

## Illusion and Reality in "Look Back in Anger" by John Osborne

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### Abstract

*The social problems that encountered the people in general and the young in particular during the outset of the twentieth-century in the British society were various and perilous. The contemporary playwrights of that time such as Henrik Ibsen (1828 – 1906), August Strindberg (1849 – 1912), and Tennessee Williams (1911 – 1983) besides John Osborne (1929-1994) had addressed keenly the social and political issues of their people. Moreover, at that time the British society was facing a lack of responsibility and social commitment. There was a marked decline from a work-oriented, duty-bound life to leisure-oriented, fun-loving life under the pretext of personal freedom amidst clashing atmospheres. Further, the young were drifting away from their social and cultural values towards the new trends of modernity.*

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*John Osborne's Look Back in Anger (1956), tackles real life issues in Britain during the era of the aftermath of WWII. Osborne's argument in the play for a real life is one in which men are allowed to feel a full range of emotions. Jimmy Porter, the hero of the play, reacts out of a deep well of anger. Jimmy's anger is directed at those he loves because they refuse to have strong feelings, at a society that did not fulfill promises of better opportunities. Then, at those who fakely assume their places in the social and political power structure yet, they do not care for others. Jimmy is frustrated due to the surrounding tragedy of living in a country that is based on oppression and confidence. He is looking back to the old Empire of Great Britain which consistently lives within the glory of its past, rather than acknowledging the changes that have taken place. John Osborne through the voice of Jimmy echoes the deep feelings and high aspirations of his people.*

**Keywords:** Illusion, Reality, Anger, look back, John Osborne

## **1.1 ABOUT THE AUTHOR**

John James Osborne was born on December 12th 1929 in Fulham, south west London. His father, Thomas Godfrey Osborne, was a commercial artist and copywriter. While, his mother, Nellie Beatrice Grove Osborne, was as a barmaid. Osborne spent the most part of his childhood in near poverty. He suffered from frequent extended illnesses. He was deeply affected by his father's death from tuberculosis in 1941. Also, he remembered clearly the air raids and general exciting atmospheres of war. Osborne attended government schools until the age of twelve, and he was awarded a scholarship to attend a minor private school, the St. Michael's College school, in Barnstaple, Devon. He was expelled from the private school at the age of sixteen after the headmaster slapped Osborne's face and Osborne hit him back. However, Osborne used to spend some time at home; therefore he took a series of jobs and writing copies for various trade journals. He became interested in theatre while working as a tutor for children touring with a repertory company. Accidentally, an education inspector found Osborne to be uncertified as a teacher, then he was relieved of those duties, but invited to stay with the company as an assistant stage manager and eventually as an actor. Osborne made his stage debut on

March 1948, in Sheffield. He conducted the rounds of provincial repertory theatres as an actor for the next seven years.<sup>3</sup>

Osborne's playwriting career asserts his vision as a member of the **Angry Young Men writers**. He wrote five plays before the production of *Look Back in Anger* 1956, which made him an overnight success. The plays are *The Devil inside Him* 1950, which was coauthored with Stella Linden, and produced in Huddersfield during the same year; *Personal Enemy* 1955, coauthored with Anthony Creighton, and produced in Harrogate; and *Epitaph for George Dillon* 1958, which was also written with Creighton, and later produced by the English Stage Company during the same year of its composition.<sup>4</sup>

When *Look Back in Anger* was staged in 1956 as the third production of the newly formed English Stage Company at the Royal Court Theatre, Osborne obtained wide fame. The play was the first play that Osborne had written alone. However, he had, earlier, submitted copies of the script to every agent in London and many West End producers and it was rejected by all of them due to its controversial subject and peculiar content. After the success of *Look Back in Anger*, Osborne continued to have a highly successful career as playwright. *The Entertainer* 1957 was his next play, written with Laurence Olivier. It was produced by the English Stage Company in April 1957 with Olivier and it has been widely considered to be one of his finest performances. Both *Look Back in Anger* and *The Entertainer* were adapted for film. Following *The Entertainer*, Osborne continued to have a productive career, writing seventeen more stage plays, eleven plays for television, five screen plays (including *Tom Jones*, for which he received an Academy Award), and four books, including two volumes of autobiography.<sup>5</sup>

