

University of Pardubice  
Faculty of Arts and Philosophy

Angry Young Men in British Drama: Analysis and Comparison of *The  
Entertainer* and *The Kitchen*

Bachelor Thesis

2020

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Univerzita Pardubice  
Fakulta filozofická  
Akademický rok: 2018/2019

## ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(projektu, uměleckého díla, uměleckého výkonu)

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Osobní číslo: **H16113**  
Studijní program: **B7507 Specializace v pedagogice**  
Studijní obor: **Anglický jazyk – specializace v pedagogice**  
Téma práce: **Rozhněvaní mladí muži v britském dramatu**  
Zadávající katedra: **Katedra anglistiky a amerikanistiky**

### Zásady pro vypracování

Závěrečná bakalářská práce se zaměří na divadelní hry *The Entertainer* (1957) od Johna Osbourny a *The Kitchen* (1959) od Arnolda Weskera, díla napsaná autory, kteří se řadí mezi Rozhněvané mladé muže. V teoretické části studentka zasadí výše zmíněné hry do literárně-historického kontextu, zdůrazní společenské změny v daném období, objasní specifika (dramatické) tvorby Rozhněvaných mladých mužů a vysvětlí termíny, s kterými bude pracovat v analytickém celku. V analytické části se autorka bude zabývat vyobrazením nespokojenosti s konzervativní morálkou a tradiční britskou společností ve výše zmíněných hrách a rovněž se vyjádří k otázce stylu. Srovnávací analýza bude založena na kvalitních sekundárních zdrojích. Práci zakončí přehledné shrnutí daných zjištění.

Rozsah pracovní zprávy:  
Rozsah grafických prací:  
Forma zpracování bakalářské práce: **tištěná/elektronická**  
Jazyk zpracování: **Angličtina**

**Seznam doporučené literatury:**

- Wandor, Micheline. Drama Today: A Critical Guide to British Drama, 1970-1990. London: Longman, British Council, 1993.
- Rebellato, Dan. 1956 and All That: The Making of Modern British Drama. Taylor and Francis e-Library, 2002.
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- Nehyba, Luboš. Kitchen Sink Drama: Shelagh Delaney's A Taste of Honey and Arnold Wesker's The Kitchen. Pardubice, 2012.

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Datum zadání bakalářské práce: **30. dubna 2019**  
Termín odevzdání bakalářské práce: **31. března 2020**



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## **ACKNOWLEDGEMENTS**

I would like to express my gratitude to my supervisor, Mgr. Petra Kalavská, Ph.D., for her kindness and valuable advice during writing of this thesis. I would also like to thank my family for their support throughout my studies.

## **ANNOTATION**

This bachelor thesis focuses on *The Entertainer* (1957) by John Osborne and on *The Kitchen* (1959) by Arnold Wesker, the plays written by playwrights referred to as the Angry Young Men. The theoretical part of this thesis deals with the historical context (starts with the situation in Britain after the Second World War), explains the birth of and defines the Angry Young Men movement, and provides the information about the drama of the Angry Young Men such as its beginnings or features. Lastly, the theoretical part puts both plays into the historical context and the context of British drama. The analytical part analyzes and compares the plays concerning setting, character's points of view on the British moral and society and style in which the plays are written.

## **KEYWORDS**

Angry Young Men, John Osborne, Arnold Wesker, *The Entertainer*, *The Kitchen*, Welfare-state, kitchen-sink drama

## **NÁZEV**

Rozhněvaní mladí muži v britském dramatu

## **ANOTACE**

Tato bakalářská práce se zaměřuje na hry *Komik* (*The Entertainer* 1957) od Johna Osborna a *Kuchyň* (*The Kitchen* 1959) od Arnolda Weskera, autorů označovaných jako rozhněvaní mladí muži. Teoretická část se zabývá historickým kontextem (situací v Británii po druhé světové válce), vysvětluje vznik a definuje hnutí rozhněvaných mladých mužů, a poskytuje informace o tomto hnutí, jako například jeho začátky nebo znaky. Nakonec jsou obě hry v teoretické části zasazeny jak do historického kontextu, tak i do kontextu britského dramatu. Analytická část pak zkoumá a porovnává dané hry se zaměřením na vyobrazení prostředí, nespokojenosti postav s britskou společností a morálkou a styl, jakým jsou hry napsány.

