BIOGRAPHICAL OBSESSION OF JIMMY PORTER IN LOOK BACK IN ANGER
LOOK BACK IN ANGER: JIMMY PORTER’IN ÖZ YAŞAMSAL TAKINTISI
Asst. Prof. Dr. Memet Metin Barlık
Yuzuncu Yıl University Faculty of Literature Department of English Language and Literature

Abstract
Look Back in Anger (1956) reflects the life expectancies of working class in postwar England, questioning the political attitude of ruling class. Jimmy Porter is a keen spokesman character to defend the ‘anger’ of lower middle class but fails to escape revealing the ‘anger’ of his biographical background. He discusses the reasons for social inertia but is a loser of relative deprivation in his private life. Jimmy has a self-sacrificing role in his leadership to awake and make the individuals feel the reality of their life, but his biographical obsession causes him to have an inveterate ‘care-taker’ attitude for the people around him. When he was ten years old, for a year, Jimmy ‘looks after’ his father wounded in the Spanish Civil War. Watching his father dying and witnessing his mother’s oblivious attitude for his father creates an ‘anger’ that is impossible to cope with. It is this obsessional ‘anger’ which is generally dominant to his ‘anger’ for the people whom he thinks do not feel and think about the political status of their country.

This paper illustrates Jimmy Porter’s inescapable biographical obsession while revealing social and autobiographical ‘anger’ with an idealist attitude.

Keywords: John Osborne, Look Back in Anger, Jimmy Porter, Working Class, Political Play

Bu makalede Jimmy Porter’ın idealist bir rol üstlenerek, toplumsal ve öz yaşamsal ‘öfkeyi’ aktarmaya çalışırken kurtulamadığı öz yaşamsal takıntısı irdelenecektir.

Anahtar Kelimeler: John Osborne, Look Back in Anger, Jimmy Porter, İşçi Sınıfı, Öz Yaşamsal Takıntı

Introduction

The period following the Second World War comprised decades of fundamental social changes when the modern society questioned the religious, political, and philosophical norms of civilized society. The once upon a time British Empire started to lose political and economic power with the beginning of the Postcolonial period. The colonies in India and Africa such as Australia, Canada, and New Zealand declared independence. The Labor government of 1945-51, challenged to bring "... a new kind of consensus, a social democracy based on a mixed economy and a welfare state" which took "Britain well enough through the difficult post-war transformations" (Morgan, 1993: 634). And Churchill, Eden, Macmillan, and Douglas-Home, the Prime Ministers, from 1951 to 1964, also tried “a policy of social peace,” but "... when unemployment again reared its head in 1959-60, the Conservatives were as vigorous in promoting interventionist regional policies as their Labor predecessors had been" (Morgan, 1993: 637). The Suez Canal Crisis (1956) also "had an obvious effect on British conservative self-esteem," and "these events caused great difficulties for the British Left" (Rabey, 2003: 29). Because polarization in the class system proved that "nothing had changed and the two turning points, Look Back in Anger and Suez— one cultural, the other political—have become mythically linked in time".(Heilpern & Osborne, 2007: 80) These social, economic and political conditions of the 1950s inspired John Osborne and his contemporaries to produce work of arts massaging the audience to ‘feel and think’ about the Modern norms and values of life.

The word ‘anger’ stands for a strong feeling of displeasure and belligerence aroused by a wrong, wrath, or ire behavior that creates an antimanication of passionate, aggressive and often hostile attitude. If someone is ‘angry’ he shouts, yells, curses, etc. and the overdose of ‘anger’ may sometimes be destructive, but it may also be a release, promoting the angry person to find a solution. The postwar living conditions in England made the working class ‘angry’, and Look Back in Anger (1956), "... created a stir with its contemptuous rejection of the social change in Britain since1945, and "the ambiguous, romantic phenomenon of the ‘angry young man’ was born (Morgan, 1993: 638).

