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**Gender and Literature**

**By**

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Hello next lecture and look back anger but John Qstrom the continuing with the text so we really have two lectures at least on this particular drama, so this would be the penultimate lecture they roam on the chocolate even finish off to this particular text, so we are looking at look back in anger other people perspective of Gender Studies so how is it related to gender then what then is a very important drama people set up on these different complexities of gender and gender performances in very political situations.

So I just mentioned giving you a backdrop of the play because of the context which produces played essentially which is you know before Second World War was invaded England which is no longer a super power it was way out of the world politics symptoms of the global of clouds that are used to enjoyed, so this is malignant which is essentially inoculated in gender sense so it is not longer a masculine manly England in world politics.

So it is essentially funny okay to be hysteric to be emasculated to be neurotic and very anxious in terms of location in the current climate all can do it looked back either in anger or him nostalgia so it has a thoughts in the back you the part of the people in England a certain section of people which includes the protagonist the Jimmy Porter then looking back they would look back to the palace and be angry about.

It because they look at the past that something just cheated them off purpose with all the class responsible for the failure of the present in a we there are certain other people like Conan might serve God who are sort of mentioned with it in my previous lecture there was the back to an imperial England with fondness for the race for nostalgia, so in this particular what I will do it I

look at these two types of games in the back anger the two kinds of looking in the back in anger and very complex gender politics which so catalyzes is kind of looking back.

So in one sense I am saying you know in looking back to a past is there is hope nostalgic it gives the a found collegial a glorified memory of what England used to be as a retailer power and in other sense looking by also generates envy and business and cynicism communities or not you hold the part accountable for the failure of the present, now we talked about the principal characters in the Black anger we also talked about some of the characters who do not quite appear on the stage.

But they are mentioned on the very important answers the very bottom third person presences in the look back anger you know these characters include huge Anna Jimmy's former friend about whom was speaking them in a minute agree important character hintana does not appear in the play but he is mentioned quite extensively, and he is very important symbolic function in the day especially in the mouth of masculinity the decisions of direct anger the other characters who do not appear in the play.

But have spoken of extensively a mention extensively include Hintan's mother martin and who represents the very complex combination of class and gender for Jimmy she is a working-class innocent woman between three castles 19th Goggles innocent woman who happens to be appealing working-class person, so again as I mentioned lubricant and a very important played in terms of gender studies but also we need to mention we need to remember the dissonant play which keeps mixing of the gender and in the class question.

So we cannot possibly do a gender studies reading of the back manga without taking into consideration the class question to Martin are you jealous mother very interesting combination of transgender students reworking class woman or who Jimmy loves now we mentioned I think I believe in stop at the point in last lecture we talked about genies misogynist to what extent is it misogyny informed by childhood trauma seeing his father dying we have talked about that in some details in the previous lecture to what extent is misogyny informed by absent mother and the mother was never been and in a listen to a dying father talking to him and that is the reformed a bit of a childhood trauma for which are subsequently informed or generated with Jimmy Porter.

Now the only mother figure only mother persons in the back 911 Jimmy's sort of looks up to very fondly and read affectionately and post actually lieutenant mother Montana who represents for Jimmy the pure working-class woman, so she is a woman who does not threaten and she is a woman, so did not have this intimidating aura the erotic aura or the intimidating or and does not feel anxious or castrated or intimidated or erotic life in the presence of Montana, so Martha not look back in anger residence is pure working-class.

Truman's obviously this is very conceptual category were talking about the north is kind of a working-class woman or a pure woman or a pure working class or anything along those lines but this is the kind of community that you are talking about in Jimmy Forest imagination the phenomenological imagination he conceived of Montana as a pure working-class woman who does not threaten them with this is Intimidator and who does not it occupies them, so she is a profit the working-class woman to Jimmy's.

He is another important character who does not appear in the main sleigh but it is spoken off it is talking about extensively and it caused all the play the other characters who do not appear in the play, but I talked about quite extensively include Alison's brother Nigel let us end the talk about a little bit in the clinic let job, so Nigel represents the classic case of from entitlement and if autism, so he is just born into a wealthy family so he comes from a family with a background of imperialism system of the father modules in husband's father culinary experimentation.

Member words a soldier in entailed army so he used to be stationed in India for the good part of his youth and marjoram and handsome and grew up in India entirely so they used a very different kind of Englishness, the raising fatal Englishness pushes and find often their son back to England of course in peril England, now Nigel return represents again the sense of perverse entitlement and imported them into politics for second world law so you know he does not really have the qualification does not really have any credentials to be an important member of parliament but just because he is born into a family is born to wealth and being to Sandhurst which is a military school you know in England the depression supper plot the military school.

