presence of the house remember that that present which is really there in terms of a fluttered projected presence so when we say when you use the word kitchen sink drama would be obviously indicating or suggesting or symbolizing is a very realistic and of theater what kind of theatre which will you know directly issue any kind of romantic larger-than-life made-up kind of a settings we rely almost entirely and realism on in a very realistic production degrees very realistic dialogue very realistic setting etc.

The kitchen sings Rama is that drama or very gritty realism it's not as we listen to the happy face very gritty realism one which evokes sentiment one which evolved with gloves one which de vouch attempt to discomfort because it is too real for comfort exact table so that is the kind of genre look back in anger represent and obviously that very rich traditional background drama which you know john Osborne draws on now the other movement which was really instantly of produced and triggered by the black manta was an angry young man movement the angry young man movement.

As we know was the race phenomenon limited pepper and which subsequently was also a sort of a spilled over into cinema as well so you remember all the magnetic fields film starring Marlon

Brando James Dean and later on you know other people in Hollywood as well and that came over in our country is well if you think of the place of the film publishing in 1918 so those represent the very angry man was very resentful angry with surviving the system of establishment which he thinks is not offering him the opportunity the fair opportunity grown so a systematic corrupt as a system which is based on nepotism favoritism.

It is very chill top system where there's no fair play involved but there's no monopoly it all depends on where you feel bird in entitlement and your automatic alleged enmity by dint of your privilege so is that kind of a society which the angry young man is resentful of so he knows that kind of society he is anger that society angry about kind of culture circulation and he wants to change it.

So he is ability rebelled the angry young man he wants to change the system you want to hit against a system which he sings with complacent and mark and choked and supersaturated and essentially flooding the flabbiness and establishment of flooding of the system is something he resents and wants to break it down he is a bit of an iconoclast and he wants to change in via things just so it opens up into more opportunities in to more familiar credit system.

The new black has a protagonist who basically do import art so he this is a plane which essentially triggered the angry young man movement and paired up and subsequently in cinema so you can see automatically and immediately play of great theatrical significance we talked about the political significance of the back and anger but event where they remember and we should remember this is the piece of clear talk and so equally important is to understand the physical significance of the back in terms of this contribution the theater at large.

So it is real it was a big American tradition together in terms of promoting you know triggering and anticipating and basically generating this movement of angry young man theater okay so it is very, very resentful is very angry is non romantic it is really realistic it is very gritty realism that we see in the black manta in contrast is very affected artificial romantic comedy which is used in certain kinds of ways at that time the new black in language asleep was very radical and experimental and refreshing departure from the cultural theater at the time which relied almost entirely on effect on applications on artifice and romantic rhetoric the look back in language the departure is a massive departure the clinical departure from that tradition of theater and it offered

in a new kind of guitar which was more realistic which is angry which of dependence on the gritty realism is something which related directly to the real conditions of life.

And so that became more popular that became more relatable for the audience which came to sing it okay so the look back in anger which aroused the new emotions which was arousing anger resentment frustration building because perhaps a combination of all these and very symmetric you know categories of existence now just tools I just spoke about a little bit about you know how look back in anger is reflective of the cultural conditions of English at the time which is fourteen pair of England's no longer of when included say in politics.

Basically a provincial country which is very becoming increasingly multicultural and until it is Emma for bake it has also formed nostalgic memory of the Empire which is now gone and all that is left is so really romantic remembering for the Empire that some people have and for most people the young people never saw the entire net worth anything from the Empire they look at it in via a some kind from evil presence in the part which is the reason why they are suffering at the present.

So Empire appears in the back in anger a very important construct which consumes the present but it construct from the past which comes we consume the present and that some things look down upon and moved by the present generation of people in England including of course the protagonist Jimmy Porter okay so this is basically the sentimental situation in look back in anger the emotional situation look back in anger.

Something which must bear in mind why is the play so angry why is it play so much about anger what would the conditions which produce in anger what did the political ideological cultural conditions which produces anger and reason is the distorting that is not really a combination different categories of existence at four Second World War death of imperialism and of the bankruptcy after the Second World War in all the Education Act which promised above change but is not bring out any change and of course the realization of England being a decadent non-global play in politics anymore okay.

So just bit of a digression before I really begin with look back in anger which was also a time interestingly which produced all those fight literature in England the most popular of which was of course young Fleming's James Bond now James Bond was produced in the unit is around the

same time as look back in anger words produced if you look at James Bond as a popular construct it is basically a British fantasy it is produced at a time.