## **KLÍČOVÁ SLOVA**

Rozhněvaní mladí muži, John Osborne, Arnold Wesker, *Komik*, *Kuchyň*, Welfare-state, kitchen-sink drama

## Table of Contents

Introduction.....	8
1. Post-War Situation.....	10
1.1. Britain After the Second World War.....	10
1.2. Welfare-state.....	11
2. Angry Young Men.....	14
2.1. Connection with the Media.....	14
2.2. Whom the Term Describes.....	15
3. Drama of the Angry Young Men.....	17
3.1. Before and After 1956 and the Connection with the Kitchen-Sink Drama.....	17
3.2. Features of the AYM's Drama.....	19
4. <i>The Entertainer</i> and <i>The Kitchen</i> in the Context.....	24
4.1. <i>The Entertainer</i> .....	24
4.2. <i>The Kitchen</i> .....	26
5. Setting.....	29
6. Character's Points of View on the British Moral and Society.....	34
7. Style.....	41
Conclusion.....	46
Resumé.....	49
Bibliography.....	53

## Introduction

Every time the world experiences a crisis and trembles in its foundations, the literature reacts. Many writers reflected different conflicts and situations in their works throughout the years to provide the readers with a piece of art that can teach them, warn them, influence them, or just please their souls during difficult times. It is no different with playwrights who, even more, focus on the audience as the contact through the stage is direct and thus can have a stronger impact.

The aim of this bachelor theses is to analyze and compare two plays, *The Entertainer* by John Osborne and *The Kitchen* by Arnold Wesker, concerning three main aspects: the setting of the plays, the character's point of view on the British moral and society and the style in which the plays are written.

The analysis is preceded by a theoretical part in which the historical context and the context of the drama of the Angry Young Men is provided. The theoretical part of the paper consists of four chapters. The first chapter examines the historical context, focusing mainly on the situation after the Second World War and on the changes that followed. This chapter is included because the historical context provides information that is important for the subsequent definition of the Angry Young Men, specifics of their drama, and for the analysis of the plays as well. The second chapter focuses on the Angry Young Men movement providing a definition of the term, explaining how the term was invented and by whom. Moreover, it defines whom the term describes and reveals some of the main reasons why the Angry Young Men are so closely connected with anger. The third chapter focuses on the Angry Young Men's drama and defines the British theatre after the Second World War and compares it with the British theatre after 1956, when the revolutionary play, *Look Back in Anger* by John Osborne, was first performed.<sup>1</sup> Furthermore, it lists specific features of the drama of the Angry Young Men. Finally, the last chapter of the theoretical part puts both plays in the historical context and in the context of the Angry Young Men's drama.

The analytical part is divided into three chapters in which the plays are analyzed and compared. The analysis is based mainly on the dialogues of the characters, author's notes, stage

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<sup>1</sup> Dan Rebellato, *1956 And All That – The making of modern British drama* (London: Routledge, 1999), 1, [https://books.google.cz/books?id=u9XpdFkTuUcC&pg=PA2&lpg=PA2&dq=drama+before+1956&source=bl&ots=NMePCLrcJ-&sig=ACfU3U2lisgOAK\\_3lO6kiceKoFIDU-KIJQ&hl=cs&sa=X&ved=2ahUKEwil8r62sKbnAhXLUIAKHWXbBtEQ6AEwC3oECBEQAQ#v=onepage&q&f=false](https://books.google.cz/books?id=u9XpdFkTuUcC&pg=PA2&lpg=PA2&dq=drama+before+1956&source=bl&ots=NMePCLrcJ-&sig=ACfU3U2lisgOAK_3lO6kiceKoFIDU-KIJQ&hl=cs&sa=X&ved=2ahUKEwil8r62sKbnAhXLUIAKHWXbBtEQ6AEwC3oECBEQAQ#v=onepage&q&f=false).



directions and secondary sources. In the first chapter, the focus is on the depiction of the setting which is an important feature as it gives the reader, or the audience, an insight into a social background of the play. In the second chapter, the character's point of view on the British moral and society is analyzed because the criticism of and the opinions about Britain's politics and society are typical features of the Angry Young Men's movement. The last chapter focuses on the style. Its aim is to analyze the plays in order to see the specific features of the plays, such as language, use of the author's notes or techniques in which the plays are written. Finally, the end of this bachelor thesis provides a final conclusion in which all the findings and the comparison of the plays are summarized.

# 1. Post-War Situation

The first chapter depicts the situation in Britain after the Second World War which is important as it provides a broader context for the subsequent analysis of the two selected plays *The Entertainer* and *The Kitchen*. After depicting the overall situation, the chapter continues with the explanation of the term welfare-state, discussing some of its reforms and acts in Britain, and focuses on other changes which followed after the Second World War.