"The moment of John Osborne’s Look Back in Anger at Royal Court in 1956 was undoubtedly a symbolic one in the history of postwar British theater and of postwar culture generally (Luckhurst, 2006: 164). Look Back in Anger was more on the stage, "as an act of faith than anything else” (Taylor, 1962: 33). "Osborne was willingly labeled as a vanguard of the ‘Angry Young Man’ conglomeration of male artists who assumed a confrontational attitude towards the platitudes of the older generation” (Rabey, 2003: 30). So, the new mood created a reactionary alternative breakthrough in the theatre; "new, youthful audiences flocked to the Royal Court to hear Jimmy Porter express their own hopes and fears.”(Rebellato, 1999: 1) The new realist and naturalist wave produced plays that took their names and contexts from the life fragments of working class such as, the Kitchen Sink, Dustbin Drama, Angry Theatre and
Committed Drama, which replaced the elaborately decorated stages with modestly furnished working class dwellings.

**Leading awakening**

Osborne in *Look Back in Anger* exemplifies a craftsmanship of reaching the audience through by staging simple settings of everyday life. An individual could easily feel as one of the characters on the stage and "this emphasis on the individual is the key to understanding the place of socialism in Osborne's drama" (Langford, 1997: 240). In the first act, at the rise of the curtain, the audience is introduced with a modestly furnished one-room attic apartment in the Midlands of England where Jimmy, Cliff, and Alison are living a routine Sunday. Jimmy with his physical appearance and character stands as a sample citizen of the class he belongs to:

He is a tall, thin young man about twenty-five, ... a disconcerting mixture of sincerity and cheerful malice, of tenderness and freebooting cruelty; restless, importunate, full of pride, a combination which alienates the sensitive and insensitive alike. Blistering honesty, or apparent honesty, like his, makes Jews friends. To many, he may seem sensitive to the point of vulgarity. To others, he is simply a loudmouth. To be as vehement as he is to be almost non-committal. (Lasell, 1957: 7)

Cliff, Jimmy's friend and partner in the candy stall business, is an "easy and relaxed" person "almost to lethargy, with the rather sad, natural intelligence of the self-taught; a soothing, natural counterpoint to Jimmy" (7). He represents a calm character who is not concerned with political back burners of the governing class, and his pessimist attitude seems to stem from the hopelessness of radical social changes. His easy-going manner functions as a patient listener who promotes opening inner dialogues that assist Jimmy Porter to discuss and decide about the truth in his mind. Alison, an elegant looking young girl, is about the same age as the men. With her "elusive personality" she shares "the uneasy polyphony" of the people in her house; where she plays a timid housewife unconcerned about her responsibilities of household and marriage. (7)

At the beginning of the first scene, Jimmy addressing to Alison; brings up a debate on "different books – same reviews," railing against the inertia of the lower middle-class of England. Implying the stable language of press, he complains that "even the book reviews seem to be the same as last week's" (8). He goes on questioning the natural effects of 'reading' on the individuals, and argues that "the papers" make people feel they are not "so brilliant" as they think they are, because of the life "burden" of lower middle class which make "it impossible to think", and have an "opinion". For Cliff, Jimmy should "leave the poor girl (Alison) alone" because "she is busy" with household jobs. Jimmy's criticism is for the unconscious and "sleeping" attitude towards the conditions they live in; he thinks he has the role of "the only person talking" and the people around him are not "listening to him" (8).

Jimmy has a self-esteem for awakening individuals with the ideal to make people 'feel' and think about the life expectancies they deserve. And to fulfill his goals, he starts with the persons he shares his life with. For him, Cliff represents the people that are "trying to read" but "can't understand a word of it" because they are "too ignorant" and "uneducated" (9). The "educated", like Alison, are expected to explain, but they are 'busy' and "can't think" and "hasn't had a thought for years" (9).