When England was no longer a powerful nation the James Bond becomes the embodiment it's like a wishful fantasy of England of a spy agent who never dies a spy agent who is in or endlessly involved with money within on sexuality with erotic energy with libidinal energy with material energy in Nederland full of cash never until addressed so it is a fairy tale the James Bond is a fairy tale it is completely unrealistic and most importantly it is something which was completely against the real condition of intelligence.

At that one time if you look at England's intelligence system at that point of time mi6 the English intelligence system was basically a very corrupt a very decadent system the two big spying ten instances of that time were obviously the KGB and a CIA mi6 was never to be seen it was nowhere it is been featured anywhere after Second World War the James Bond is a fantasy in the British imagination so he is at for that British agent who never dies with your license to kill him and he is essentially endlessly endowed with all kinds of capital money you know libido in a muscular energy never ends all these things.

So it is basically a fantasy and it is a very interesting continuation of the Imperial fantasy of incessant and constant control the James Bond is basically a post-imperial imperial ancient right, so he is part of the business fantasy add upon a time which was to use as a bit of a wish fulfillment at a time when the real condition of England was quite decadent it did not have any cash they did not have any resources it did not really have much money it did really have much of intelligence by system .

And most importantly it didn't really happen look increasingly having lesser and lesser political agency the political agency, the political legitimacy of England after Second World War was essentially decreasing dramatically decreasing with a lot of the Empire and everything else so two big global players and politics that just mentioned what a USA and the USSR, now if you want to read the reason to sing novel about the real conditional aspiring England of the Second World War a very good novel to read in John they thought that spy who came in from the cold.

The great novel the spy who came in from the cold by John bakov now that is a very realistic novel it is a complete contrast to James Bond the very unglamorous is very off in a de-energize it

is a cold rock a kind of a novel, so basically you know Mathew 36 the time in the cooler was beginning to take place was beginning to happen beginning to grieve as a draw between the Russians and Americans and England will do what to be seen really, so we are so excited with Americans but as a territorial support not really as a core component.

An entire bottom so the battles between America and Russia were the two frontal battles and England was basically a second or third story player an entire scene, so a spy who came in from the cold by John Descartes as a complete contrast James Bond because James Bond is glamorous of fantasy spy the English British spy would never die for never entered of cash who never was never dead who will never be captured who always win in the end despite being an under the dop now in contrast to that in the despite in the firing condition Accord is very elevated in a de-energize a cynical kind of a spy which is more honorable reflective.

Of the conditions of England at that point of time, so this is the time where we have two kinds of representations as you can see one is a which conclusions representation we create a fantasy you forge a fantasy just to make you feel good about the Empire and also do want to think about Empire and you want to move on and still hang on to believe you are a Google player, so the kind of difference or the kind of production which comes with this James Bond by an Fleming that which is basically a continuation of this fantasy.

Just British fantasy a power of privilege of superiority now a more realistic description of England that time is something like look back in anger which as a play as we have mentioned is basically a play about emigration exhaustion ideological exhaustion financial absorption cultural abortion so another seven points in play where the protagonist Jimmy Porter lament the loss of the dish culture we actually say that we know we are all becoming Americans you know perhaps all our children will become Americans.

At any given point of time now again this entire you know this fear of becoming Americans in fear of losing in true cultural self is again a very masculine is kind of fear it is basically saying that we are losing our original pure identity as British as British people, so all of us becoming Americans all of us are becoming global loosely control American construct I do not know and as a result we are losing out on our pure idea of position that is whatever that is so anyway it is very nostalgic flavor.

It looks back and not just anger with nostalgia which Ponte knit with a lamentation it sort of moon a lot of a certain kind of power system, but on the other hand it also looks back in anger because it does look back to the part and blames the thought for the job to the presidency would have done to the present in terms of making a bankrupt morally intellectually and financially so this is basically the cultural, condition of the backing anger this is what happens in the back and this is what triggers would happen to the back in and you know we look at the play in great details in later classes but for the purpose of this particular lecture what I will do is I will give you the idea of the angry young man.

So what is angry young man and why is it politically important and you know what is he doing in terms of looking at the entire plate from the lenses of Gender Studies now there is several woman in the back in anger and in the relationship and woman and mentee look back in anger is very complex, so on a very superficial straight forward reading we find a woman in an even a very superficial reading was revealed to us.

