

INDIAN INSTITUTE OF TECHNOLOGY GUWAHATI

NPTEL

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Gender and Literature

By

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Hello and welcome the second last lecture on the back in anger but John Ostrom so we have really have two discussions on this of few lectures on this particular drama when we discuss certain aspects of gender studies masculine cities the very complex relationship between the political perspective and the gender the area in the black mangrove hopefully give me an idea of the cultural conditions which produce displayed the political backdrop of this place.

And all the politics behind or the politics melancholia the politics of mass community which pervades this particular place and more specifically we look to a particular scene in the previous lecture if you remember where we had seen the studies actually the conversation between Alison Red fern and a father of culinary director which revolved around Jimmy Porter we talked about how Red fern represented or embodied a particular kind of masculinity the colonial invaded masculinity.

Which is obviously on its way out they did not understand the world rounded you know it is obviously not hegemony Kingdom on its own dominant anymore it is confused it is completely contaminated by different kinds of cultural factors and obviously we have Jimmy Porter who was opposed in battles kind of British masculinity who never was a never was dominant and he throw in a very strange way the two figures seem to have some good an empathic relationship with each other.

Both understand the symptoms and each other's dissolution and so Jimmy phase at one point that it must be there must be a really bitter feeling for someone like Western to have fallen from grace to have fallen from exerting dominant position which once enjoy as an imperial officer in India and in eastern culinary experience seems to empathize with Jimmy and naturally tells Allison.

That I so understand how given what they are feeling at this point of time what we have a very interesting line said by understand why he what she tells the father but you are no you are you are dissolution the you are angry you are confused in the strange Guinea is confused because nothing has changed something what is gone wrong somewhere and this, this particular line which are picked up in the previous lecture a very political line because the sub captures entire cynicism desolation and discontent that Privet look back in anger go with the political scenario.

The political backdrop of look back in anger as one of discontent right and it against the discontented political backdrop that we must study with a different gender behavior to different gender embodiment in look back in anger what kind of masculinity Jimmy, Jimmy Porter represent what kind of femininity that absent lecture and represent what kind of community does Helena Charles represent but the middle class manipulative kind of community which that lays between a Christian belief system.

And a completely anti-Christian anti religious belief system and how she balances the two I and obviously a big part of look back in anger is you know is looking at a playfulness book from our gender perspective a big part of the look back in anger is a performative perspective to what extent the characters play load within their own the Jimmy Porter is oftentimes on a plane you find him breaking the different kinds of rules.

So he obviously represent a certain kind of you know certain kind of masculinity in the back in anger but even within the play the frequently energies of the different kinds of masculinity a genteel masculinity working class masculinity you know revolution in masculinity radical masculinity be conservative masculinity he performs different roles often parodies in the different roles.

So again it is very slippery relationship between performativity and parody which you know goes on look back in anger comes in which we must pay attention to especially if we take this gender studies that is perspective now what I will do today is hopefully given you a preamble to the play hopefully given you understanding political masculinity and femininity in the plane.

What I will do today is look at the way in which the drama look back in anger deeply cloth in the bagging or the dramatic plot in look back in anger to what extent is that particular plot gender so we talked about the relationship in effect and gender so for instance when I say effect I hang up

untilled violence I include disrespect I include installs and you know and a feeling violated the only the different kinds of effect.

So let us look at some like Alex and red fern or Alex and porter in look back in anger to what extent is the femininity a construct of effect so Alison Red fern at the scene in look back in anger as you get in the violence right so she is someone and I am not talking on violence only at a physical Coryell over all sort of epistemic level at a level of knowledge.

That is why usually fits to make so she represents as he embodies a departure from a certain kind of knowledge system and do another kind of knowledge system which you cannot which he cannot quite come to terms to so if you look at a bags arm of Alexander editor and she obviously grew up in a fatal setting she grew up in India as a daughter of an available officer stationed in India and then of course share to come back to England after India gained independence.

And once you came back to England she could not understand her own country so ethnically she is British in a National Asian village but she's when she comes back to India she cannot quite recognize Britain around or because she never being that she grew up in India entirely in India and she is very used to certain kind of Brutishness certain kind of British femininity which is a thought to what the kind of immunity she is having to perform in England.

So if you look at her kind of embodiment the kind of femininity embodied by anything external in look back in anger you will find quite clearly that she is someone who become successful for violence she becomes a receiver of violence and different kinds of perspectives so she comes back England and she did not quite recognize it she does not quite fit into it and she finds entire genteel in a scenario the genteel society around them to be quite different in classical bass and that sort of makes our even more paranoid and that sort of makes usual most in a desperate to depart from this kind of discourse.

Where in comes jimmy porter water you know appears to her as a swashbuckling radical man and for which she sought completely falls head long and then she married them again for parents wishes in the department of the family breaking American family norms completely breaking away from the kind of middle class in a no matter of Brutishness machine canoes to a accustomed living.

And she married to me and she settles down a try to settle down as a working to ourselves how do I the worker got home makeup now obviously that does not work out and I keep saying another different one of the many things which makes which make look back in anger to the complex play is a pollution that gender and literature.

So you know if you look at them like Martin I cannot who is his mother of huge tenant look back in anger I mean the she represents a she embodies a pure working-class woman who is sort of quote-unquote ignorant I did not quite know it is not quite pushed on about the worldly Affairs roundup and obviously someone who Jimmy adores but she also represents to a certain extent the dying punitive the working-class.

