

INDIAN INSTITUTE OF TECHNOLOGY GUWAHATI

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Gender and Literature

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Hello so in this lecture we talked about your back in anger the play by John Ross for metal recovering so I believe we have already talked about the background in the drama the background of play the cultural cognition was produced the play so today we will dive right into the text we will talk about what happens in text who are the main characters the plot of the drama and how is it relevant more than 70 how is it relevant to the context in the context of gender and literature in other words what is or what are the gender complexities in the place.

The reason why we are looking at the play the first place so you look back in anger as I mentioned in one of my lectures try to this is the drama which group started off what we now call the angry young man movement which is about very discontented angry dissolution young man who is so cynical who was the romantic at one point of time who had great promises who had a great hopes in the world but now is increasingly getting cynical and discontented and grumpy.

And angry were the cultural conditions around him so as we can you probably have imagined by now this is a movement which very quickly from across boundaries came to India as spindle work in the popular medium such as Bollywood so if you remember this defense that in 1780 starring Amitabh Bachchan those were basically an extension the head of angry young man movement which again portrayed this very angry discontented into solution the young man who was very cynical about his location in the world.

And the culture conditions around him the look back in anger as a the drama was a pioneer in some scene of his angry young man movement so the protagonist look back in anger is Jimmy Porter, so he is in first character we will study in this particular lecture Jimmy Porter, so Jimmy Porter as you get to know in the play is a 25 year old Englishman who has been to university has

a university degree but it is essentially jobless in other words we did not really have a job which is commensurate to his credentials.

So he has he wanted to install in a market in an open market which is not something you expect a university graduate to do and this immediately tells for something with a cultural condition of the time, so why is first question that should be asking at this point is why is university graduate lie reporter who is been to university educators exact job in the finance of running a sweet stall in an open market.

So that met it tells me something what the political and cultural condition of England at that point of time this is an England which as a suggestion in a dimension in the previous lecture and essentially economically emasculated is the bankrupt England this is course 1947 the Empire has ended in England the free country England some longer invaded by world the Second World War has made England bankrupt etc...

So England is no longer in a dominant power in a global seat but two dominant powers which will replacing in global seen are USA and the USSR America and Russia this is also time which could be seen as the beginning of the Cold War the war which never really happened with the war which I thought was always happening in the background in rhetoric in political situations etc...

So this is the cultural condition of look back in anger and as I suggested really the Jimmy porter is an Englishman who is University graduate but essentially he jobless or his field is being a job which is way beneath him in terms of credentials it is running a sweet stall in a market is the first thing we know the Jimmy Porter now if we look at the play and I believe you probably by now have acquired the text you probably have a copy of the play with you the back in anger do not please get it as quickly as possible it is also available online you can download it and read this one.

So if you look at the stage directions in the back in anger the very opening space directions and look back in anger you will find there is a very graphic and detailed description of the Porter household somewhere in the Mid lines right, so you know this is a very typical London in all houses in London government so this is not really a very poor child it is not really a very posh neighborhood at all.

This is one of those houses which came up post-1945 for Second World War which amount called council houses right similar the houses built with council local council which inhabited largely by the poor people the poorer section of the population, so this is what you mean Potter does so it is read the old Victorian house by the same time because we told in architecture about the very quickly convert into a council house.

So again that tells you something the conversion of Victorian house enjoyed council house tells you something about the economic shift economic condition of England at that point of time, so it is very quickly converting from a Victorian current economy into a mod for second world war a kind of economy which is essentially a bankrupt impoverished maculated in some sense right.

So this is the house in which the ashen look back in anger mostly happens we hardly see anything outside look back in anger outside this house in the back in anger so they get to know or what happens elsewhere outside but the main action the main plot or because the drama takes place inside this particular house so it is very important that we send the house in great detail as we read the play still.

So it is going to Victorian architecture in woven window was essentially accounts for housing under through our Jimmy Porter stays with it his wife Allison Porter who used to be Alexander excellent and then indecently would his friend Cliff Cleavers but Cliff is a friend of Jimmy but he sort of has a very interesting location in the back in angles in some sense years of you know Jimmy's friend remains and all friend of Jimmy and Jimmy NHS great intimate moment they confessed to each other to comply to each other.

But and I think his relationship with Allison Jimmy's wife is very complex so we could read it as a brotherly relation and brotherly sisterly relation that very fond of each other affectionate kind of relationship but also is quite intimate a Allison with certain things which is convenience of the tell Jimmy has been seen in the play, so it is a very interesting triangle of human relationship that we find in the back in anger right away.

And these are many things which make the place of complex as a drama do we have Jimmy Porter domain that the protagonist ended back in anger living in a council housing Mid lands versus wife Allison Porter used to be Alison Redford who happens to me that the daughter of a colon and Colin Erickson who was stationed in India, so India is again is very important

presence in the back in anger almost becomes the character in the back in anger as you see when you read the play.

Because not this is a post India England of course Imperial India England so you know in India in the back in anger because of most charging presence it becomes to signify of imperial nostalgia individuals there and one for the time something which represented of you know what a metaphor for abundant medical fraud you know richness etc...

Which is not gone so this is a very impoverished England which can just look back in nostalgia to an invaded India right so India it begins very important character in the back in anger and we have talked about that in more details but for the moment is important for you to understand where this is a post in burial England to India enter the scene as a 3rd person presence as a territory of desire as a territory of nostalgia which was there once on a time which is not gone.

