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Hello and welcome to the final lecture and look back in anger which we will cover today so we spent four lectures already on this particular play by John Ostrom and I have given you the background of the played historical background to play the cultural conditions of the place and we talk as talked about the gender politics in the place and the different kinds of embodiment of different kinds that performativity that are present in the play and very complex relationship in gender and class that we see Robert cleaves.

So we talked about in the last lectures about the gendered quality of anger the gender equality of this area the gender quality of rhetoric that directs the play so what we will do today is I am gonna look at the specific scene the final scene of look back in anger because quite of that we already looked at another scene which is actively scene to we have seen that Colin and Redfern had appeared in the play and the reason why we looked at that particular scene is because it was a very personal in see in terms of looking at the kind of agenda identities embodies.

Colin and Redfern so active scene to was a very crucial scenes in the play where we compared and contrasted the kind of masculinity embodied by Colin Redfern with the kind of masculinity that Jimmy Porter embodies so of Imperial dominant confidence musicality contrasted with a pores and peddle exhausted and we rocket it kind of masculinity so we have done that way so what we will do today what I also just go through in some details today is the final scene and look back in anger.

Where obviously the setting is you know this is where Allison comes back in the play and seen in the previous seen that how Helena had moved into the porter household and looked at Jimmy's mistress so she represents three embodies in the great complex way the mutability of mil class

morality and how it is so casting in his quality it is mutable so sort of being a very Christian woman a very moral woman while a very so black and white ideas right and wrong.

So she came up on she across someone is composing she came and called someone is full establishment but we see how quickly that mutates into a different kind of environment a different kind of gender identity, so she Helena she represents to a great extent the middle class and the mutable morality that reads who back in anger so now we find out so of having little Jimmy having lift in that Jimmy for our period of time and I am having a no qualms being jealous mistress.

Notifying that suddenly going by is very Christian more elicited middle-class woman when the wife Alison and the Alison wife could wife comes back to so not a claim applies butter do is it a presence and if it were Helena needs to play and so she has no qualms what over and being a middle-class woman again a middle class model woman again right so this is the setting of the scene that Alison will come back and also we know we informed in the place the ultimate comeback having had having suffered a miscarriage.

So she is lost a child and those who a hint that she has lost the possibility of becoming a mother again so she is obviously very distraught she is gone through a very series and distressful medical condition she is comeback she is confused and she does not know why she is back and this is why the gender politics of the play so reappear again and we kind of see what kind of musicality Jimmy porter represent.

So we have a conversation a very interesting conversation between the two women where they talk about the historical location of Jimmy's musicality we talked a little bit of this in the previous class where we will spend more time in some details looking at that it declare episode in the scene I am obviously the play ends with a sort of quasi closure it is not video closure like a closure I closer.

It is very so of a pathetic anticlimactic exhausted ending that we see in look back in anger where is neither tragic nor coming by no means romantic but we find you know Jimmy quote-unquote accepting Allison back again and again we talked about this in some details in the previous class how suffering look back in anger is very male.

How suffering is very gendered something comes back and she said she claimed to see a suffered having lost her child and he is suffering paradoxically quote-unquote elevates up to the level of Jimmy so again we look at the very sexist emotional suffering how suffering melancholia anger these also very manly masculine attributes in look back in anger and it is only after women suffered than that.

Then she can be a compatible companion to a man like Jimmy Porter which is obviously a very problematic reading which is something which is embedded in the play and we need to unpack it we need to critique it and we need to engage without leaning in somebody's especially looking at the place from the perspective of gender studies.

Now this particular scene it opens the Jimmy Jack from bed where again I had spent some time and I thought about the symbolically the play how Jimmy where is the tree jacket he smokes a pipe he read the news of the world and speaks in a very posh university-educated rhetoric and all that comes together hence so making him making him no so creating or giving an image of an aspiration that Jimmy asked.

So despite is work class organs the fibers been to University that sort of gives them encourages them to imagine that he can aspire to be a middle class person we can apply to be a member of the gentle person of course we know but they cannot be a gentleness and cannot be and gentlemen in the proper sense because they did not have the financial capital, so he may have acquired the cultural capital by going to university but obviously he did not have an accessory or the compulsory financial capital which would really take him to becoming a gentleman in the common a gentleman.

