



THE IMPACT OF ANGRY YOUNG MEN ON LUCKY JIM, LOOK BACK IN ANGER AND A CLOCKWORK ORANGE

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ABSTRACT: Anthony Burgess's text *A Clockwork Orange*, John Osborne's *Look Back in Anger* and Amis's *Lucky Jim* are all works focused on the influence of The Angry Young Man movement. *A Clockwork Orange* is more of a satirical reference to an epoch when desire regarding social conformity and modern scientific discussions were recognized as a way of regulating dissenting youth. Puberty, anguish and aggressive revolt that comprises the very core of the protagonist of Burgess's novel, Alex. Amis's Jim Dixon and Osborne's Jimmy Porter are ascribed to the British "Angry Young Man" movement which was widespread during the nineteen fifties and was amply demonstrated by their literary "voice" performing in various scenes in their works. This paper attempts to reflect on the way the following novels and their corresponding characters as the mentioned works advance demonstrate this trend. Alan Sillitoe's novel *Saturday Night and Sunday Morning* and three novellas from *The Loneliness of the Long-Distance Runner* are used as a means to lay groundwork for such popular type. As Alex represents the hideous satire of rebellious youth, the aim is to emphasize on how the rage displayed in these works hits the peak point at the beginning.

Keywords: Clockwork Orange, Look Back in Anger, Look Back in Anger

I. INTRODUCTION:

A popular novel by Burgess, *A Clockwork Orange* was published in 1962. This novel by Burgess has a more resonant relation with the critical, anti-establishment works of the 1950's. The literary world saw a massive rise in pieces of writing during this decade that tackled relocation and sense of unease in British society, varying from the composition of the social hierarchy to problems in the education system. Among these books the characters are intentionally impatient with their society's sluggish and predetermined ways. This lack of social change inside Britain is also discussed in these works *Lucky Jim*, *Look Back in Anger* and *A Clockwork Orange*. These writings are creations of eternally radical facets of human nature: persons who are not content with their present status in society and strive to reform this. Tales incorporating this motif have persisted for as long as mankind has endured in the world and been exposed to some sort of societal power system. While these writings are

clearly recognizable with regard to historical connotations, concept of a dissatisfied individual in an asymmetrical culture can be easily identified in literature from time to time in history, be it the past, the present, or the future. In any society, this theme is easy to recognize, making it unusually popular due to dissent against existing societal norms. Unique features that distinguish *Lucky Jim* and *Look Back in Anger* as the writings of the 'Angry Young Man movement' is the underlying concept of unhappiness in an authoritarian or static community which could be easily visible to everyone. This idea is also visibly apparent in *A Clockwork Orange* which though is not linked to the aforementioned two texts with regard to this subject, but additionally because of its historic background.

A Clockwork Orange, is the tale of Alex, who is part of a gang of youngsters into drugs violence and arson and activities bordering criminality. Eventually he is apprehended and shipped off to jail. There he is given a choice to either complete his jail sentence or to go into a Government sponsored trial program and be released prematurely. The trial (Ludovico Technique) causes a critical affliction which renders Alex completely abhorring violence and unable to face physical intimidation. He had a passion for music which completely disappears replaced by abhorrence to all forms of classical notes. On being released he is confronted by former opponents who seek retribution and he ends up being bashed and battered and unable to defend himself. Eventually under certain circumstances Alex is reverted back to his earlier mental state medically and discovers that he is tired of the life he led earlier.. The text's British form

comprises an additional section which has been inaccessible in America for more than 20 years in which Alex chooses to abandon the way of life he had led as a youngster to becoming a normal law abiding citizen.

Burgess projects a futuristic Britain. He composed *A Clockwork Orange* during the last part of the 1950s and mid 1960s. A notable development was in progress during the time in Great Britain: the 'Angry Young Man' movement. Albeit numerous researchers reprove the movement on the grounds that the authors remembered for the development didn't have totally comparative attributes in their writings but never the less there is a consistent coherence in essential subjects of writings composed in this time frame. Such writings normally placed on a middle or lower class role did not gel with the general public since they appeared busted or tainted. In spite of the fact that it might be just unplanned but a considerable lot of such "Angry Young Man" texts were distributed in a close sequence and this happened during the period when the world was recouping from the Wars.