So Jimmy's wife Allison Western or Allison Porter as she is not called was born in India since she is a daughter of the dimension of economy who was stationed in India that he played an officer working for working for the Queen, so she grew up entirely in India and she spent a good part of her childhood and early years in India and she came back to England only up in 1947 when India became independent of the state and the empire came to an end.

So she is she is again a very complex character so he comes back in England which is very different for the kind of Englishness which she had in mind and we will talk about that in more details later the different kinds of Englishmen in the beginning of listen the British nation look back in anger so first of all let us focus on a principle category in the black in anger who is Jimmy Porter.

So jimmy porter we have told 25-year old man so he is a disconcerting mixture among the words is very important words and I hope you reading it from the book as I am telling you this is a disconcerting mixture of kindness gentleness and free booting cruelty right, so you know the very beginning of the play we get to know the Jimmy is a very complex person complex like receive a disconcerting mixture is very uncertainly got a mixture of contradictions.

So he is a construct of contradictions in some sense so he wait under very kind and also mercilessly almost say this certain occasions and get a child and affection child and certain other occasions, so he keeps combining all the different attributes which makes him such a complex

character in the first place and I think I believe it did mention at some point in the previous lecture that there are critics there is been very interesting scholarship.

You know which has compared who have compared Jimmy Porter with Hamlet because you know there are some commonalities who can observe in both the characters and both of them have very similar kind of attitude to a woman more than a very neurotic all of them are very repressed and their own ways and both of them a romantic who can bring action okay so Jimmy porter they do like Hamlet is trapped in the social.

And cultural situation the move back in anger the very beginning of the play will give you the idea because the feeling of claustrophobia as we get to know Jimmy's you know one-bedroom apartment and a Midland which is very good cluster for this is not happening about three people's and probably privacy or people you know they cannot come forth and better house. They can't afford a more a more open you know in place to live and so that that particular house itself becomes the metaphor for claustrophobia culture claustrophobia right it is the kind of place which to fools you it is not phase which does not allow agency does not allows it is question right so that is the kind of things where the action happens to so Jimmy potter with the protagonist is a disconcerting mixture of tenderness and free booting cruelty right.

Of malice and kindness of absolute sincerity and absolute malice you know he is a kind of person who is extremely complex extremely is a mixture of opposites in certain sense that is what makes sense in the difficult person to analyze and equally a difficult person deliberate as you find in the course of the place, so you know we get to know that absolute sincerity or blistering sincerity like this make field friends.

So his kind of sincerity is blistering you know it is absolutely unthinkable it is absolute here is no half measures either All or Nothing is the kind of person who makes very few friends so if a kind of person who antagonize people is very quickly because we know he is someone who does not means words he someone was directly expressive he is someone older than equivocate so someone is absolutely clear in the articulation and Mallard and kindness and tenderness everything about him.

Whether it is positive attribute or a negative use everything about jimmy porter is absolutely straightforward and preservative so that is the first thing we get to know about him a verge of quality of Jimmy Porter he someone does not mince would write so he increasingly as we find

the place the first theme we have in the plate two men sitting in sofa reading newspapers right at the first picture we get the first image we get and as the play as a curtain to go up so two men and sprawled on a sofa reading newspapers officially covered the newspapers and the two men obviously happen to be Jimmy porter and clip his best friend.

So you know the play opens to this with this particular scene this particular image and we get to see in a more and more details as a curtains go up and as a direction in our director students so we get to know we get to see Jimmy porter is smoking a pipe which is again very interesting I will come back and we simplify of the pipe in a bit it is also wearing a very shabby and almost torn tweed jacket.

So you know the tweed jacket and the pipe the signifiers of what they signify it class the signifies an educated editors kind of an Englishman right, now this is something which is very interesting because you know what things which would remember as you do this particular course is that no studies and no school of criticism can exist alone so when you are looking at look back in anger as a gender studies claim as a masculinity or femininity play you know it is absolutely possible.

That you know we devote its last component of the plate that it divorce the expulsion component of the play this is a play which is also you know absolutely embedded in the struggle of class in the location of class and politics of class and class identifications so we have Jimmy Porter who is supposedly an angry young man who this smoking -class arrow once the pulls in the working-class arrow the same time he is wearing a tweed jacket which is traditionally won by the elite of England.

And he is smoking a pipe to the tweed jacket become metal mimic markers and I know the metronome mark is armed so these are little bits which indicate a bigger picture right so for instance you can talk about you know the specter indicating royalty of a gun indicating power authority or valence right so in order tweet jacket and this and the pipe jimmy is smoking they become metonymy marks of his aspiration to a certain kind of class.

So he is aspiring subtle related with aspiring to elevations of the certain kind of class location at the same time he wants suppose as a working class hero so immediately those different markers nasality coming in the so in contrast to that we have someone called cliffs you know as I

mentioned earlier a clip is someone who is all same more straightforward someone is more direct someone is less complex.

And Jimmy so he is someone who is in your face he is unequivocally ignorant he is completely on disconnected with the world so he is someone Jimmy can bully at will so he is someone Jimmy conclusive a little compared to any two some people have compared certain scholars were compared to liquid ratio second Hamlet relation dynamically remember the so hamlet is neurotic extreme repressed masculine certain rational in the calm counterpoint to Hamlet.

