

Indian Institute of Technology Guwahati

NPTEL

NPTEL ONLINE CERTIFICATION COURSE

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Gender and Literature

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Hello and welcome to the second lecture and look back in the hanger and this course on gender and literature which we are doing in the moment so in the first lecture I will give you a background of the cultural conditions the political conditions of the times so what were the conditions which produced this discontent with kind of at the scene of life so why is the pregnant so angry and what is a very gendered sort of locations in the back in anger.

So will give you an idea of the Latin point for education like the Suez Canal crisis in the end of imperialism for England how all these people came together in order to you know generate the idea of emasculation saying that the nation was getting increasingly emasculated its apology was getting more questionable in a global political scenario and so they do big global in politics which were merging for second world where the USSR and the USA.

So the cool wall is improving England really did not have much of an agency much of a positional that let me see I talk to also about the presence of India a very spectral presence of colonial India in the black as that colonial legacy which does not go away but it is wrong the English imagination with a combination of frontal Nets romance and guilt and of course with cynicism as you see in a case of gin port or the protagonist or is clinical who is sort of real exact comparison with from color-pop evil and the bright.

And one caught me enroll personally he blamed some terrorism for the condition of England that he IS suffering that he becomes the embodiment of the present suffering of England at the front of time the joblessness unemployment the cynicism the agency business this sort of experience of stagnation or feeling stagnated in the race of doctor phobic setting the scene in the back in

anger Soul is a deeply political it is reporter that I have action in the back in anger as I mentioned takes place inside the one-room apartment in Mid lands.

And to reporters residents and very seldom do we see any outdoor example in any interaction outside the setting so the setting the enjoyably the closeness of the setting is reflected with the claustrophobia of the cultural condition of England up at a time so it is a reflective of the political so it is interesting to see how the implement in the political the internal and external the ideological and annual they are always in a in an inter play with each other in the back in anger that is something we saw even in shooting in other terms that also how the darkness you are a great extent again.

So again this is something we will keep doing and again the problem of space the politics of space and specialty becomes very important in the back in Langer what kind of space is inhabited by the men what kind of speaking about inhabitable a woman so we sell me in the beginning of the play we call it the kitchen sink drama so the reason why the kitchen sink is because it relies almost entirely on gritty realism very dirty gritty Mexican realism which does not make does not want to does not attempt to many definitely or any more romantic than what it really.

So there is no romance in the back in anger if the death of romance death of the Empire so it is entirely cynical and bit up and dissolution and despairing now what we will do in this particular lecture is we continue with this cultural story but the same time what we will do is we look at the politics of affect the politics of nude in the back in anger to what extent is mood political towards more gendered and this is interesting and especially in relation to the content of this particular course gender and literature.

So we saw if you remember we saw in heart of darkness by Joseph Conrad how seemingly non-human entities such as the river Congo the River Thames the jungle in Congo slowly seemingly non living entities they are deeply gendered in certain political and ideological conditions in the become deeply gender in certain conditions so we see in the back in anger to how certain kinds of emotions certain kinds of an effect become really gendered in terms of the political conditions of that particular place now as I mentioned at the beginning in the previous lecture that this is a play by John Osborne and a first perform and within 1956 this is a play which ushered in what we now call the angry young man.

So in the brief the real movement lane angry young man so that makes it sound very masculine it makes it sound as if it is a male thing it's all about male agony male anger male resentment male dissolution etc and the large extent that is true so the entire angry young man movement that was generated a look back in anger love was a political source sentiment so in sentiment of political resolution so you know again we are looking at the interface but in public emotion between external.

And internal so emotion is something which we normally regarded in terms something inside us something new rules can be generated out of the body out of the physicality out of the organic city of the building for the same time it is vision mind and in terms its mind the political condition around it and that is why we define that is how we define embodiment is the constant aggregation discontent interplay between the internal and external with an internal system and external environment is real constantly at play with each other.

And that is how it defines involvement as a category now when I say that I will talk about in wielding this back in anger and I will talk about how the mood becomes deeply is logical deeply political and this is gender in the backing angles the primary mood in the back in anger sort of resentment despair resentment but angle I mean disregard to the place of contains the word anger and that's the primary reason to play the primary sentiment of the plane and that is angle now the reason why Jean approaches angry obviously is that the theories of cultural.

And political reasons which I first upon elucidated work to a certain extent in the previous lecture but just to come back to it the anger in the back in anger is politically constructed its political digital mind this anger which comes out of disillusionment his anger just comes of despair and exhaustion and a feeling of being cheated so in the range with some sense the entire anger goes back in anger the entire anger in Jimmy Porter the protagonist in the back in anger makes them almost hysterical.

And one point of the plate he actually mentions he actually compares himself with a hysterical woman so he says and am I mad am I mad shouting like a hysterical woman you know again we see to a great extent how hysteria and this company we talked about in the previous lecture that leave the lecture on the fly we talked about how hysteria was traditionally considered to be

conventionally considered to be a female malady something which happens only to women because it comes from a whim that was a pretty typical medical definition of this area.

But of course things began to change dramatically after the first world war we talked a little bit about shell shock we talked a little bit about how the entire experience with shellshock which happened after the first world war it completely reconfigured this medical understanding of nervous breakdown the medical understanding of hysteria which is no longer limited to a premium oddity but actually branch style became a more and more common phenomenon right.