There is no payoff last lesson in look back in anger so there is no appeal working class is divided between the pure working-classman pure middle classes completeness appearing in look back in anger and obviously anything and open a new embodiment represents and of that kind of a dying class that dying embodiment so and the very symbolically she dies in the back in anger.

And house funeral our death to move back in really symbolic death like the death of Jimmy Carter's father again we do not we never get to know the name of the face we did you know that he has been people understood the rock came back as a broken man but ideologically broken medically broken and in a sundress by over the pinnacles sick man.

So again this, this entanglement and cynicism and thickness in blue-black and anger is interesting and I know he talked about how Jimmy Porter's misogyny and the kind of hatred attached to a woman is systems from it does extend into a trauma the childhood trauma he experienced a listen to a dying father rattling off borders unsuccessful life with failure to life the from his death bed and the family attended Graham for 10 months listen to him in on this broken man is logically broken man cynical man sick man.

That is how he formed this misogyny and obviously there are no woman round up at four times an absent mother figure in look back in anger again a very complex you know absence presence which is thereby not being there in other words so and of course we talk about how this connects to me water with someone like Hamlet Shakespeare Hamlet because not again in Hamlet define a certain kind a certain degree of the progeny which comes from the mistrust of the woman Hamlet cannot trust the woman Hamlet is sort of been attracted by the woman.

You know so we find him circulating between enough babies of being the son of a woman to being the lover of a woman and cousin comprised come to terms with her this sort of imbalance of the man and that way and the fun is certainly in a similar kind of imbalance for Jimmy porters is very flat character and the complexity of the character lies in this floor and the family so flawed makes them a very complex character.

It is not really what you did call a fiendishly manly man so it's not community it was mandamus or something and it is supported by as many hesitations of neurotic behavior and ambivalence about different aspects of life and of course the class question keeps coming back and doing water as well so we keep saying how he wants to dress up he wanted sort of this is aspiration cautions.

About the way he talks with the way he dresses the way smokes a pipe the way he with newspapers the way he listens to Vaughan Williams so a very British composer so come together to make him some different aspiration embodiment so he is someone who is been to University he is obviously got the rhetoric of an educated man but does not obviously have the real substance to be middle class.

And someone who is torn between being a working-class doming a middle class he cannot go back in the working-class 13 because no he is good educated for it and he cannot be a cure a medical facility because do not have the financial resources to be middle class as well so again this imbalance this hesitation ambivalences in between us between two kinds of domains is what we make simple a very, very complex character.

So again coming back to Alison Blackburn but she can be seen as someone who's Oprah not there is a receiver of violence so she deceives violence in the father from a husband in the society round up and she said of did someone who is completely confused so she is probably the most confused character look back in anger and also obviously she does not have the rhetoric of Jeanine despite being in a purely genteel that is why being really gentle.

So do not have to go to university to be gentle to Banda gentility actually do not quite have the rhetorical to be brought up and so she comes to talk to proceed in the violent and we find this degree of this distance population between verbal violence physical violence or something which happened to look back in anger but often and the body the woman becomes in a fight or violence

the Jimmy takes all this frustration Jimmy takes out of anger for the world against the world is cynicism against the what is frustration against the world.

You know he takes it out on the woman on his life and again we find it you know this is very long tradition of male behavior of taking on violence on the woman so in an Allison read from the comes away of the abuse woman so her body is the means have presences of use of classic abuse our embodiment disagrees has very identity is abuse in look back in anger to a great extent and obviously she comes back having lost the child she comes back window possibly you know she should possibly that it was a hint of that.

That she cannot probably become a mother again which comes back with a certain degree of sickness agree of you know a medical condition and up which makes up sort of traditional femininity compromise to a certain extent so the abusive Alexandra furniture important of violence against in for Alexandra from Indian brought up its verbal as visceral as medical is cultural and deeply political as well to see someone is completely unprotected.

So she is not protected by a father she is not protected by a husband not protected by anyone and you know if you leave aside it is pretty through a typical idea of the protected woman as well she is someone who cannot articulate our anguish she cannot articulate her identity in a principled way as well because she listened very complex time in which our identity as an invader woman would be immensely challenged and questioned.

And on the other hand she does not really have unlike the father she does not really have a glorious identity to fall back upon but she grew up in India as a daughter of the colonial officer but initially she milk-white did not really quite come to terms with power with change with dominance with any kind of cultural identity to keep someone were floating signifier if you may say that right her ended quite tragic.

She comes back to do both up has not lost a child she comes back again brought up with the possibility Rushed probably had lost the ability to become a mother again which it comes by hand or bodily abuse she comes by in a medical condition and she comes back completed broken so again if you look at the femininity of Alison Dexter and look back in anger.

It is a femininity which is sort of constructed by violence it is systemic violence verbal violence and physical violence if we look at the rhetorical timed which is directed against others very

violent rhetoric so that the words very violent right is intended to herself as intended to insult is intended to intimidate up and we can do a very fine study of the rhetoric of doing sort of a something about masculine strategy.

At some type of a male strategy to attack the woman right so in order to attack the woman it do not really have to exist all the time they helped me bodily all the time although it does become safer at some point it remember and the very opening of look back in anger the fourth Act which contains the scene where Jimmy and cleared the start this mock western things and it tumbled realism who will happen to be other name to make sure that that one time and a very island thrust against the armed which burned around.