*Look Back in Anger* was written in seventeen days and was largely autobiographical, based on his time living, and arguing, with his first wife, actress Pamela Lane in cramped accommodation in Derby when she left him for a local dentist. The play was submitted to agents all over London and returned with great rapidity. In his autobiography, Osborne writes: "The speed with which it had been returned was not surprising, but its aggressive dispatch did give me a kind of relief. It was like being grasped at the upper arm by a testy policeman and told to move on". Osborne was married five times: to actress Pamela Lane from 1951 to 1957; to Mary Ure, who played Alison in *Look Back in Anger*, from 1957 to 1962; to Penelope Gilliatt, film and later drama

critic for The Observer, from 1963 to 1967; to actress Jill Bennett from 1968 to 1977; and to journalist Helen Dawson beginning in 1978. He died of heart failure on December 24, 1994. <sup>6</sup>

## 1.2 *Look Back in Anger* (1956)

*Look Back in Anger* is a classical drama with one place and one plot.. Then, its plot is developed over three acts, which is the expected number in 1956. The play is a **kitchen-sink drama** in setting. <sup>7</sup> The basic plot device is a classical one, misalliance in marriage compounded by a love triangle. The first production of the play in 1956 obtained wide applause among both the audience and critics. The play depicts the prevailing class and gender clashes during the 1950s. Thus, It addresses the accelerating unhappy marriage between Jimmy Porter, a twenty-year working-class educated young man, and Alison Redfern, the upper middle class decedent young woman. Though Alison is profoundly attached to Jimmy, yet she is desperately detached from him due to his continuous anger and utter poverty. Besides that, Jimmy pours his anger towards Alison resembling her as an object of injustice and utilitarianism because she belongs to the upper middle class. Cliff, their close friend and calm-tempered flat mate, tries his best to be a mediator and a source of easiness for the couple. <sup>8</sup>

However, when Alison discovers that she is pregnant; her troubles with Jimmy develop towards more sophistication. Then, Helena, an old friend of Alison arrives and she is also belongs to the upper middle class. Helena becomes Jimmy's enemy; therefore she sends for Alison's father, Mr. Redfern, whose advent reminds Jimmy with the old days of the British Empire .Further, Mr. Redfern takes Alison with him to his house, leaving Jimmy in the company of Helena and Cliff. Helena lives with Jimmy for several months and takes Alison's domestic role and place. On a Sunday afternoon, Helena is ironing while Cliff and Jimmy are reading the papers, a similar dialogue as in Act One, where Jimmy mocks Helena. Then Alison enters, Helena and Alison talk while Jimmy plays the trumpet next door. Alison comes back after she suffers a miscarriage case. Thus, her return with the fact she has lost her baby makes her presence more impressive on the last part of the paly. <sup>9</sup>

### 1.3 Illusion and Reality in "*Look Back in Anger*"

Around the whole course of the drama, Jimmy pushes everyone around him to honest feeling; still he struggles with his own problems of his search for reality. He sees that all things around him, people and places, are strange and do not belong to him. He feels that they even do not represent his ideal people and country. He seeks a simple vent for his suppressed feelings through his anger which is directed for the illusionary surroundings he lives in. That is why from the very beginning Jimmy expresses the emptiness of his own life.<sup>10</sup> He says:

God, how I hate Sundays! It's always so depressing, always the same. We never seem to get any further, do we? Always the same ritual. Reading the papers, drinking tea, ironing. A few more hours, and another week gone. Our youth is slipping away. Do you know that?...Oh heavens, how I long for a little ordinary enthusiasm. Just enthusiasm \_\_that's all. I want to hear a warm, thrilling voice cry Hallelujah! I'm alive! I have an idea.... Oh, brother, it's such a long time since I was with anyone who got enthusiastic about anything. (Look Back in Anger, I, P.14-15)<sup>11</sup>

Jimmy is dissatisfied with his monotonous life which offers no zeal, no entertainment and has no change in its style. He criticizes the so-called 'posh' newspaper, whether 'Conservative' or 'Liberal', because of the void aim of these papers. He feels angry about the monotony of Sundays as he used to practice the same daily rituals. He lives the same routine situations without any new event to happen. A few more hours and then another week will pass away. Thus, time passes throughout a monotonous lifestyle and a generation of youth is passing by indifferently. Jimmy represents a chaotic system of the post-atomic civilized British society. Jimmy stands for the psycho-social status of the post-war young generation. Such a futile youth for Jimmy lives in a cloudy, frustrated mood. A generation that feels itself alienated from the existing order of the contemporary society. Jimmy criticizes the chaos of all civilized institutions and the prevailing confusion by his outspoken monologues.<sup>12</sup>

The simple work, of the sweet stall, which he takes as a profession with his friend Cliff, reflects the dire opportunities offered for young people like him during that time. Further, as Colonel Redfern points out, operating a sweet shop seems an odd occupation for an educated young man. Jimmy sees suffering the pain of life as the only way to find, or obtain, one's true identity. **IrumAlvi** in her "*The Use of Anger and Aggression as Paradiagram to explore Political, Historical and Social Issues of Mid-Twentieth-Century Britain in Look Back in Anger* " comments about the play and Jimmy's financial status:

The play portrays the unrest Britain, where many young people were jobless. Jimmy Porter despite a university degree runs a "sweet stall". He is representative of this age and it is through this memorable character that Osborne shows anger and aggression against the way of the society that treats people. Jimmy is "a young man without money, background or looks, who was not going to be intimidated because of that". He is angry and aggressive towards Alison's mother "she should be dead". He finds fault with everything, with what Ronald Hayman calls sulphuric energy.<sup>13</sup>

Jimmy condemns Nigel, Alison's brother and how he has come to the political life out of illusionary atmospheres not from the real world of the ordinary people. Jimmy talks about Nigel stating that, "**Certainly not. He's a big chap. Well, you've never heard so many well-bred commonplaces coming from beneath the same bowler hat.**" (*Look Back in Anger* ,I,P.20) This reflects how the elite people of society used to emerge from the upper class. They did not come from the poor and over crashed communities. Jimmy reflects the angry voice of the working class masses. Jimmy shows that the real leading people should be those figures who feel the agony of the simple and ordinary.

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After that Jimmy states:

That's Brother Nigel. He'll end up in the Cabinet one day, make no mistake. But somewhere at the back of that mind is the vague knowledge that he and his pals have been plundering and fooling everybody for generations.... Now Nigel is just as vague as you can get without being actually invisible. And invisible politicians aren't much use to anyone – not even his supporters! And nothing is more vague about Nigel than his knowledge of life and ordinary human beings is so hazy, he really deserves some sort of decoration for it – a

medal inscribed "For Vaguery in the Field".... Besides, he's a patriot and an Englishman, and he doesn't like the idea that he may have been selling out his countrymen all these years, so what does he do? The only thing he can do – seek sanctuary in his stupidity.  
(*Look Back in Anger* ,I,P.20)

However, Jimmy wants to unleash the mask of such people who are always so called as representing all slices of society regardless to class, gender and race. Furthermore, as soon as they take the lead in political life, they forget about the poor and even ignore those who elected them. Actually, Jimmy sees Nigel as the young politician who has sold out the people by his untrue promises .Therefore Jimmy launches here his attack on the Establishment, the government, royalty and politicians whom Jimmy believe have sold the people out through "vaguery". <sup>15</sup>

