

## Unveiling reasons, realities and outcome of Jimmy's impotent wrath and distasteful turbulence

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### Abstract:-

To delve deep into the psychological reasons, which have caused wreaking havoc in the life of a modern man, it certainly leads the researcher to observe apparent oddities of demeanour, though the inherent sense of inertia and euuni would project the protagonist as a sensitive sufferer, being unheard from the world. This paper delineates the post-modern traits brimmed with aristocratic foppishness, class segregation and incompatibility in a sacred union called marriage. Modern marriages proved to be an imbalanced vehicle without any direction, lacking the essential elements of trust, companionship and reciprocal affinity. The foundation of any relationship should have a base of mutual respect, understanding the integrity. The notions, which are so pre-dominant, not in the minds of crass but sensible human beings do need either acknowledgement or reaction to even of their humdrum acts. It is all about acceptance with warts and all without any acquiescence. Osborn anticipated less from the people, for whom life flows like a smooth river in a tedious manner and exerted lives of such people, whose outburst has violent reactions venting their feelings extrovertly.

### Article Highlights:-

- The monolithic character portrayal of Jimmy Porter replicates failure of modern man to manipulate multiple complexities emerged out of social injustice, culmination of unemployment susceptibly affected the intellectual person. The morality and equilibrium along with matrimonial estrangement lead the sensibility of modern man to grief-stricken and perennial anguish, gradual petulance and impotent anger.
- Eventually, as a sheer reflection of this affliction, the demeanour of Jimmy follows the natural tendency to impose his beliefs on the callous creatures as a boomerang effect to his annoyance.
- As a detrimental aftermath, the external globe confronts angry young man, interpreting his vain actions, vitriolic animosity, feeble echo and impotent rage as the idiosyncrasies of crass-minded rational veteran helpless, nagging with monotony of routine life being mocked by people.

**Key words:** - Anger, modern literature, marriage, relationship, impotent, sensitive, intellectual.

The task of picking up the threads of discussion, leading to the profound understanding in case of analyzing the modern predicaments, seems too complicated. The herald of 20<sup>th</sup> century brought ample technical advancements, novel comforts and absolute gateway for attaining rapture. Although, writers have taken a little care and keen interest to demonstrate the sense of isolation being accompanied by the evil inside and to add more insinuating vices of racism accumulated perversely, Jimmy Porter is the aftermath of all these amalgam. Jimmy's impotent anger is of no use, because he fails the listener's attention. Rather the deliberate act of not giving ears to Jimmy may be one of the responsible reasons for making him a '*modern Hamlet in action*'. As it has been entitled for Hamlet that procrastination is the root cause for his doom, similarly Jimmy's intellectual sense overpowers his reason. The other important factor responsible was the epoch, which has been marked with nascent society with perverted people, gave birth to comparison that led them to jealously. Bereft of tender passion for love, endurance and equality marked their desired goal in the mindset of the people. People started to demand consideration and respect. The transformation of an innocent self-love into culpable pride could be felt through the characterization by modern writers. As reiterated by Rousseau who exonerated nature and blames society. He says that passions that generate vices are hardly found in nature but those are inculcated in the society itself. He intimates about the fatal societal repercussions as teeth of relentless opposition to Joseph Conrad and William Golding, who believed that society is no longer responsible for anything that happens in human life. They emphasized that, society being a monitoring agency over human disposition and instincts plays the vital role or curbing the evil and unconscious emotions and obliges him to sustain his sophistication. In absence to all these societal supervision, anyone can become devil, which is very much dominant and inherent inside us. He opposed society as the law making cultures and sub-cultures and did not accept it as the supreme democratic authority which fails to establish the justice through legitimate system. The modern society as recognized by Rousseau is consisted and characterized by inequalities dominated by people of superior class through the exploitation against the norms of jurisprudence. In short, superficial elite possess the rights to exalt, flaunt and boast at those who are sensitive, intellectual and impulsive. Though Rousseau conveyed,

"In truth, laws are always useful to those with possessions and harmful to those who have nothing; from which it follows that the social state is advantageous to men only when all possess something and no-one has too much." (1)

Osborne is greatly influenced by Rousseau in projecting the social vices fabricated neatly to denounce the simplicity of *intellectual* and *sensitive* modern men. When the purpose of author is to reflect the peaceful prosperity of the world worth to be witnessed by the audience, it does take more pain and time and is always painstaking and precise gist for the author, when he starts narrating ugly realities, harsh nomenclature of *societal complexities*. The similar features of modern era elucidating least sustaining interest of compatibility in relationship and ended pathetically have been reiterated by Carter in one of his plays- *The Hotel in Amsterdam* when the play come only to the end with the sensational news of the suicide of K.L.