So again in the back in anger we find reporter is this close to becoming hysterical woman right so this entire idea of becomes hysterical this is something which happens in Hamlet hassled and the reason why we keep comparing during port of Hamlet so both of the mare on the verge of becoming hysterical both of them are they are aware of the hysterical nature and that is what that is what makes them even more misogynistic they fear the woman to hate the woman because you know they are threatened by the woman they threatened by the presence of the woman.

And there was going to have very complex relationships with their mother so Hamlet as a known as a red complex relationship a good kid he has this little semi erotic semi indifferent a semi a word in a semi load full relationship with his mother and the same goes to Jimmy Porter as well so he is someone who hates his mother he is never really had a motherly protective presence except his friend's mother Mrs. channel who appears and it does not appear in the play but he is referred to the third person presence and we will talk about it later but you know in a nut shell he has had a very complex relationship of religions.

And adherent Association affiliation and association with the mother figure and that is something which has informed his childhood imagination that computer conformist child psychology and something that is stayed with him forever and also we will explore the relationship Jimmy have had historically with this problem so the fun relationship is very interesting to look back in because Jimmy's father as we get to know in the core to the plate he was a soldier who went and fought for the Spanish Civil War.

So he went was he went and fought for a Cause he went and fought in Spanish Tag a log against the fascist regime against the Franco regime and other nor any his field Spanish Civil I will tell you it was the war against fascism but then in the end it just became a war between two pushes

between two totalitarian dictators because Stalin from Russia even army to support the rebels and when of course the ability of sidelines and became a war between sterling ton Franco which was essentially a wooden tool to tighten indicators.

So in the end entire idealism of flexing liberation was disappeared it vanished it became the background foreground became a foreground of fascism and Put in terrorism now when he comes to reporters father he is someone who went and fought and banished to the law and then of course he came back from the war completely broken completely traumatized and dying so you thought at one point of the plane that talked about it childhood trauma of seeing his father dying so he mentions quote explicitly that he was someone he was ten years old at that time and he was his father's dead bed.

And he sort of treated them as better good for ten months and he went on and then of course his father had no one else around him his mother had left him this is again what was why he was and his mother because he considers mother to be Hashed the leftwing she was all for good causes and on the coordinates for the margin right provided they were the fashionable marginalized so she was never there for one husband they were not important Spanish to the raw.

And came back broken so DV photos anger against the woman reported fear of the moment to importance resentment against the woman as it filled by the resentment he has had to its mother figure and again this way he is very comparable to Hamlet as he keeps comparing the two characters very directly as well as impedance way now Jimmy put his father's very important presence in the Black Sea language bring important political presence of my god - he embodies the debt of idealism he went.

And fought in Spanish -the law which was the law initially fought for a brave good cause right and of course as a war transpired as the world went on it was revealed increasingly that it was no really brave good cause and you just became increasingly rather than to dictators so he came back from the walk broke him not just physically you will wonder the world is ending but also broken it logically broken emotionally so the trauma he faces which kills them essentially is the trauma which is as much a physical injury of an emotional injury.

And the reporter who was 10 years old at the time he would sit beside the dead beloved father and listen to him speak about his life about idealism for the death of idealism etc and that he says

really informed them that is they really giving the knowledge about life and that pain agony despair all these things okay and that fuels is version 2 as woman as peer the woman that he has trod he carries throughout him now again if you look at a dream Porter's father they emotionally embodies is that of despair dissolution and cynicism.

So he is the voice of a broken man he is his ways of a dying man again I use the word dying man broken management of the truth it was a symbolic service we just talked about at the end of the fly the Catholic nun - you can't I am interpolated in symbolically and the literal failure so the boss and man saw his flight with literally a man as well as symbolically order of masculinity which is dying which is on its way out likewise do reporters father to represent a character who is really poor as part of it also he represents a kind of map community which is in which when we started all being idealistic.

And subtle of being hidden logically idealistic hidden logically in a correct but then ended up being the solution you know in the set of despair and obviously very cynical and the cynicism this despair this dissolution them that he has and after all the play in a difficult day he saw inherit that from his father so again we find how a very interesting gender relationship away the father-son relationship in this particular case is sort of essential for the transference of emotions and moods.

And the backing angle so the mood is look back in anger the primary mood in the back in anger without a swimsuit instead of a no angle the of dissolution and that particular mood is very male it is about also about male resolution is about main hangar it is about male cynicism etc and likewise as I have mentioned it's also about male hysteria so you know that is almost a contradiction in terms that is exactly what happened to the back in language importer and many instances in the play come very close because if on the verge of acting like a hysteric woman.

And that is again in forms it is an observation that informants masculinity crisis that makes the play even more complex from the perspective of gender studies okay so you know this these are the primary things that we look at when we look at the mood in the back in anger and the other mood in the back in anger I mean obviously when we talk about the men and the back in anger we have dream father's father who represents will embody the depth of ideology the death of idealism we have to import our clinical bitter angry you know he is obviously very dissatisfied with the condition of England.

And with other calculus so huge Anna in a huge channel in the back in anger is the ultra left-wing friends of Jimmy Porter who never appears in the play but he is talked about there are these capsules in the back manage and we will talk about this can be a potential assignment for you the characters in the back in anger who were talked about in the plane what first-person presences because they talked about but do not really appear in the plane right they do not really make a physical appearance in the play but they talked about endlessly.