And again obviously that becomes very clear of example of physical violence in the back in anthem which had stemmed from three violent rhetoric so again this is evaporation between verbal and visual violence in the look back in anger quite interesting the body woman becomes a sight of bodies rhetoric is violent boredom environment cultural violence medical violence all cancer violence happen in look back in anger and the fighter violence happens to be Allison Red fern.

She is someone who does not really have you know we need the grief of Jimmy Porter and I because you know Jimmy uses his anger at funk of a strategy it is almost a license for him to scream out to the world I wonder what point in the play at what point the plate you know Allison tells that do not take away his anger from him he did be lost without them.

So the anger jimmy porter becomes almost an apparatus right it is not just something that is at a human level but also something that does at a discursive level it is something which gives them a platform to lash out to the world so the platform to scream out as language so again and the rhetoric legend Porter is very cleverly engineered kind of rhetoric it is very cleverly constructed rhetoric it was deliberately designed to be hurtful to be insulting to the intimidating to be violent right.

So what I am trying to say through the sort of last ten minutes is the fact that you know just like we looked at the gendered quality of knowledge in Conrad's Heart of Darkness one needs to look at the gender quality of rhetoric in the back nine not the rhetoric of Jimmy Porter is very male violence rhetoric which is deliberately designed to hurt the woman to serve in sex violence on a

woman right and if you look at the very, very graphic bodily images between Porter use especially when sake border has mother-in-law as being the some very rotten body the system that warmth or feeding and it is very gruffly is rape you know it is very disturbing it is very physical very shocking.

And obviously while situated you know just trying to imagine a body of a woman inside a cistern a drain which has been eaten by wounds right and it is not really a edifying image at all it is something which is deeply depressing disturbing and so violent in a very visceral verbal level so again just this deliberate entanglement between the visceral and the verbal and you are look back in anger is something that happens.

A very gendered level as well so Allison red fern becomes the site of violence in look back in anger she becomes a receiver of violence you know violence against a class against the body against the identity against appearance against the language all kinds of violence are directed against top now if you come to Helena Charles from here now who was Helena Charles to look back in anger.

And what is of gender is performative identity in the bagging is very complex question cause remember the first you need to know about elements also that she is a professional actress she is come to London especially energy stirring achieve of in the theatre company touring London and she apparently did not have a place to stay so she sort of got in touch with others and moved into the apartment and we see in a very beginning of look back in anger at the moment Helena walked in the jimmy porter's household.

We get to know the Jimmy hates Helena naturally so describes her as one of the natural enemies because she represents the voice of establishment the voice of middle-class establishment the voice of interest morality the voice of middleclass the Vitoria right so she reference that value system that establishment that you know a belief system such as deeply Christian as well and at one point she takes a listen to the church on a Sunday again to journey to wish and it was that very symbolic theme.

Because at the Queen also where Jimmy comes by having heard the news of a know huge mother's stroke so he wants Alison to come with him to the funeral how to see the variable at respect to Hugh Janus mother but obviously Allison chooses to go to the church with her Nana

which is called the great symbolic choice a very symbolic universe very political move so going to the church in a Sunday is going to the establishment is going to sort of desiring to be accommodated by the establishment right moving away from the aunt establishment assuming one streamed bodying.

That becomes very symbolic discrete for Jimmy Porter okay so that scene is very symbolic scene where I am sort of Helena mom is seen dragging as atoms of seducing a deterrent to go back to establishment to go back to the church and of course she is instrumental and writing a letter to Allison's father advising him to come and pick her up so in a Helena in many ways to this point can be described can be classified as a very middle-class Christian presence in look back in anger.

Who is antagonistic to Jimmy Porter's anti-establishment radical rhetoric she cannot quite to come to terms with it although we get to know very soon later up subsequently machine seduced by it right machine someone is tempted by a chief Simone is fun too deeply erotic at many levels so you find that particular scene where you know Jimmy comes by after departure other scene and Helena and Jimmy they have a great interesting you know episode where they move from physical you know disgust and hatred to last very, very quickly right.

We find that in order you know Allison slaps Jimmy and did not want to slap her back but it cannot and then of course Allison poops of Food Centre and the passionately so the dramatic the dramatic city about seen the immediately never seen is the fact lies in the fact that how quickly its spills over into a completely different kind of desire right this is the kind of you know population from disgusted as I am to the scene look back in anger.

And in other way at the very beginning of the play we have seen how Jude Botha was described as someone who is he you know constructive opposite ii sort of contradictions so we find the same kind of contradictions coming together even the level of effect so again from the guts to desire up you know from hatred to last you know from not a deeply worshiping collaborator to a deeply in a violent collaborator and again you can look at the relationship and Jimmy and Colin Eric turn we find that there is no degree of empathy.

Even you know beneath the antagonism of do men have for each other okay so all that is there in look back in anger very gendered level but what I am what I am trying to do today in this lecture

is look every aim the very gendered quality of Victoria can look back in anger how male in look back in anger and how deliver the design is it in terms of language so then with the design of the hatred of the hate speech.

If you use that people face and look back in anger it is very male kind of hate speech was directed obviously against a woman against the body of the woman and the woman attack for one over again and look back in anger so all the women who were attacked in the back and anger it is absent that funny Allison veterans mother who sort of described additional very graphically as massive body which is being eaten by women and of course the other woman who we have Martin mother who dies in look back in anger.