And that something we seen in some of like Nigel returned with Alison's brother who has had we have told who has absolutely no credentials who has no so quality in being what he is but only quality is only achievement is volunteer family which offers an automatic experience of entitlement so he is entitled to privileges entitled to political privilege he is entitled to a posh education he is entitled to all kinds of and a very middle-class privileged access to power authority etc...

But we find in this particular since if just read a little bit we find that the sound of Jimmy's Jack's coming in so this is a reckoning quality in look back in anger so even when Jimmy is not there

physically in the field so he is the background present so he is never not there in look back in anger even when the other captives discussing even when you know for instance the only things which he is not physically around it actually seemed to where Allison and Colin the talk.

They have a conversation this way Allison's about lead but even that conversation Jimmy occupies the central position they talk about and endlessly right and we see in a very interesting way of how the Colin Aaron since you have some govern entity for Jimmy he appreciates what Jimmy has quote-unquote thought Allison so he sees the transformation of his own daughter and attributes his transformation of Jimmy's experience Jimmy's teaching good and poor teaching.

So again we find you know when he is not there physically he is there as something of a background president never really goes away, so a jazz trumpet in this particular scene is very important so it so keeps playing at the background the two women talk to each other and obviously they are talking about Jimmy homeless entirely right okay, so if I just go through certain lines only selected lines and this particular seem if the interesting this is web Allison tells Helena that a white my ear I should not have come here we must all wish me a thousand miles away – Rachel leno.

Replies Helena a replies I do not wish anything of the kind you have more rights to behave Then I so again the word right is operated that is the operated world away the world right so again we find Helena so vacillating by to the middleclass position middle of moral positions while she is very clear about right or wrong she is work very clear about who has more rightly who is less right this is a complete contrast to the kind of femininity that she has embodied previously when she was jimmy's mistress and she was living into them which was femininity which was competing I am nothing do with morality nothing do with Christianity with middle-class values the Moors but now she finds the very convenient to go back to that kind of a model system of black and white right and wrong Christian and unchristian etc...

And the torn how it becomes a very middle class as well as you find very quickly so and I Helena say no we have more rights to be here than I to which Alison replies interestingly but oh Helena do not bring out the book of rules that is interesting because Alison obviously as a norm she grew up she was born in an imperial family she grew up in an imperial family so she is obviously middle-class by default she was born in the middle class privilege she was born in the morality.

Where we find at this point of the play by this time in the play she is completely exhausted of morality she sort of liquidation of morality and now we find out voicing a kind of you know moral system a kind of philosophy which is nothing with morality at all so she says what antique vocally please do not bring out the book of rules such as this country she faces Helena in complete contrast to the kind of feminist that they are embodied earlier it is a kind of reversal of the feminist embodiment.

So Helena to which element replies that you are his wife cannot you whatever I have done or have not been able to forget that fact now this is a complete kind of revelations to us that is spit having being Jimmy spit having lift in with the with him for a period of time Helena had never seems to be the middle-class woman, so she will never been able to forget the fact that she is you know what she was doing an act of transgression what she is being an act of violation of middle-class morality .

So she says that you know despite what I have done despite what happened have never been able to forget the fact that you know you are his wife what I am not so we have more of a I know of legal right we are more with the emotional right more for quote-unquote divine right to be here than I will ever have because this is a very complex transformation we find in Helena in a great contrast to what she has been exhibiting as Jimmy mistress earlier okay.

Now if we find interestingly the two women as I mentioned they start talking about the man they start taking about jimmy porter he mean so a large part of the conversations is about Jimmy so this despite the fact that he is not really present physically in this particular situation but that will stead of the people about enough from talking bottom this is something we stopped even in the seen where you know the commonly electron appeared and talk to you it is daughter Alice.

So again we find Jimmy was being electrically referenced so this director in reference to Jimmy even that conversation but here is presently in the next room and they are joining rule by explain the jabs for so he saw acoustically present it is presence is being felt through the jabs from bed and the two women talk about him endlessly and it is so discussion the kind of masculinity he represents the futility that kind of masculinity the you know the ineffectual quality of it is masculinity.

So these are being disgusted with the woman and again this becomes quite complex from the lenses or gender studies because you know these are two women who obviously have lots of reasons to be brief by Jenny specially Alison we find out not really containing the body but Jimmy but actually supporting Jimmy actually excruciating Jimmy actually empathize Jimmy which is something of great very interesting reading that we can do in this particular situation right.