"The play has literary no action, it has an air of empty, suffocating inertia and it is the least theatrical of his plays." (2)

The crucial stance in delineating the *inaction* and sense of *nothingness*, Osborne portrayed the drama, which intensifies the feelings of the readers through making theatric acts less dramatic. The characters are in reckless situation letting the audience baffled weather they are the victim entangled by such circumstances or enjoy merely occupying in intentional nothingness. Though Jimmy suffers from everyday monotony, yet he is not the silent sufferer. He is radical dissenter, an extrovert intellectual whose volcanic yet impotent verbal explosion gives vent to his feelings, although not being acknowledge by his own wife. The excruciating pain that Jimmy bears is supposed to be the prime reason for his rage. Another masterpiece *West of Suez* (1971) which is a straightforward realistic play describing the excursion of a family with several friends. The analysis consisted of inner vacuity, monotony and emptiness of the lives of modern people, which have eventual progress and resemblance with that of

Jimmy's turbulence and distrust towards relationship and human instincts. Osborne got influenced by constellation of eminent writers respectively by introducing vivacious flavor of modern complexities. Chiefly among them are Oscar Wilde and D.H. Lawrence, who in his plays describes man-woman relationship, marital tensions, a satirical perspective on social conventions. Inspired by Tennessee Williams, Osborne grabbed the opportunity through the tremendous character of Jimmy to portray the sensitive individual who refuses to conform to the values of the crass society with its rigidity. However, the characters of Williams lack the strength the way Jimmy expresses by his defiance and vitriolic anger. Apart from realistic views of Ibsen, subdued and direct action of Chekhov, rhetoric undercurrents on snobbery and romantic love of Shaw, Jimmy's personality reflects the absurdity prevalent as an indispensable human proneness, whom Osborne always owes to its progenitors i.e. Harold Pinter and Samuel Beckett.

Apart from the atrocious face of post-world war, *religious intolerance* by Church of England, *class distinctions* by social segregation and middle class morality to create utopia gave birth to Jimmy's *void* and synthesized dissemination. There was a loss of faith and the support that the Bishops of the church extended to nuclear weapon aggravates the progressive opinion. The new generation produced the '*Angry Young Man*', which was conceptualized by Kingsley Amis, Nigel Dennis, John Wain and Angus Wilson. The description of provincial characters articulated by literary veterans projects them as disturbed, anguished, angry at the same time real and satirical. Their sharp intellect is the cause to pour out tirade against the unfair institutionalized social codes and conducts.

"They never suggested that they knew the answers to the problems, simply that the answers of the Establishments might well be the wrong ones. There was no programme of social reform." (3)

It is the deep concern that Osborne reacted more sensitively than his contemporaries. Annoyed by the politicized religion and its affectation casted through his repeated denouncing of Bishop's support to Bomb, Jimmy attacks the superstition in general and imperialism. Presenting the vulnerable societal aspects through acute feeling of despair, Jimmy responds to whatever happens around him without working towards a practical solution as Intellectual and sensitive people can think less but at the same time feel more. As pointed out by Osborne,

"I want to make people feel, to give them lessons in feeling. They can think afterwards." (4)

In addition to this, Jimmy has a mature sense of understanding, which provokes his petulant disposition and a realization of circumstances make him susceptible. His invectives are the ironical remarks cluttered with sharp and bitter criticism that proved him both sadist and masochist. He enjoys the pain inflicted on him and eventually feels the rapture inflicting verbal assaults on Alison and Helena. In classical Freudian terms, Jimmy can be seen as a paranoid personality, suffering from persecution complex, who feels that the entire world is against him. This sense of disbelief, hatred and mistrust entangled with his inferiority complex drags him more to adopt the tendency of being isolated from the world, family even from his wife. According to Mary McCarthy,

"Jimmy's profoundest, quickest and most natural instinct is mistrust." (5)

Probably the features like warmth, trust, affinity that a child needs to have as a part of nourishment may be lacking in Jimmy. He started interpreting his life as arid, unsafe and insecure and the unusual responses with *anxiety* may be the desired repercussions that he finds suitable to satisfy his perplexed conscience. The sturdy and radical ideology of hatred towards social snobbery is so conspicuous in his character that he is not being detached even for a moment. The play commences with the denial of a suitable job in spite of his university education and magnificent intellectual accomplishments. He ultimately believed that it is due to his social background, he is being humiliated and ignored by the society. Even the marital relationship seems to be in disproportion as an unwilling agreement, where Jimmy and Alison have pretended to remain ideal couple to attain ideal societal benchmarks. He feels too awkward and being discarded and giped in the deliberate efforts of brother-in-law Nigel and his partnership with

Hugh. Jimmy's uncouthness and roughness can be seen as expressions of his working class consciousness. He opens Alison's drawers and reads her letters because the idea of respecting other people's privacy is an essentially upper class and middle class concept. Apart from individual hollowness and insurgency, the political environment of warfare prepares the path for youth for whom there were not many causes left for to fight for.