The woman in the back in anger they enjoyed far more agency they enjoy a caramel poverty they enjoy far more power over the man right, now obviously the men who look back in anger they rhetorically in a possessed problem they rhetorically possess agency, but the real is on the entire idea this entire kind of debate this entire tension between legal power and rhetorical power real privilege and rhetorical privilege the something which comes keep coming back in the back in anger.

So the protagonists of the back in anger Jimmy Porter is rhetorically angry is rhetorically less link which rhetorically a rebelled etc. But in reality he has absolutely no agency he has no power to enact anything he has no power to bring about any kind of change social political religious and a cultural you know he cannot bring in any change, so all that he can do is he can sit in his armchair and queen of the world but he is very cynical bitter person who, so 25 you those brave young but was very cynical ready because we are very exhausted was really tired and already on his way out.

So he saw stuck in the condition which does not offer him much of a future right it does not offer him much of a pass higher great interesting relationship and apartment future and look back in anger he is a very political condition from the back in anger the idea of parts in the future, okay now what happens to look back in anger it is so quite straight forward, so in a nutshell the cover

to give you the story of the back in anger it is a story of Jimmy Porter who the protagonist of the play and he lists the member to flatten Midlands 900 between England and then he lose to the white were who is 3/4 should come to a Imperial background Allison Porter in or was obviously whose real name was named for a bratty marriage with Ivan Redford and he lives plan with his wife and swings him out with another friend of.

It got cliff Lee with syphilis is very working-class friend of Jimmy and the children stay together and 38016 relationship that we share ,so the relationship with Alan Thurmond clip is also quite interesting we never quite sure whether it is rape it is a no sexual relationship or the erotic angle do it or not we not we were never quite sure I mean we look at the passages in the play later on had to read it meant I play later you find there were certain sections which almost makes me feel that maybe something is off in between cliff analysis.

Was never in revealed is never really explicitly stated at any point in the Play if it is a way a nebulous kind of a thing, we never quite get to know whether what kind of relationship that is now do we support our who the protagonist in the back in anger he is someone from working-class background and he comes from a working-class background he comes from invade on-privileged kind of a background, but as just mentioned this is why super political because of the Education Act 1944.

He was enabled he had the ability he had the privilege or the opportunity to help university education he was universally got a degree, but then essentially and we survived an entire education a person to failure but because despite the education at the end there is no job it was the point of educating people which we can building jobs which are commensurate to the education abilities, which are commensurate to what they have learnt in universities whether it is a technical education.

Or humanistic education or scientific education is the end of doing very, very unrelated many a lowly jobs that the whole idea the whole thing remains the same it just gets worse and more complex because you know on one hand, we have these people at the importer who are now really firstly educated who are now how we get about the degree the very fashionable degrees they speak both in English they speak very culturally bottle came time the end of doing the same kind of job which the parents would have done, 30 years ago so we have this all situation in the back Naga where Jimmy Porter who the university graduate he ends up running a sweet stall so



he went to three stalls in the market along with many other people who know the university at all in this condition.

This particular image of a University graduate running of sweet stalls is very increasingly symbolic and reflective of the culture international economy conditioner in most iconic crime so in one hand we have these people who because of 1944 Education Act has been to the university and obviously they have gained a degree but that had really produced no change because they end up working a same kind of thing which they did many years ago or the fathers did many years ago.

So in that sense it is a very decadent system and that's the rate dissolution system so I know these people are naturally and legitimately dissolution people are Jimmy you are angry they are resentful their dissolution because they have been cheated of the purpose right, so they were given after the compromise they were given a certain kind of opportunity to educating source and with the hope of getting good jobs to move into the mainstream of society culture politics etc.

But those never happened and really never happen so England remains a very hierarchical country based on entitlement based on privilege based on not oligarchy and based obviously on what your lineage is the rate class divided, and not society where the globe hierarchy and hudley inequality between the classes okay, so that is a very uneven country and the good reasons to believe that look back in anger of a Jew reporter and look back in anger has lots of legitimate reasons to be angry.

So those are the political reasons to be angry so he has a very good political social cultural ideological reasons to be angry, so you know he is resentful of the Empire he is resentful of imperialism to continue left-wing and he is got his degree from university but then the same time he went to sweet stalls just completely agents in that he does not having a real agency at all because, we cannot bring about any change here in he is just a food store owner and if you look at a play and if we look at the film which we will at some point later he was fine quite.