And deported mother who never appears in the play except as a person presence as a passing reference and a very uncertain judgments made by Jimmy the way they say they know that mother was never there for him at a time where he needed them hurt the most so in other woman in the back in anger there is a very complex symbolism in the play now the one woman who stand out among all the other figures in look back in anger is telling our child.

Now and again as I mentioned just a little while earlier and also I believe I had mentioned it before and some lectures previously asked well that one need to remember the Helena Church is a professional actress the performance is between something which comes naturally draw which is here to act in a particular place and she sort of gets into the portal household and on and the first appearance.

We have a thought is that pop up in a middle-class moral woman and but obviously that quickly changes into something which is not meant to flower something which is manipulated something which is seductive and something in a Shiva consoling woman was quite content and being Jimmy's mistress it absolutely no promise about him until the point that Allison comes back and Allison comes back to the Porter house own so Helen on goes back suddenly and to become an immortal woman.

Again and she sort of expresses an articulate society that she realizes what she had done was wrong and morally incorrect and unchristian so again it is very complex so on the one hand she starts out being the model Christian woman and then she goes back and she breaks away from it and become Jim its mistress and the tools share a very erotic relationship but you will nothing to

do with the value system or middle-class morality but then after eloquently reappearance in the play the Helena very quickly goes back and converts in the description middle-class morals woman.

So again the under brings us to the topic they are the topping which we are intend to cover in the play the relationship between morality and gender and look back in anger so the word exchange is morality gender in the backing anger like we have from the one hand of Jimmy Porter really and seemingly does not really care about morality or middle-class morality but she agrees supposing supposed to have its own private morals and that is what we keep saying that we keep knowing about Jimmy and other people tell the same thing about him.

But he has a cornprivate model system which is good nothing to do with the Christian system or the middle class system what so ever but then again we have the woman in look back in anger so we have Helena Charles who stops or being this model woman and goes by doing this sort of the optics adductors the femme fatales and of course you know she can read into the model Christian woman again at the end of the play.

Now the character in look back in anger I think is very complex in terms of the morality is obviously and on Alison Redford and Alison as a knobbed she grew up in the sort of Rea privileged imperial household the privileged in cradle family and on she was very used to being way to the forum and then suddenly she finds himself herself married this working-class hero but someone wants to be a working class hero but obviously is a very violent man some of those misogynistic someone is no carriers who started trauma with them some of the subjects are too violent repeatedly right.

So she found an infinitive no-man's-land and obviously she of the reference a huge Anna the more extreme version of Jimmy Porter someone who does not appear in the place he done up that we get to know of him the his deeply violent man who would go to Jimmy to shame in terms of violence in terms of it is very masculine rhetoric of rage that Jimmy Porter has the you turn up is the more extreme embodiment in a more extreme extension of the importance in several ways right.

Again we do not see him in the place we do not it did not appear that they accepted a thousand reference so he is among many characters who do not appeal at play including jimmy porter's

mother and Allison's mother you know you know Montana and of course Jimmy's dead child who so appears and disappears did not quite to pay in the world but he is so childish they are the symbolic non present at the end of the flight right.

The fact that the child did not appeal and makes a certain kind of appearance and the symbolic articulation in the context of the flight right so that is something which we need to be careful block in the end as well so the child looking Porter the what extent of the dead child symbolic the what extent any non appearance with the child a gendered phenomenon right what does it say about the place the politics that play the politics the predicament of the play the human predicament of the place.

So does the point to some kind of future left some kind of human condition its premise the future likeness or does it look and have some other political suggestions in terms of Imperial and course and cable England the something is open-ended I mean no partner but a definitely points a certain kind of closure there are two jimmy porter and Allison red fern that come to go back playing the bear and cool game again.

You know and of course the very cool game is a typical general game as well as we have discussed already and we will prefer as you go on but the dead child is a very symbolic non presence in look back in anger depth play a lot by not appealing at all in the course carpet play right now there are other characters which we had discussed in look back in anger and the people who played certain symbolic roles in terms of gender identity one of which is obviously Nigel returns someone is an embodiment of entitlement.

Someone who is just born this wealthy family and I know that is the only privilege that he has acquired in the privilege of birth and that gives them that guaranteed him a ticket to the Parliament that guarantees them a privileged access to politics which similar jimmy Porter would never have despite all the talented in one house so one wonder to what extent would Jimmy have been a successful or a good politician if you have a ton both could never have a chance.

By of course never had a chance it is stucked in land the working block and the gentle class which it cannot be but you can never become a gentle class you know look back in anger is a very complex model of all these different issues in the muzzle of plot gender and politics rhetoric

and no sentiment so all these things come together in look back in anger make it a deeply complex play.

Especially if you look at it from a gender studies perspective right now the other thing I want to move on today is recovered the relationship between gender and rhetorical couple the relationship between gender and class earlier we have covered a relationship in and gender and sentiment earlier so to what extent is sentiment gender in look back in anger we have spoken we have spoken about how anger is very main sentiment in look back in anger.

The only the major things of access to anger the Jimmy Porter took conceived by anger and he consumes anger in return through anger is something of a commodity that he has right it is his exempt from it so strategic sorrel you might think the surface to some extent we might compare him with non truth boss and in the flight so again who is someone who is that reliant on a strategic solo in order to articulate this kind of mask right.