So Helena talks to a she is a numbers Allison and tells here that when you are talking in a way as if he were a book that he is passing around to woman so we find this is a bit of a quasi for objectification of Jimmy so the male subject is been objectified a way a the two women talk about him we discuss them and they romanticize him but they also refer him to a certain extent so recession is obviously to convert something into a commodity to convert something into an object a commodity right.

So there is a certain revivification which takes place all a way which is interesting because it is a male who have been really fight in the discussion between during an exchange between two women and the situation so Helena tells Alison but you talk as few as book of something that you passed around to anyone who happened to want it for 5 minutes and then she says what is the matter with you sound as though you are quoting him all the time.

Now this is interesting you are quoting him all the time really talk about how language is very gendered and look back in anger rhetoric is very gendered and look back in anger, so the fact that Alison is quoting Jimmy at this point of time, so obviously you suggest to find that she is being quoted for baptize but his kind of munity baptize but his kind of model system right so this is the kind of innovation a rhetorical invasion if you will in the Jimmy and in the Alison's imaginary.

So she is quoting Jimmy all the time she is speaking in a way that it seems to be Jimmy's voice and Allison Blake and Emma recognizes it so she you know criticizes Allison for that she says that in while we are coating it looks as if your quoting him all the times again the male's present the educated rhetoric of the male something which informs a conversation between the two woman even in this men invisible situation and this is interesting because we know we talk about how we saw in our an out of darkness and knowledge we have gendered.

We saw how in a shuttled a political presence political agency was gendered woman had no agency whatsoever and now we see and look back in anger how language is gendered how you know rhetoric is gendered how emotions become gendered how hysteria becomes gendered it is are generated in a way because we finally an example of a male histories so Jimmy the most historic person in this particular place absolutely hysterical there is no optic is a spherically breakdown he has a meltdown his way we often these Queens his petulant his.

So it is all that put together but then of course he so this guys is he is so emasculation as a angry young man which is very thinly disguised way of representing this area, so it the crash the surface if you take away the anger to take away the angry rhetoric what we find is a completely broken hysterical man and obviously there is a sense emasculation that it embodies the sense of emasculation that it suffers and we talked about how his misogyny jimmy's misogyny the fantasy he cannot stand woman he is sort of he comes threatened by women.

He is threatened by powerful assertive woman but that peace would come from a certain kind of a traumatic experience he hard as a child when the obviously father died and he was in his dead bed all the time when the mother was not there the absent mother had becomes a permanent presence and Jimmy Porter's emotional imaginary emotional landscape the absent mother is a completely as the permanent president. She never goes away so the absence of a mother is for Jimmy product and that is what informs the large extent is misogyny his anxiety what a woman etc...

Now what we find away is that Allison seems we completely baptized by Jimmy so she sees me someone was completely controlled by Jimmy rhetorically emotionally etc and this is something Helena recognizes immediately to she is clever in tutored middle class women who very quickly recognizes the fact that ultimately quoting Jimmy all the time so the language Allison's spoken at speaking stories it keeps me informed but Jimmy's education informed but jimmy's worldview we form by jimmy's philosophy of life.

So that is something that she reproaches Allison for so you know and then she goes back and saying that despite the fact that I have lived here all this month I had never for a moment and not known that what I am doing is wrong but it is not right it is incorrect that I have no right to be here what I am doing the math in trans question what I am doing is a violation an act of violence

in the model system and something that are having plaguing my mind for a long time despite the father that seems I have been enjoyed my experience away.

Illogical enjoyable experience aware because she was honestly in a living relationship which jimmy and you know there was very clearly an indication of physical intimacy and last in the two of them but you know despite that you know the emotional register that the modal register of Helena has been largely unchanged but she is again this brings back the notion of performativity she has never ceased to be the middle-class woman.

But she just performed the role of a cool uncle norm middle class model woman someone who does not very conform to you know the middle-class most so display between conformity and performativity something which is very interesting look back in anger specially if you are looking at a gender studies perspective.

So she starts robbing a Control man and then obviously in Helena she breaks away from they should depart from that concern as conformist position through her performativity right so again distributing conformity and performativity something which happened look backs in anger a lot especially in relation to the gendered identities as involved in the play and now we come to the range second section and the back in anger in the end.

Where the two women discussed to me the measure of my historical the measure of imaginary masculinity and discuss how ineffectual he is they still romanticized in large extent the simple green person to Houston give up you know in scenes about their idea of Jimmy about the idea office of his in affection about it is masculinity and you know and how it is something which will never really be anything never become anything okay.