So he gets an automatic ticket to Parliament in that service which is very unfortunate because we have on the other hand some of our Jimmy Porter as we would seem and he is someone who has the reverse to a degree he obviously is intelligent they obviously had a lot of intuitive understanding of the world around the man it is wonderfully educated as well interms of

language in this expression and it is understanding the world but despite all that and despite a degree from the University in France absurd running a sweet stall.

In an open-air market not this of course chosen something about the competition of England up all the time, but also an equally it also tells us in the body the cultures reporters in the culture of entitlement and the England was suffering from after the Second World War often terrorism, so Nigel excellent another character who does not appear on the main flavors talked about essentially he represents a certain kind of coastal condition and England to that point of time, now among the other characters who do not appear in the play but I talked about is my absence mother.

Allison or Michael's mother listen director now we just got in the previous lecture how the angler in the back in anger is very gendered, so it is a very manly kind of an idea which is directed against the female but there is almost a sense of violent degree of violence done to the females with exact angle, so Allison you know he is she is obviously repeating the Jimmy's violence, now the violence and often once unless one devil is rhetorical so on a surface level of rhetorical Sweden say that energy is angry and ease of blurting out of vomiting how this anger true words.

But after stood upon a time you get a sense of a visible anger a visible violence, so into the violence which is directed a thousand words become visible operative in violent crime and the transition from verbal violence visceral violence happens in act 1 the very opening scene in the back in anger we have Jimmy in a match tirade against Allison and I am still gets up in the field and have a mock correct and fight and then at some point in the fight the top of the world and of the crash against Jimmy crash up against Allison's ironing board and be very hot iron in a burns the hand etc. So you know that that meant I have seen that it is a very good example of the transition from the verbal violence to physical violence obviously the object of the violence is the woman unsurprisingly.

So it is a very main kind of violence and we find that in a behind it is violence behind it is raging Jimmy Porter behind Jimmy Porter is a very hysterical important ineffectual man, so the history of to me the intersexuality of Jimmy the importance of Jimmy other person is symptomatic or his reflected in some sense of the history of England both invaded England in 1956, so this is in England which is not a quote-unquote mainly and Morrison England which is not really dominant anymore.

This is England which is sort of quite nervous and neurotic about a situated ness in the present and all the communities in the back PD Park with a mixed emotion, so you can look back either anger or you can look back with a very form of nostalgia which his very romantic right, so we have digital characters we spend some time talking to the characters that appear in the back anger an idol veteran you know huge Anna mark Anna heat Anna's mother and husband and Michael's mother Mrs. Winston now there are many other minor characters are not spending more time with them than just muddling with eternity.

Miss mistress which we just mentioned which is how one reference to have a red person reference image or delay there is web stop you know a friend of Allison me just seem to be fond of so these are very Monica we do not really have a significant substantial function in the play but other characters, who have a very miss consumption in terms of the of the plot of the play that include the own place Jimmy's parents his dying father went to the Spanish Civil War as we have told who died in a battle for ideological causes opposed.

To no very noble chorus it look if you know the history of Spanish to the world it was a well thought again very brutal fascist regime of Franco, so initially the what started out as a left-wing battle resistance against fascism but has the world progress what we found was you know the left in soldiers laughing army was supported subsequently but Stalin Tommy was fund and then it ended up being a battle between one party to another party, so the entire ideological nobility it lots of activity of the world you know it is part of the discourse that got degenerated into becoming a bath of the thinking Russian.

So you know the Spanish to the law and may be seen again is a very political world but you know the fact that Jennifer's father went to the war and fought in a lot and died of the war essentially because it came by that is broken man and came like a someone who would essentially brutalize in broken by the world so he someone who does not appear on the flavor he is spoken of extensively, so Jimmy talks about his father quite gently and also his mother so this entire episode which happens to look back in anger.

Some time and actually seem do it is about childhood trauma so I know you talked about how experienced father died another fact that you know he saw was ten years old and then the father was dying on a death bed he come back in the world and it completely broken and you know his

logically broken is you know physically broken is emotionally broken and the no only has a ten-year-old boy to listen to him was neurotic or failure and that becomes that certain forms and generosity certain forms similar series that conforms to miss misogyny.

And this is very important concept in terms of gender studies in a plate why do brought up so afraid of woman and there is one section in the place where he still cries out for clear why do we let the women these women bleed us to death, and look at you know very graphic descriptions of women's activities they are compared to butchers they compared to cannibals they compared to bar barians comparison, so again we mentioned it in the previous lecture that how the commonality interms of misogyny between Jimmy and Hamlet.