So we have a similar kind of dynamic in replicated in a look back in anger to a certain extent we have Jimmy Porter who is neurotic enough mixture of all kinds of opposite a disconcerting super-dramatic to asters and in contracts that we are clear to unequivocally Lazy ignorant some of them self-realized affection certain someone uncomplicated way uncomplicated compared to doing Jimmy.

So we have these treatments at the very opening of the place and they are sort of sitting together smoking Jimmy smoking a cigar of a pipe so way and the three newspapers and Sunday morning and the location of Sunday's way very important, so it is a Sunday morning and all the juice is to get up and read newspapers and pass the time away now the first line that we get to see the floats dialog spoken in the back in anger is Jimmy Porter putting the paper down and saying another Sunday.

Right in another Sunday gone and this is an example incident as an expression of inertia expression of tiredness in Washington so he is a person essentially trapped in his times so he someone is trapped between one Sunday another Sunday where ends up doing nothing and says our youth is going away are youth is slipping away again we can see in the spinning of exhaustion free of innovation is feeling of being completely liquidated by time.

So he someone cannot occupy the dominant marketer of masculinity anymore right, so the two men in the back in anger are very different obviously Jimmy Porter who is aspiring to the dominant masculine person who is aspiring to the working class hero but at the same time aspiring at the same time you know elevating those into some kind of up educated leads person she is an educated elite working class hero.

Which is not so much of a contradiction as a look at the political reality around us today, so in other people who aspire to be working class end up looking very posh and we see that happening all the time around us close at home etc.

Right so we get that picture in the back in anger and magnitude to take place which in a way makes it very prophetic politically prophetic right, so then with often the two men are described by the video matters we get to see for the first time the woman in the place of Alison reporter vector Sultan obviously a great weight I mean the she described someone is very beautiful someone is elegant and interest rate she is wearing one of Jimmy's shared.

Now one of the things which we should be very careful look back in anger in sartorial symbolism in the plane so what do you mean by sartorial symbolism the kind of dress people wear in this particular plane and what was symbolic significance from the dresses people wear so at the very beginning of the backup we get to see Alison wearing one of Jimmy's shirt but the description goes immediately after but she still manages to look quite elegant in it.

And what does that tell us that she is very Jimmy shirt so in a way she becomes a possession of Jimmy but she does not really have a share of her own to do you really have he will seem to have at least you know something addressable on she is wearing Jimmy shirts so she is such by the construct of Jimmy by the maturity of Jimmy well same time the direction also tells us that she still manages to look quite elegant in it.

You know what elegant the way is very interesting because elegance of this way is anti working-class it is not something in chief associated with working-class people something which is you know almost sometimes derogated and pejoratively associated with edit sum so elegance and electors sometimes go hand in hand so the fact that Allison still manages to look elegant despite wearing two mixtures tells us a lot it tells us a machine of a possession of Jimmy in a sense when same time she still manages to retain a sense of individuality.

Because remember the authority she is come only grew up in India she is someone who has a race fast and pay the background she is someone who is very used to being way to the bomb etc elegance something which naturally drop like it is like a load or it is like something that she used to be from the great childhood decision she have had the side that she stood managed to be very elegant despite climbing gimmicks shirt tells us something about her location.

Now what we were when you see a listen for the first time we see her ironing on an ironing board through the pilot clothes that she's ironing and as an ironing board now it is very important that we look at the symbolism and look back in anger so one of the 31st symbols which are given to us is the ironing board the many symbols in the alternate direction but the one we were focusing on at the moment is the ironing board of Alison the place the board where she puts the pile of clothes in iron all day.

And she seems to be ironing almost the entire day and we do not seem to speak up doing something else about somehow learning or the dresses of Jimmy and Cliff now the fact that she does not do anything the fact that she is sort of reduced to ironing a pilot clothes which are basically and the dose of the men tell us something about the condition of conviction and the black in anger.

So again we look at the transition from being a posh elite imperative woman into becoming the wife of someone who runs sweet stall and in a spend entire day Island enclosed in and island board you know I only killed some men and ironing boards and tell us something about that tells us something about the deflation of the woman in the form of the woman in the black in anger she doesn't really seem to have much of an agency financial or other wise he did not speak much she is spoken to almost entirely and again it remembers what they did and when we studied you know certain circularity or the chest we had a similar situation about the woman.

And certain secularly or the checklist where we have it the wife or the two Nawabs meal and makes up the biggest sort of tuna rods they all seem to be much more intelligent much more intuitive than a man but obviously they improve them by the plans that you know they are the prisoners of the time you know the prisoners of the valuable times so they cannot do much about it.

Now the situation a little different in the back an anger but despite that we see Alexander excellent and understanding the highly important army all day unless something which is a bit of a tragedy or the woman who looked back an angle though things do change subsequently in the play. Now at the beginning of the play when the situation's are coming into place when they are being sort of exfoliated in front of you we get to see a symbolism and all the medicine booth in the first two pages in the back an anger and one of the many symbols which would be in the back an anger is a teddy bear and a squirrel a toy squirrel a toy teddy bear and a toy squirrel so the two

toys in the back in anger to become extremely symbolic in that play and we get to know and at the end of the play that comeback with renewed symbolism which renew the richness of symbolism which you know there in the back in anger.