Martin Banham (1922-1988) emphasizes the actual status of the Establishment and the hypocrite social institution represented by Nigel:

In fact, Nigel is being used as the symbol for Jimmy's general enemies, those he sees as smug, privileged, and, what's more, successful. On the way, he manages to attack the conservative party, its candidates and supporters, politicians in general, the regular army and its officer corps, and the public schools. <sup>16</sup>

The Church also comes under attack, in part because it has lost relevance to contemporary life and people. Jimmy sees the church as providing an easy escape from facing the real world of his time, and thus presenting no tangible redemption. For him the church bells stand for a falsified institution which is part of a hypocrite and unjust government. The church bells are described by Jimmy as bloody to denote how the church takes part in exploiting man's money and efforts. <sup>17</sup>

..... *Church bells start ringing outside.*

JIMMY: Oh, hell! Now the bloody bells have started! *He rushes to the window.* Wrap it up, will you? Stop ringing those bells! There's somebody going crazy in here! I don't want to hear them!

ALISON: Stop shouting! (*Recovering immediately.*) You'll have Miss Drury up here.

JIMMY: I don't give a damn about Miss Drury—that mild old gentlewoman doesn't fool me, even if she takes in you two. She's an old robber. She gets more than enough out of us for this place every week.

Anyway, she's probably in church, (*points to the window*) swinging on those bloody bells!

*Cliff goes to the window, and closes it.*

(*Look Back in Anger* ,I,P.12)

We see both Jimmy and Helena harbor to illusionary worlds of mutuality and give away the genuine world of their reality. For Helena attending church is a safe habit, and one that defines right and wrong for her. Although she seems perfectly willing to ignore its prohibition against adultery when it suits her. Jimmy himself is also drifted away to habitation rather than adhered to religion. Of course, Jimmy has also slipped into a world of ritual as illustrated by the three Sunday evenings spent reading the newspapers and even the direct replacement of Alison at the ironing board with Helena.<sup>18</sup>

The play can be read through the feminist approach in a way that both women, Helena and Alison, are descending from the upper-class community, but still encounter suppression and frank confiscation for their rights by Jimmy's anger. Jimmy comments on Alison's indifference from the early beginning of the play.<sup>19</sup> Jimmy Says:

CLIFF: Oh, you're not going to start up that old pipe again, are you? It stinks the place out. (To Alison.) Doesn't it smell awful? Jimmy grabs the matches, and lights up.

ALISON: I don't mind it. I've got used to it.

JIMMY: She's a great one for getting used to things. If she were to die, and wake up in paradise-after the first five minutes, she'd have got used to it.

(*Look Back in Anger* ,I,P.7)

Jimmy criticizes Alison's passivity and class with his anger stating:

JIMMY: (musingly). Don't think I could provoke her. Nothing I could do would provoke her. Not even if I were to drop dead.

CLIFF: Then drop dead.

JIMMY: They're either militant like her Mummy and Daddy. Militant, arrogant and full of malice. Or vague. She's somewhere between the two.

(*Look Back in Anger* ,I,P.19)

Alison used to react with timid and scattered responses for Jimmy's angry comments to maintain domestic security and to keep herself a loaf. However, Jimmy's rage is directed towards Alison as she stands for



her class. Jimmy through Alison sees the unreal visage of the rich and aristocrats who spend their life indifferent to the agonies of the poor people. Definitely, Jimmy expresses his rag on Alison's father and mother besides Helena and all of Alison's posh friends. He does not see in them reality, in other words he only envisages a blurred picture for untrue characters. He is fond of the simple people like his mother, Cliff, Hugh, and notability Madeline who stand for the poor class. Still these poor people are ordinary characters who are sensitive and have big hearts. In other words, Jimmy achieves self-recognition and sees reality through these poor people better than the elite people of his society.<sup>20</sup>

However, Jimmy describes Alison with such humiliating words as “sycophantic, phlegmatic and pusillanimous.”, as he talks about Alison with Cliff:

JIMMY: .... Nigel and Alison. They're what they sound like: sycophantic, phlegmatic and pusillanimous.