Even if we Hamlet by Shakespeare to find the similar kind of misogyny operated all that where Hamlet is scared of the woman he is the thread and a woman in a way and to cover up the fear he uses hatred he use a paid speech he was a very violent rhetoric of anger of repulsion it is almost as if it is allergic the woman, but it is quite believe it was crushed in either rage the rhetoric of rage what we find is rate you know scared man the very fragile man who has been sort of you know not let dawn but the feels he is been brutalized the woman is and again the misogyny in the back in anger it is so neurotic is quite psychological but you know what happens in the end what happens in the course of the play is real handsome, who become to receive or the very passive receiver of Jimmy's violence and as I mentioned the violence very quickly transforms from a global violence.

To the violence or visible violence income spirit to the veins it becomes physical scores at some point, so Jimmy's mother of course is another character who does not appear in the course of afraid but then again we hear a lot about art and we are told that Jimmy hates too small of occasional, but she was never there for him and you know we get to eager to hear we get to know that any part of dying its mother with another day and all that fees for the hard was the rate of scared ten-year-old boy listen to him a life of failure.

In the lack of failure and did not s mother was to really record that and you know is another thing that continued his mother was always there for fashionable minorities and for fashionable causes but in Jimmy father was not fashionable he was a white man when he fought in the Spanish Civil War and we came back broken and brutalized and a diet a very employers death it seemed something fashionable about it.

So again an imitator of the woman is premise from this again so Hitler the mother food so war into the hatred of a mother figure and I know that that sort of extends to the patron of an extreme hatred of Helena and we find out later, but Helen are we still talking about Helena well so the characters who do not appear in the plane but a mention on the quad to the screen theatrically and dramatically in this particular play back anger include Jimmy's parents turn up in the huge an extreme alpha male.

Who did not appear in the plane he happens to be Jimmy's best friend and he only appears emerges in the conversations into woman in a Jimmy and sorry Allison and Helena where Allison tells tell another this is having TV screen view until is very mild version okay, so here is a barbarian compared to Jimmy so he represents the more extreme form of angry young man who leaves England eventually go to go to China we are told to write a novel because he thinks in hid is dead that all the Imperial Army has come by a game analysis models backed by the analysis team obviously means value family religiously whoever certain conveyer time ministrations many others come back, so huge Anna leaves England because of this huge Anna leaves in a variety of English culture and settled in China for the purpose of writing a book we never quite know what happened to her.

But never thought know what happened to him after he actually managed to about and he actually finish we are not told we are not given the information, but we get to know about each other he is a more extreme of Jimmy Porter more of an angry amount more bitter man more cynical man than Jimmy, so huge Anna mother Jimmy's parents Nigel rectory these are characters who do not appear directly in the plane.

But I mentioned now obviously did another character in the end of the place and he cannot say the character, but he is a half character he or she a half character we do not quite know you know what was what happened in the characters arrived in the plane and we talk about this Jimmy dead child so Jimmy Nelson they have a dead child Jimmy and obviously Anson becomes pregnant with Jimmy's child without doing knowing it in the beginning and he was told so much later by Helena.

But in a house of having his child and it turns out the child dies and then giving birth to it so we never quite know how that dead happens in getting off our husband come psyche in the end of

the place the child is dead, so the child is another character who did not appear in the play a half character who did not appear in the world in pain the play world, so again but it is mentioned quite extensively at the end of the play so these are important sort of not minor characters but important characters in the sense that you know.

They do not appear in the play but they have a very important symbolic function I believe by now you would have guessed while you are spending time in this character easily characters have certain functions very dramatic functions in relation to the plot of its life in relation to the way the play progresses in the course all right, so what we will do today as we just talked about am I not immediately, so the first person characters in the back in anger but those who do now is look at a particular scene in the back in anger business in different scene web his lack to see into where we have no Allison's father would come to take her back having you know heard from Helena was obviously moved into the porter household as we mentioned and then of course you know she becomes Jimmy Smith eventually but this section were the culinary because actively into this is a section.

Where the colonial comes to pick up his daughter from Jimmy and this is reinforcing scenes because not only the great emotional and psychological also got the pharmacological this is what kept to know in this particular scene is the different sense of betrayal the different sense of bitterness the different sense of melancholia the men have in back in anger so and it is disorienting because Allison Joseph Ostrom her father that you are hurt because everything exchange and Jimmy in third Jewish language with nothing has changed something must have gone wrong somewhere.

So again an entire idea of change the Father human exchange you know personally you know economically over linguistically in a certain sense it is only changes they will bring about the collapse of the dominant idea of England, so again what we have essentially as an idea of you know quote-unquote inoculated England and looking from a global perspective he was no longer and manly in the manly nation since entire I did the manly and environment are gone impairment must come to an end.

And what we have essentially now the hysteric nation did not quite know which way to go but before I move into the scene and some details different standard of giant disability aggression but the helpful digression to have, now I keep telling you as I mention in this particular that Jimmy



Porter as a rated example hysterically young man right, so he is someone who do seem to know what to do in this situation is Francis of in he throws kingdoms armchair and he sort of shouts in some chair this only can seem to be able to do.