"Nobody thinks, nobody cares. No beliefs, no convictions and no enthusiasm." (6)

While portraying the shades of different characters, Osborne proves himself to a master literary craftsman, who demonstrates his concern to cater class representatives through chief protagonists. Helena has been the epitome imposing royalty and hostility for Jimmy, slaps twice him. But the second time after the departure of Alison seems to be more responsive yet erotic. Helena as described by many critics wants to become the centre of attraction among the middle-class people and expresses her elite mentality by revolving these henpecked at the periphery. Although, Osborne wants the readers to acknowledge that Jimmy appreciates her act of slapping on his face, as he is in search of a companion who at least responds. Alison is to be considered as a frigid and non-responsive wife to any of his acts. Irrespective of Jimmy's groaning in *isolation*, screaming about his contemporary situation being a victim of social injustice, having the sublime intellectual senses yet being assigned the trivial work- Alison is deaf to everything. Jimmy's anger turns into *aggressive diatribe* since Alison fails to give her ears to him, proving herself being insensitive. On the other hand, Jimmy wants her beloved Alison to react in any of the ways. Giving the illustration of private moments of a married couple, Jimmy says that Alison has the passion of lovemaking with, but he has to initiate the game of bears and squirrels and this pretentious act would lead her to arouse passions. If we scrutinize the bondage between a husband and wife, is it necessary to show the harmony and love through such games? Can't one express his/her feelings directly without using fake apparatus being engrossed in reverie? Of course, the world of fantasy is beautiful, but it should not overpower the real world. It may be an illusion to keep the harsh realities away, but painful later on. It proves that she is devoid of natural love and affinity towards Jimmy and perhaps it is one of the reasons for the incompatibility in relationship. Dyson says,

"She has never given herself to her husband with the honesty which she knows he demands and needs." (7)

Jimmy anticipates pure, simple and unambiguous love from Alison as a natural expectation from any husband. But being so excessively *impulsive* and *rational*, he always finds himself being unanswered. The following acts and lines have been filled with enormous anger as an aftermath. Alison should have thought him being a person disregarded by the society, and one who needs care and attention to appease his anger. Jimmy's remarks often depicted him a harsh misogynist, but that is not for all women. It is meant for his pre-defined target audience, especially a class of female prim, whose priggish demeanour makes Jimmy extremely enraged.

"When you see a woman in front of her bedroom mirror, you realize what a refined sort of butcher she is." (8)

"Slamming their doors, stamping their high heels, banging their irons and saucepans- the eternal flaming racket of the female." (9)

It is not the only reason for being entitled Alison as Lady Pusillanimous. The textures that Jimmy observe in Alison i.e. submissiveness and passive plausibility, do not bring the desired impact until he gets heard, reacted and contented be it physical, rational or psychological.

"Oh, it's not that she hasn't her own kind of passion. She has the passion of python. She just devours me whole every time, as if I were some over-large rabbit. That's me. That bulge around her navel- if you are wondering what it is-it's me. Me, buried alive, down there, and going mad, smothered in that peaceful looking coil" (10)

Throughout the momentum of the play, the readers would always find Jimmy being resilient, bold and extrovert. Even when Cliff and Alison have their conversation regarding her beautification, the fake laudatory of

Cliff and Alison's confession of being in a wrong place elucidating her dissatisfaction has been smashed by impudent yet straight suggestion by Jimmy,

“Why don't you both go into bed, and have done with it.” (11)