So his strategically powerful is strategically bad because that gives an accident an opportunity which she want to produce and perpetuate and the codes are the short story now look back in anger have appended kind of condition so we have you know Jimmy Porter who is prodigiously so hopefully someone who is and I know angry all the time but we never quite know what is tentative kind of constructed anger a really organic condition or is it a cultural condition or do a combination of the cultural and the organic is a combination of the ecological the cultural and the organic right.

Because you know it is very interesting see how quickly he loses an anger is great so when it is very angry is Allison I mean flares up and that political scene where he jumps into her and you know she burns arm and Island the whole island we sing and very quickly becoming chime like we seem very quickly becoming infantilized so he again Museum country concerned that Allison and you know the country confirmed Alan Curtis propane so all the anger leading and add just brightens he disappears immediately right.

So again that begs the question to what extent is in a built-up anger of you know natural and organic or is it just the rhetorical strategies you know a strategy of procrastination a strategy of denial and a strategy of privilege because you know the anger gives them a certain kind of privilege anoxic a number of King layer which has a interesting line called anger have a privilege

and there is something there is something we need remember to read through look back in anger as well.

Because anger does have a certain kind of privilege in look back in anger in a great English kind of a way of course but we do important they just seem antithesis of King Lear if someone is not being a dominant position if someone is not never be in a position of privilege so it does not know what privileges so he know we can only aspire for privilege you can only aspire for dominant true anger.

Anger becomes a male strategy of aspiration it is like Jimmy porter for the stone tweed jacket so the pipe is smoking and the neutral world that reading so you can come together momentarily to construct a certain kind of masculinity that he aspires to become agent and masculinity despite working class privilege what we got background okay so we talked about that to a great extent earlier as well now if you look at the other minor characters in the look back in anger for instance fern is someone you know it does not have to be a aspiration does not have to have Devon need does not have anxiety to be aspiration.

Because these automatically guarantees a license and location and gentility because it was good because of its colonial background right so that makes them interestingly a gentle person but then going to really discuss how that also makes them more confused cognitively and politically because you know it comes back to our England did not recognize it comes back in England where poverty is increasingly questioned no longer does he have any kind of privileged location in England.

It suppose invaded England and that makes them sort of my knowledge to a certain extent so again we have this very can move from being by a genetic mapping masculine presence to a minor presence is increasingly challenging questions and marginalized in that kind of a class structure so if we take I mean we have really discussed all this and not exist as a move on and plunge into last bit of a place where Helena Charles becomes unique mistress and we see them published a very erotic relationship.

Where they seem to be quite happy with each other a pure level of love and Jimmy does not seem to expect much from Helena you know certainly not an extent to which Kate expected from Alison and says that quite clearly took place at some point in the play that he know his

expectations in Helena are quite limited it is essentially a sexual erotic expectation that he has from Helena nothing more than that now what I would like to do at this point is to focus on a Jimmy porter relationship and look back in anger.

To what extent is a relationship this relationship or friendship or is there any homoerotic perspective and the component that touch upon in the play but not explode obviously right now it is very open question it is very open kind of an argument to make and one can never really come to a closure and one can everyone come to a conclusion about this particular topic now from the description we have a huge turnout which is something that Alison gives us a new channel being this extreme between me sort of worships by the same time he treats you sometimes a toy you know and when he introduced you and Alison to each other it seems this to Alison the new string of to try to each other.

So again that particular bit in look back in anger accomplished exact to him so the possibility of maybe some kind of a holographic tension a homoerotic anger between Jimmy and Hugh and remember this nonsense lying with nonsense or in the and once all the time in look back in anger where it says quite clearly I am tired of being a hetero rather ride on a natural where he talked about celibacy negated a woman misogyny and how the occasional a phase that or not he is injuries with a Greek chorus voice to anger guide and also you know.

Because I know these people the Greek chorus boys obviously represent or symbolize homosexuality and legate another and the light the French playwright he was a homosexual so these weapons of these relations in look back in anger this homoerotic allegiance to look back in anger open sit up even further from the perspective of gender studies so to what extent no anger you know maybe he is trying to masquerade this male who is actually a homosexual but it cannot really come out of its close that that is a possibility which is sort of hinted at in look back in anger.

But never quite articulated and the course of the same like many other things not these, these are things which made a play so interesting and complex because we have the tense we have this very subtle suggestions we have the survey enough little insights into people is minds into people is sentiments emotions without really articulating what their total feeling to this lack of totality in the blade at a symbolic dramatic level but also level of embodiment and then look at vibrations is

what makes a blade a very, very complex kind of people set up we never quite know the motives of the characters.

They never quite know you know what drives the characters what makes them anger what makes them faster what makes them happy or what you know makes a melancholy these are things which are there is no objective correlative the aesthetic sense could come time to some sentiment to look back in anger and in some sense lubricant anger may be read as something as a piece of drama which appears to anticipate absurdist theater because member this is a with two through the beginning of the absurdist movement in theater so in a very quickly we have in the next few years and we have this book rich strange of absurdity imagines will come in who break away from the nomadic condition of sentiments articulation logic etc.

So look back in anger toward logic on certain occasions the look back in anger twice incision magically at certain point in the place and no matter understandings of gender and gendered behavior and general articulation at various points in the place right and that should make the play a very, very interesting piece of study especially if you are looking at it from a gender studies perspective right the melancholia from the back man is very masculine look back in anger.