And you know the entire idea it is sort of you know bring about change methodically so he is been to University as we know but update it did not have a job, it was not really have much of a financial capital although he houses over useless cultural capitals that it does not quite know how to put in this views so he runs the sweet stall at the end of the day now this is obviously not a very good idea of math unity is not exactly what we call dominant glorious masculine games of the reverse of that it is very employers it is very unglamorous as big lamb right of kind of masculinity.

That is the reason why they want to leave is why we call it a kitchen sink drama it is but very gritty realism if there is nothing romantic about the back in anger there is nothing locked about the back in anger, so it is very gritty very dirty you know sort of next door people nest of how those nets of innocent areas, so nothing really is clean entirely in mind from the beginning of okay so that reason why you need to come kitchen sink drama it is that kind of a pretty realistic drama.

Now having given you the gritty dirty messy picture of the black anger and a kind of map community which emerges out of it which is what when the real situation was it is interesting to there in mind this is also the time which pitting the young planning James Bond right in order to give you James Bond you know we talked about a glamorized and on British intelligence spike who was never shown cash never runs out of cash never until a good looks never and potatoes so in understand in other words he is got endless resources.

Cultural he were watched he speaks Queen's English so he can flirt with any woman with a great amount of charm but I think I am I can shoot anyone from any good students who come from any building never get killed and never run out of cash, so the deliver occur to you that James Bond never runs out of cash you know no matter where it goes all to be endowed with enormous amount of financial capital now this the reason I am talking about James Bond why I am mentioning look back anger.

Because you know James Bond as a genre as a kind of literature was produced at that time this particular fine Latin 46:16 she is very much a goof for phenomenon James Bond, now it is not very hard to see who looking at it from a gender perspective from a sort of a historical perspective they do not really hard to see James Bond emergence as a so far Imperial post and paid which wish-fulfillment fantasy right, so he is something which England is not and up on a time so what England really is some that Jimmy Porter, so this is real England and inoculated next up not very oriented towards your design for perfection designed for greatness because just a conservative that is on his way out in terms of glory and greatness, but James Bond is beautiful wish fulfillment fantasy he is a spy never discord I mean he does get called very always managed to escape he never died and good license to kill and he can travel across the world and without thinking about Passports Visa.

So he in a way receive extension of Jimmy Porter fantasy of England and it look at it or not feelings perspective he was typically male fantasies because in look at James Bond series we find the woman and James want them to extremely objectified they are all commodities disposable commodities which could be use and then trash to lay in a homeless or a non human kind of you know the same way as born us gadgets cars is very interesting-looking in guns etc. But always the disposable and they come very quickly there is very easily accessible and the way.

In deposable so again this entire idea of James Bond as the wish-fulfillment male fantasy of cool violent England it is something that, we need to be aware of because this the same time which produces look back in anger it is very gritty realistic in sink drama abroad and inoculated with stearic England okay, so just give me the picture that we have a political cultural psychological climate which produces this play at the same time if incident like James Bond which is just the opposite of looking for to it.

Now if you come to absolutely into in look back in anger which is probably which will do some details to the sixteen web the coronary adjourn has come to pick up his daughter from Jimmy's house human thrown away other things I know we get to know the scene before that Jimmy may not have heard the news of mark Anna's stroke, so Hugh John's mother who is look up to suffered a stroke that is probably dying on, if she does die in the end she did not go to her husband to join him she does not she goes through the church with Helena.

Instead and again this is very interesting because the church represents the rate established among architecture that the architectural establishment and Jimmy Porter goes at least one to evolve so he wants to move away from establishing we want to be away from the established orders of life in societies etc.

Is really left-wing I cannot trust like subversive ideas masculinity and want to impose that on his wife when of course that does not work especially when Helena comes then others in bottom in the middle class morality, so you find Helena child as a person who is good you know a theatre actress so same time she embodied with middle but in reality and she influences Allison could extend the she least Jimmy how you can leave Jimmy Porter up before she leads them we get to know the play - like the letter for Jimmy.

And of course absolutely during Jimmy her father comes to pick you up the very conventional kind of an ideal since you had sort of a romantic letter the Jimmy asking and did not give us some time the chief forever grateful whatever he is done for her but she needs a little break accessory convention written letter and record letter or a hiatus letup you know and then of course the father computer Laden very conventional kind of awake, so after three teams in the world of colonial coming over.

To pick up the dirty water we have a description of the canal which we spend some time looking at so this is actually see into the reopening of activity and look back in anger when we look at the description the canal so the large handsome man about sixteen forty years of being a soldier sometimes concealed the essentially gentle kindly man underneath brought up the command respect that he is often trusted withdrawn and armed easy, now that if I am conserves in a world where his authority is has lately become less.