CLIFF: I'll bet that concert's started by now. Shall I put it on?

JIMMY: I looked up that word the other day. It's one of those words I've never been quite sure of, but always thought I knew.

CLIFF: What was that?

JIMMY: I told you—pusillanimous. Do you know what it means?

Cliff shakes his head. Neither did I really. All this time, I have been married to this woman, this monument to nonattachment, and suddenly I discover that there is actually a word that sums her up. Not just an adjective in the English language to describe her with—it's her name! Pusillanimous!

*(Look Back in Anger ,I,P.22)*

Despite that, Alison withdraws gradually as Jimmy increases his provokes towards her. When Jimmy goes on calling her ‘pusillanimous’ and infuriates her, Alison leans on the board, and closes her eyes and she says:

ALISON: God help me, if he doesn't stop, I'll go out of my mind in a minute.

JIMMY: Why don't you? That would be something, anyway. (Crosses to chest of drawers R.) But I haven't told you what it means yet, have I? (Picks up dictionary.) I don't have to tell her —she knows. In fact, if my pronunciation is at fault, she'll probably wait for a suitably public moment to correct it.

*(Look Back in Anger ,I,P.23)*

Alison, who seems indifferent to all of these atmospheres, she tries her best to plant liveliness in her life with Jimmy. She does not respond to his anger with direct confrontation, yet she keeps herself a loaf. In fact, she wants to keep the distance between them equal as wife and husband, yet Jimmy sees things differently. Jimmy envisages Alison as a new comer from the world of visions and utilitarianism rather than from his world of sacrifice. Alison for Jimmy stands for all the hideous face and acts of the upper class who control and rule every aspect in life. Jimmy does not see his wife as his life mate rather than an emblem for his adversary.<sup>21</sup>

The purpose of Osborne's usage of harsh language is to awaken and shock his people by the end. In this play, Osborne shows his rag for the Establishment and tradition without amendments through Jimmy's numerous direct and criticizing monologues, Osborne presents the ills of his society and offers no solution, but want the people to be aware of these ills. In fact, Jimmy wants Alison to reacts with forceful and tangible reactions to his humiliations. Even when Jimmy betrays Alison with her friend Helena she does not say anything.<sup>22</sup>

Alison, when she leaves a way Jimmy she writes in her farewell note :

My dear\_\_ I must get away. I don't suppose you will understand, but please try. I need peace so desperately, and, at the moment, I am willing to sacrifice everything just for that... I shall always have a deep loving need of you. (*Look Back in Anger* ,II,P.72)

Due to that, Jimmy gets angry when he reads Alison's farewell note and he reacts with forceful expressions:

Oh, how could she be so bloody wet! Deep loving need! That makes me puke!.. She couldn't say "You rotten bastard! I hate your guts, I'm clearing out, and I hope you rot!" No, she has to make a polite, emotional mess out of it! (*Look Back in Anger* ,II,P.72)

Alison departs with silence and uses polite manner to express her anger towards Jimmy's betrayal and unjustified humiliations. Jimmy shows great protest about Alison's hypocrisy in refusing to express her anger at betrayal which can also be considered a middle-class manner. Despite the fact that both of Jimmy and Alison loves each other deeply. However, these passions viper out when Jimmy forgets and even ignores about Alison's middle class morality. More than that, Jimmy

overpasses the lower class morality by confiscating Alison's rights as a wife and makes a love relationship with her friend. Furthermore, what makes things worse is Helena's self-indulgence with Jimmy and ignorance for Alison. By the end, Alison is obliged to leave Jimmy. Alison is doubled wronged by both of, her husband and her close friend. Nonetheless, by leaving her home, Alison loses her powerful attendance at home, at her real world and runs to hide away in her father's home, another shelter of illusions.<sup>23</sup>