And if it were to say to each other that his Patel are not telling Alex mean you know I have discovered what is wrong with Jimmy a very simple way he was born out of this time okay so again this sort of trying to suggest and you say that jiminy someone who is just not even really have any good great causes left to be honorable to be having and something Jimmy had said himself that you know.

There are not any good grace causes left it all the good cause having exhausted which is untrue as we norm because into the tying we bin thought the coal wire begin to reach it is climax and of

course we have other situations like the through eternal crisis you know and of course the Cuban Missile Crisis will happen very shortly and the Falkland war is imminent.

So in all these international political situations like white professors in the middle of the context of a blade and so I go background of play but despite that Jimmy likes to believe like to romanticize apart and save all the glorious causes that have been exhausted by the past they can only look back in anger at the part which has exhausted them of causes so standing where he is in a moment it was looking to see any good great causes left to die for and the woman in this place Allison and Helena listen to agree with that proposition does not agree with that assumption but Jimmy has born enough out of the time.

And then I want to say a little romantically perhaps that you know there is no place for people like that and longer insects of politics who anything so it is a logically in effectuality's politically ineffectual and again this is something which you saw even in Sheffield circularity so we talked about the productivity of the two men in Chaplin's career assaulted with boredom and a child less instantly having a children and this is the committee quite as racist and lame with the political importance of the man.

They really are in a powerless very important politically, so the dish comes and they run away immediately without offering and resistance whatsoever again we are trying to think of a confluence between two different kinds of embodiment the political embodiment handy and a biological embodiment sometimes you find the black man as well so they say quite clearly the two one that Jimmy has no place some other Jimmy has no place in says of politics which is also indicated with the fact that he is a completely wasted product saving the waste from the past.

Who is not useful anymore and any domain of life so then Helena goes on to say that is why he is so futile sometimes when I listen to him I feel he thinks his children the French Revolution and that is where he ought to be of course it does not know where he is a ways going he is going he will never do anything and never amount to anything so this statement about Jimmy's in effect a in fact they will never do anything I never amongst anything there always be as ineffectual intellectual and ineffectual quasi working class is something that Helena had very quickly discerned right.

And she articulated and agree with it completely and immediately and she says and this brings us a very important point what the masculine Jimmy porter because he seemed to be emblematic to a certain extent of the ineffectual masculinity of both Imperial England, so he embodies an awesome opportunity which is what is always good which is sort of quad riding intellectual but thoroughly ineffectual right. So he cannot move anything it cannot bring about any change in a real change positive or whatsoever all you can do is sitting waste away and we just live with his possibilities etc...

And obviously the sense of waste comes back contingent look back in anger at the end where the figure that child the child never appeared in the play which is basically obviously an emblem of the waste of humanity right the child the lost child of Alison and of course we also told that in all she is lost the possibility of becoming a mother again which is also some kind of a closure that a play ends with but a closure which suggests a liquidation exhaustion and the impossibility of futures impossibility of the future lessness of England to a certain extent.

So this is something which Haldane as happened to see over away of learning and she says that you will never do anything never amount to anything so again this is three interesting looking at interesting where they look at jimmy's maturity becomes political to immediately because as you saw at the beginning of the play and as I have been saying throughout the lectures about this play we need to be very aware of the confluence between the personal and the political in the back in anger right.

So the personal predicament and look back in angular Jimmy does not have a job a proper job despite people's education them is angry at the part in on Jimmy simply doing a or cannot seem to do anything and I will say is completely consumed by the inertia of the tiredness by the inaction and around them and this all this personal atmosphere the personal predicament as you said it is quite clearly a point of the political predicament that England subsystem is qualifying so having lost Empire having lost in imperial position having lots of privileged positions in politics.

England Jimmy porter is essentially a liquidated entity it is an exhausted entity it is been just creamed from this present you can just look back fondly with nostalgia anger bitterness and the glory that lot but does not really have a future to look forward to which is obviously symbolized by the lost child the child did not appear and look back in anger right so again this is the point I

want you to be aware of these constant conference between the personal and the political and look back in anger.

But something that you know happens in a play quite often so it is not really it was tentatively political so it is not really for grounding or not and then end of the Empire it is not really for grounding I know the Swiss camel crisis the Cuban Missile Crisis in the Falkland war it is not pretty fro grounding all these things at all but it sort of the entire action takes place at the norm and inside the closed apartment with no exception whatsoever but despite this despite his closest personal quality look back in anger we find it is obviously extends from very rich and interesting political readings which we can decode in play.