But at the moment what we often notice with two toys the tattered strike the rotator the battered the teddy bear a notorious squirrel so they are there so it is like a little bit of unholy cacophony and that expression comes into play it is used for the dramatics and certain points in the play it is a very unholy cacophony very complex cacophony of toys and do not toy to and furniture exhausted men and woman sitting together in every small department in West London that is basically being the setting in the back an anger and you get to see the classforbia to stagnation the you know the lack of action in the back in anger which is obviously meant reflective of the lack of political agency the lack of political action in the black and anger was reached in mind the gender locations in the play.

Now if you go back to the very beginning of this course when we talking about the critical theory very critical terms which are usually head of course one of the terms which used for extensively was performativity right we talked about performativity as performance which is design the generating effect so it is effectively all wonders the price clear love adulation a combination of all the different degrees etc, the performativity is a very important factor and look back in anger.

Now at the very beginning we know this is a place so it is been performing these were people on stage were acting out certain rules but even within the play the students in several instances performativity that Jimmy wants to become something the character gene Porter wants to become something else so we saw the very beginning the very opening of the place of receiving for the first time wearing a tweed jacket and smoking a pipe ring newspapers and at that picture if you picture that in your mind if someone is wearing a tweed jacket smoking a pipe and reading newspapers on a Sunday morning and that is not really your typical picture of a working-class person is it.

So that is something which you associate more with a genteel person but someone who is being to University someone is forced from with educated someone who is cacique so do you porter at the very beginning of the play ironically appeals to a very religious. So he is someone you know who is really a newspaper the big good you know some in newspapers and then of course he is reading an objective which normally conventionally won by inverting the people academics and

white collar people and of course he is smoking a pipe which again is symbolic of you know his aspiration to appear an elitist appear gentle appear as a posh person.

Now instantly the rhetoric can look back in anger is very gendered so you know we talked about the beginning of the course our language and the language can be very gendered entity so look back an agnger uses language in a very gendered kind of awake so it's a language of violence in the black in language recently it is very angry language the language directed against the woman so the lines is very male and look back in anger and woman in the back in anger are targeted with the violence and language.

So the rhetoric of language you back and I am at the rhetoric of rage a rhetorical angle and which is directed directly targeted towards the woman the maxi play we were interesting complex especially in relation to gender study okay and we have lots of swearwords in the back almost entirely directed was the woman you know the body of the woman is attacked verbally in look back in anger rhetorically and the back an anger.

So again you know the woman in the back in anger if something is an object to be attacked an object we possess an object to be invaded by the men and the back an anger, so it is a very typical masculine kind of an enterprise in the diagonally but what makes the most complex and interesting is how this entire masculinity Enterprise is essentially castrated it is essentially important experiment completely rethought when I read the fly by Katherine Mansfield is remember the short play which we read essentially actually about deflation.

So that it is only open to the huge masculine tingle the boss that an very regally and so for and then a say progresses and then the story progresses you see him getting less and less important more and more weak and so we entered and shivery and struggling to remember what he had been thinking about in the story opens up you know again that particular story is a reclassification point of a gradual decrease in masculine virility masculine strength masculine power right.

So we can look back nine dogs the attempt to assume the powerful position the attempt to assume that dominance assuming position by the man and that obviously comes to the cost of the woman so Jimmy father is consistently and constantly attacking this wife verbally attacking his mother involved verbally. So the body of the woman in the back in anger is mercilessly attacked

by the man verbally rhetorically and almost becomes the disrobe doesn't I am relation between the verbal and the fiscal ended back in anger you know the meaning of visceral is something related to the body to the vein we can actually feed it to the boring the language the verbal attack in the back an anger visible and the consist in the quality.

And that is obviously in a part of the gender studies which we will do in the back an anger how the language is so male in the back an anger and how the receiver of the language is female not something that you could expect a question on in the context of this particular drama so language in the back an anger is very male folic educated language which is reused manipulated and so constructed to become a device to attack the woman with right and the woman's body becomes open for attack open for slotted with this particular verbal visceral language which is what our users.

Now having talked about the language in the back inline and obviously the single history which will keep coming back into play as we read in more details but for the moment let us go back to the symbols in the bagging area so we saw the very beginning this would add words in house with Edwardian windows for the Victorian glance to it but now it is essentially a part of a council flat glass going to place where not very wealthy people live in both 1947 England.

So we see the transition the economy transition through the architecture of England right the architecture belongs to a part to the houses perhaps builds at some point during fertility but now it is something that lost in a very impoverished England which can barely make ends meet and that something which tells us something the reoccupation of the house Joseph someday involved the cultural and economic relations in a place now the water as I mentioned represents a very complex kind of map community.

So if you look at the genders to need to look back in anger in term of the characters we find immediately liberal Jew reporter is someone who is a university educated man who aspires to be an intellectual acquires to be a genteel intellectual but he knows did not have the financial resources of the comet so he ends up running a sweet stall in other words it does not have the financial capital to become a gentleman to become something forced to reckon with in the napkin this political map.

So what does he have he uses this cultural capital so they know he is been to university so he speaks in certain kind of way he speaks in certain kind of language he uses of language to his great service in order to attack the woman in order to become something in order to seduce the people around them. So language becomes a commodity in the back the neck and the mind you when I use the word commodity in the back an anger aligners we talk about commodity in George Orwell's shooting an elephant everything was come out with the elephant was a commodity white man would commodity the action the white man was a commodity which all been consumed by the bombing people around him.