Extensively that he runs the sweet stalls which is a little van like storm is not even a shop so as long as it is got a big shop a big establishment which is potentially grow into a franchise of an industry that is not the case away, so he wants to design in or which he moves around it and

stands with in the market an open-air market but with the hope of selling his crease so that is something we do not expect from a university graduate you should not expect some university graduate because.

If I have purpose of education is to promote them to more people like to meet and into more dignified jobs more complex jobs more responsible and more reliable jobs which never materialized in the case of this particular place there is this race of their strong ideological resentment political resentment against cheated promise again you know in a rock promise, in the back in anger that is one reason.

Why Jimmy Porter's angry but the other thing when the back in anger which is quite complex there is a misogyny of Jimmy Porter so why is it, so you know and why does it hate women so much why do we have this very interesting relationship with women while you can straight in by women at the same time there is a certain kind of woman in love and this is another kind of woman laughs form.

So in the entire periodic economy in the back in language but complex and that then many people have compared it in that sense is quite comparable with that of Hamlet William Shakespeare's Hamlet, so in a way we can read the report up as some kind of a new Hamlet or some kind of Hamlet a new kind of setting where he essentially trapped in the condition which is the winner I did not know what to do he does not know how to get out of it so he is someone who is drawn between desire and guilt dawn.

Between desire and resentment desire and disgust it does not quite know how to negotiate or how to navigate across the truth, so he someone is trapped ended incessantly so that is the condition that you imported finds themselves in and like Hamlet which again will produce a very good Gender Studies readings if you look at ambit, if you look at the woman who have the glittery or fairly off so these women they become pawns in the power play of the men to go to you who is obviously innocence because she does not know the husband had been murdered by Claudius and Claudius murders and a hammer before the king the father Hamlet and then of course he marries Guilford indigenous innocent.

Because she does not know that Claudius was murdered and of course virgins marrying two others makes hundreds resentful and anxious and angry because he has a very complex

relationship with his mother very possessive the optically almost illogically possessive of its mother and did not want to let that go, so the uncle becomes the way up a bit of a father figure that he faced that it resents Nick and then of course it gets more complex because we are the figure of Ophelia in Hamlet.

Who is obviously Hamlet's love off for someone that Hamlet evolved in the end and then crania is given two three side in Hamlet and in Hamlet of course feels repentance in the end and he wants to exonerator deem stuff and then of course you see and are those a few at Amber's would not there was a deals in the end in Hamlet and Ophelia slaughter latest and of course the kill each other with point inserts which is something which is an orca treated by Claudius in a young cub the entire play Hamlet.

Is a very strong gender studies play that you can see we have a princely cannon opportunity who is not military you know and L he is expected to be a military man he is expected to avenge his father he is expected to carry out an executed revenge but it cannot because extramurally lots of all he is too much of a debater is too much of an introspective contemplative life, so he cannot clearly carry out what is expected of them militarily so in that sense he suffers from a premature crisis it does not know.

How to avenge his father he is too much philosopher it is too much of a thinker and it will of a thinker Burton in, contrast in Macbeth who does not think much and Duck worth mentions later so we have this joke in Hamlet Macbeth only that energy saved if Hamilton regrets were in each other is positions there were no tragedies at all because Hamlet were in the best player, she would not immediately replications weaken and dump them and he would not do it because he would think to it and then of course you know you know no way from doing it he would not do it at all.

And of course if we better in Hamlet's position he wouldn't think of it so much as it kills bodies in one second there will be the end of it so this is job because, you know these two people represent two different models to masculinity we have this philosopher in or scholar model in opportunity who is expected unfortunately to be the military man and Avengers father which he finds very difficult to be until the whole play goes on and on forever and quite boring that way because.

What it is deliberately boring that is what exactly shapes who wanted to say I want us to understand that this is entire there is a procrastination that happens in Hamlet as the likewise in Macbeth you know he is someone who is not much of a thinker though he would become something during the end, but in the beginning is a military man and he executed some into something and then think about it later and that was done for me now the reason why I have digress a bit.

From the back in anger not going to come back to it is because we see similar models in the opportunity in the back in anger, so we have Jimmy Porter who is a bit of a new Hamlet because and he is someone who thinks he is someone who is very rhetorically angry never really do anything really, but of course the fundamental difference between Jimmy Porter and Hamlet we founded remember where the Prince of Denmark Hamlet has power has privilege as a royalty at the Royal Regency.