So very embodiment of Jimmy Porter is the political condition right, so in Helena States will never do anything never amount to anything what she is essentially saying is that that class of people that generation of men of the Jimmy is of product we all suffer the same predicament we are never doing anything never amount to anything they can just be ineffectual intellectual sitting in the present in a very problematic located in the present and looking back at the past with anger.

Okay so you never do anything you will never amount to anything so and then Alison's response is equal interesting that she says a I suppose he is watching call an eminent Victorians slightly comic in a way we assume to have this conversation have had this conversation before right, so interestingly Alison says it was an eminent Victorians, so by eminent Victorians geography means that Jimmy might be seen maybe with another parody of some kind of Victorian masculinity he wants to live that kind of masculinity even now.

So hence is projected despite you know in front of newspapers has intellectual observations is a society etc...So all this is very Victorian habits but they know you know what he does not realize what he fails to understand or failing to locate as fact that time and moved on and it is no place for someone like him there is a comic quality of Virginia which Allison has very cleverly very intuitively because in articulate.

But she says quite unequivocally there is a common quality of a genius in affectivity the fact that is a gender identity with all this exterior angle Vetter bitterness cynicism also contains a the way of comicality inadvertent con college obviously is not deliberately comic but he ends up being comic bios in sexuality by futility for any kind of change it is complete lessness make from sense

of comic in a particular way and we can relate this again to what we saw and always shooting innocent work what you there is a tragic comic quality about always human predicament that does not know the truth Edison but it has to be contained in the scenes around them how was the Burmese men and women crowded in the commune this performance of it probably consumed to his paler masculinity.

And then issues that listen well and concerted in the end that does it on the other like looking like a fool so there is a common quality to the whole enterprise what would be is tragic comic is very dark comic find in Jimmy porter masculinity as well and something which is told by his wife women in certain very closely okay but I am someone suffered it is presence very closely and then obviously Helena tells Alex on that I am going back so she is leaving she does not want to say mistress any more allusions come back.

So is very present for the great appearance Allison's to Helen a signifies indicates an impossibility of continuity and impossibility of continuation as Jimmy's mistress and she say is called unequivocally I believe in good and evil and I do not have to apologize for that it is quite a modern scientific belief now so they tell me and by everything I have the believed are wanted what I have been doing it is wrong and evil.

So again notice the rhetoric this is a typical middle-class the voice of middle class family limiting so again we cannot possibly look at the gender identity gender question in the back in anger without considering the class question, so the class question of a general question is coming together all the time so for instance it looked at flip and Jimmy's best friend someone is strange to them and very complex relationship the clerk Jimmy Allison gets him to stay together and you find.

Then you know hate you is Jimmy's friend means to spend the conference in the kind of plot religion but facility has we mean to university it does not have the rhetoric of in court it has not acquired that rhetorical moon across masculine to means middle-class gentility since purely working-class right there is more comfortably located in this plot of Jimmy as we know it is a very uncomfortable position with this social position even really how a position he is not continue working class and not completely messed up either.

So somewhere from no-man's land stop between the two Allison and Helena where they obviously are very reciprocal men plus women and Helena but unrelated explain that she wants to go back into the middle class woman she is played apology to perform the role of an immortal mistress and now should listen good and evil and she believes to the scientific belief and she wants to go back and subscribe me subscribe to the idea of binary speak understanding of good and evil.

Okay wrong and evil and then the two of them have another conversation about Jimmy where elephant goes of pen now he wants something quite different from us what is exactly I do not know what it is exactly I do not know a kind of cross between a mother and a Greek Resistance a French woman a mixture of Cleopatra and those well most well obviously the reference to an order by graphic Samuel Johnson so he represents and embodying from the real psychic an exclusive the real flattery like Cleopatra there obviously represents or embodies the dominance the political dominance chili fat dominance etc...

So the combination and it is something we saw we have been seen since very beginning of the blade that Jimmy is a disconcerting mixture of attributes the opposite attributes so cruelty and malice and sincerity and tenderness and kindness all say together in Jimmy and give this very complex character we are still really make him a hero or a villain though some were an antihero in theater is one of the finest anti-heroes in this theater specially written at this particular time.