And so they become a very important diagram presence in terms of clear people significant political significance as well as emotional significance entire map in the black man job now you turn on in look back in on Europe is the character who does not appear in the play but he is talked about endlessly and so he is so seen as something about an extreme extension of Jim imported cynicism or anger so Jimmy's angry and cynical but he is even a more extreme version of Jimmy Porter now he does not appear in the place.

And we get to know that he someone who was so disillusioned with England so dissolution with the entire civilization of England he left England I went to China to write a novel right and he sort of recently before I left for China he tells Jamie that an England is gone because Dame Alison snob is back now what is a dame Alison's mob de medicine away aristocratic addressed to Alison Jimmy's wife Alison now when you say Dame Alison's marbles back what he actually means is the Imperials Brigade which had been in India come back things of the kids Empire has ended another come back and they want to come to me with a sense of entitlement with a sense of privilege systems of superiority etc.

And that becomes too much attack for someone like you China who considers himself to be a left-wing unto a leopard person so he is also the cause of a working class all for the cause of the common man please let leave England and go to China he settle down there and we did not even ever get to know more about him except for the fact the idea that we have and the perception we get into play when we read about new channel is that he is an ultra lettering person with a friend of Jean Porter who is sort the solution with the country that the same guy he leads the country since they are always meant in the back in anger.

But the other example of another kind of mask unity look back in anger is that my generation the my generation is the brother of Alison Redford Jimmy's brother-in-law in a way the hem bodies

is the opposite of NAU Janna hem bodies conservative poor establishment sense of entitlement so he is someone who is born into wealth he is someone who's born into privilege family so that is his only ticket to success and so he goes to a public school called Sam Harris which is a military school who was raised rich people kids go.

And so he automatically the moment to graduate from standard mortgages come from Sanders he automatically pushes for a position in Parliament and Jimmy says I know he talked about my job is very delicately terms and very disparaging terms and he says my job is shot win and maybe a position with Parliament's because he comes from wealth and it only has that all it takes in order to get a position in Parliament so again Nigel represents that kind of activity which is almost entirely informed by entitlement ledge.

And well so it is not really an assimilated property so Mel autocracy is something which is secondary or even thirdly perhaps in the context they look back in anger and instead what we have is an idea of imported them favoritism settlement etc so again these the anger Jimmy Porter has against some of the Guardians someone like mine German weekly political this nicely represents to Jimmy that he will never become so Jimmy Porter with all this education where all these intelligence or the insight into life except Iran will never get to be in a real position of power it always be an armchair intellectual are always great rhetorical intellectual it always been rhetorically political thirsty because we have never really have in a real political agency which is something that some like Nigel would have automatically because it is born into wealth.

So again we find that you know because it is post-imperial England but we deeply you know / class really /well different / money and position and privilege the do reporter is someone from a working-class background who by distance education which is a bit of freaks that is a beautiful experiment that happened in England whereby free education was given to everyone so that experiment to do use summarized image brought up but then of course it is the monstrous order of production like the Frankenstein monster during Porter -becomes an uncommitted man.

So he someone who gets educated he someone a university degree but then he cannot really be middle-class can cannot really be upper-class because they do not have a job there is no job in that kind a kana me right so he has to go back and do a working-class non job which is running a food store and open-a market but then of course he has he's someone who has been changed by

education so he can call Shelley he can code words but he cancelled Shakespeare but then of course it has an intellectual capital but that is all the capital that he does.

And so again as the next point I'm going to talk about is the idea of Education of the black man if you look at the language in the back in anger if you look at you put language that you find that deeply he is very anxious to promote himself an educated man he is very anxious to promote himself at the university graduates so his language is pretty metaphorical his language is full of illusions full of references which are cultural literally clashing topical political so in other words he is not someone who is a typical working-class person talking about something very mundane it is great pains not to appear mundane because great pains not to appear.

And you know run-of-the-mill so he is someone who is courting Shakespeare all the time if someone is caught in Shelley all the time if someone is courting was referring to Emily Bronte all the time in other words his reactions to show off in slums his education his university degree and that is something which is very important the banking angle and that is again very male since entire meals the masculine aspiration to climb up in the social ladder to become educated to become something offer a privileged position it is something as anxiety doing for the carriages and all the time carrots in him all the time.

And of course that it does not produce any positive results because it does not really have in real agency because it really having money does not have it have a real job etc so he is somewhat stuck between being purely working-class and between purely ministers it's neither of the stream so he cannot go back and become what heat up again because he was being changed by education but neither can be a middle class because really have the capital with the financial capital to become really middle-class he has an intellectual capital but that is both hit it was really hard the financial capital which really make him middle-class.

And it does not have it so you know in essence he some wet stuff between the two but again coming back to the main topic of this lecturer the relationship is mood and gender in the back in angles we have students ISM we have resentment we have anger we have this condition and only the very male emotions in look back in anger and of course the mood in the back in anger it is a predominantly males it is about the entire exhaustion of being a man it is not I am a fear of being a man.