And very masculine and an anger so anger the control strategy of verbal strategy will divide you know to attack to defend demand you know the people created this politics of denial it is politics the procrastination the Jimmy house because we never quite clean do anything and obviously as a feminist the obvious question of the one may ask one should ask is that why did you take it out in the woman.

Because of his entire frustration his social situation in a professional situation this lack of success socially culturally he seems to take it out on the woman again the woman's body becomes the desman not just but also again masculine unfulfillment right the fact that it comes it observed as a man socially professionally and that becomes so that it is transferred onto the body of the female which is which accounts to the visceral violence in the look back in anger which is so packed into the global strategy the world is to in the plate as a place progressive.

So we know all these things come together to make this play a really complex array of gender now coming on to sort of moving on to this Jimmy porter relationship and from there to Jimmy

Helena relationships as I mentioned a Helena charge becomes a very clear embodiment of performativity in the play because she sort of becomes appears in the professional actress and then become Jimmy's seductress and becomes and it is miss person and goes back to being the Christian woman the model Christian woman all very quickly in the course of play.

Again in or dramatized in this race complex relationship between gender and moral values and relativism and morality and Christianity etc right so let us look at the pain where you know Allison comes look back in anger right has not lost a child and the possibility of becoming a mother again which comes like completely broken in a way which is not dissimilar to the kind of brokenness Jim experience where he saw his father dying of his Spanish to the law so the Spanish Civil War may be rather the political phenomenon was dropped Jimmy.

Jimmy an example the father it broke him medically culturally and logically and had a human level and the violence that Allison goes through the bottom 2,000 experiences as a woman in the back in anger director as well you know and, and what interesting thing is the very masculine it is kind of take that Alison's experience you know appears to have that just comes back almost apologetically to Jimmy and on saying that you know she is hoping the Jimmy would take her back she is hoping that Jimmy would understand and empathize with her now.

Now that she suffered again her whole suffering seems to be mediated by the male game which is a very problematic thing right because that completely phases it takes away our female agency right as a feminist one would be really outraged at this kind of reading of look back in anger the woman comes back having lost a child and apologize to her husband and tells them that now I am equal to you now you can treat me little equal because I have suffered I have known what suffering is and I have learned this lesson.

And right which makes me an equal which makes me your match right now and the husband takes the back very, very graciously in the thinking that now she is fit enough of a superior now for having suffered and now she is a human enough to be taking them as wise in this readings is deeply sexist vision so genetic give the problematic at various levels but that is a really which does happen in look back in anger that seems to be on the surface where Allison comes like and begged Jimmy to understand and docent.

She is hoping now a Jimmy would know that she had suffered quite as much as he did and so she understands her suffering the suffering again becomes a very gendered phenomenon this is the point that I am trying to I was trying to come at and now as women is applying talking bothers to you know connecting this to the way how rage anger is gendered a rhetorical gender or language is gendered in look back in anger suffering too becomes a very gendered phenomenon so suffering something which is only experienced which can only be understood incompleteness by the male in look back in anger.

That appears to be the reading again with rampant sexism just like language male violence males the rhetoric of rage is male suffering to become some of the sacred male experience Jimmy has suffered and that had apparently elevated in assuming so he had suffered or these not dead fathers again it is a complete male associate of suffering like so the dying father had to talk to the in a lost or confused child confused boy.

And the two men shared a certain kind of suffering a certain structures operate which is a student water I know apparently a living stream water is something of a superior human being now Allison having lost a child she saw stated that I too have suffered now so I too and male enough to a certain extent to be accommodated to be loved by Jimmy Porter's and that kind of reading which is a something which happens a lot in Shakespeare's plays you know any final Shakespeare play certain times the rate problematic male relationships perform around woman where woman.

I use that serve commodities butters as connecting links between men between manly sentiment and a classic case in point is Merchant of Venice where the relationship between Antonio and Bassano which is quite clearly a homoerotic relationship has mediated through the woman to the woman's body Norman's appearance and of course as you know those of us who read the play know that at the end of the play where you know Bassano gives away his wedding ring -Porsche that symbolically means but symbolically in a reveal quite clearly.

That I know she is quite prepared to let go of a heterosexual bond of his marriage contract with a woman ever for the sake of the male lover right so that complicated be the erotic economy in the in Merchant of Venice like many of Shakespeare's laid off economy in much different display subjects there is a superficial and very fragile they talked a little bit about to tonight earlier as a subtext and the course of this place and intercourse of this particular course and we've seen how

to of Knight Israel it is in place and that respect now a similar kind of thing happens to look back in anger as well so we be reading that Allison supposedly gets at the end of the place to Jimmy when she comes back at the fact that she is suffering now.

And she suffered enough to be managed it is awful enough to be counted as Jimmy is companion right Jimmy can take him not because she has elevated herself to suffering the suffering physical sufferings spiritual suffering emotional suffering all these become very, very male strategies of superiority very, very main strategies of elevation right and that is deeply problematic because in a Wieland seeing how ultimate suffered physically verbally viscerally in the course of the plane but that did not count as suffering.

Because that came from Jimmy Porter so suffering is something which happens internally and that the eternal suffering through the process of losing one's child which is obviously a traumatic experience that makes up that is a manager up to a certain extent and that makes them know as a fit companion a compatible companion to Jimmy o thought which is again the breathes deeply problematic readings in look back in anger right so again this is the point that I want to subtract a bit how suffering is gendered in look back in anger.