So again that makes them quite comparable to Hamlet because we never come late were the hamlet is a pure hero or villain quite no we never get to know and I know it is very complex and an open place that category right so the two women talk to each other and Alison says quite clearly that in we do not know what you want he wants something very different from the woman and again the desire from the woman is quite complex away on a two women talk about a man.

And how in his desire needs to be understood right and again this is the real double objectification layer so on the one hand they are talking about Jimmy measuring and not measuring this attribute is intellectual attributes of emotional attributes and that obviously identifies them to a certain extent but then again the content of the conversation identifies the woman. So they is a degree a aware that Jimmy won something from woman which we cannot give so he want to mixture of Cleopatra the dominating politics Cleopatra and the fantasy.

He wants a French woman a mother a Greek cutting some other mother the only different kinds of attributes the author got to be an emotional attribute a tender med exactly all come together and feed a know Jimmy's attitude towards woman which these women seem to understand so there is an example of double objectification and something that immediately aware of you know especially if you are looking at gender theory.

So identity the general identity aware is objectified so on one hand we are objectifying Jimmy's desire so that means naturally being objectified and secondly on the other hand the content of the desire or justified the female so is a double objectification and that sense now this is section where Helena leaves so see she swap tells quite clearly and immediately without the anticipation that she needs to see since you like to cast in 715 train to London.

And she realizes now that she cannot carry on Benjamin Express and she is decided once and for all she is completely convinced what she is doing is wrong and incorrect and she should be punished for it so she so made a decision of moral decision to go back to morality okay and notice again how the departure from the quote important moral position and this returns remodeled position immediately has this signifiers at a structural environmental level.

So when Allison when Helena has gone by I am Jimmy and Allison there were conversations we have an instant to the church bells ringing outside okay so again the voice of the church bells the sound the church those obviously signify the founders established kind of religion found of comfort and closure and meaning at a material spiritual level okay so this is something with Jimmy's antagonizes the Jimmy's is the ontological optical all this right.

So church bells and can we seen as a contract which obviously is a voice sound of protect the sound of an establishment the founders anger where the church grows simplified around the meaning Commits establishment etc, this constant tension when two different kinds of sounds gave the two different orders of sound is something straight into look back in anger.

So this is Jimmy and Allison conversing with each and Jimmy is front very softly tell Allison about suffering etc well it says it is no good trying to fool research bottle of it cannot fall into it at a soft job without dirtying your hands he hands off the makeup things which she take she opens the Wardrobe takes out a dress on a hang-up you know and if you cannot bear the thought of messing up a nice clean soul that cross him back to the hand you would better give us a whole

idea of life and the compassed not good the dress in her arms because we never make it as a human being in business world of the next right.

So she thought very gently reprimanding Allison robbed and escaping from her position escaping from our general identity so he says feeling that you know Ellen has gone away by using a goal is worth closing so you know we should all become same so job become nonmainstream people because you cannot stand but when it comes you know experience suffering it is a time we cannot learn from suffering you cannot really be a normal human being and again look at the way how we very actively the suffering is masculine how be very attribute the suffering is masculine a way on.

The suffering is a elevate you and man you up to a great extent right so the goes back to the whole attach that what does not kill you makes you stronger that kind of attach that kind of rhetoric to think voice that amoeba way as when manly masculine kind of artery and supremely exist at several levels because normal a little suffering a biological emotional as well as essential right.

But the only purpose that we deserved and Jimmy's imagination that elevate out and make a good enough compatible enough for Jimmy which is a very objectifying way a very patronizing way to look at Allison I am a suffering and experiences but interestingly and tragically I think Allison's would agree with this kind of reading chieftainship required to this kind of reading the Jimmy subject her to write.

So you know and then he goes on the same the heaviest strongest creatures in this world seems to be seem to be the loneliest that it will be following his own breath in a dark forest where is no long pack in or her to comfort him that voice that cries out does not have to be the weakness of it right, so symbolically the band of acquittal is interesting away under zymology listed back in anger ends and we will look at it from details in a minute but what was it what it does essentially is that it does extend the gendered performativity of Jimmy and other scheme. So Jimmy sort of perform the tattered you know Bruce bed who shattered and tattered and worn out and tired etc...

Whereas Allison empathized embodies the tattered twice quibbled and the both of them are tattered look at them as shabby and worn out and tired and tone at different ends but that so symbolizes them in terms of the human quality the Jimmy is a Bruce melancholic man who is

cynical who suffered who does not really complete not pretty adequate in any sense of the word whereas Allison's view now is in adequate as a woman because she has lots of child and she thing that she did not she cannot be a woman she cannot be a mother again and she equates womanhood with feminine team with motherhood all together right.