One of the fundamental outcomes that probably caused this was due to the significant attentiveness of scholars on the psychological effect war had on people. It's the fresh appraisal and rearrangement of the social system that the theme of Angry Young Men started to expound in the fifties. The expression "Angry Young Man" had not been implemented to gathering until after John Osborne's work *Look Back in Anger* got distributed, yet those authors regularly connected to the term were immediately assembled in light of the promptness of their writings that were distributed. Among the more famous creators of AYM (Angry Young Men) was Kingsley Amis, his book, *Lucky Jim*, is one of the principal "angry" attempts which should have been distributed. It wasn't until other "irate" writings had already been distributed, for example, *Look Back in Anger*; Amis was viewed as a creator of the movement. The most intriguing part of the AYM is that none of the creators recognized themselves as applicable to one another, much as less as individuals from a similar development. For example, Amis accepted that development was the after effect of a requirement for an apparently fresh viewpoint regarding writing.

Numerous researchers note that various AYM creators didn't coexist with one another, so they hated the idea of being specifically assembled. The additional point with this term emerges out of way, is it infers particular gathering of individuals. As critic Bradbury notes, "...a lot of the authors were not angry, many were not young, and a lot of them were women" (318)

Notwithstanding contradiction on the expression "Angry Young Men," there are certain similarities in the writings crafted by the Angry Young Men creators, the most significant one is that the primary personality is consistently projected as the irate youngster. The fact that the reason of the particular resentment might be radically different and unique between works but the predictable attribute of each irate central personality is that he is a misfit in society. Critic Balakian clarifies the point like seclusion, explicitly on account of Jimmy in *Look Back in Anger*: "The cause of his frustration is not that obvious; what rankles in him is the realization that he does not 'belong.' Nobody hears his words when he speaks; much less understands his heart when it aches" (264). Balakian has an intriguing viewpoint on reason for such passionate segregation; she accepts that the angry young man makes his personal arrangements of decisions or appreciation: "To protect their sense of truth, of integrity and justice, they become skeptical and even cynical" (263). Consequently, the furious youngster turns out to be significantly angrier on the grounds that society does not have a level playground for the true accommodation and appreciation his qualities due to social consequences .

Another huge trademark of the angry young man typically is i.e. he is in constantly dissatisfied with his expectations for everyday comforts. Morton Kroll depicts these like "young men with all or a substantial part of a university education and of financially difficult middle-class and proletarian backgrounds" (556). These portraits are normally very astute; however they can't climb the social ladder in view of the traditional and exacting social system existing in that period in Britain. This point is available in *Lucky Jim*, *Look Back in Anger*, and *A Clockwork Orange*: Jim, Jimmy, and Alex (accordingly) each originates from lower or middle class families and none of them can raise their economic status to their satisfaction. Their failure to do so clashes enormously with their knowledge they are unquestionably, shrewd individuals irrespective of their social background and feel that they should get a better deal in life and pick up more respect and affluence . In addition to the fact that they should have more finances, they feel they deserve to likewise have more impact in the public arena. These characters are gifted with more intelligence than their friends, but then they are for all intents and purposes overlooked socially.

Their outrage emerges from the fact. they “were educated for roles which transcend their class identity” (Kroll 556).

A last critical component that AYM texts have is i.e. they will in general examine predominant social stagnation and its outcomes however offer no corrective solutions. Stevenson asserts “...the angry young men are seldom genuinely critical of the forces shaping contemporary life: their ‘dissentience’ seems little more than irritation at their exclusion from a satisfactory place in a society that had ‘never had it so good’” (129). Neither Jimmy in *Look Back in Anger* nor Jim in *Lucky Jim* actually asserts how society should work; just simply gripe about the way it exists. Its absence of an alternate arrangement to describe social distinction based on class these particular writings give a new dimension and meaning to the expression “Angry Young Men”: Numerous pundits and literary critics utilize the expression “dissent” in their own conversation of Angry movement since not one of the writers composed any inflammatory material. Rather than “Angry Young Men,” Many feel, they ought to be classified “Annoyed Young Men.”