So in a very similar way language becomes a commodity in the back an anger in the sense that Jim brought up with his tweed jacket and you know pipe and his jazz and his a Sunday newspaper and very educated language full of metaphors and references and solutions he is spring firing to become something that he cannot be because of his financial constraints, so in other words it does not have a financial agency to be a powerful white man in England because the country itself it was goes way out in terms of its resources.

So he cannot really be a part of person and imam low his spies to be it. Now in complete contrast to that we saw cliffs please leave us in the back in angle does not have any aspiration to become powerful so he someone has been doing swipe to be very comfortable with the Jimmy to I think there is another a very complex relationship more often than not we see them and a very comfortable exchange with each other they are talking to each other and how much in terms of confessions almost in terms of you know taking each other and the confidence etcetera. Now we find as I mentioned look back in anger as a player which is to be political because the belongs in era who have there is no dominant masculinity left in England.

So the two dominant schools masculinity in the back in anger it could have been the dominant schools in masculinity in one was in favor masculinity which is now on its way absolute you know the way of phenomenon the very processes rate of existence and in parallelism is gone disappeared in automatically seven and it is not easy to fix so there is no imperative masculinity left in England and in other words in other sense there is no masculinity which has come to replace it.

So we have one cannot look at just we put a as a replacement of imperial masculinity so he is on someone who is most checked in and become the next year who is cannot they did not have a

resource it is not allows the resources to become the hero in as 1956 England right, so I think I did mention this significant to the play in terms of the cultural condition because remember this is a play which is you know the setting on the play it is most 1944 and 1944 is important because 1944 was the time of the Education Act in England.

Which essentially allowed a free education free, university education to all boys and girls in England which is like someone like Jimmy Porter some of this working-class background could go to university and graduate from a university because normal circumstances someone like him could never step into the university because you know it was costing a fortune, he never can become a university graduate who never could become a university graduate without the help of the Education Act.

The Education Act changed everything so you know in a lot of people like Jimmy boys Virginia for talks to get to university get a degree get out for the degree and obviously come from to a cultural capital so that was quite good the word is not so good and what makes the play more complex is a failure of the act because you know those university graduation for the degree from the university these boys and the girls these men and women the founder is potentially jobless so what is the point in having a universal degree is that does not guarantee your job if it does not guarantee you any profession, so the importance of running a sweet stall to something which you have done if you were just stayed working that that did not stay working class, he got to be university got a degree came after university and in terms of getting back in the working class again, running a sweet stall again because did not have any option left.

Now obviously it cannot do that anymore because it is printing university he talks in a particular way so in other words he is been corrupted by culture, so culture has corrupted them in the sense that you know he is someone who is in the middle of nowhere he is in no man's land he can never be a real working class turkey or in other words it can never be a real working class security and in a very similar way you can also never become a pure posh person of pure gentleness and a pure gentleman.

Because none of the financial resources it become a gentleman it is always going to be a no-man's land. So in a very interesting way look back in anger can be seen as we a production of a no-man's land, so this generation of you reporters which are a generation of this education act in

1944 the founders of completed resolutions completely cynical about entire political system of the entire education system which capitalized England at that point of time.

Now I turn it back to the specificity of the place we saw the opening of the play the two men sitting really newspapers smoking a cigar a pipe Jimmy and then the wife the woman you know I earning a pilot ultimate irony involved and all that put together becomes a very interest in a very complex California human voices, now Jimmy Porter you know more often than not he speaks in a hysteria of rage, he is almost always angry his anger the dimension is almost always directed at the woman that worried the woman.

You know he gets portfolios and clients Dr. Bellagenitalia of the woman it just about you know the body of the woman in very, very visceral violent methods especially when it comes to talk about the man his mother-in-law and all that becomes quite political because that is reflective of the power that is the most reflective of his fear being castrated by the woman, the fear of being impoverished for the woman so he is someone who cannot accept the fear, he is someone who cannot accept the diagnosis.

And that is what makes them even more mad that he also makes them even more in a hysterical and I talk about this area in a bit and look back in anger because it is very important locate exterior and look back in anger. Because remember hysteria conventionally was a female modality but something which happened only to woman according to medical science at the time the pseudoscience I mean.

Obviously, all that change after the two world wars we go to know the people came to know everyone came to know that men could be equally hysterical, men could equally have nervous breakdowns perhaps more spectacularly than women and look back in anger is essentially about male hysteria, so in range distance and hysteria is reconfigured in look back in anger its retendered that look back in anger.

So most hysteria person of the back in anger turns out to be its main protagonist during poor talk someone who aspires to be the working class hero, despite having you know very, very middle-class aspirations so he is someone who in a way represent the ineffectual, intellectual in pose 1947 England someone was already has it rhetoric all he has is a language of rage, the language

of cynicism, a language of good solution it never does not been real and that was just steps out he does not think which is quite substantial solid decisions armchair and supreme at the world.

So he becomes a metaphor a symbol, a very, very graphic symbol of the ineffective or ineffectual intellectuals in post 1947 England that again tells us something about the masculinity crisis in the back in anger so I do not know and the entire intellectual male and the entire McKay small intellectual is essentially castrated in the back in anger right. So when it come to the woman in the back in anger the first woman.