Cliff quotes news by a 'Bishop of Bromley' who "makes a very moving appeal to all Christians to do all they can to assist in the manufacture of the H-bomb;" (10) a "quite moving news" that recalls religious hypocrisy, but no reaction from Alison and Cliff is heard. Bishop of Bromley is being accused of suppor-
ting "the rich against the poor," and denying "the class distinctions;" and this idea, the news reports, "... has been persistently and wickedly fostered by the working class!" Jimmy argues that 'Bishop of Bromley' is an appellation for Alison's father, his "nom de plume" (11). He quotes another news about how a woman was "kicked in the head" by "Christian Soldiers" while trying to join "the mass meeting of a certain Evangelist at Earls Court," but again he gets no response or reaction from Alison and Cliff; which makes him think that "there is something wrong with him" (11).

"Lost in the world of mourning, Jimmy can only think the world as absurd." For him, "people have become absorbed in trivial." (Rosefeldt, 1996: 110) He is aware of the fact that it is not easy to awake, and make people feel responsive of individual consciousness, for the society has a stable stagnancy and "never seem to get any further," letting the youth "slip away." Because they "cannot raise themselves out of their delicious sloth" and so, they live like replicas which need to be humanized. To show this, Jimmy has a critique as follows:

...Hallelujah! Why don't we have a little game? Let's pretend that we're human beings and that we're actually alive. Just for a while. What do you say? Let's pretend we're human. (He looks from one to the other.) Oh, brother, it's such a long time since I was with anyone who got enthusiastic about anything. (Lasell, 1957: 12)

For Jimmy, the individuals live as if their humanizing senses have been taken off from their bodies; they unquestioningly adopt and live with the scenarios written for them, as they are good at "getting used to things" (13). He complains that "he is sick of doing things for peoples. And all for what?" there is no change; "Nobody thinks. Nobody cares. No beliefs, no convictions, and no enthusiasm" (13). Cliff goes on reading news which proves Jimmy's theses of social stagnancy and economical fatigue; a Waughan Williams reports that they get "cooking from Paris, politics from Moscow, and "morals from Port Said" (13). The news also draws attention to what it means to "come back from India, after all those years away" and "to make their brief little world look pretty tempting" with their "bright ideas, bright uniforms" (13 – 14). The reporter concludes his evaluation with a pessimist doubt, and remarks that "Perhaps all our children will be Americans" (14) Jimmy's reflection is positive because he says "that's a thought", implying that it is written by someone who 'thinks'; an individual who has got "guts" and "sensitivity" is what he finds important. (15)

Jimmy has a relation with the governing class through Alison's father, a Colonel in India, and her mother whom he calls "militant, arrogant and full of malice, or vague" (16) "Both Alison's and Jimmy's father were military men on a grand crusade who came back to England with a sense of despair. What they fought for either vanished or never did materialize" (Rosefeldt, 1996: 111). Alison's brother Nigel, to Jimmy, is also "evil-minded": 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 to his supporters! And nothing is more vague about Nigel than his knowledge. (Lasell, 1957:16)

Political hypocrisy is another issue Jimmy discusses; Nigel, for instance, represents "a patriot and an Englishman" but in practice, his challenge is, "to keep things as much like they always have been," because he has had this conventional 'character building' from his schooling. (16) For Jimmy, both Alison and Nigel are "sycophantic, phlegmatic and pusillanimous" (17) His reaction to the social and political disorder is less than his neurotic lo-
udmouth attitude at home. Alison, a victim of her casual and whimsical decision of marriage, is afraid of sharing her pregnancy with her husband; she tells Cliff that she is "pregnant" and that "it is too late to avert the situation," (23) She is under oppression because Jimmy "has got his own private morality," which is "very harsh" for Alison to put up with" (24). Cliff tolerates his friend's 'anger,' because he and his friend "both come from working people," and 'he gets on with" him because he is "common. Common as dirt" (24). Jimmy reveals his 'anger of revenge' for the upper class through Alison's family, and his "... feeling of helplessness makes him see only the hopelessness and futility of his life and clouds all his relationships." (Rosefeldt, 1996: 110)

Helena Charles, a friend of Alison, is introduced with the audience at the end of Act I. She is an actress from middle-class at the same age as Alison and comes to stay with the Porters while performing in a play at the local theater. She seduces Jimmy and replaces Alison in the household. Alison is aware that on her arrival, "everything seems very different," for Helena discovers that they are "simply fond of each other" and "no more to it" (Lasell, 1957: 33) which Alison explains as follows:

It is not easy to explain it. It's what he would call a question of allegiances, and he expects you to be pretty literal about them. Not only about himself and all the things he believes in, his present and his future, but his past as well. All the people he admires and loves, and has loved. The friends he used to know, people I've never even known and probably wouldn't have liked. His father, who died years ago. Even the other women he's loved. Do you understand? (33)

Jimmy's revelation of 'anger' changes hand from social freedom to depicting his childhood traumas. Helena finds out that "the world has treated" him "pretty badly," but Alison has witnessed him confiding for three years now, and remarks that one should not "try and take his suffering away from him, he'd be lost without it" (43); implying that Jimmy's world of argument is centered on "his suffering". The key question to Jimmy's childhood revelations is: "Have you ever watched somebody die?" Because he believes "Anyone who's never watched somebody die is suffering from a pretty bad case of virginity" (46); which he quotes as follows:

For twelve months, I watched my father's dying when I was ten years old. He'd come back from the war in Spain, you see. And certain God-fearing gentlemen there had made such a mess of him, he didn't have long left to live. Everyone knew it even I knew it. ...you see I was the only one who cared. His family was embarrassed by the whole business. Embarrassed and irritated. As for my mother, all she could think about was the fact that she had allied herself to a man who seemed to be on the wrong side in all things. My mother was all for being associated with minorities, provided they were the smart, fashionable ones (46).

The family "waited for him to die", and the home budget was supplied by "a cheque every month". His mother looked after him "without complaining," because "she pitied him." but Jimmy confesses that he "was the only one who cared!" As "a small, frightened boy" he listens to "feverish failure of a man" who would talk to him "pouring out all that was left." All Jimmy could feel and understand was "the despair, and the bitterness, the sweet, sickly smell of a dying man" (46). It is that trauma which makes him "angry and helpless," and that is something 'he can never forget it because he "knew more about love . . . betrayal . . . and death," when he was ten
years old" then someone would "probably ever know" all their life (47). His father is wounded by a "god-fearing gentlemen"; a description which contains an allusion to hypocritical religion and loose values of nobility; both hostile to Jimmy's life expectations.

Jimmy's friendship with Cliff also seems relevant with his 'care for his father' which formed a permanent paternal function in his character; as he asks Cliff, "What do you think you're going to do when I'm not around to look after you?" (12). Jimmy is mistaken about the idea that 'if he cares, and looks after' people, he can keep them around him, and he has got the right to do it; a rule that has proved wrong throughout his life. He tries to put a genetic code of 'failure' into his class and his own destiny. His father was "a failure," Jimmy is also a failure follower of his father; he was unsuccessful as a journalist, an advertising agent, a vacuum cleaner salesman, and though he had been a university student he works at a sweet stall for earning his life. For Jimmy, England could have been a livable good country in the past, but now hopelessness is what he sees for present and future; for heroism is buried in the pages of history and there are not 'brave causes' left for the new generations (68). Another loss that turns Jimmy down in his expectations is his close friend Hugh. He is a militant and courageous character, who disappoints Jimmy by his decision to leave the country. Alison shares Hugh's flat for some time when Jimmy and Hugh "carry out raids on the enemy", the 'gentlemen world of Alison's class', and try to "invade territory" (44). The death of Hugh's mother is a loss and a reminder of his father's death.

The impact of Jimmy's childhood on his character has led him to develop a defense mechanism of reaction which mostly centers on women; his mother being the first source of seduction, and unfaithfulness. His mother's betrayal of the father is as unforgettable as it is painful; which has caused him to distaste the feminine world. Alison's mother is another figure who causes Jimmy to hate uncontrolled feminine dominance. He expects his wife, and close friends to share and feel the pain of whole 'burden' of his childhood, the norms and values he is loyal to, and hate those he reacts violently and rudely with his words, attitudes, and jazz. If not, like Alison, they will be regarded as 'pusillanimous'. He cannot have a peaceful life while living in the real world, and facing his bitter and helpless realities; his reactions will contain pain and anger. The 'bear & squirrel' game is a way of escaping the reality or turning off the flow of neurotic agony.