So the entire idea of privilege is going away and this fear of the woman there is misogyny that you put a heart is really neurotic fear that it has with the woman which is something that you carries throughout the play and that's something you can never get out of it now the woman's in the back in anger they appear more powerful they appear more control they appear more and on agenting that women in the back in anger so the first woman is P in the back in.

And they are hoping seeing the place instead of Allison in a porter Allison record Allison Porter as the wife of Jimmy Porter the daughter of Colin and Redford and usually see how the first impression we get offer a lot of elegance the she is someone who embodies effortless elegance when we get to know the elegance of a little extra obviously is not inherent in the legacy of the colonial impale experience that she have had so she is someone who is born in India she is someone who grew up in India she is someone who's used to privileges to is used to a sense of entitlement like a brother Michael.

And she is someone who wants to carry on that sense of entitlement etc but then of course the obvious question is why would someone like Allison marriage in reporter why would someone like Allison fall for June product because Amy is nowhere even close to what the kind of inner circles that she is used to he is not know we are even close to the kind of circles that she is used to.

And socializing with or talking to her acquaintance now we get to know at some point in the plane that Alison is talking to a friend Helena who's another character which was talked about in great details later so telling I asked her brain and obviously and obviously very cute escaped so why would you marry someone like Jimmy you know the sponsors very interesting and we see that if you read the play the decision section.

And the play was actually deal to the entire theme and in great detail now Alice until tell another you know when we came back from India everything seemed very vague everything seemed very different I felt very alienated I could not connect to England I could not connect to the people around us although we originally English we are ethnically English well in guistically English but in I grew up in India I when I came back to England of 1947 it is nothing I can connected so looking at Jimmy Porter.

And he describes her first meeting with Jimmy Porter is very odd kind of a meeting while it was a party and Jimmy came in the party you know driving a bicycle riding a bicycle rather and wearing it to settle with certain shipping on him from all sides so he representative figure of vitality the figure of energy wild barbaric vitality which attracted Allison because she is so used to nominated upon a time she saw things name characters around them num very character throughout elevated shears in a current setting of England.

So that is kind of an alienated experience suddenly appearances in Porter as wild barbarians with intellectual barbarian record Shelley in court case from Cossacks p.m. for the same time as the workings of parts because he is a perfect combination which attracted Allison so he is someone achieves obviously very periodically attracted to him intellectually attracted to him but of course that is a very romantic kind of an attraction and she falls for him called for him so three romantic entanglement that she has with Jimmy and again this obviously more than a gender question it becomes very quickly a class question Alison Redford belongs to a certain class but she belongs to upper-middle class.

And she has invaded family lineage the she has been into India she grew up in the area used to be other in of age she is used to being waited upon she is used to sense of entitlement so you know she is using some kind of service now doing photo obviously comes from a completely different kind of background he is working throughout deeply in working-class his father was a soldier in a Spanish Civil War and I have always know of him his mother would never get to know what his mother was except for the fact that she was passionately you know for them for the good causes and she was not a very honest woman they called the Gina.

So he comes to very working-class background you know what that does was great it brings the class question to the floor in the back in anger so it is deeply class divided society as you mentioned so his gender as well as plot coming into play and very complex combination okay so we have Alison Red fern who is obviously a woman who grew up in India in a very privileged very well lead in the sense of entitlement know she comes back to England and now she feels completely disconnected and vague and numb or people around her and then she seems reporter whose intellectual Bobby.

And who come and obviously and she's left off of things and then she falls for Jimmy and you know and obviously what happens immediately is that a family of Allison they go up in arms

because they know last question coming in a big way is almost like you marry someone out of the closet act of sacrilege this is a very typically class-based British society which doesn't want the clouds of structure to disappear who wants to protect it right at all cost so again on the woman becomes very important over here because the body of the woman.

The figure of the woman is the vessel of Hygiene the better of racial Class B hygiene so you know if the body the woman travels outside the permissible parameter so what happens is in a retreat of contamination in the sphere of you know the pollution in fear of being affected by a pollutant like someone who is not from that particular circle so the reporter obviously is looked at by Allison's mother another very important figure another very important female presence in the place as some kind of a pollutant some government invader up to the prestige and invader to their claws and invader barbaric invader is web in the in the in their class system.

So he is someone who is feared the Allison's mother and she does a bit to stop the marriage but of course marriage does happen and then of course a loose away is out of her father's house and stays with Jimmy so then very quickly realizes we may be the darkness of his marriage mature form for a man romantically but then of course this is not revenge for Jimmy the turns out so marrying Allison is almost an act of revenge for Jimmy Papa because of this is a way of winning again an upper class you'll hear Mary you are taking away a woman you know the trophy wife in a way.

And that is the victory against that class so again you can see the way the woman as women appear and look back in anger they are hated they are someone worth fear but also interestingly they also commodities so Allison's in this particular plane is essentially commodified the cheerer's commodity this class-based commodity that Jimmy want to possess so Mary Ellison in a way increasingly is an act of revenge that is enacted by during important something Jason's father comes to realize later on the when he asks again.

When he asked his daughter innocuously in a way this summer like him marry you so one of the responses Alison gives to her father that maybe is an act of revenge we never saw but perhaps it was an act of revenge so again the body of the woman the woman becomes the trophy in look back in anger say she is someone who is to be possessed by the men so he is someone who is to be protected by the men so again this becomes quite complex and that is inductance agenda

reconfiguration to look back in anger really become quite complex and complicated in the entire idiom of the place.