Obviously which we get to see in the play and soon his wife Alex in another dimensional someone who is almost an Anglo Indian he grew up she grew up in an imperial India she is very waited to be wait she is right so used to being way to the bond and when she comes back England and finds himself to be surrounded by people that do not really care about it so much and in that marriage is Jimmy Nelson becomes a little class to revenge as you get to see and the course of the place. So Jimmy marries Alison almost the form of revenge as a revenge of the working class and on targeted towards the middle classes you know and again look at the way how the entire revenge happens through the female which is the restorative way of avenging if you look at and all the other world stories dimension medicine histories and I look at the Trojan War Imam others in the remind so all revenge stories that happen mediated by the female, so it is the only took the trophy the female becomes a trophy for which the to the men compete with each other.

And should become the complete object she was completing objectified and commodified continuing in order to become a prized possession of the men, so the men fight for the woman the men sort of avenging each other in a true the woman and the woman the agents of the woman is never really you know articulated in most occasions, so over here look that in the back and angle you find Alison Dexter in this great little class conventional woman so she is someone who seduced by the extravagant the charm of Jimmy Porter.

Someone who deliberately educated someone is being to reverses someone speaks in foreign language, someone who have deductive rage is wasted often anger which is directed against the world against establishment etcetera and that is very seductive and she falls for it and because she falls word she him from marrying to importer despite you know the close to disappointment

of her family despite the grievances of a family despite the father the family never allowed never want to acknowledge happen.

So Jimmy Porter takes of Allison as a twice trophy wife in the back in anger and that becomes a very, very disturbing uncertain encounter relationship builder till because of do them you know they have it is very, very complex it intend from love with relationship which we see in the back in anger but that is accentuated with the arrival of the other woman in look back in anger who comes in later.

But Cliff Leaves it in the context of display Cliff Leaves who is Jimmy's friend perhaps his best friend is someone enlist with them and he is someone who is inadequately occurred on both inadequately masculinist so he is someone who is not asked could not called masculinity report by the same time he is not someone who is hysterical reports he is quite in the place as a very common no-man's land between the two warring territories. So Jimmy and Allison are still doing war in territories because they are enemies in terms of class, in terms of operation, in terms of value systems so truth can be seen as very passive, uncomfortable no-man's land between them. So what I am trying to say is in this because particular drama in look back in anger the entire idea of gender is completely reconfigured.

So in a ways Jerry Porter is biologically a male but in a way culturally is essentially in masculinity, he is someone includes threatens all the time, he is someone feels attacked all the time so he is someone who becomes a scary hysteria as I mentioned is traditionally an attribute of a female conventionally in a respective kind of way is an attribute of a woman and medically speaking it would be used to be seen too late 13th century to be a freeman model is something that happens to people who are warm so only women have worm so the only woman could become hysterics.

The do reporter in the sense becomes a historic man. So in a way his masculinity in look back in anger it is constantly questioning and he wants to articulate if you want to overcompensate for this with his anger with his very violent rhetoric but it is admissible in violent rhetoric and the dissolution it is sensing him against the world. But obviously it is a failed project the entire project of Jimmy took pass of as this dissolution angry young man a walking class hero in a force in his head he is never going to be a working class hero because he is been corrupted by education.

He is been corrupted by culture by class to a certain extent he course was all the time the course Shelley all the time he course Emily all the time towards women Shakespeare of all time in other words he has accessed he has consumed the high culture and wanted to consume high culture once was introduced by the high culture they cannot come back and become a pure working-class man again. So interestingly the dissection in the very first act in the play what Cliff Lee was proposes without Jimmy go out to watch a film a Sunday evening film in a run in your neighborhood in a cinema hall to which the importer replied respond saying oh no I do not want that Sunday evening to be spoiled by the Yobs in the front row.

Now Yobs, Yobs in the front row that is a very, very educative statement examine Yobs essentially means unemployed working-class men right, so people who are essentially unemployed people who are troublemakers people who are you know the bad guys in the street you know and because the bad guys the optimist there is usually working class because the bad guy the automatically assumed by assumed as unemployed young men so that is the kind of feels typical idea of working class hooliganism and England and Yobs in this particular context as a metaphor for that kind of a working-class hooliganism.

Now incidentally we this word is spoken articulated by someone who aspires to be a working class hero who aspires to be someone who hates the middle class, who hates the establishment, who hates entire idea of entitlement in privileged around them by the same time a common Bream's down t to be to mix to socialize with of the truly working-class men. Because you know as this dimension is someone has been corrupted by education, so once if you corrupted by education you cannot go back and become appeal working-class man again.

So what I wanted to observe over here is very incremental complex relationship with in gender and class it is something to see both of Jimmy and Allison return Allison remind you he was born into class was born into a very little class privilege and you know class entitlements so if she grew up in Italian and India she says expansion she was so used to being waited upon that she is way uses entitlement around up and that is that kind of applause structure that kind of a class can swap defines a gender identity and that is something she can never get rid of despite.

Where into be share she is very matured but at same time she still manages to look elegant in it that itself shows it that her femininity is defined by the class and that is never to go away that class is always going to say because that is in that class or something which she was born into

you know in contrast to that if you look at Jimmy Porter up he was born in a working-class house old so he is not someone was born into privilege a far from it.

So he grew up you know and he was not a very sort of privileged charger has a mortified to get to know but he, at have a every traumatic charges the death of his father which he witnessed and very close distance so he saw it is for the dying in front of him for months and months all together and that is so in formless trauma and to a certain extent of misogyny. But you know he sustainability had been to university because of the Education Act so that universe education free for ones that you photo went to university you know one of the universe's language came up after 1944 and all the old red brick buildings gotten all the product techniques which would turn the university later on he went to all those places and in graduated in a degree but then he ended up not doing anything substantially.