Alison wants "a little peace"; and decides to leave Jimmy; but for Jimmy, it is not possible to have 'peace' when his 'heart is so full," and "ill" (47). He does not confirm Alison's parting and has hope that she "may want to come back" (48) but then he says "I want to see your face rubbed in the mud - that's all I can hope for" (48). Cliff is not 'on Helena's side' but he is aware that since she has arrived "everything's certainly been worse than it's ever been," and he claims to have an important role in the 'vitality' of his friend's family; "This has always been a battlefield," he confesses, "but I'm pretty certain that if I hadn't been here, everything would have been over between these two long ago" (48). Finding the conditions and the behaviors of the people around not "decent and civilized," Helena calls Alison's father "to come up, and fetch" her; she calls in the name of Alison, and informs him that Alison "wanted to come home" and "would he come up for" her. (49) Helena does this for the sake that she "had to do something" for her friend, (49) and reckons that a break of "plenty of time" will be an opportunity for Jimmy to "come to his senses, and face up to things" (49). Helena and Alison are about to leave when Jimmy learns that Hugh's mom "had a stroke" and "is dying" (50). Jimmy is losing another mother he had shared his life with and reminds him his negative nostalgia.

Jimmy is a liegeman of his negative
nostalgia which has caused him to achieve a personality defect of the hopelessness of 'caring for' himself and the people he has known as 'care-takers' of others. Mrs. Tanner is respectable because she is "a charwoman who married an actor," a 'mistake' as Jimmy and Alison, "worked hard all her life, and spent most of it struggling to support her husband and her son" (51). Jimmy shares the same hopeless life plot with Mrs. Tanner, and so, Alison says "Jimmy and she are very fond of each other" (51).

When Colonel arrives to take Alison, he admits that interrupting their life "is beyond him, and will be" (51). Jimmy's difference, he believes, is that "he just speaks a different language"; implying that his language might not be as 'gentle' as the language of high brow people, but he has common realities with other members of society. Colonel believes that Jimmy could have a better life which he deserves; because the occupations he tried, and the sweet stall he is busy now "seem an extraordinary thing for an educated young man". Alison's reaction is that "he seems to have been as happy doing this as anything else" (52). What her mother did "was trying to protect" her, but for Colonel Redfern, "all those inquiries, the private detectives, the accusations" were 'horrifying" (52).

Alison's parents have not much to share with Jimmy, that is why Jimmy "hates all" of them," but Colonel's deduction is what they did was "all unfortunate and unnecessary," because Alison's mother thought "if he was going to marry" her "he must be a criminal, at the very least" (52). Colonel has a more objective evaluation, and he critiques that "she went too far over Jimmy," and "... it would have been better," if they "had never attempted to interfere," and "... it would have been a little more dignified" (52/53). Alison's reasoning is that Jimmy married her because of "revenge," and that "Jimmy has got a sort of genius for love and friendship, on his own terms" (54). The reason for friendship or marrying was 'love' for Colonel's generation, but that very reason has become "too simple for young people nowadays," for "they have to talk about challenges, and revenge," and "love between men and women is really like that" (54).

Colonel confirms Jimmy's evaluation for his post-colonial position; "perhaps he is right," he approves, he is right to say that Daddy is "an old plant left over from the Edwardian Wilderness" and "the sun isn't shining anymore" (54). Because good old days were "like a dream" and "those long, cool evenings up in the hills, everything purple and golden" seem like a utopia for Colonel now; he had "a Maharajah's army to command" and "that was his "world" and he "loved it, all of it" (54). Alison's evaluation is interesting; "You're hurt because everything is changed. Jimmy is hurt because everything is the same, and neither of you can face it" (55).