And less questionable okay so this is interesting his mythology has become less and that questionable or in other words more and more questionable and this is exactly what we talking about them invade into the transition place from unimpaired of Indians to apportion we are so used to being way to the from it does not quite know what is wrong with the world and the why is no one obeying him why is no one forming on him why is no one waiting on them because the reason is you know detail is intended.

Is not really what people should wait a man so you know what we have in other words is that you see the decline or a death of a favor masculinity, now it remembers the George always labor could be a said that we did shooting an elephant which is about impale an opportunity and it is performativity the houses so it should be proposed to be housed in performances.

You know shooting of the some symbolic performance in the particular lesson, now if we look at economic masculinity perspectives and you know by the time it comes to look back in anger and it comes to something like nice firm impediment emerges ended, so at the end of in favor masculinity, so his authority is becoming more questionable you know what that tells us the reason why I am spending some time and correlating it with over there say that math routine like community like any gender identity is a construct right.

It is a text which is constructed by cultural cause its aspects to this constructor by political situation by ideological situations by economy situation, so obviously if you go back and remember certain secondary or the chess players we find that an entire idea of the masculinity what economics is mind when the economy went away when the no option today when the British came over that Brand on opportunity was on its way out, so in an equally essentially we have here the Imperial masculinity from this way out.

Because encouraging other the common system has ended and with it the cultural course relates to the pursuit of altered one way, so you know this is a classic case employment for masculinity his community and any gender identity it is notoriously sensitive to cultural record and I keep I keep telling you that excessive volume are not that absolutely imperative that you understand this that masculinity community all kinds of gender identities are notoriously sensitive and determined by cultural course.

Now the course has changed right so the change is obviously from intelligent people is intelligence that is the change in code, so because that code has change this entire idea the opportunity that the one he embodies is also change and the reception of to that masculinity has also changed no one will take in a column and return, so timidly anymore because we are not involved in fatal officer any more okay so there is a conversation over here where we have the column end and Alex and talking about Jimmy and then we ask this obvious question so why this if you hate us so much and Allison tells the categorically the Jimmy hate so everyone is an electron family including the canals and the canals wife and my soul and of course honestly now

the coroner asked today- the obvious question is it hastened, so much widely marry you when and this brings us to the question of class in look back anger.

So above which means with problems that in previous lectures remember so Allison's response to that is probably invited me to take revenge on this particular class because not again look at the way how the woman you need to do to the trophy as a commodity for as ended up for clubs and data, so if you want to have a cloth law between two classes the easiest way to her to that made its way that you heal 8o'clock is to take away its woman right so again we have this entire modification.

Of the woman the entire reification of the woman the woman is an object she becomes possessed visible violence should become successful then that are she becomes the vessels an object of desire an object of hatred an object of revenge etc. So this is a situation a very complex gender situation where the woman becomes the race after the recipient of main desire fantasy schema etc. Okay so the obvious answer that Allison can give to the colony at this point of time that he probably met with me to take revenge on our class middle class upper middleclass.

So he comes from working class and then of course the best way can simulate those laws as we take away a woman from this life okay, so again we find how the gender in this particular place is extend to do acts of violence actual appropriation active observation active desire, okay now he talks about that in some details and then we call it essentially r intrigued by Jerry because most exotic of the net right.

And he talks Allison very nicely what does he say about me what does he mean think about me does it have anything to say about me how to describe me which item is life that I think he rather liked him he likes it because we can feel sorry, for you conscious of what she is saying is going to hurt them just watching me attend today is about cornered lecture and poor gone electron this one of those thirty old plants left over from the Edwardian wilderness that cannot understand what it Sun is not shining anymore right so he saw the old plant country to me from an Edward Edwardian wilderness that did not understand what the Sun has been shining anymore, so again we have an example of decadence so he used to be the sort of dominant man and an imperial England situated in India but of course embellishment ended and he finds himself in a situation where he did not quite.

Know where the Sun is not shining anymore now the metaphor the Sun is important way because were member one of the slaughters it is one of the proud arrogant Florence got to terrorism without the finishing's in this division space the Sun never sets intervention pyre because at some point of Empire is always a Sun, so that we met for the Sun away as importantly, so intimidate daddy or Alice's father is ever had words and wild plant who does not quite know where the Sun is not shining anymore.

So again as a metaphor for emasculation a metaphor for innovations exhaustion whether it is an end of a certain kind of activity as an end of a sudden random opportunity that and that becomes the beginning of this area in England where everyone is consumed simulator coronel your friends confused the kids and no one is taking am sinful anymore and does not really seem to help authority anymore and did not score the country is people do not ignore what he wants and this is the Cornell speaking.