So the woman salute back in anger includes obviously Allison Porter Jimmy's wife and selection then the Telnet charge and now Henry Charles is very important because Helena Charles is Alison's friends but more importantly as we get to see in the play the moments he appears the first the first identify she has what we get to know about in the plains I change the professional actress between stage actress she is come to London to act in a particular play and to come to Jimmy's house because apparently she did not have any place to live and so she Allison very kindly invite her to stay at a place and she moves into Jimmy's house give me Allison's house so she is the beginning represents with embodies.

The three-minute clock matriarchal presence someone who is authoritative someone who has a very clear idea of right and wrong someone is very good-looking but the same time has been a presence of authority which scares men away from her eccentric cetera but then of course as you see in the place the she very quickly moves to a position of disgust the position of desire when it comes to Jimmy so at the beginning of the plane when she first appeared in the back in angle.

We find out at least Austin destiny you know disgusted by dimming so she is someone who finds Jimmy's presence appalling disgusting it is an abused to us and it is an abused to her presences and abuse to her sense of morality a middle-class morality and Jimmy his other face very statistically enjoy saying Helen uncomfortable because a handler to him the middle class boys the pro-establishment minute that point that he saw a boss that is known loads and hate in the place now obviously what happens to look back in anger is quite complex because when Helena moves in she persuades I know Allison to move back into the establishment so that was racism seen in the back in manger web you know again the entire gender and class thing intermingle in that particular scheme where Helena persuade Allison to go to a church who thought on a Sunday that is shocking to Jimmy because Abe and the woman going to a church obviously is you know she he is using possession.

On the woman so they are removing away from him and Helena ensue supplemented in a slacker possession but he has his wife because Allison someone is he wants to possess endlessly and of course the voice of the church he presence of the church is the presence of establishment

so it is the pro-establishment architecture and Jimmy is anything he is someone who is supposed to be anti-establishment someone who is supposed to eat know resentful of establishment so in that sense look back in anger is a very complex way because of the way it situates establishment and anti-establishment.

And how the to play against each other and different kinds of combinations now instantly as I just mentioned Helena is someone who comes and instrumental in breaking you know Allison away from Jimmy and then he is old she is also instrumental in selling Allison away because you know - at the letter Johnson's father describing the appalling condition Allison was living in and of course Allison's father comes in to take his daughter away but increasingly Helena doesn't leave with a little cheese change back and then Jimmy comes back from a funeral.

We are in a huge humid huge mother had died instantly what we see is Allison the Helena very quickly converting her disgust to desire so suddenly you know she slaps Jimmy after Jimmy say something abusive to her and then when Jimmy wants to hit her back but he cannot she drags to me and the two of them start kissing passionately and she very quickly becomes mistress in the plane right so again from someone who hates Jimmy since she suddenly become someone who was sort of gravely ill optically attracted to right and that is a very important transition that happens in the place and again that last question comes in very interesting week in this situation as well the Jimmy represents Judy's woman Helena and Alison.

This rate attractive other and we thought about the other different remember in heart of darkness where the other of course was a word quests is African mistress whose name you never get to know bigger than or she is an African and non-white presence will never speak which is perfect of Alton who does not speak but just described as very exotic kind of description however the others in the back Amanda interesting link from the perspective of the two middle-class woman is Jimmy brought up the G reporter interestingly becomes the voice.

Of the other reporter is the attraction of the other to someone who is sort of you know educated someone who has been touched by education such establishment that is right academia but again at the house he is someone is deeply working gloves it is a very interesting combination of education certification he can call checked bacon called kids in gold Shelley and Wordsworth and everything or at same time he is a barbarian you know who is not really genteel and this combination is attracted this middle-class woman who finds themselves relatively attractive

attracted to Jimmy Porter so again we find this combination of class and gender in a very interesting play with each other in the back in anger.

So not only the question of gender not only are they attracted to Jimmy product because of what area does a man but also equally as a class question and Jimmy interestingly you find he is somewhat of a limbo and when it comes to the class location so either as I mentioned to a lagoon neither is a purely working class neither is a purely middle-class you can never be middle class because never have the money to become men plus the neither can we go back into being a pure working-class because he has been to quote unquote affected or perhaps a better word will be corrupted by education by university education.

So he can now not speak he cannot he cannot unlearn that with what is learned in the university setting he can now not speak in a working club accident we can now not be in a workings of dialects he cannot have the working class perspectives expected now has been influenced by his reading of Shelley and kings and Wordsworth and Shakespeare and awareness of the world around them of the politics on them of the you know political conditions on them of the worldly affairs London.

So Lee's awareness has changed him essentially from being a passive working-class barbarian very same time he is a very interesting combination of contradiction and something I mentioned the beginning of the play the beginning of the flexure and we will see when the play opens when he read the first page and look back in anger the first description of the reporter is he is really a disconcerting mixture disconcerting and we never really gel with each other it never really be a seamless mixture.

It will always be disconcerting mixture of honesty security Malone's freebooting cruelty all together in is metric combinations right and that is what makes the play. That is what makes the character so complex do is water as a character is so complex it is never meant to be a hero it never really is the villain in some different antihero you are not supposed to like him at all but at the same time you cannot hate an entirely because he has certain some sympathy that he arouses in other Swedish women so we have a three great perceptions we ambivalent perception very ambivalent attitude during Porter under something.