And what the entire thing did to him was mixed up his gendered location his gender identity with his class identity. In other words his class identity is not completely confused we did not quite know where to belong he cannot go back to become a working-classman again for the same time it keeps painting there is a deep-seated hatred again the middle of people but at the same time his dressed up in a way which is you know a symbolically aspiring to become a middle class gentleman is wearing a tweed jacket, smoking a pipe written in Sunday newspapers new to the world, newspaper he is reading which we find the very opening of the place.

So all these new to the world newspaper for the job of the pipe smoking the two jackets he is wearing the worst was a school thing the Shakespearean school thing always taken together you know that these defines his masculinity throw them prism of class so that the prism of class never requires goes away. And again this is a very good example how and hopefully to be training for you to look at how different perspectives can and should be combined together for listening understanding of a place.

If you look at a complex trait I live back in I consciously we are going to do a map in this reading of the back in anger, again we are going to do a feminine training of the back in anger, again we going to do a general reading of your back in anger without taking into consideration the colonial reading without take into consideration the marks in creating the classroom the culture is the only things that put together all these things are combined all interrelated they do not come at a cost in each other.

They complement each other substantially these absolutely repetitive for students and researchers like us to be aware of the different entanglements of different schools of criticism which we see around us all the time and the best we real estate we used to blend all this perspective and to make it a really rich reading. So the first act in look back in anger is almost entirely spend and Jimmy attacking his wife and the time comes when the two men began to fight you know some smock referencing the Jimmy and Cliff do and in the process of fighting the process of wrestling with each other they bond to drugs and ironing board which over turns very symbolically and that island the hot island force Alice's hand and the burn his hands to a great extent which is a physical injury that is called indirectly.

But Jimmy's chronic so the Jimmy's histrionic jimmy's aesthetic of the area it is so physically causes the dread it causes the physical injury to Allison this point jimmy's tirades of rage stops and it gets out and he ask him to get out of the house and it gets out Allison collapses miss his jump and his wife find the trace of intimate and friendly relationship between Allison and Cliff and listen to be on to the sibling relationship with each other to go there is so comfortable with each other they open up to each other in ways they cannot with other people and it is the first time in the play we get to know Allison's pregnant the Jimmy's child right.

The Jimmy is away Jimmy is been driven out of the house and house some got ask him to leave and he leaves house because realizes his got physical injury geography so but when elicits that feeling with Allison damaging her arm a burnt arm the system of is the point what she tells him that she is pregnant with Jimmy child. Now this is a great interesting again this puzzle symbolism in the back in anger the child was a child should never have in the end a child shall die and the end again if a symbolic get the absent child in the back in anger is one of the many symbols in the play right.

It is the absence of future in the sense in the back in anger future less ness in the back in anger the in effect of the ineffectual qualities of an ineffective quality of life in this man and woman that they will be gone to come hold and buy and there will be no future to look forward to and that is he the symbolic which is produced by the absence of the child but that sometimes come back which will come back to later in the play.

But this point the play went and the things really go out of hand and remain bunkered gelatin and this could be the entire ironing board overturns and she burns the hand with the hot island and I think initially goes out Jimmy and then Allison and Cliff have a great comfortable exchanges each other where she told him that she is playing with Jimmy's child. Now this is a point in the play where things begin to change, because prior to this you know we just saw a very monolithic kind of an action.

But Jimmy had been attacking understand and this way with a pirate with his pirates with his attack against the family against is sort of how partial bringing which he hates you know attacks against in the husband for entitlement and this is appointment where we get to see will get to hear of people do not appear in this again the very important issues in the back in anger. The equality characters in the back in anger was spoken about but do not really appear in the play and I we do expect a question on that at some point in the assignment the characters who do not appear in the back in anger but a very important third-person presences.

Now who are the characters the first character which will get to norm which is booth mentioned second chances is housing being an Alice's mother, great Alice's mother are going to Jimmy is a very abusive woman and she represented abuses a middle class woman who is paranoid about purity, hygiene you know familial purity, familial hygiene because of his she hates to me and then hates a bye she is someone who is obsessed with protecting them instruct privilege and that she was injured all her life and you may hate them actually for that, right.

But the second character with mentioned that did not appear in the play and again the important character is my generation, is Alison's brother we get to know of him true genius goes and we also get to know but he someone is going for Parliament. In other words he is an emerging politician but Jimmy describes them at the most vague personally but it is ever not and plays it as there was a metal called regularly in the field which is also a parity of bravery in the field if there was a metal called there were metal called a vagary in the field in on either front of the automatic contender for advocacy.

So vague it is happening clue over the words that I have any sense that the other team of the world by the same time is on its way to become a politician purely because of his birth and because it is born into Israeli Poster families very wealthy family and he is automatically entitled to all these privileges because of his birth. Now the entire politics of entitlement in the black in

language very complex because as you class again keeps coming back and every time we talk about gender, anytime we talk about politics every time we talk about identity class becomes the constant question a consistent question.

So Nigel red firm is very important figure because he represents the entitlement of class see someone always automatically impartial or Provost entitled the because his classification does not really matter whether he is a sufficient male of an insufficient male whether he has a credentialed to be an impossible game in politics and all this in England web importantly is rampant and Jimmy hates them for it.