As "a conventional girl" (56) Alison leaves her house to Helena and leaves with her father when Jimmy is at the hospital to see Mrs. Tanner passing away. Helena's attitude is trying to make a place as cozy as possible for herself out of a friend's ruined marriage. "He is all yours," says Cliff to Helena, and gives her Alison's letter to Jimmy. In her letter to Jimmy, Alison wrote she 'needed peace desperately' and she is "willing to sacrifice everything for that" (58). "Deep loving need!" is what Jimmy understands from the letter of his "conventional" wife's letter, which is written in a language she never heard from her husband. Helena wants to be sure about the last reason which might bring them together and she tells Jimmy that his "wife is going to have a baby" (58). Jimmy's reaction is not the one Helena expects, he says "I don't care if she is going to have a baby" (59). Jimmy's mind is busy with his childhood obsession; "for eleven hours," he says, he has been "watching someone" whom he loves very much, "going thro-
ugh the sordid process of dying,” and “she was alone,” and he “was the only one with her” (59). Jimmy’s tenacious attitude to his principles of loving, respecting and hating “on his own terms,” (54) do not let him compromise himself according to the conditions. He is expected to be pleased about having a baby, but he does not. (59)

Several months later the audience introduces with a stage where Alison’s personal belongings have been replaced by Helena’s. She is the only figure changed within the scene of the attic-room; the boring Sunday routines go on in the same mood and aura. “Stinking old pipe” annoys Cliff, “reading Sunday papers” routinely goes on, but Helena declares that she ‘she quite likes” the smoke of the pipe. (60) The new participant of routine Sunday conversations, Helena, is not contented with “tumbling over religion or politics” (61). Whenever Jimmy is casually or on purpose out of ‘class’ or ‘church’ monologues, he turns back to his inerasable obsession; for example, he says he “thought of a new title for the new song,” and the title is “My mother is in the madhouse – that’s why I’m in love with you” (63). The oxymoronic and ironic title proposes an assessment that Jimmy will never be able to forget his mother’s deception, being the first example of getting to know the famine world, and that is why he will be sure about loving a woman.

The first part of the song is as follows:
Someday I’m gonna marry her,
When times are not so bad,
Her mother doesn’t care for me
So I’ll ’ave to ask ‘er dad.
We’ll build a little home for two,
And have some quiet menage.
We’ll send our kids to public school
And live on bread and marge. (65)

In the lyrics of the song we hear about the simple expectations of a boy and girl who have plans for future, there is no declaration of ‘love’ as ‘Colonel Redfern narrated to be the cause of marriage;’ (54) instead, fixing time for marriage depends on living conditions, so the candidates hope to marry at a time ‘not so bad.’ Or if there is ‘love,’ it will only be known by “the angels up above” (66). The mother of the girl ‘does not care for’ the boy, so he hopes that she will die soon. Then they wish to ‘build a little home for two, … and send kids to public school, and live on bread and marge’ (66) We hear that what Jimmy has challenged for throughout his life is part of the living curriculum scheduled for lower middle class. He has simple life goals. He is not aware of what he has or what he should do to raise his living standards. There is nothing in his life in his possession. His attention is fixed on what other people do or should not do.

Cliff decides to leave because he thinks that "the sweet-stall is all right," for Jimmy who is "highly educated," and "it suits" him, but he needs "something a bit better." And he thinks "he ought to find some girl who will just look after" him. (67) Jimmy confirms and speculates that his friend would like to have a girlfriend "with lots of money and no brain” (67). His friend’s departure reminds Jimmy that he "seem to spend" his life "saying goodbye" people around him (67).

For Jimmy they let "these women bleed" them "to death!” and "people of our generation” he supposes "aren’t able to die for good causes any longer” (68). It was his father’s generation who died for brave causes.

He goes on as follows:
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 (68).