Most significant and well known writers of the AYM were Kingsley Amis and John Osborne. Amis was at that point a resourceful writer, pundit and artist when that the AYM showed up, yet Osborne was a striving new dramatist with almost a minimum achievement as an exemplification of an angry young writer. As indicated by Luc Gilleman, Osborne was reliably referred in papers provoking articulations, both distributed and verbally communicated (105).

Despite the fact, Amis' tale peruses as a comedy, basic ramifications of *Lucky Jim* is as a protagonist is a man peeved with his boss who is really substandard. He can see clearly seethe at falsehoods of social collaboration, but he needs so frantically to find a way into the social system which he himself despises. Jim is continually taunting his companions, finding himself in interesting scenarios even effectively including oneself in tricks, basically for his personal cynical entertainment. Balakian depicts protagonist's practices, an ideal reflection of silliness of society: “By juxtaposing every foolish action of Jim’s against the phony attitudes and manners of those whom he must outwit to survive, Amis creates...a topsy-turvy Alice-in-Wonderland atmosphere...” (265). In spite of the fact his escapades are amusing They are probably an emotional release and also probably his solitary fulfillment in secretly ridiculing those whom he disdains.

Jim communicates his displeasure while additionally demonstrating his weakness which he wants to adjust on various events. An instance, when Welch is talking about Jim's work, he always remains behind him and gesticulates with his hands Suddenly Welch unexpectedly pivots around and welcomes Jim to eat with him and Jim his no choice but to accept: “After a day of doing Welch’s work there was plenty for Dixon to do that evening in connection with his lecture, but it was obvious that he couldn’t afford to turn down this offer, so he said unhesitatingly: ‘Well, thank you very much, Professor. That’s very kind of you’”(180). He must curry favor with Welch even though he dislikes the Professor in order to keep in tune with his social aspirations.. On coming in contact with the professor’s son Bertand Jim promptly recognizes him as a cultivated snob and can't stand him. In any case, since he needs the display of geniality with Welch for his progress he concludes, "he mustn't be offensive" with Bertrand (43). The portrayal of women in the novel is one of the major intriguing parts of *Lucky Jim*. An angry young man, always distraught with society at large will obviously be dismissive and rude with ladies, which is a reality in this novel.

A comparative study of Jimmy’s disposition towards the females ex is apparent in *Look Back in Anger*, where the protagonist Jimmy displays dislike for and an inclination to disagree with his wife on nearly all subjects . He doesn't confide in her since he considers her to be a member of that languid citizenry which exists without analyzing its function in Society at large and the connected social privilege is taken for granted. To Jimmy, his wife comes up short on the substance of mankind and describes his thoughts by the following sentences : “You’ll end up like one of those chocolate meringues my wife is so fond of...my wife- that’s the one on the tom-toms over there. Sweet and sticky on the outside, and sink your teeth in it- inside, all white, messy and disgusting” (II. 39). The spouse likes desserts very much and she doesn't naturally agree with this monologue though it is a smart analogy for her reality. Actually, the vast majority of text comprises of Jimmy assaulting his better half's trustworthiness and standing as an individual. He ruthlessly blames her for about anything under the sky and simply carrying on with discrediting her and underestimating everything she does. Definitely, this angry man is a reason for a disconnection of the couple from society.

Such doubt is substantially fiercer in Jimmy’s case than in Jim's: Jimmy lacks self esteem and doesn't spare a moment to make this public. Jimmy has no opportunity for rising socially : he remains buckled down for

extended periods and can't manage the cost of his extravagances of schooling and respectable meals with visitors. Since Jimmy has basically no presence in society at large, he needs to be loud with individuals, though even perhaps they don't notice his protests. When Clive talkatively forgets about Jimmy Porter's remarks, he counters by the following statement, "bet you weren't listening. Old Porter talks and everyone turns over and goes to sleep. And Mrs. Porter gets 'em all going with the "first yawn" (I.7). Porter is seen by many of the characters in text as a cranky, wistful individual brimming with protest and others taking little account of significance of his upheavals.