And what extent is that connected to rage to anger to the other effects in the plane which are deeply gendered as well right so when Allison comes back at the end of the play what is fine the three interesting conversation with the two woman and again the fact that Jimmy occupies men fire in space the entire world was placed between the two women shows the gender politics in look back in anger completely masculine kind of take where the male is always present for the male level goes away.

Even when the two women talking up and fight to each other it is always about the man it is always about the amount in the other room was playing a trumpet always gone out or what I worked but so the man is always present so he rises over saying presence in look back in anger jimmy Porter he never leaves the room symbolically is always there in the room in look back in mind of and that makes them really you know so dominant always being only potent omnipresent male character in the plate so on a good woman talk to each other.

It is very recently enough to tell each other they agree with each other Jimmy is born you know way out of time so he is someone who should be drawn they say during the time of French

Revolution the time of great political movements where she excelled is a flourish as a figure right but the truth is living in the time which does not offer him the opportunity for political action he sort of dwindles and he is suffering because of that which obviously is not quite true at all.

So as I mentioned at the very beginning of the play this play was written the time where some very important political events were taking place this is the beginning of the war this was the primary Swiss channel crisis where there is you know virtual war between England injures were second place because the person the best decision to block it with camel for the British ships this at the time which was the beginning of the Falkland suave in England and Argentina so there are certain great interesting and important significant political events happening at upon a time.

This is a Jimmy does not engage with those political levels with those political actions there is no mention of any of these events in the play and all it does is it looks back in a great romantic fight kind of a part now usually what we fight deliberate earlier this is what Jimmy does so he takes the part at one monolithic organic entity where everything was rosy and mines and lovely and it compares that is very you know disappointing and depressing present and which you find completely in sufficient for his masculinity which is obviously a very strategic thing.

Because it really engaged it to the president there are things we can engage within look back in anger there are certain political phenomena which you can engage with quite easily in the course of the play but it does not the others do instead he did not sort of denial strategy he does a very specific kind of up for educators method what about the completely converts the past as one organic monolithic rule the entity welding was abandoned everything was lovely everything was flourishing and it compares and contrasts that to the very solid present.

And which he finds himself to be living and suffering and the woman seemed to subscribe to this so Alison talk to each other and it seemed to subscribe to this appearing to Jimmy that he someone was born out of his time like Hamlet we will get to see the thing about Hamlet as well but he sort of pretends to be someone who was born with ahead of his time of after his time and it doesn't quite fit in a temporal landscape of Denmark that in Francis was inhabiting.

We find a similar kind of situation in the black Minnie was work Jim importer does not seem to pretend the temporal Lance cables and portal cosmos of England we should not really offer him

any opportunity to be lawyers to be awake through whatever right and interface there is one point of place that he could die over here it will not be a glorious death anymore it will be like stepping in front of a bus it is asking lawyers at Vainer in front of a bus so all the brave good causes are gone there are no brave good causes left in other words he stays what really to this particular of mine that he cannot really become a masculine hero and more.

So this the possibility as heroic activity is frustrated the possibility of here opportunity is gone in the course of the play because the political conditions in which he finds himself stuck in now that is obviously a very, very complex thing to say because the woman say the woman subscribed to a woman support him the woman say he should not born in the French they can picture and as a good setup for liberty equality fraternity and other local things for the French revolution.

So he fits into that particular image quite easily but he seems to be struggling to come to, come to this present and agrees to a woman that will never do anything and never amount to anything right again the be insufficient an opportunity of jimmy porter the in glorious busters even thought of it sort of defended to a certain extent by enough relocating him into some kind of a roofed past.

Where it could have been someone obviously we did never know whether he could have been bad we never know we will never know whether it could have been a crusader but there could have been a radical whether it could have been a hero he probably would not have become a hero in any circumstances because there are suddenly, suddenly opportunities for him to engage in political action at this present as well but it does not do it his crimson is armchair he subjects his wife to violence verbal violence this was violence and it keeps sort of condensing the part into one organic entity of worldly revolutions and opportunities which are exhausted now and the president looks at look for the president has some girl exhausted entity exhausted entity which in Francis's completely socked in again it is interesting to see how even time is gendered and look back in anger right.

The path there is a male part right in the cottage in a space for possibilities for promises for resolutions for abundance for lovely things you know things which are gone now right to the present right not as insufficient the president's love quote-unquote immaculately the president is a space for frustration for cynicism etc rights to the game is deeply gendered so the reporting important see the part is deliberately contrasted with the importance of the present right under

the imagination look back in anger the imagination of chemical thought and look back in mind on which the woman in look back in anger also seem.

To subscribe to but we need to look at a place from a more complex perspective we researched to step out of the living mindscape or to import up and look at the place from outsiders mind we really locate them the really situated in its present and so study him as a gendered phenomenon and not in terms with the negotiation with the present to what extent does the negotiate with his present politically emotionally you know at a sensual level does it really engage with the president at all the negotiate with the present at all or does it take it out does it does it take out its failure its bitterness or cynicism on the most easily available site which is the body as a woman which is really something just attacked over and over again.

And look back in anger broadly literally culturally emotionally in all sorts of ways like that love culminates into the loss of a little joy in the fact that she loses the ability to produce the child she goes to a miscarriage and we were given hint that she was probably never become a mother again to this attack on the woman this was violence and a woman this becomes sort of quite symbolically and are present and Allison's condition at the end of the play.