As Jimmy and Helena seem to get on well, he has a dream of a new job; with ‘her help,’ he may "close that damned sweet-stall" and "start everything from scratch" and they will "get away from this place” (69) At the moment of
their conversation for future plans Alison arrives; she looks "ill and untidy" (70). She thinks it "was unfair and cruel" of her "to come back," but she "had to convince" herself that "everything she remembered about this place had really happened to her" (71). Helena thinks 'she is his wife and has all the rights,' but Alison says that she does not "believe in the divine rights of marriage," even before she "met Jimmy," she believed that the marriages have a sort of "constitutional monarchy" (71)

Helena and Alison discuss the reasons for what has happened. Helena's evaluation is as follows:

There's no place for people like that any longer in sex, or politics, or anything. That's why he's so futile. Sometimes, when I listen to him, I feel he thinks he's still in the middle of the French Revolution. And that's where he ought to be, of course. He doesn't know where he is, or where he's going. He'll never do anything, and he'll never amount to anything (72).

Helena's final decision is that she "has got to get out," because Jimmy 'wants one world and she wants another,' and "lying in that bed won't ever change it" (72) She accepts that what she has been doing "is wrong and evil" (72). When Jimmy learns that Alison had lost their child, "it isn't my first loss" he says. (74) And his reaction is that "the injustice of it is almost perfect! The wrong people going hungry, the wrong people being loved, the wrong people dying! (75) "I may be a lost cause," he concludes, "but I thought if you loved me, it needn't matter. (76) Alison also accepts her fault, and recites the following sentences "I was wrong! I don't want to be neutral, I don't want to be a saint. I want to be a lost cause. I want to be corrupt and futile," (77) which is the type of person Jimmy would like to live with.

Conclusion

With Jimmy Porter as the revealer of social and biographical 'anger', Look Back in Anger aims "to move the young generation" and identifies the "youth with 'vitality' and directness of feeling," (Rabey, 2003: 31) So "'vital' and its collocations come to define" the generation that Osborne tried to access" (Dorney, 2009: 111) Dan Rebellato argues that "'life' is the crucial word," and "it is part of a cluster of terms that are distributed through the works of the New Left and the New Wave: the variant forms, 'live', 'living', 'alive', the antonyms, 'dead', 'death', the synonyms, 'vital' and 'vitality', and the related term 'feeling'." (21) Jimmy's mind is circled with stagnant negativity stemming from his childhood traumas which shadow the 'vitality' of his life. Opposing the ruling class attitude, he is looking forward to social 'changes' (54) to make individuals 'feel' and have 'enthusiasm', the key words for making life 'vital'. With touching inner monologs "the play is an energetic celebration of the articulation of suffering which might have been more acceptable in a Russian play, but which most English drama of the time was concerned to tame, limit or redeem" (Rabey, 2003: 29-30). The clearly understandable monologs imply more with modest stage decoration and everyday characters; contrasting with the smart, charming drawing room, the events take place in an attic room flat, which startles novelties to the mid-1950s theater audience.

The plot mirrors the lifestyle of an average family and intends "presenting the particular, individual 'slice of life'" (Osborne, 2005: 192). From one 'slice of life', several months in Look Back in Anger, the audience can easily catch "the displacement of the hope for utopia for the hope for heterotopias" (Bennet, 2011: 14). "The angry invective and cynicism" of Look Back in Anger "has its origin in the sense of something that has been lost and cannot be regained, or more accurately, a sense of having never really possessed what now has been lost" (Langford, 1997: 240).
audience is shocked with the simplicity, authenticity, and conventionality of presentation which are "among the most powerful weapons in the armory of the stage" (Esslin, 2001:285). "The 'language of "everyday life" is shocking too, because of the reason that "it is restricted, inarticulate, dull and boring" (Langford, 1997: 239). The purpose does not seem "...to analyze social realities but to allow the audience access to the experience of living within them, with all of the anger, delusion, and false consciousness that often entails" (Langford, 1997: 238). A "Freudian reading of Look Back in Anger reveals evidence of an oedipal triangle, focusing on the way in which Jimmy manages internal conflict by cloaking unconscious desire for his mother in misogynistic anger" (Bolt, 2007: 239).

To conclude, we can say that Jimmy Porter's monologs are revelations of 'anger' for rejection, disappointment, loss, revenge, possession and political failure as well as the moral failing of individuals, because, imaginative and idealist changes start with the individual.

REFERENCES