Which makes this character so interesting and complex at the same time now I just mentioned that this is in relation to the idea of gender an idea of an opportunity and community in the back in anger now Jimmy Porter at the great beginning of the play is look at the stage direction he is someone wearing a shattered a shabby we need jacket right he is smoking a pipe is writing a shattered three jacket depending on an arm chair is reasoning for the world now all these are signifiers all the three metronomic market tweed jackets apply reading news of the world having tea he has endless cup of tea not only its minded none.

Of these are really working class all these very middle-class markets of gentility of you know gentlemanliness community the re-jacket again subtle really the three jacket is a marker for middle-class map community in Britain right so we find in certain inspirational portions and Jamie does not inspirational quality reported he wants to be certain kind of masculinity right now but the irony is the trajectory is wearing as racially the bike is smoking is perhaps more expensive the armchair is resting on a very shabby armchair right and it the trousers is wearing a very creed is not very kind of island well.

So you know again he has inspirational quality he wants to be some kind of opportunity he wants to aspire to become a gentleman but then of course the market is using are insufficient market now so only one hand he is someone who hates middleclass he is someone who avoids middleclass not community like you know he cannot stand my job he has old citizens lost coronary accident I was his father for the same join it cannot go back and be a purely working-class man either there was a section to look back in anger the very beginning of the place where it is a Sunday and klutz proposes to Jimmy and I soon that I go out and watch newly and then on the plane or else on the movie.

And he says let us go out and watch a film and appeared up and the wisdom is response is very interesting he says I do not want my Sunday evening to be destroyed by the front row jobs Ryobi yet the front row jobs in the era now what does the word you are me why or be it the job Ryobi means this uneducated unemployed working-class men working like boys and men's we are very delicately called yacht in the world York why for because you know something used as it was used by the gentlemen the privileged people.

The wealthy people who look down upon those kind of men and boys who they feel are the pollution to society or those day fields are people who are no good people who are unemployed

people who are nuisance really because recent now this executive authority Jimmy is using so that essentially really reveals to us as readers the great ambivalent complex constriction that is always operating operators in Jimmy Porter so in one hand is he has always hatred against the middle class the asymmetric loudly privileged entitlement.

In the sense of inner ownership on knowledge on a particular economy and culture etc but on the same side on the same hand on the other hand story he is someone who would not mix to the yacht who not mixed with what is the fuel working-class people so again we find him somewhere in a limbo state between being a working class and Mingle a middle class so in a sense we can read his masculinity as limbo luminal Mac community is very performativity see someone's trying to perform the role of a gentleman if I was courting Shakespeare.

Someone is quoting Wordsworth recruiting you know Shelley all the time he wants to be this Chilean kind of a figure with rebel with a great cause you know this masculinity in on image of rebellion subversion and the establishment etc at the same time he does not really want to be a part of the real working-class crowd either the inductance is a very complex place and innocently Jimmy's relationship with Allison's father colon and rectum is also very interesting with Colleen's at Stern as I mentioned in the beginning in the previous lecture perhaps.

That he is someone who is known who spent 30 years of his life in India commanding a Maharaja saw me he was in charge of the Indian Emperor's army an Indian King perhaps a princely state army that he was commanding his idea of life is really rosy romantic as he is very used to Authority very used to being way to the bomb a very used to being obeyed very used to be no question except drop so he took could really use that kind of map community so he represented very privileged hegemony quite imperial masculinity which now is defined which now is on its way out.

So again this is a range of example of how a certain kind of exhibiting gender identity can change through certain political conditions so again look at the way in which this entire psychology of embodiment what you feel to be as a person can change but of these external events like the parallelism deficit parallelism along end of a law a change in government etc so again what we find in Colleen Red fern is a shift from solid.

It rigidity it is something this is a phrase remember which we use in like up the last lecture we had on catching on to this fly where we look to be bought they figured about the nun suits like a terminal ship has this transition the very painful transition from position of solidity to position of enough rigidity a weakness etc and it is exactly what happens in culinary extern and look back in anger now interestingly Jimmy has a sense of empathy for the culinary so he is someone who looks at the culinary and almost to tease him until Allison at some point that you know at least your father had a certain kind of rules in life at some point.

And obviously that is complete nonsense that was a construct of you know the imagination a very Eurocentric imagination which is suppose ideal superiority extra now we all know there was a fairy tale which was a myth of superiority of power supreme cetera but at least he had something for a period of time and now he is obviously he is got the luxury of nostalgia to do back at it with fondness right know it is Jimmy he does not have that they never had anything right so all his life had been miserable his he is aspiring to be a gentleman he has been to university has gotten some educators but then of course nothing has changed in his life and he finds himself in a position of no depravity you know working as a three-stall vendors in an open-air market so he and the 100 envious of someone like Colin Western for the right reasons so they're excellent were the people.

Who enjoyed privilege people who really add positions of power of authority at some imperial condition at some point of time but equally interestingly he also has a sense of empathy for this person because he realizes how it must feel for someone like Western to move away from the position of privilege to a position of poverty right the position of a gender poverty cultural poverty because this is an England which does not recognize them as unquestionable which does not recognize them as authoritative which actually question pathology increasingly and he sort of completely puzzled by intellects one.