Look Back in Anger includes one additional element to Jimmy Porter's segregation which makes his portrait a lot more furious than Jim: for a better of his life he experiences a type of sentimentality. His statement that there isn't anything worth fighting for any longer, clearly hints that there used to be something deserving of this battle and his resignation to that fact. Simon Trussler accepts such sentimentality is a deep longing which mirrors Jimmy Porter's ideal reality for mankind. He also asserts "Ironically, it is a product equally of Jimmy's proletarian and Alison's upper-class upbringing- and hence the certain incongruity of Jimmy's simultaneous feelings of identification with the working-classes and the aristocracy, for he is less in search of a particular background than of a lost innocence and assurance which both seemed to share" (44). The significant part of such perspective is that what Porter mourns is not a system of social classes. He is irate because individuals of most social classes have apparently quit considering the significant things throughout everyday life.

An incredible awfulness of Porter's life is that he can't step past his inherited social status. Individuals are excessively enveloped with the insignificance of social features to think about the more philosophical parts of living. Similarly like Jim is excessively instructed about his everyday environment, Porter is excessively enthusiastic and reflective about his social place. During the play he endeavors on various occasions to communicate and reach out yet his requests just gets progressively ignored and he gets increasingly irate in light of the fact that they are disregarded and ignored. More he attempts to focus on own supposition; more he becomes disregarded, detached or disappointed. Porter's rehashed attempts generally are repelled from a different quarter, particularly by Clive, bringing about pattern of behavioral swings of eagerness or depression. Every disappointment brings about melancholy reflections that mean a lot to him however and nothing to others: "I give up. I give up. I'm sick of doing things for people. And all for what?... Nobody thinks. Nobody cares. No beliefs, no convictions, and no enthusiasm. Just another Sunday evening"(I.12). This assertion maybe better characterizes the point that Angry Young Men essayists emerged and were accepted in Britain in nineteen fifties.

Despite the fact that Anthony Burgess isn't viewed as an AYM writer, a considerable lot of his books approach social issues with a comparable disposition. In the event that he had stayed in England all through 50's, it's altogether conceivable and he could be viewed as an Angry Young Men writer in light of the fact that various texts of his reverberate Change in social order which is more predominant in such works. Primary distinction among Angry Young Men writers and Burgess is that he appeared to be a real epitome of angry man. Roger Lewis, composed a conclusive account of Burgess, expresses that Burgess "believed himself to be oppressed, and he believed himself to be different. He was animated by a dark pride and rage..." (56). At a youthful age, Burgess remained segregated from of society due to a great extent because of his youth and his brimming with "passive affection" from his family. The already disgruntled Burgess felt much more repulsed as he returned to Britain in the late 1950s after years abroad to find that he was no longer acquainted with British society, which he felt had been downgraded (Lewis 263). Obviously, Burgess was not satisfied with the present social scenario similar to other AYM writers.

The writer started composing *A Clockwork Orange* in the late 50's, when he got back to Britain. He used a text which thoroughly mirrors indignation which he personally felt for the prevailing British culture of that period. He clarifies that this text was, indeed, expounded on British culture of the present and not a future time period, dissimilar to an idea numerous researchers accept. He attests as "It didn't begin as a futuristic novel at all. It began as novel about the present day" (Lewis 279). In spite of fact that the subtleties of *A Clockwork Orange* might appeared to be unfamiliar to British culture of the later 50's and mid of 60's (each thing considered, there was no excessively severe government or significantly "droog-like" culture in presence by then ever). That goes to say issues of Alex's issues associated with connection of society, working class weariness, and the problem of energies of misguided youth not effectively channelized was rather very natural to present day people of British. This may be a direct result of the developed Nadsat structure of text that association betwixt Alex's culture or that of Burgess' period is

meagerly masked. The similitude betwixt text and that of AYM movement is too obvious to be excused in any manner, whatever the case might be, upon close perusing of the social system of *A Clockwork Orange*.