So he is again an important character in the play and among the many characters and one of several characters who were mentioned in the back in anger but do not appear physically in the play but have talked about their importance presences politically and theatrically speaking. So act one is all about Jimmy was getting angry act one is all about to me talking about its dissolution of the world act one is Jimmy attacking Allison's family and we see again the male rage which is rated guys from a superior again.

I will keep coming back the gendered collective hysteria in the back in anger so the range which you see in the back in anger actually hysteria and jimmy wants to describe this area as rage as range as Jimmy instance is running masquerade as an angry man but actually the hysterical man and someone is nervous in someone was repressed he someone was to afraid and he is wanting to cover for all this over conferences for all this with his rhetoric of rage which is very, very manly and not good and there is one of the means of the optimism.

We need all its members would to see what we actually get to know the end of the plate as a very afraid man a very scared man a very hysterical man and if we have spread to confronted his hysteria, because of that and we want to cover up with it was very angry language which is what happened to look back in anger. Now at the beginning of you know towards the end of Act one in the back in anger we get to see the arrival of someone called Helen Charles and the Helen Charles is a very important character look back in anger so she first appears in the play that Alison's friends you know she happens to be a professional actress from acting and theatre and she is supposed to be during London and do not have a play to say but so she is so requested Allison to find a place work and uncles ask he to come over and stay with them.

Now we get to know as a play progress with half and Helena and Jimmy and they so hates each other from the first fight but they end up becoming each of his lovers, so Helen had become Jimmy's mistress and the cause of the place and a very complicated relationship, very physical, very emotional for the same time and it is a very complex relationship because it is so it is all in nothing kind of relationship and again the important Gender Studies situation that we can do the relationship in Helena and Jimmy in the course of a play.

But for the purpose what we need to remember and I will conclude this when we go back to the idea performance regime you know when we are acting and also producing certain kind of persona when you are acting I want produced some kind of effect, now Helena Charles in the back in anger remind you there is a professional actress which she is someone was still touring as an actress in theater and she comes into the border outdoors should come to the Jimmy photos house immediately Jimmy hates up and she hates some back and we have very important, a very interesting conversation with in Helena and Alison which would see normally we discuss some great details later but we find that in that in that conversation tell a lot about Jimmy about Helena avoid Alison and entire gender location in the place.

But and she very quickly converged and due to his mistresses again the transmission very quick and dramatic transition from pure hatred to pure love in the case of Jimmy and Helena is not a very complex it is a sort of consuming kind of relationship they want to consume each other very quickly and then obviously also constructed the end of the play she goes away in the middle and Helen have becomes Alison and you know Jimmy's mistress and Helena comes back to at the end of the play and Helena to depart from Jimmy and husband they in a get back together and raise exhausted goes away at the end of the play but for the moment what I will conclude with this lecture is this conversation between subject conversation memory for the move on in the next lecture.

The conversation between Helena and Alton two women talking this male the supposed man who actually is a circle man the two women talking about him behind his back right so Helen Alexander obvious question so why did he fall in love with someone like him and how can you fall in love with someone like him the completely opposite to each other- which Allison's responses were very political.

Because she says that when I came back mainly up I found masters in England which I could not recognize which is completely unfamiliar to me so in that kind of an England you know everyone was contentious everyone was sort of this other doing fun and one was human and then of course crash into a party I was in he was running a very sweaty jacket he cycled into the party and I found there was a sort of seduction about him.

Because he was so different you were so although the entire I have learned that attraction that Allison had experience abroad to me is an attraction to a mother next and again we talked about this other man in the look back in anger the Jimmy representative to Allison because other man exotic urban man and she was bored she was a resolution with the life of a father life of a brother who was potentially posh people again the question of clubs comes in the mass community of the look back in anger.

An opportunity and Jimmy Porter and Rebecca look back in anger defined and mediated by very complex class position because ecology in the eyes of Helena and I was Allison he represents the exotic class who does not have the financial capital to enforce a privilege or theme time as some are acquired the cultural capital to speak that privileged and prosperous because I am an inventor University.

And now you can go check there you can go work for etc an entire marriage of Jimmy and Allison disappear as a marriage with very complex and triangle meant of cloth and class desire right so the entire play look back in anger when you look at a gender location and reconfigurations in the plate it is defined by its cross relationship it is defined by its classification likewise the femininity of Alexandra turn of the comparison port is defined I am getting my interesting question occupation which is someone who can never not be bashed.

Who can never not be upper-middle class who can never not be privileged right and I really the tragedies in water is what makes it pathetic so you know he becomes apathetic character in the end not really a tragic character and the path of the giant water is he is been corrupted by culture and corrupted by education and you can never go back and be a poor working-class man again by the same time it can never be the transition into a real cost in classic review and how the financial capital to do so this is the very complex entanglement which we look at and look back in anger.

And we proceed as you want to the next lecture but I will complete with today by saying by series rating and reminding you to be very, very cautious and very careful about the location of clouds and politics in look back in anger then look from one gender studies perspective and we will come back in next lecture popular India and how India the very angular Indian presence.

In look back in anger becomes a very complex and original mixture of nostalgia as with envy and that also informs minutes this area to a great extent and we look at the location on the gendered location of India in relation to colonial and post colonial England but it continues today's lecture and look forward to see you again in the next lecture thank you you're your attention.

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