It does not know why the authorities we increase any questions in this kind of right so again we have this very interesting gender dynamic between Jimmy and Wareham Nigel Hugh Janus all these men around Jimmy Porter and then of course there was cliffs closely with the Cliff Lee river frontage reporter would say interesting Lee with Jimmy analyzed Allison as I mentioned in the previous lecture a close relationship with Jimmy's wife is a very ambivalent very complex we are never sure whether it is erotic whether is you know a sibling like live in love with the

Cher it's never it is never really clearly defined it so slips them to each other includes different dimensions of different kinds of time.

The clearest of course is a purely working-class person this lives has not been to university clear fluid is very contented you know running a to install the Jimmy Porter because he doesn't have any respiration to the one period gentlemen he has not been affected or corrupted by education as such so he just being a purely working-class person and if you watch the film look back in anger which is lovely film directed by Tony Richards on which is made 1959 four years after three years after the play was published first perform third if the place is a film which stars Richard Burton.

As you know as Jimmy Porter but the character of Cliff gave it actor has a very strong Welsh accent now again accent in the back in anger is very important because no action is a very important thing with relation to plot in Britain because the Welsh accent in Britain obviously in signifier of not a very good class so if you have very strong prominent Welsh accent non-photo sextant with that is orbit rays your class that reveals they are not really upper-middle class not really educated you do not really have a posh accent the dim sort of accent obviously it is very posh so again that is an accent.

He must have picked up where he went to university so again these are the markers of prestige privilege in the same kind of map community map that is there and of course the woman in the back in anger where they be the full woman who either appear or I talked about in the back in manage a Jimmy's wife Allison Helena Charles both of them are very middle-class important and part obviously educated Helena is someone who's a professional actress and the talk a little bit more about Helena later in another later lecture because she is someone whose professional actress she is essentially she is acting within display.

Since the play was in a way that she does at different points of time so we never quite shot well to what extent is a desire for Jimmy genuine we are never quite sure whether the performativity thing she's doing elephant involves the desire of an impulse of lust that she has her Jimmy you know because when Alison comes back at the end of the play Helena very readily back to back at least because she suddenly realizes what she had done it is morally wrong so when Alison comeback at the end of the play Helena essentially you know connects back to her middle-class sellers and realizes that .

She had done something morally wrong and so she leaves in it without awards the obvious question that we have as readers and audiences in the players at what extent is love for Jimmy genuine development seminars love for Jimmy genuine but she becomes the mistress of Jimmy and I was very obviously a very erotic relationship but that is relationship which may have been performativity on the perspective on the part of Helena because you know at the moment the rightful wife comes back she becomes to return to the moon stars woman's position to return to this position of right and wrong a simple and virtuosity.

And then she goes back to her mistress privilege well having spent some time as woman's mistress as a no middle-class woman in an interim period again these Dexter questions about performativity what kind of woman is she performing at that point of mine so again you know even with doing the woman even with in demand the different kinds of performances which are being endlessly produce and reproduce in the back in anger so Jimmy the working blood man is performing an ordeal middle-classman's rhetoric through rhetoric through dread truth embodiment he wants to become that this is inspirational quality that he has as a result.

Of which he is swearing a tweed jacket smoking a pipe grieving deep reading the Financial Times all the news of the world extra and he is quoting Shakespeare who is constantly aware of showing or exhibit is awareness the world politics is a job she always come together to make him very researched on about what is happening around him and that is obviously very inspirational and does not want to be seen as a myth as allure plus the working-class tourism at all okay - likewise at Allison Jimmy's wife who obviously comes from a middleclass background .

So she is someone who wants to fit into this kind of a limb ozone between working-class and middle-class but struggles doing it when Helena mo completely who appeared Lee as a performing actress performed the role Jimmy's mistress or a point of time before going back again into being middle-class woman now the other characters the other female characters we look back in anger include Jimmy's mother-in-law Mrs. Red fern Allison's mother who obviously embodies the voice of middle South matriarchy.

The place of villagers and anxiety again this unhygienic presence that there porter embodies so she is a voice the middle of hygiene that makes a sense of hygiene the fear of contamination the fear of pollution etc we get to know about her from the different descriptions we get a bottle

from jimmying from Madison's and other people we get to know and the course of the play that she was from one is hired private detectives do to know find out about Jimmy when she found out that Jimmy is about marry her daughter such as high as people.

To spy on Jimmy she hires detectives inspires in me to find out more about its moral character about his emotional characters etc so she is someone who completely embodies who clinically embodies this position of middle-class patriarchy the Jimmy Cobb horse which is completely pro-establishment she is someone who is protective of her establishment protective of her class so she is my mother completely discourages and absolutely refuses to let her daughter marry similar Jimmy to the point that when she actually marriage the reporter she makes everything to make elephant find everything all her inheritance sign back to her because she does not want the property to get out of the system and again this is a classic case of the anxiety of a certain kind of privileged community to keep the money within the privilege to keep the resources to keep the privilege within the privileged community.