## 1. 1. Britain After the Second World War

The pre-war Britain and the post-war Britain were two completely different worlds. Whereas Britain at the beginning of the twentieth century was one of the strongest countries, being superior to many colonies, and as David McDowall says: “the greatest world power”<sup>2</sup>, after the Second World War, there was a decline. Not only that Britain was decimated by the Second World War (even though being on the winning side), but it also lost most of its colonies. However, according to McDowall: “the most important reason [of the decline] was the basic weaknesses in Britain’s industrial power, and particularly its failure to spend as much as other industrial nations in developing its industry.”<sup>3</sup> In other words, Britain could not afford to put as much resources into developing industry as other countries, as it was still recovering from the impacts of the war and trying to rebuild itself to be as powerful as before. However, the decline was unavoidable.

This can be seen after the Second World War, when, according to BBC, Britain experienced a political and military defeat, that weakened its political power, after losing the Suez Canal to Egypt in 1956<sup>4</sup> which, among other reasons, led to the decline of the British Empire (and also to the rise of the power of the United States and Soviet Union as new world superpowers). Therefore, it can be said that the year of 1956 was quite important, because as Steven Lacey says: “[It] offered images of dissent, instability, fracture and powerlessness.”<sup>5</sup> In other words, Britain was no longer seen as the world superpower. Consequently, the changes in Britain were inevitable.

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<sup>2</sup> David McDowall, *An Illustrated History of Britain* (Edinburgh: Pearson Education Limited, 2006), 159.

<sup>3</sup> McDowall, *An Illustrated History of Britain*, 159.

<sup>4</sup> “Britain, the Commonwealth and the End of Empire,” BBC, last modified March 3, 2011, [http://www.bbc.co.uk/history/british/modern/endofempire\\_overview\\_01.shtml#five](http://www.bbc.co.uk/history/british/modern/endofempire_overview_01.shtml#five).

<sup>5</sup> Stephen Lacey, *British Realist Theatre, The New Wave in its Context 1956 – 1965* (Oxon: Routledge, 1995), 16.

## 1.2. Welfare-state

One of the terms, mostly used in the context of changes in post-war Britain, is so called Welfare-state. As the term suggests, Britain after the war tried to create a state that would improve people's lives in many ways. For instance, in 1946, the *National Health Service* was created in order to provide everyone with "the right to free medical treatment."<sup>6</sup> Similarly, in 1948, the *National Assistance Act* was created, "provid[ing] financial help for the old, the unemployed and those unable to work through sickness. Mothers and children also received help."<sup>7</sup> Offering both medical care and financial help to all who were in need seems to be a right step towards restoring what was once the greatest country in the world. However, as Roland Quinault says on History Today website: "By 1950 Britain's combined expenditure on health care and social security was lower than that of war devastated West Germany and it soon slipped behind that of most western European countries."<sup>8</sup> This essentially means that even though Britain tried to provide their citizens with the best care possible, because of the lack of resources after rebuilding the country from the impacts of the Second World War and military and political defeats that followed, they could not compete with countries in western Europe.

Another act included in the Welfare-state policy is, according to Hugh Bochel, '*The Education Act of 1944*' which was approved by Britain's politicians in order to increase positive reactions towards the Welfare-state.<sup>9</sup> As stated on UK Parliament Website, it "provided free secondary education for all pupils."<sup>10</sup> In other words, this act gave all the children an opportunity to study, get higher education and consequently better paid job and therefore, and that is the most important aspect, to move or rise from the working class.

However, as Jana Javoříčková says: "it was actually a mixed blessing for the underprivileged class. After graduation there were few white collar jobs available, and thus many young people could not find appropriate jobs and, paradoxically, could not move

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<sup>6</sup> McDowall, *An Illustrated History of Britain*, 169.

<sup>7</sup> McDowall, *An Illustrated History of Britain*, 169.

<sup>8</sup> "Britain in 1950 - Roland Quinault looks at the state of the islands immediately following the Second World War," History Today, last modified April, 2001, <https://www.historytoday.com/archive/britain-1950?fbclid=IwAR0-tTaKBtCQvkehvCGsn6ZdII3IA1oFyVBRZEtwb0PbDQESkUxYbSIWd4g>.