In the wake of exploring the regular qualities of the angry young man character, Alex has all the earmarks of being the ideal epitome of this original, since he has the entirety of the principle attributes. He is exhausted with his companions, he is too savvy to even think about living the way of life of his folks, he has a characteristic capacity to lead others however is restricted to careless supporters, and he knows that the main path for him to break out of the tedium of his regular day to day existence is to carry out horrible wrongdoings to shake individuals out of their lack of concern. It appears to be that Alex considers the individuals around him callous machines: has no ethical wavering and blame whenever he pushes or "tolchoks" the casualty. It isn't until he observes blood which brought the realization that like him they are human beings. Instead of a bestial thrill, the delight that Alex feels after observing blood stream is substantially more supernatural and eventually torments him. Like Lucky Jim and Porter, Alex has little regard for individuals who completely grasp society. At the point when he and droogs assault vagrants on the road, he is appalled by an elderly person since he is "howling away at the "filthy songs of his fathers and going blerp blerp in between..." (16). The blend of sentimentality or condition of deadness welcomed by inebriation makes Alex an unfortunate menace to Society.

A more intricate part of Alex's treatment of high society is his inclination about and treatment of craftsmanship. He has a rough regard for specialists or any individual who makes. Alex reveres Beethoven, ignoring the unpredictability and but concentrating brilliancy of the musical concords, yet for the energy that the music gives him. He delights in the brutal songs that push themselves forward ceaselessly in waves: "Oh, it was gorgeousness and gorgeosity made flesh. The trombones crunched redgold under my bed, and behind my Gulliver the trumpets three wise silver flamed, and there by the door the timps rolling through my guts and out again crunched like candy thunder" (37). Alex derides the advancement that music represents for the high societies by utilizing it as his motivation for savagery. Once more, similarity to Jim is obvious in light of the fact that both of them use parts of high society as per their own personal Estimation, rather than looking for the evaluation accomplished by their intended use.

A significant contrast exists among Jim and Alex: though Jim endeavors to mix in with the citizenry that he disdains for self-rise, Alex attempts to separate from others. This reality is the critical distinction between the angry young men of the AYM movement and Burgess' angry young fellow. Alex represents the AYM: these new "angrier men" effectively defy the general public instead of look for acknowledgment in it. Alex has no goals to climb the social ladder or to argue for a relinquishment of negligible fixations. He basically needs to carry on against a mechanical society since he feels he can pull it off. Alex takes a lot of delight out of carrying out wrongdoings since they are prohibited by the traditional values. He deliberately separates himself from others, endeavoring to demonstrate that he can have a superior presence by living without the limitations of ordinary society.

Alex's prosperity as a droog is expected generally to his authority of the language of the droogs, Nadsat. As Dr. Branom clarifies it, Nadsat is "Odd bits of old rhyming slang...A bit of gypsy talk, too. But most of the roots are Slav. Propaganda. Sub liminal penetration" (129). An astute utilization of language on Burgess' part, the reader can get a handle on the significance of Nadsat terms just by intently inspecting the setting in which they are utilized. In the absolute first sentence of the text, Alex drives the reader to comprehend what a droog is: "There was me, that is Alex, and my three droogs, that is Pete, Georgie, and Dim..." (1). The virtuoso of the Nadsat language is that the verbally expressed structure is difficult to appreciate, however when it is recorded and given a setting, it is straightforward. It is through this strategy that readers are attracted to identify with Alex. Being able to comprehend the enchanting yet brutish language of the central character, alongside the way that the entirety of different characters have sub-human characteristics, makes Alex the hero, in spite of his regrettable character by Western norms of morality.