So she does not want Alice's mother does not want Jimmy to get another privilege that they had to quiet over the years as an imperial family but someone who's been to India come back to the capital with an imperial capital she does not want any judge to get out of the system at all and of course the son Nigel x1 is an embodiment of the privilege and embodiment of the decipherment that comes from the privilege so Allison's mother is very important female presence in the place she summoned Jimmy absolutely a boss.

And the kind of rhetoric she uses to describe Allison's mother is the vitriolic rhetoric is the rhetoric of range of disgust is a sickly kind of description way it compares us enough to a sickly organism which is being fed by which is being eaten by an it is very sickly kind of a description very gory very graphic which is obviously reveals mind that it has reveals attitude the emotion that he has a fear regards aversion to this kind of prima presence okay, she is another important figure as Jimmy's mother schools never appears in a place like Allison's mother but he she is talked about very briefly in the play.

And we get to know that she is someone who Jimmy hates as well because he can see the first to be someone who is also the quality of my knowledge I provided they are fashionable minorities right so she is someone who is very fashionably left-wing very fashionably you know from good quarters someone who has no time for dying husband who entered Spanish Civil War and came

by broken and decadent but she would probably go on and do challenging which would make it look fashionable and that is the reason why Jimmy hates of the Lord.

We never get to know more about her enormous nothing about her in the course of this play now the other character the other female character in look like an angler who appears again does not be able to talk about Stern severe suit Janet's mother Montana on Mrs. Anna now Mrs. Turner is the only woman that we like he really loves up and she is a perfect motherly presence with preferred motherly figure for Jimmy so she's someone who started him with the three-stall who invest which gives from the capital Kazumi to open the twigs or in the market and she represents the pure working-class woman someone that Allison cannot connect to Allison consider the ignorant to claim to be heartless to be unsophisticated.

And because I was speaking on position of privilege the elephant talks about missile channel to Helena and the children discuss hawing mordant the woman is because she is still working class she knows nothing about nothing about anything so you know as accent shitara blocks and of business and to a great extent now again mind you Mrs. Chan has found huge Anna has been to university so he can take on people like Alison and giveback to them using the rhetoric of Education the vocabulary the metaphors education and flowers and culture he can do all that but she has never been to university so she is real working-class woman whom these people can mocked.

So he complete the class questioning an agenda question intermingling so completely in the back mange so Mrs. Turner represents the pure working class interestingly Jimmy enough start to extend that he considered her to be this motherly presence and obviously she died in the course of the play and heard that the recent mourning death one may read her dead other debt of the pure working-class he was not pure walking up to that afternoon to Santa of course because the working class have been contaminated by Education contaminated by culture access to culture and they end up being monsters are Jimmy and Hugh Donna who end up being nothing neither working cause normally plus okay.

So missus China is another very important thing the presence in a place something that he will explore and you go to time so just giving it overview of the characters in the backing anger I have given you an overview of the generated idea of emotions and news and effect in look back in anger and obviously one things which we'll do in this particular course is look at the gendered

quality modules of human living entities growth of non-human non living entities like a river Congo like the mood of despair to the wood of anger so this is a very gender that is well you know they take up gendered readings either they're very male or the female that exotic eyes the domesticated you know alternatively you know they become static metaphors.

They become in a passive Meta verse so again we are one things which we will do we should do in this particular course the decode engendered underpinnings of non living and such as rivers sort of news sort of emotions such as political landscape and such as other non living entities as well so in this module lectures try to give you an idea of the characters in theatrical significant from the back nine while characters who appear directly do not appear directly but have talked about endlessly with other characters to what extent are important politically so what it is not important carefully in this particular place and that is something.

Which will take up obviously to the next lecture which will have in the back in mangle we move on to the text we look at certain selected passages special opening on the back in anger and that was the replay what I just talked about in terms of Jamie's aspiration to become a gentleman to become again see even within this male identity has how the main identity is subdivided the different kinds of identities he wants to be a gentle manly man it smoking a pipe wearing a shabby tweed jacket you know which is torn at the edges in on sitting on an armchair which is all sit on drinking tea a very colonial drain of reading table during reading the Financial Times reading the news of the world commenting on world politics commenting on culture.

So all these taken together the dynamically they construct him or at least aspire to construct him as a gentleman as a European English Edwardian gentleman which once written bad I right despite is background he is to a very working class diagram but aspire to become that kind of a male that model of masculinity which is something you want to embody of course the camera embody because does not have the real thing which is the financial capital he has an intellectual capital the cultural capital is because of Inter university but it means more than large to be a purely middle-class person.

And equally they cannot go back to being the working-class man either purely because they were interrupted by education to a great extent and apropos of this conundrum the do reporter is we have this militarism working-class movement around them who basically help us and understand the psychology of Jimmy his aversion to woman as misogyny it paid to the sphere of

the woman and obviously that fear comes from certain psychological reasons of the neurotic reasons of the political reasons and which would lock as you want in this particular text with this particular text.

So I hope you have a sort of a picture of the play I hope we have an overview of the characters in I do encourage you that we do the play it is very importantly politically evening his trip guitar it is a great significant played because as you mention a new movement called angry humble movement and also the entire idea the kitchen sink drama very gritty realism which is prevalent in the back manual which makes it a real interesting play even the context of all the times so I do hope to see you again in the next lecture which would be a confirmation of this play look back in anger by John Osborne thank you for your attention and I will see you soon.

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