He could have done a lot of things that you wanted to but of course Jimmy porter is financially socially ideologically politically he is a nobody right nobody would listen to him and nobody would pay any attention to him, so all that he can do is he can screen from an armchair that is what he does in the course the whole play he can scream from an armchair and then of course he will be resentful rhetorically resentful rhetorically left-wing and that is what really and it makes it more complicated For him.

Because he will end up doing nothing and a very important section an interesting session of the end of the play were the two women in Jimmy's life Helena and his wife in alike to discuss him and they tell each other that he was born at the wrong time he was born in the wrong age he should have been living in the time of the French Revolution but that is a time the glorious romantic times in which he can finance is situated now he cannot really function in this country situation which does not give him the agency the ability to executed ideology.

So he is essentially consumed by his ideology he was consumed with let us ideology is consumed by bitter resentful that again Empire against establishment against the entire oligarchy which is a masquerading of democracy in England a sense of entitlement, so all these a degree of hatred that he has against the establishment Empire and then of course the woman you know they come back to them because reason in the end and that makes the entire gender location look back in anger quite complex.

Because you know the men in the back in anger like the men in the flight they are essentially in the end is essentially helpless and they are cruelly helpless they have love cruelty against the woman the woman suffer in the back in anger, so it can be seen as very interesting feminist takes where we see how the woman become a bit of a disposable commodities in the back in neither they are used and abused by the men of a very weak man who have no agency no political agency.

So they went all the frustration their bitterness there is against the woman and want to become sort of sufferers of the cynicism sufferers of the guilt sufferers of the stagnation but a man is faith in this particular place, so do report art is basically a sufferer of the reporter he suffers at the same time and makes other people suffer as well right, so he is in the way insufferable so he is someone who is a complex in the combination of contradictions and we feel at the beginning of the play will be the beginning and do course.

We find that he is a combination of sincerity and freebooting malice he is a combination of great cruelty and great generosity he is a combination of cheerfulness and absolute knowledge absolute sympathy, so here he has always very contradictory category three compensatory attributes in him which making a very complexes like Hamlet again, so if you look at Hamlet of the character we find in very, very complex and innocent that he has all these contradictions inside him all the time which making such a complex masculine presence he does not know how to go about it did not all do like a balance with the contradiction.

So again with Jimmy Porter he is someone who suffers from a lack of balance right so he is someone who is too full of contradictions and of course it was both in favor of England in of course 1947 England, so the presence of India in the look back in anger is very interesting and there is a very important presence in the back in angle, we have a character we have Jimmy's wife Alison who grew up in India as a British as an imperial British.

So she is sort of used to a certain kind of privilege she is used to some sense of entitlement which and now does not have word she is back in India please remember, if we connect interesting to connect you know in a gorge older as in shooting an elephant would look back in anger you might feel like those things that in a look back in anger belong to the next generation, so people

like oh well in Burma we are already getting cynical because they could see true they constructive quality of the privilege.

But look back in anger is about the death of the privilege the privet is gone there is no privilege left that do not entails privilege left these other people have come back to England and now their new body, so the Imperial agents who are in India making big food Empire, now come back and now they are nobodies, so this again in a really the triggers a sense of gender crisis you know the entire idea of the entire entanglement between gender and involvement and agency in ecology those really.

Become problematic in the back in anger and one of the figures which will study extensively in the back in anger would read the play is that of a person called Cornell Red fern the continent Western is the father of Allison, so he is the father-in-law of Jimmy Porter so he is a father of the wife of Jimmy, now someone who was in India for 30 years so he left in England in 1917 and he was in command of the Maharajah's army somewhere in India we do not quite know which part of ended our words but became that of 1947 when India became independent an interesting name often comes back to England he kind of recognized.

The England that he had left because England where he had left was an imperial England very different and he had of course got used to certain kind of lifestyle a certain sense of entitlement assistance of agency privilege luxury, while he was in India and that sentiment document that privilege standards reached is not gone because the umpires, come to an end they come back to England has a new body, so he suffers like the Boston Manson's fly he suffers from a transition from solidity facility okay.

He has a supposed to previously of the gender of the white man and a non whitespace origin sale setting that makes me feel as if as it is very privileged he could lots of agency, but in the end when it comes back to India after the deadly Empire he finds the entire privileges are gone participated, so interestingly we find again a very complex negotiation engenders embodiment of agency depending on political changes this is something I keep saying the cause of this 12 discourse how these very intimate categories like gender embodiment agency.