You know and he is of admits that into right he says to his daughter in a probably husband is like probably I am what was it an old sound left over from the Edwardian wag gone un conference Jan where is in the is not shining anymore, so I am going to see a very emotional description of the experiences other than played a lot of the things that I left in the 1914 and except for every ten years or so are never installing them so my idea is in Englishness with what derived from India.

But India it was very different in was very dominant it was very luxurious so he were the dominant male in the whole pack in India his idea of Englishness is very different was a constructed idea of Englishness like Imperial Englishness which is dominated by default and he said that you know then that I remembered was the one I live in 1914 and I was happy to be gone remembering it that way that was imagining that stuck in the mind the 1914 England besides I had a Maharaja army to come and that was my world and I loved at all and at that time it looks like going on forever when I think of it now it seems like a dream if only could have gone on forever those long cool evening of the hills everything is purple and golden you modern I was so happy then.

I seem to sell it seemed as though everything to and we had everything we could ever want I think the last day the Sun shone was on a dirty little Train steamed out of the crowded suffocating indentation and the battalion army battalion band playing for all it was worth I knew

in my heart he was all over them everything, so the final image of the train leaving the station in the West we have a plane for the British people to coming back to England the probably the shippers some point.

But and that point they are taking a train conversation and that becomes a final image of India which Thames in the commoners mind we say that was England I had in mind in England that was constructed as an enable fantasy in India and the real England was really away from me very welcoming and a no idea of it, until I came back and when I came back it will recognize my own country so again we have the very complex entanglement of memory and masculinity so his map community was informed by his memory and when the memories change.

Is must with you also change not anything obviously I am hoping and thinking of tapping mountains fly at this point which to have a similar kind of an entanglement, so the process masculinity of mapping T in moves like the dependent of ability to remember when what would you lose stability moves of memory the intention of memory is Matthew to become compromised immediately similarly away up the entire idea the entire embodiment of Matthew D that is sort of exhibited by the first and common and return.

It is dependent on what are the numbers of dependent on his memory right a moment that memory losses and he forgets and he moves away from the memory is masculinity that mapping to do is loosened and it does not quite how the thinking about privilege or you know power or authority anymore in other words it is assuming gender identity is not questioned uncompromised there is are gender identity left in England this particular England literally had an idea that because England as a country have lots of assuming they do not longer a bully in world politics is no longer a global player in world politics it is very much an also-ran into something which is.

So second close and tertiary in the biggest scheme of things could mention need to define which is pretty much the beginning of the cold war between Russia and America and England was very much been expecting a third settled and global politics at this point in time, now this is the section where Allison serves a very political thing which is also quite emotional after the kind had described to us what it feels like to be an masculinity look back anger in England which is not recognized anymore.

So this is what she responds with and it is very you know poignant psychological sort of political and she says you heard is everything is changed Jimmy Perth because everything is the same immediate who can trace it something must have gone some wrong some blacks visited, so you are heard the new thing is changed led to a new herd because everything exchange Jimmy third he was hosing the same analysis and Fay said something must have gone wrong somewhere right.

So again what we have here is two different orders of masculinity so we have the colonnades lectern who embodies order masculinity and Jimmy Porter who embodies the bitter cynical course entails exhausted or burn opportunities and both of them another cannot face the reality in which the stand but in rein versus them there seems to be some cousin empathy between these two people because not the commoners tells to unequivocally that the can see where Jimmy's coming from.

So he says that I can understand why this person is will ionize I can understand what it is persons of the be done and other hand we get to know Allison that Jimmy sort like the culinary likes them because if you feel sorry for him right, so again you seem to have some kind of main empathy between these two people these two figures the culinary director and Jimmy Porter and that that symptoms something body gender identity convocation and this particular play sir and we will end the scene and this is this really complex thing because what we have is you know Allison leaving the house doors with her father she is are going away because Helena has had written a letter to her father asking him to come and pick up the daughter, so she is leaving but strangely enough Allison is not the Helena does not leave immediately.

So she says she claims to say that she is got a few more plays coming up so she plays named for an evening of two, so they get a sense of she is for the lying to this in the course of never see her going for any rehearsal anymore we never see our going for any performance anymore, so maybe she is so concerning of the situation was that she was sort of the come to me mistress but this point to play we have Allison leaving with her father and her not staying back and then you know Jimmy comes back up.

Seemed very agitated after the funeral of Montana and he did not find a helper Allison in the house matter of fact he said when I was coming into the house at home got ran overrun over by her Allison in the car and obviously the coroner was driving the car they comes like angry



agitated that are very, very bit up and it takes about what to take you Dalton Helena however something else happened to me very strange and symbolic happens from this point in the play so he comes back and he starts again.