Gradually, Helena feels guilty and finds herself cannot stay. Helena discovers that she can be herself only if she lives according to her principles of right and wrong. Helena spends a few months with Jimmy and replaces Alison happily. Nonetheless, she comes across the real view of her authentic character and not the illusioned one. Helena in seeing Alison comes back to her home; she immediately realizes the fake world whom she creates for herself. Helena embraces her real world of being released from Jimmy and she leaves by her own to the freeing reality. Alison comes back after she suffers a miscarriage case and loses her baby. Alison begs Helena not to leave as she is worried about Jimmy but Helena calls Jimmy in and leaves. Jimmy tells Alison how he felt abandoned by her. Alison breaks down, reveals how she has suffered a real loss about the death of their baby. Then both Jimmy and Alison play the game of bear and squirrel, as Jimmy states:-

We'll be together in our bear's cave, and our squirrel's drey, and we'll live on honey, and nuts .... And we'll sing songs about ourselves – about warm trees and snug caves, and lying in the sun. And you'll keep those big eyes on my fur, and help me keep my claws, because I'm a bit of a soppy, scruffy sort of a bear. And I'll see that you keep that sleek bushy tail glistening as it should, because you're none too bright either, so we've to be careful. There are cruel steel traps lying about everywhere, just waiting for rather mad slightly satanic and very timid little animals. Right?.

(*Look Back in Anger* ,III,P.96).

The reconciliation episode at the end of the play between Jimmy and Alison stands for hope and peace to be restored in the family. The game of bear and squirrel shows Jimmy as the bear and Alison as the squirrel. It is a means of reconciliation and a way of escape for both of them from the world of reality to the world of illusion. <sup>24</sup>

However, we are introduced to this episode right at the beginning of the play to assert domestic security and joy between the married couple. Then we see Jimmy and Alison playing out the roles of bear and squirrel respectively in the end of the play, it is also a moment of happiness and stability. The bear and squirrel episode shows the simple life of the married couple in the ordinary life. Nonetheless, it is a harsh way of living as there are traps everywhere waiting for the uncaredful animals to catch. Alison and Jimmy must be aware of the traps, hardships and sometimes turmoil problems that if not treated wisely could lead to their destruction. Seemingly, the bear need the squirrel regardless to its size due to their mutual company in the wilderness, the same way the husband needs his wife in life, and vice versa. Osborne by this simple visage has succeeded to portray real pictures that shown authentic human feelings, and will be everlasting for his readers and audience whenever one come across his *Look Back in Anger*.<sup>25</sup>

The play also reveals other forms of mischief on the part of its characters. Alison loses her childhood as she is forced to grow up too fast by marrying Jimmy. Alison's youth is wasted in the anger and abuse that her husband practices upon her. We see her showing a great deal of patience before the unjustified anger of Jimmy. Therefore, she is envisaged as torn apart between her de facto world with Jimmy which is void of stable sentiments and her visionary world of a better tomorrow which is of course far reached. Alison reflects the echoing loss of young women who are in a way or another brought to marry in early age of their lives innocently. <sup>26</sup>

When Jimmy was only ten years old, he witnessed the death of his father. Jimmy was obliged to watch the physical death of his father. He talks about his dying father describing the great loss and fear he encountered as a child:

I was the only one who cared!... I had to fight back my tears... All he could feel was the despair and the bitterness, the sweet, sickly smell of a dying man... You see, I learnt at an early age what it was to be angry, angry and helpless. I knew more betrayal... and death, when I was ten years old than you will probably ever know all your life.  
(*Look Back in Anger* ,II,P.58).