So things we think that these are very intimate inward-looking things you know these are actually did not mind and we determined by external changes external political changes entire

into the entire loop, between internal and external there is a neural and the ideological is something which is much is very, very aware of we were looking at gender studies, so you know in one sense agenda is what happens inside you biological embodied things.

So and I open it is a neural thing is something which you feel this really corporally physically of people, but a teen time gender also entails an extended embodiment it entails a performances embodiment is something which is out there and it is chance on to public space, so you supposed to perform gender it was supposed to play out certain gender roles you are supposed to enact certain gender roles, so in that sense it is quite performative in that sense it is quite big logical induction.

It is quite through extended into public spaces so in addition to do between internal and external ideological and neural in a biological and ideological and cultural- all these things come together in very odd symmetric combinations were looking, at a relationship between gender and environment the colon and rectum and the look back in anger is a classic example of that kind of embodiment, so he is someone who once enjoyed his embodiment who once enjoyed this of entitlement as privileges authority except for us.

But now of course he suffers from that because that privilege Authority that environment they gone and why is it gone is gone because of these political changes Indians become independent the British Empire has come to an end, so it is on its way out so no longer is Britain a powerful country no longer is written a global player in politics etc. Think we just mentioned and so innocent like dreads that England of the country has been emasculated England at the country as in locked of its masculinity sort of exhausted.

Masculinity exhausted masculine privilege as a country information again and that is interesting because what does shows by clearly is that again this relationship between something which is a macro order of a nation and a micro order of an individual, so excellence is an individual excellence in the person of a private space a private service right but in a very interesting symbolically the emasculation or effaces are the person as reflective of the natural in England states of the country as a mackerel country.

As a macro organism if you look at nation as that kind of an entity as a macro organism at the collective organism as a collective entity okay, so in a way and that argument also extended to

Jimmy Porter, so the cynicism of Jennifer Porter the powerlessness of reporter the agency Is ethnicity reporter it is very interesting Lee reflected or the powerlessness the agency lesson is the helplessness that the generation of English men and women face that one at time the people who went to university people.

Were working-class backgrounds to a promise jobs to a promise change who were promised great privileges, but then they now find themselves completely cheated of the promise right they cannot carryout in anything they are basically doing things which they posited despite the education so basically the solution they feel cynical they filled it up to the bitterness the disillusionment the cynicism of the back of Jimmy for table as a canister as an individual in the back in anger I is very interestingly reflected of the dissolution the cynicism the bitterness of the entire generation of 4th 1944 Education Act you know men and women in England who went to universities you know hopeful jobs expected great jobs it is better that this career expected a good life.

But then ended up doing nothing so in a way what the things we should do in the back in manga as a new one were to play in the next lecture is they look at this constant interface into interface between the interplay between the external and internal between the intimate individual and the public space the ideological space is out there and they are constantly, feeding each other treating off each other so they are constantly informing each other you know and they will be constantly and influencing each other.

Inspiring one another innocent so the bitterness that you report art is internal as with external the helplessness of Commons that you think about England and cannot recognize the country yet let that helplessness that dissolution meant that you know alienation that it faces as an imperial officer not back in England is against renovation by the collective animation these are people who came back many of these are people who came there from the colonies having lived a life of great privilege and document etiology.

And now they come back to England they come to recognized where their new bodies but no one really gives them special importance, no one really gives them special privilege because an imperial background that would not happen anymore, so again the Empire is a very sexual presence in the back in anger like a shadowy spectral presence as I can with trotted coast and



look back in anger it comes back to haunt all these characters reasoned made them feel guilty or the Magnusson astrology or the Magnificent bitter.

But in a very interesting sense the Empire is always there in the back manual so in that sense the very, very poor thin paper plate and one which must regret politically for the same time is a play which really generating some heels fantastic readings out of Gender Studies, so this is the introductory lecture in the back in anger, so the next lecture again will company with the cultural conditions of the play what were the reason why there are certain kind of moods which dominate the play the mood of bitumen cynicism despair anger and helplessness, so why is it mood why is effects produced in the back manga.

Well to what extent is a smooth political to what external would this affect political this effect is ideological and we will see again the interface interplay between the three private intimate effect and the political effect, so the mood becomes political adverts intimate and of course we look at it from of lentils of Gender Studies, so we look at the same news dimensions of the man and listen to the woman in the same political condition and explore the differences answers are the commonalities between the two kinds of moods so this concludes the first lecture of the back in anger and continue with this and the next lecture thank you for your attention.

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