And that again is a very model position and very middle-class model position take right and she thinks that because she is lost the privilege she is lots of biological agency of becoming a mother now she is truly suffered and this suffering has elevated hub has made a compatible in terms of companionship with Jimmy right and that is what she can say at this point and that is what the thought that she brings them together in the end but a bear and his quills in volume is interesting because it is still a very gendered level the bear represents a certain kind of musicality that would destroy their and on the teddy bear which is there in the household which is torn.

Which is unclean this will be shattered and tone of the edges that represents in many ways incompletely inadequate maps to be represented by Jimmy or embodied by Jimmy whereas the tattered toy squirrel was not really mean not really tidy not really beautiful that represents a difference especially now knowledge has come by Bruce and Anna beaten by life okay and that that symbolically now becomes very important at this point of time right.

So Jimmy goes on the same you seem to have you remember the first night I saw you really good reporting you seem to have a wonderful relaxation of split I knew that that was what I wanted you have got to be really brawny to have a some print distance relax it was only after we were married that I discovered it was not relaxation at all in order to relax you first go to sweat your guts out so again talking about the race masculine's desire of the Jimmy haves for the woman says she wants he wants a woman who can relax and the word relaxed the way is very loaded word.

That the relaxation of homogeneity only come with suffering can only come with experience can only come with agony right so he had he confesses away he is mistaken Allison denies it as for relaxation Allison was naive as with innocence and he thought relaxation only after the one married he realized that he had not cheated off his burgers so anything is not really relaxed at all because she had a really soft have not been seen like in any update and that is what is afraid to have but clearly at this point in the place.

And then he says he did not really sweat anything did not he never speed and suffering and never experienced right and proper sense they never mean how to relax so I was nice in second so I was cheating on my purpose right nothing a response is quite interesting arsons she says it does not matter I was wrong I was wrong I do not want to be neutral I do not want to be saint I want to be a lost cause I want to be corrupt and too tired another corruption and futility that I was not dr. Bob is quite interesting because that is again becomes a gender identity.

So she does not want she cannot be two things should come up be a complete woman anymore she is a corrupted woman now this is lots of child and she is got the ability to become a mother again so in her own imagination in our own modern system she has become a corrupted woman a futile woman and she said she wanted production she wanted futility so what brings them together at this point of the place is the inadequate gender identity and this is interesting.

I said again what brings them together at this point in the place is a in adequate gender identity the admission of the inadequate gender identities, so Jimmy says I am a lost Jimmy says I am in I am uncorrupted now and longer a saint I am no longer sitting on a fence I am no longer politically correct I have taken the plunge I have suffered violence or suffered loss and now in corrupting two tiles are not ready to be human in Jimmy's sense of the word.

So she tested in art as a woman she is tired enough as a woman she is beaten enough as a woman bruise enough as a woman to jimmy wife so again is entire reason as I am just telling you it is extremely problematic and quits exist in many ways because you know what has been said away essentially is that Allison sufferings and Alison way so helps her to man up and face life and our Jamaican embrace are back as a compatible companion which is very problematic reading house you will agree okay.

So and then she goes on to say you know I am the player and I am burning and all I wanted to die it is caused in the child and any others that might have had but what does it matter this is what he wanted for me right there speaking of jimmy is a third personal am and say you know so I came back away because I wanted you to see me in this condition because this is what he wanted I mean this is what he wanted to say see me in and someone is suffering someone is possible someone is exhausted.

Someone who can now be your compatible companion so interesting leads from a perspective or gender studies what is lioness Jimmy is inadequate masculinity now finds the companion in Allison's understanding of her own inadequate feminine beauty right so again as I said just a second earlier the inadequacy is a commonality over here the connecting factor between these two people away so the inadequate gender identity to the half of the moment is what brings it together.

So Jimmy's always been inadequate socially and intellectually class etc that is wrong and Allison's now inadequate okay so now they can be together again so Jenna's compatibility sort of it is unsurprising he says you all right you all are right now right and then he is a good course except sub I and then goes on the same will be together in our Bears cave and squirrels day. And we live in honey and nuts lots and lots of nuts and we are sing songs about ourselves about warm trees and snug caves and lying in the Sun and we will keep those big eyes on the farm and help me keep my claws in order a bit of a sappy scruffy sort of bear and I will see that you keep that sleek bushy-tailed listening attitude because you are a very beautiful little but you are none too bright either we have got to be careful there are cruel skills perhaps lying about everywhere just waiting for rather mad psychic face neck.