Through this scene we come to know the amount of suffering and loss of innocence that Jimmy demonstrated since an early age of his life. <sup>27</sup>

Jimmy is certainly feeling nostalgia for the good old days of England because he is a part of a generation who has to handle the frustrations and difficulties left from World War II plight. Duly, Jimmy's generation is void of the good causes, as he states:

I suppose people of our generation aren't able to die for good causes any longer. We had all that done for us, in the thirties and the forties, when we were still kids. There aren't any good, brave causes left. If the big bang does come, and we all get killed off, it won't be in aid of the old-fashioned, grand design. It'll just be for the Brave New-nothing-very-much-thank-you. About as pointless and inglorious as stepping in front of a bus.

(*Look Back in Anger* ,III,P.84-85)

Osborne wants to say that a generation of the British youth has experienced this same loss of childhood innocence. Osborne uses such examples of the World War II, the development of the atomic bomb, and the decline of the British Empire to tell how an entire culture has lost the innocence that other generations were able to maintain. <sup>28</sup>

Colonel Redfern is described by Jimmy as:

"just one of those sturdy old plants left over from the Edwardian Wilderness that can't understand why the sun isn't shining anymore,"  
(*Look Back in Anger* ,II,P.66)

People from previous generation such as Colonel Redfern and Jimmy's father have the enthusiasm and at least have the causes to die for, while Jimmy's generation is left to the unknown. Colonel Redfern is caught out of his time. The England he left as a young army officer no longer exists. However, Colonel Redfern agrees that he is caught up in the past. That is why, Redfern lives in a dreamy world and is impressed by the real words of Jimmy that unleash the profound forgotten past before the on hands hard to acknowledged present. <sup>29</sup> However, Colonel Redfern assures his imaginary past world:

COLONEL: I am mystified. (He rises, and crosses to the window R.). Your husband has obviously taught you a great deal, whether you realise it or not. What any of it means, I don't know. I always believed that people married each other because they were in love.....

ALISON: Only some men and women.

COLONEL: But why you? My daughter. . . . No. Perhaps Jimmy is right. Perhaps I am a-what was it? an old plant left over from the Edwardian Wilderness. And I can't understand why the sun isn't shining any more.

(Look Back in Anger ,II,P.68)

Further, people from previous generation such as Colonel Redfern and Jimmy's father have the enthusiasm and at least have the causes to die for, while Jimmy's generation is left to the unknown. Also, Cliff does seem to have a strong sense of true feeling of real identity. He accepts to be part of the domestic and social life of the married couple, Jimmy and Alison. Cliff is the only character in the play who works as a source of stability and equilibrium to other characters. The genuine feelings he possess for Alison are passionate and sometimes forceful, yet Jimmy is not jealous from him. Also, he gives Jimmy the needed support in life to encounter its hardships. Cliff is a man of reality, but his illusion lies in his acceptance by this role within the domestic life of the married couple. The final scene closes with the bear and squirrel game between Jimmy and Alison. This episode closes the door before Cliff to be present in the world of the married couple. <sup>30</sup>

## **Conclusion**

Anger is remarkably present in *Look Back in Anger*. It is shown in the title and reflected in the play course of events among the well netted characters. It is through anger we can steadily examine the actual world of the British life and the fantasy episodes which it is mirrored proudly during that era. Anger colours more profoundly Osborne's criticism of his society as seen in the various attacks that he launches on Class, the Establishment and Religion. However, through anger Jimmy uncovers the illusion of the British who struggle to live in the past and run away from sore reality. Through Jimmy's rages, Osborne succeeds to criticize the existing order of twentieth-century British society in a very straightforward manner. Osborne wants to awaken the dreamy figure inside the whole British generation during a time of drastic change. The dramatist succeeds in using a few characters who are mostly young to express the daily plights of a lost generation amidst the high trends sweeping world. According to Osborne, Britain is no longer living in its golden age and its people should cope with the newly shaped forces in modern globe. Social and economic conditions of British people should come to a new flourished channel more than that old English channel to be on the up to date status of modernism. Due to that, Osborne uses the **kitchen-sink drama technique** to assert

the emerging needed changes on the multi-life levels. By providing a married couple different in class, educational and social backgrounds besides the marginalized gender component; Osborne asserts these ideas vividly in his *Look back in Anger*.