So Allison's condition at the end of the play may be seen may be read as an example of the violence and a woman of violence preferred by the woman but also noted how as was mentioned listened to while earlier how does violence profit by the woman itself made sacred to a certain extent and articulated by the woman herself which is even deeply shocking in the context of look back in language which is all comes back to Jimmy and says now that I have suffered and another was going through a really deep ritual suffering physical emotional medical spiritual suffering not probably.

I can be a compatible companion for you use a great man it should take me back you know you should accommodate me by now I am a fitting companion for you having stuffed words again look at the way how the violence and a woman is almost legitimate and it is almost an almost becomes a unitary compulsory condition for the immigration of the woman is almost a collection of the, the lesson the woman needs to go to the lesson woman needs to experience in order to be as good as men as good as the protagonist.

And mainly protagonist in the play now this deeply sexist problematic unfortunately reading of the look back in anger is something that she must resist and this is reason why I am saying wanting to step out around Porter's imagination and look at the place from a broader cultural political perspective as a claim of not opportunities no fear of violence and the chief repeat the end of the violence in look back in anger is the woman is Alexander learn who I think personally is the most complex character in the play the most helpless character in the play and not the most tragic character in the play that in look back in anger.

And a tragedy lies in the fact exactly the fact that she does not quite know she does not see us over the tragic character and also notice the way in which did not attempt made by the woman again ironically to control the tragic tale of skaters on Ginny Porter in the end so they are so telling each other that you know he should have been born with time the French Revolution he should have been a Napoleon Bonaparte he should have been firstly that she is Shelley and I at some point says that he wanted to be Shelley and it does not understand why I am not Mary Shelley.

And you know William Godwin this is what he says she says to her father again there was attempt made by the plate at least on a superficial level it should glorify Jimmy it's a romanticized Jimmy as this misdirected misfired masculine presence but you know if you read the play from objective gender perspective from a broader or more complex gender perspective we find medicine again made by the man really to cover up words own inadequacies to control as inadequacies on a woman too transform its failure into violence.

The Transformers in other places it is it enhances macro success social success profession process on to the body the woman right who becomes very constant recipient of it and also the third exam subscribes to it right the sheets are subscribed to this kind of transferring strategy by the mail and the heroism in look back in anger it sort of almost entirely centered on Jane Porter which again difficult method because you know if you read the place from accomplished gender perspective the most tragic character is undoubtedly Allison Western in the back in anger.

But we do not see that in the end the entire the ending of the back in anger it sort of very, very assiduously tries to sort of make Jimmy in some kind of tragic hero some type of a romantic

tragic hero who can now live a life of resignation or submission or having lots of Jewish battles etc now all this taken together is in my mind a cover-up and really sort of cover-up in an inadequate to the Jimmy gender identity like so he becomes a failed father he becomes a famed husband he becomes a Sales Professional.

And it becomes the same person in an essential level now all these failures are so transferred over to the woman very conveniently and ironically this kind of transfer is described by the woman and boy it is articulated by the woman at the end of look back in anger so you know taken together a failure becomes the gendered phenomenon right so the man can never fail as Freda is quickly transferred over the woman who now looks at the failure or some cover spiritual elevation for to come to terms with demand in order to become as good as a man to become a spiritual as a man to become as essentially to enrich as a man.

And now she comes back and there concealing beg admission to the man as well who happily takes her back right now that this kind of reading obviously deeply problematic offensive many levels but and I think this is reading which we need to do in look back in anger rather than read the play some type of romantic ending where Allison and Jimmy get back to each other we need to understand the suffering of the woman.

We need to understand how the suffering is sort of a woman really did not either the suffering she sees that as an elevation because she's brainwashing to doing it by the man she sees as an elevation for how to become as good as a man and that is what in her mind that makes a deserving an accommodating person that makes that someone who can come back to Jimmy Porter and be as good as Jimmy who is very deeply problematic thing in my mind right again one is to look at good backing angles from these various perspectives of gender.

And gender identity not just a level of identity the ultimate look effect of a level of emotion level of sentiment the housing sentiments in look back in anger become deeply gendered and maps a crossing a very disingenuous kind of away sentiments to this resignation pain loss animation how do these things become conveniently gender than the dragon bangle and how the whole play in the end tries to make Jimmy in the sense of a tragic character in terms of a tragic hero which is clearly is not in my mind right the only tragic character and look back in anger.

The most tragic character perhaps in 2009 love is Alison Dexter and the tragedy is to didn't know it right so this confuse deflect you would have one more letter on the back in anger and we will just discuss it like overall at the gendered phenomenon and we obviously serve read, read some of things which ever really said but also connected to some other place they and also some of the plays which will come up later in the world felt Samuel Beckett and have a pimped-out but you know this is something.

I have mentioned and in talking today the how look back in anger appeals to anticipate at a dramatic level of skeptical level you know these absurd experienced absurdity statement to theatre which would come up in subsequent years but in the next lecture I will connect you back in anger to some of the social gendered issues in theatres which are providing European Theatre in the form of look back in anger.

And I have mentioned you know it is installed how to some extent but also look at how the former innovative level your look back in anger an important place especially in the way it has very complex monetization gender not just my level of sentiments rhetoric you know emotions and affect overall and the threat in the course of life right thank you for attention and I will see you in next class so we have complete look back in anger as a drama thank you.

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