And very timid little animals so what is essentially saying that we are not gonna be in real animal so we know withdrawing into the great play full landscape performance very right so perform the band of squalor this is how we know laughter lives live a live sometimes to come so there are this real trust out there who can which can you know in measures in seconds I will protect you with my integrity.

So you protect me your inadequacy and that is how we were together as a gender identity together right you will be so in order to find the way an example of extension extended embodiment so the bear becomes an extended of Jimmy where the square becomes an external environment of other things and of course as I mentioned both all the embodiment are inadequate opposite embodiment right.

So the text right now so the happiness is an inadequacy so Jimmy plays both clearly architectures that are not sloppy bad and you know you should protect me an architecture because in all very bright scribble is very beautiful there is not very bright which is again if you look at the objective useful am it is very binary in a respects it is kind of a way so Jimmy says I will be there and I am

very shabby and you know and softly scruffy so I need you to protect me what you are a very beautiful scribbled you have a little tail but you are not very bright.

So you are beautiful but dumb and I am unbeautiful non-beautiful by intelligent which is again a very typical sexist binary with which you know Jimmy sort of brings about this closure okay and of course that is the bring them together and a very tragic comic kind of an ending and then you know others are not and on shootings agree and Jimmy says poor scribbles Palestine would have come comic emphasis.

It is not interesting the word comic company has way north ward over here she plays poor bears she lost a little then looks at him very tenderly and asked very softly or poor bears rights to arms around him curtain look into the play and literally the back in anger end with men of the curtain coming in after the as a version of performativity right so Jimmy observed that he played about Allison observes the she played of squarely and that becomes an extension of their gender identities the very bruised inadequate general identities with which we have version and the acknowledgement and the articulation with which look back in anger end right.

So I read may have guessed by now it is extremely complex play especially looking at if I am agenda to his perspective so the political landscape is very complex the private landscape is very complex and the way the two landscapes are dialogue with each other how the political and personal engage with each other and look back in anger how the political becomes the first and how the personal becomes the political is something which we find repeatedly in this particular play where.

So it is extremely complex play because what it does is it brings into play all the critical which was studied so there is mimicry add image mimic some kind of behavior Meno it is performance is between Hellenized when to perform a certain kind of behavior so described being a middle class model woman she is trying to perform this seductress who listened with Jimmy right and obviously the performance comes to an end and you know as I keep saying 12 the political lecture to me that we hiding the black man if you know forget aside achieve the professional actress but we never quite know when organic embodiment Jimmy plays by a more artificially performative environment.

And I know to what extent are these two symmetrically link these two other embodiment rather me at all okay we never quite not so again we find the other kinds of theoretical terms which we

studied the hegemony gender identity for instance once upon time someone like Colin Eric firm may have been powerful at a political level but now it is come back to an important title England and because of Anderson parallelism is not really the big boss anymore and again we can compare Redfern with Mansfield's boss both men to the fallen from positions of power right.

So because the world around them has changed and the First World War has happened in a case of Mansell's boss the First World War has innovated and exhausted them they can relate some and a possibility of a permanent and likewise the Second World War has happened and look back in anger at the end of which England seems to be an imperial power it seems to be in Palos nation and now it is becoming exhausted nations along a global player in politics and that is something which is symbolized heavily in the embodiment or the inadequate embodiment or the altered environment as represented by combined that term.

So all these terms the identity embodiment mimicry performance routine agency all these terms come together and look back in anger and very complex combinations and make this claim which makes us play a very interesting study of general identity in a political situation I hope you enjoy a reading look back in anger with me I suggest to read the whole play in more detail and honestly the questions from the play but this is the kind of play I think this personally I think this is a play which stays with you which grows with you every time you go back to it you need to reread it in a new way.

And find new meanings to it because you know it is a real flawed play with a release clause the diagnose there is hardly a perfect play it hardly has a perfect diagnosed but it is sort of interesting and complex because of its flawed quality because it is in adequate quality which makes us very open texts especially those who are interested in gender studies to thank you for attending the prospers in look back in anger and then I will see you in a subsequent process we will take over different topics thank you for attention.

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