A significant part of the Nadsat has rehashed or infant like noise, which causes the language to have a characteristic ease and is expressively satisfying. This trademark makes the entirety of the language sound satisfying, regardless of whether the subject of conversation is stunning or terrible. The most acclaimed lines in the novel represents this thought of satisfying sounds. While contemplating some solution for his droogs' unexpected craving to supplant Alex as pioneer, he receives a revelation: "And I made with a like deep bow, smiling like bezoomny but thinking all the time. But when we got into the street I viddied that thinking is for the gloopy ones and that the oomny ones use like inspiration and what Bog sends" (57-8). Without the context gave by the sentences, the Nadsat words would be difficult to plainly characterize. As A.A. de Vitis clarifies it, "Nadsat at first appears to the reader as a barrier to

communication; but it actually becomes a device that enhances the narrative. The activities of Alex and his “droogs” become more terrifying, while, ironically, the language becomes more poetical” (105). The language give Alex's story a more highly developed experience, it additionally removes the reader from the savagery of the book. Without this vital separation, the sheer obscenity of Alex's demonstrations would rebuff the reader and diminish the productivity of depicting *A Clockwork Orange's* topics. Alex's unusually beguiling language causes him to show up as a more proper angry young man.

The other successful result of Alex's language is that he can set up his control over the different droogs. Julie Carson makes a captivating contention that Alex's pronoun utilization shows his fixation on power. She asserts that he utilizes "you" when he tends to individuals whom he feels to be of equivalent social standing, and uses "thou" when he trusts himself better than the individual tended to (201). Her speculation bolsters the impression that Alex is endeavoring to make a social structure where he has an agreeable situation of intensity. There are various examples when Alex utilizes biblical language while conversing with somebody like Dim, whom he continually taunts and condescends to. In fact, Alex likes the Bible due to the impact that it has over individuals with its stolid pictures of savagery. He frequently imagines himself inside the tales in the Bible, as a rule playing out the demonstrations of severity upon Jesus Christ (89). His interest with the Bible is one more occasion of Alex's happiness with the disruption of crucial parts of British culture.

One last part of *A Clockwork Orange* actually should be analyzed, which is obviously the last section of the book. The American adaptation didn't contain the twenty-first chapter for a long time since Burgess' supervisor accepted that the book would sell better if Alex stayed a wannabe. It isn't only for holding an incredible lowlife, notwithstanding, that the last section ought to be rejected: the last part of the novel doesn't accommodate Alex's character profile. In the controversial last section, Alex grows up and chooses to surrender his droogan way of life, rather selecting a customary one. The primary fundamental issue with this chapter is that Alex keeps on describing in Nadsat: in the event that he is really grasping mass culture and revoking his previous way of life, doubtlessly he would return to Standard English. Since his previous droogs have likewise reverted to the standard way of life, he won't have anybody to banter with in Nadsat. At the point when Alex has an unexpected experience with Pete, he is stunned to discover that Pete has totally absorbed British culture and is engaged. Pete talks in Standard English, so his intended life partner is astounded to hear Alex's language: "Did you used to talk like that too?" (209). A potential clarification for Alex's maintenance of Nadsat is that he as of late had embraced the standard way of life, however considering the way that he doesn't at all endeavor to adjust his language so as to all the more effectively speak with Pete and his life partner, this clarification can't be right.

II. CONCLUSION:

The entirety of the fundamental characters in *Lucky Jim*, *Look Back in Anger*, and *A Clockwork Orange* are furious youngsters; despite the fact that they all express their indignation in various manners, the reason for their dissatisfaction is the existing post war social scenario. Albeit *A Clockwork Orange* was published when the AYM movement was on the wane, it could without much of a stretch be sorted as the last extraordinary work of the development. The tragic label is excessively limited for the varied subjects that exist inside the novel. In the event that it had been distributed a couple of years sooner than its 1962. It is truly plausible that *A Clockwork Orange* would be viewed as a work of the AYM movement, particularly in light of the fact that its writer, similar to Osborne, was an ideal epitome of the sort of man who could compose an "angry novel." Because Burgess and Amis were old buddies, and Amis was also the most loved writer of Burgess', all things considered, the topics of *Lucky Jim*, or other "angry books" propelled Burgess's magnum opus. Regardless of whether Burgess was roused by the AYM, or was really an unidentified individual from the development, or was totally disconnected to the development, the closeness in topics between his books and those of Osborne and Amis mirror the fact that British society was in turmoil post the wars and the basic reason for the advent of these works.

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