This rhetorical range he starts began is very violent hang-up directed at the moment but the violence began to disrobe but then it becomes this very different sense, so very quickly in the other translations from extreme anger extreme hatred the two, so we have a situation where you know Jimmy shouts that Anan as constant goes up and evil mean-minded of urging in and then she collapsed him back and that seems very psychological intense almost erotic kind of a theme in terms of hatred.

And now we find immediately the Jimmy Carter had her back but he cannot and instead he covers of he covers his face and almost came in at which point we had enough food and do it that from such kissing passionately, so again what we find a way of it is a very quick transition from extreme hatred extreme anger and we have a very complex gender identification and this identification happening a layer so Helena is very quickly moving away from being this miniature model woman and to becoming anon middle-class quote-unquote in modern woman who is really happy to be Jimmy's mistress and Jimmy very quickly moves away from its working-class hero into the place of confirming loving love up in again.

So very quickly so it is regarded section and then we will conclude and then we sort of talk a little bit about the psychological impact of the scenes in terms of gender studies, so these comes like an interest in the missing point where he was informed that he was about to have a child that I was about to have a child so had not informed them but in on your wife is about to have a child and I know and hopes that he softened to hearing it but he does not often he actually gets more and reached.

And he said I do not care to this actually seem to the end of Act II scene to the back in anger he actually says Adam came I don't care if she did not have a baby I do not care it would have to had but he knows the fingers are itching, so do I disgust tease will go on to love my face but remember what I told you for believe, so here at all and another form that you know he does not have any public school scruples about hitting woman, so if a woman had some hits them he will set her back that is what he had told Helen.

Asked in a little earlier in the play that you know if he hit me to slap me do not for a moment came but I am a gentleman that I have public school manners about not hitting women I do not have any etiquette at all to hit me already back that is what he had not confessed that sort of you know dead and enough at some point earlier in this particular place, now in many states for eleven hours have been watching someone I lost very much going to the Spotted process of dying.

She was alone and I was only wonderful and when I walk behind the coffin on Thursday I will be on my own again because that bitch wanted and sent her a bunch of flowers I know she made a great mistake of wall apply and she thought that the good news mother was a Detroit and ignorant old woman who said all the wrong things and all the wrong places she could not be taken seriously I knew think I should overcome with awe because it cool stupid girls is going to have a baby anguish in his voice I cannot believe that account grabbing the shoulder well the performance was over on now leave me alone and get off he even minded the conversion in other words performance is very interesting.

Weird because you know we talked about how people are playing different roles in the black lines obviously its performance in one literal level they were backing the dragon anger but also within the drama we have people who act in different roles so I do not remember do not forget to it forget that Helena is a professional actress so she is performing a certain kind of role at this point of time she is still being this middle-class modern woman and who was a boss and he actually.

Do not talk that you know you are evil minded divergent which is obviously a terrible thing to say especially and his darkest is targeted as a little violent against middle-class morality the middle class female morality okay and then it is also the performance robots to not get out and the reaction is very, very physical it is almost like and in reality it is lowering, so serving it is all psychological and becomes what is like very, very quickly she is lovely stage face savagely she claps in trade savagely an expression of horror.

And disbelief flux is phase but a drain so and all this left is pain and hand goes up head and the muscles cry of despair escape them felon are tears in hand away and compassionately drawing them down beside out it is good and so again I definitely saw end of the scene in a curtain spot that was finally a very quick transition from hatred to last from a middle of a modern woman to

an immoral woman who was really happy to kiss and nose and then drop a sexual articulate relationship with a married man.

So again the entire transitions recreate the entire translation is very volatile and very performative between the world what performance comes away up, so very quickly and it is very loaded word layup but will hit you die because I have not beat the public school and I have not been corrupted by culture, so in that the woman hits me I have no peoples sitting above sitting her back so I will hit you back because I do not have any quote unquote educate however you find the naturally get hit by had enough.

When It is loved by her now he actually cannot refer back and what does it tell us that tells us the importance to has been corrupted by culture has been corrupted by education and it is interesting because enough educational way up is to talk about the gendered idea of knowledge the very gendered quality of knowledge in how the darkness, so knowledge of truth and heart of darkness is very gendered only the males only the men habit.

The men will go out there and in tables you know send out they have it and I am going to come under come back to the European inside then Taylor's litter of little lie to the woman because we must invite to the woman that is miss informed in order for integrity to continue and in the guise of a Christian enterprise, now you know the knowledge in how the bottoms of our agendas but earlier that we have a culture to culture and look back in anger as well the reporter is trying to best to come across.