In spite of numerous bitter reasons and incessant domestic animosity, it is unacknowledged truth that Jimmy's anger should be evaluated as pure outburst of love and sensation besides its suppressed turbulence and deliberate lashes on societal convictions and obdurate conventions. Apart from the opposite force in form of Helena's gesture of slapping and kissing Jimmy, it is the momentary realization by Jimmy that Helena may gratify his intellectual conscience. That hope was too shattered and Jimmy's painful situation becomes worst by being disillusioned. At the same time, Alison counts on Cliff's act of eulogizing her as a detached outsider. The persecution inflicted by Jimmy on her and her mother drags Alison in a niche where she is indigenously suffering from a sense of insecurity. Thus, it can be evidently said that the characters who do not belong to Jimmy's family, play the contradictory role in making both Jimmy and Alison perceiving the truth of life. Through the use of conspicuous symbols, Osborne has represented the domestic chores by the illustration of ironing. At the same time, Jimmy's trumpet is the organ that shows insolence. It may be interpreted that the play displays the essential theme of escapism as the novel approach being applied as panacea to all complex predicaments. Except fewer, majority of social creatures occupy themselves in the vent out each other feelings, with desire reciprocation. Jimmy's anger and frustration seem the desired and ephemeral relief. As Mary McCarthy rightly compares,

“Jimmy's vaudeville routines to Hamlet are turning to players for 'relief' from the real world.” (12)

The use of words and phrases by Osborne to create the powerful rhetoric effect is noteworthy. The prime root cause for prevailing anger with derogatory remarks by Jimmy throughout the play is that he has been promoted into a moral and social vacuum. He fumes, rages, nags at a world which promised much but which has led to a dreary plain. The despair of the young generation and their bitter memories of past, betrayal in relationship ended in perennial suffering mingled with futile efforts have been presented with ultimate nihilistic realism. Apart from its political skepticism, the spectrum of the play revolves round Jimmy's portrayal as a misfit and rebellious moralist against aristocratic pedantry. Engulfed and afflicted by Sunday Neurosis, a condition in which one develops a devastating anxiety after becoming lack of content in one's life after the rush of busy week is over. He suddenly finds his life meaningless and futile and his discontent bursts forth in the form of jibes made at Alison and Cliff. However, although Jimmy alienates love, or rather is forced to alienate love due to the existential crisis unfolding before his life, he does long for a more intimate relationship with his wife. The post-war country has been projected as false anticipation of optimism along with a mythical self-image of a prosperous country. Jimmy's estrangement towards the aristocratic class makes the readers ponder over sense of being alienated from the world itself. For instance, Mohan Rakesh's *Halfway House* (1969) which also explores the theme of alienation and estrangement from one's community and from oneself is set in a disorderly living room in what was once a fairly well-to-do middle class home. The set includes broken furniture which, having lost its proper function, appear to have acquired uses dictated by the limitations of space. The angry simulacrum of Jimmy Porter and its root cause seems to be the obnoxious consequences of World War II and the uncanny government establishment. Further, the deviating religious manifesto, which played the role of provoking human mass rather than preaching ideal way of life and nurturing absolute behavioral norms exacerbate Jimmy's circumstances. Further, the insane support to church to H-Bomb has been severely denounced as a false motivation to society. The unpleasant atmosphere witnessed by Jimmy is somewhat religious sabotage, social chaos; nuptial stress, excessive intellectual proneness, impulsiveness and estrangement from the world prove him modern Hamlet in action.

The similar sense of weariness heightened in *matrimonial relationship* has been noticeably observed in one of the Indian writers Vijay Tendulkar in his play 'Kanyadan.' A sense of same claptrap is presented by the prevalent vice of clashes of casts, the way Jimmy and Alison's class distinction that pours the element of

disproportion between the central characters. Despite of entitled as ideal wife, Jyoti in 'Kanyadan' replicates Alison. Certainly, they both belong to the aristocratic class of their respective societies and groomed themselves in a sophisticated family; they become the victim of rational wrath of their counterparts. As Arun- the Indian Jimmy bursts out,

“At times a fire blazes – I want to set fire to the whole world, strangle throats, rape and kill. Drink up the blood of the beasts, your high caste society”. (13)

Eventually this gruesome protest in from of verbal abuse is a rising question at the same time expression strong condemnation towards the fake mannerism, priggishness and affectation conceited by the so called social elites. Jimmy's petulance is the pungent realism which eventually arises sense of pity for him. The lack of communication and devoid of respondents in Jimmy's case churning with marred pernicious societal effects made his life bereft of harmony in relationship with his family and friends. Causes are the abstract ingredients for people like Jimmy for soft provocation. Jimmy's philosophical happiness and sense of rational contentment can be appeased through the path of pain, grief and affliction.