## **NOTES**

<sup>3</sup>John Osborne , *A Better Class of Person ; An Autobiography*. (New York: Elsevier-Dutton Publishing Press,1981), 240-252.

<sup>4</sup> Chris Baldick, *The Concise Oxford Dictionary of Literary Terms* (New York: Oxford University Press, 2001),12. **Angry Young Men**, a term applied by journalists in the 1950s to the authors and protagonists of some contemporary novels and plays that seemed to sound a note of protest or resentment against the values of the British middle class. The most striking example of the angry young men was Jimmy Porter , the ranting protagonist of John Osborne's play ***Look Back in Anger(1956)***.

<sup>5</sup> Rex Walford and Colin Dolley, *The one act play companion : a guide to plays , playwrights and performance*. ( London: A& C Black Publishers Ltd, Press , 1998), 163-166.

<sup>6</sup>Ibid, 163-166.

<sup>7</sup> Chris Baldick, *The Concise Oxford Dictionary of Literary Terms* (New York: Oxford University Press, 2001),134. **kitchen-sink drama**, a rather condescending title applied from the late 1950s onwards in Britain to the then new wave of realistic drama depicting the family lives of working-class characters, on stage and in broadcast plays. Such works, by Arnold Wesker, Alun Owen, and others, were at the time a notable departure from the conventions of middleclass drawing-room drama. Wesker's play *Roots* (1959) actually does begin with one character doing the dishes in a kitchen sink.

<sup>8</sup> Laura Marcus and Peter Nicholls, *Cambridge History of Twentieth Century Literature*, (Cambridge: Cambridge University Press, 2008),175-280.

<sup>9</sup>Ibid, 175-280.

<sup>10</sup> Raymond Williams, *Drama From Ibsen to Brecht*. (Oxford: Oxford University Press, 1969), 318-321.

<sup>11</sup> John Osborne, *Look Back In Anger* (London: Faber and Faber Press,1971) , 4. Further quotations from the play appear parenthetically in the text with Page number.

<sup>12</sup> Raymond Williams, *Drama From Ibsen to Brecht*. (Oxford: Oxford University Press, 1969), 318-321.

<sup>13</sup> Irum Alvi " *The Use of Anger and Aggression as Paradiagram to explore Political, Historical and Social Issues of Mid-Twentieth-Century Britain in Look Back in Anger* " in *Through the Literary Glass: A Collection of Articles on Select Prose and Plays*, ed.Nilanko Mallik. (New Delhi: Education Publishing Press: 2017), 40-47.

<sup>14</sup>Ibid, 40-47.

<sup>15</sup>Ibid, 40-47.

<sup>16</sup>Ibid, 40-47.

<sup>17</sup>Ibid, 40-47.

<sup>18</sup>Ibid, 40-47.

- <sup>19</sup> Nabanita Paul "Class and gender in Look Back in Anger" in *Through the Literary Glass: A Collection of Articles on Select Prose and Plays*, ed. Nilanko Mallik. (New Delhi: Education Publishing Press: 2017), 48-53.
- <sup>20</sup> Ibid, 48-53.
- <sup>21</sup> Ibid, 48-53.
- <sup>22</sup> Yael Zarhy, Levo, *The Making of Theatrical Reputations*, (Iowa: University of Iowa Press, 2008) 15-62.
- <sup>23</sup> Ibid, 15-62.
- <sup>24</sup> Stephen Lacey, *British Realist Theatre: The New Wave in Its Context 1956- 1965*. (London: Taylor & Francis e-Library Press, 1993), 63-85.
- <sup>25</sup> John Osborne, *A Better Class of Person; An Autobiography*. (New York: Elsevier-Dutton Publishing Press, 1981), 240-252.
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