With an uncultured savage right this is what he wants to be because of the very mumbling and look back anger however when they actually get plowed by a woman after having queen depart from very, very dirty little critter she cannot actually hit her back it can actually slap her back and that filter that he is essentially being quote unquote, so he mask elated by culture so his entire booth involving this manly person who hit back a woman who will hit them all goes down the drain.

Because he realized also tackling the jimmy Porter someone who actually comes to do back only had at the rhetoric of rage horny has is very violent language, so this really violent language that when they actually come through today when actually it comes to taking the physical actually he was K then he was color down a little bit expression away up that is quite the faculty evident and

because personally is an expression of horror understand these fluxes fade but it drains away and always net to stain.

His hand goes up in his head and the muffled of despair escapes them a muffled of despair not very manly that is almost like you know a rate, so he emasculated he saw feminized in a way very statistical exist terms occurs but the entire idea this entire thing up in this manly man who will get you back if someone hits them that dad is completely de constructed in this particular scene so instead what we have an exposure or doing spurred unity as a person sees a very projected be someone the need on a surface of this rhetoric of rage were always sort of gray very angry a language of violence and of no vitriolic anger and he is actually very scared person that every scared man and he is very quickly on occasion and color down and collapse and break.

Whenever someone attacks them now this concludes the scene now what we have in a nutshell a reason why we have chosen the scene and sort of studied it and some details is breeze in is a very important character column and return who used to be an impaled officer in India who used to be a figure of man be equality was enjoy the privilege of a certain gender identity again look at the way this gender identity is related to other issues such as race.

So he was a white canary in a non white space and in payroll space so obviously that gave him a lot of privilege of entitlement as ac certain, so his entire sense of entitlement and privilege was dependent on a mixture of race and gender, but now the fact is impaired list ascended and we get to know that England is no longer to the followers come back to England and compromise recognize England around him and concerted quite clearly that England he had in mind with England In India.

So that is was England he has his mind the constructed fantasy of imperiled England so there he was leading the Maharajah's army the Maharaja was some kind of up supposedly he was not a principled slate and he was in need of an army, so he was really useful because of a lifestyle I like to look luxuries entitlement privileges and that is all gone that al landed with the end of imperialism has come back and the last train and this particular seems very symbolic train and I think basically should system attention when read this particular seen.

And great details the last trains leaving the station was a train full of England Anglo-Indians and the Europe an civilization and that particular town and not on the way out and the Italian band

was playing for all this word and then the column any other for the drama default over he knew in the pot apart everything was go out some have set so the entire culture the culture of decadence something come to an end and is very, very important because you know what happens immediately and immediate replication is the gender identity and privilege the superiority and supposed superiority of agenda identity is not diminished he is comeback in England and others in nobody the no one really, really takes them unquestioningly so he says and the description away.

It was there when it is mentioned that his authority is more and more questions now people are questioning Authority and now we have Jimmy Porter obviously was a bitter cynical post entitled man just be over Sir James Bond and you do to keep the James Bond analogy in mind that will help us understand what the importer really hit he is the opposite is a mirror opposite of James Bond the Rays D glamorized plus before the bitter cynical Englishman in a cool way situation.

And also look at the way he is looking space in the back in anger and spent some time and space in a next lecture the entire space the plays domestic clock the public space there is no exotic outside all the action happens inside a drawing-room in the black night all right would you support us with all his manliness with all this progress with all the Detroiters rage never leaves the room except when he goes to a funeral for a woman and in order a mother figure and it comes back.

In there but apart from that he does not leave the room and entire action takes place inside the domestic settings, so again it is not really a quote unquote managing setting what French it is not really a battleground or an imperial landscape but a very domesticated dodgy messed up dirty gritty domestic interior and entire action takes place there, so it is facing the back in language of the way gender I mean talk about how history is re gendered in the back in anger so from being here in section.

And in Australia which is female modernity but now we have a name historic and likewise the census phase two changes, so the very section is to an idea understanding of domestic space which is female is now inhabited by the man the man never leaves the house in the back in anger except when he goes in a sweet stall to run a sweet stall in the market or when you go to the female at again lots of space for a mother figure the same emotions effect they are all very deeply gendered in the back in anger.

And the reason behind it is to provide a political narrative of change of in the comparable ism Britain the collapsing of superpower and the rise of USA and then you dissolve in those politics and what the duck please you know the method of written as a man relations, so all that come together so you know you can see how gender is very complex and loaded wrong it is not something that happens in isolation, so the facts like economy factors like a raise factors like ideology practice like employment all these things.

Come to being deeply in an understanding of gender okay that concludes this the mean I hope you have a sort of fair picture what happens to look back in anger in terms of the dialogue between the inside and outside between these domestic interiors the psychology the play and the bigger wide up draw our cultural and political narrative which were made to play so this concludes the lecture today and I hope you see you in a final lecture and look back in anger next week thank you.

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