Jimmy's portrayal by Osborne makes the readers oblige to accept that human being is basically evil from inside. It is only under the monitoring eye of the society, which is corrupt from whining, under the supervision of which we all wear a mask of sophistication and civilization. It takes a moment for a person to unmask himself, once he is dragged in the terrain of loneliness in the darkling plain of escapism from reality. It is the anger and outburst of feeling towards Alison, Helena and Cliff, that Jimmy has targeted upon as these 'caring and loving' family members and friends possess sense of 'love, care and sympathy' on the outer periphery, with their malicious deliberation within. The revelation of truth for Jimmy or for any other impulsive intellectual would definitely be not soothing words for 'a fair-weather friends' but a distasteful comments as a natural aftermath. Moreover, anticipating moral maturity from preposterous shams is like being surrounded by a world of illusion. For Jimmy it is a better alternative to bear the pain of knowledge of relationship rather than to be blessed by delusion. The tormented consciousness does not allow Jimmy to sustain harmony and compatibility like other mediocre people. The gradual sense of anger eventually transformed into pity and later on eventually ended in despair. The intense feeling of silence and an act of prolonged waiting for something to happen mingled with silence must be broken by the volcanic gestures and shouting at the insensitive representatives of aristocratic class. The social dichotomy and class distinction have been so precisely delineated that the readers encounter idiosyncrasies of Jimmy as a sensational and unorthodox naturalistic attitude as 'a fusion of the class-war and sex-war.'

Through the novel genre of dark comedy, Osborne makes the readers acquaint with Jimmy, who delivers his long-narrative speeches, scathing remarks, scornful comments as a modern Hamlet catering his intellectual insightfulness at the same time angry young man in action. The blasphemy, derogatory slangs and offensive sentences are the outcome not only of the causes that Jimmy suffered during his childhood, confronted humiliation being a rational unemployed at young age or witnessed bitter marital complexities during the domestic vicissitudes. They have played significant role in chiseling his vague personality into a surreal naturalist. But, it is far beyond all these unavoidable circumstances and hovering societal vices, his understanding of relationship followed by disillusion, the augmented social disruption, comprehending potential to express his apathy and tedium with impulsive realism that lead Jimmy to have myriad reasons justifiably entangled with his daily life, as an inseparable ingredient of his disposition and embedded as the basic instinct. The nuances of his character at certain point of time may not be accessible due to recurrent allusion of established fake social notions, to be fitted in a manner of class-hierarchy. The only perspective applicable to get into the psyche of Jimmy is first to unlearn all these counterfeiting communal norms injected by religious zealots and without being deaf to the predicament of such sensible people, listen to them with sheer patience, respect their viewpoint and be an active respondent to their action as an acknowledgment to their screaming and shouting.

The subdued and loathsome Jimmy thinks that he is the only among them, who can feel the suffering of being dejected and devastated acutely and this perennial anguish creates excruciating pain in his consciousness. On the other hand, Jimmy is crowded with people, who fail to realize that he deserves success, support and love and his impotent anger though offensive in tone, he is a good sensitive human being from the bottom of his heart. Alison's image of him is always of knight in armour. Helena thinks that he is born out of his time, and that he should have lived in the days of the French Revolution. Albeit from moralistic facet, Jimmy possesses features of frustrated reformer, who feels the desire to destroy the world because he cannot save it. The dazzling demeanour of Osborne's protagonist has been anticipated by the world outside as well as by his kith and kin even though they fail to understand him profoundly. Perfunctory behaviour of anti- bourgeois people avoiding Jimmy overcasts the hollowness and accelerates a well versed person's bruised ego and deteriorates his simplicity to intra-personal animosity and peculiarity. Jimmy is a disturbing mixture of sincerity and malice, of tenderness and cruelty.

It is acceptable truth in case of Jimmy that there are no specific causes for his anger mentioned in the course of play, but it can be evidently felt that his dissatisfaction with routine life and cynicism possess brilliant wit. The undeniable vitality is the tremendous force in Jimmy's character to justify the post-war predicaments of youth. His shrilling yet awakening voice fill the void widespread in the dull outside world. Jimmy's gibes are a healing method implementing to keep few people alive irrespective of their liking or disliking. People, who are like Jimmy are the intellectual property of our society, and they must be heard, venerated and responded to appease their inherent pain and despair. The nihilistic features of Jimmy make even the boisterous eventful life of modern man an epic festivity irrespective of dominant death silence ubiquitous among people. He is provoked at such an extent that the surrounding world confronts acidic assaults though breaking the arid and dull silence of passive sufferers.

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#### Conclusion:-

The subjugated element of wrath in Jimmy's character propounded on the literary platform to speculate for the audience regarding his role not in criticizing society and its evil, but to eradicate these vices from the psyche of the modern people. For a great common good, Jimmy's act of slashing the affectation of modern people, should be given an objective outlook by interpreting the other side of the coin. Jimmy's noteworthy presence makes the audience feel about the unheard voices in their utmost painful situation not even paid least attention by their family members and friends, who later on bear the repercussions of the same.

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