<sup>9</sup> Hugh Bochel, Catherine Bochel, Robert Page and Rob Sykes, *Social Policy: Issues and Developments* (Harlow: Pearson Education Limited, 2005), 9,

<https://books.google.cz/books?id=7OUoz12poOEC&pg=PA9&lpg=PA9&dq=welfare+state+the+education+act+of+1944&source=bl&ots=54-yGkD->

[5j&sig=ACFu3U0lqC9fkSVS2\\_QHSqi07dTYR\\_GLNg&hl=cs&sa=X&ved=2ahUKEwjbjb-\\_wMTToAhXF2aQKHTkhAQAQ6AEwEXoECAgQAQ#v=onepage&q&f=false](https://books.google.cz/books?id=7OUoz12poOEC&pg=PA9&lpg=PA9&dq=welfare+state+the+education+act+of+1944&source=bl&ots=54-yGkD-5j&sig=ACFu3U0lqC9fkSVS2_QHSqi07dTYR_GLNg&hl=cs&sa=X&ved=2ahUKEwjbjb-_wMTToAhXF2aQKHTkhAQAQ6AEwEXoECAgQAQ#v=onepage&q&f=false).

<sup>10</sup> "The Education Act of 1944," UK Parliament Website, accessed November 11, 2019, <https://www.parliament.uk/about/living-heritage/transformingsociety/livinglearning/school/overview/educationact1944/>.

upwardly.”<sup>11</sup> To put it differently, the division between social classes continued despite the education act, as even though educated, young people from the lower, especially the working classes could not get jobs suitable for their education. Moreover, it can be said that it even got worse as the educated people from the working class realized that what they were given was just a false hope.

This mixed blessing is closely connected with a group of writers and playwrights referred to as the Angry Young Men and characters in their works such as Jim Dixon or Jimmy Porter who were both well educated young men but still had jobs of the working class.<sup>12</sup> To put it differently, most of the Angry Young Men, as well as their characters, faced the problem of being placed among the working class and thus having the jobs of the working class regardless their education.

Speaking about jobs, after the Second World War, the intention of Britain was to reach so called full employment.<sup>13</sup> In other words, Britain aimed to reduce unemployment to minimum and provide jobs for as many people as possible. Tom de Castella and Caroline McClatchey say on the BBC website: “The high point came in July 1955 - shortly after Anthony Eden had taken over from Winston Churchill as prime minister - when unemployment reached a post-war low of 215,800, a mere 1%.”<sup>14</sup> Therefore, as can be seen from the one percent of people without a job, Britain was in its intention of having low unemployment quite successful.

Moreover, changes were not only concerning improvement in social spheres, but also, according to Stephen Lacey, “the most profound changes were – at least initially – economic, and were associated with a perceived general increase in prosperity made possible by a boom in consumer goods brought about by the collapse in world commodity prices.”<sup>15</sup> In other words, people in Britain could afford to buy more goods as it was more available to them, and the overall opening of the post-war world made it easier as well. Thus, together it led towards the consumerist society, which means that as a result of availability of most of the products, people saw spending money on it as an important part of their lives.

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<sup>11</sup> “The Angry Young Men – The Story of a Conformist Revolt,” Filozofická fakulta - Univerzita Mateja Bela v Banskej Bystrici, accessed February 3, 2020, <https://www.ff.umb.sk/app/cmsFile.php?disposition=a&ID=6784>.

<sup>12</sup> Leslie Paul, “The Angry Young Men Revisited,” *The Kenyon Review* 27, no. 2 (1965): 344-45. [www.jstor.org/stable/4334546](http://www.jstor.org/stable/4334546).

<sup>13</sup> “Whatever happened to full employment?,” *BBC*, last modified October 13, 2011, <https://www.bbc.com/news/magazine-15276765>.

<sup>14</sup> *BBC*, “Whatever happened to full employment?”

<sup>15</sup> Lacey, *British Realist Theatre, The New Wave in its Context 1956 – 1965*, 9-10.

To conclude the first chapter, the acts, changes, and reforms influenced many people, and even though they were meant to improve people's lives, and for sure, in many cases they did, still critics can be found. According to McDowall: "Some people objected to the cost, and claimed that state welfare made people lazy and irresponsible about their own lives."<sup>16</sup> However, those who criticized the changes were mostly people from the working class to whom the changes, for instance higher education as mentioned above, did not help and did not make their lives easier. Some of these critics happened to be the Angry Young Men, who mostly came from the working class, as also mentioned above, and they managed to successfully voice their opinions through their works and have become visible and appealing to many people.

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<sup>16</sup> McDowall, *An Illustrated History of Britain*, 170.

## 2. Angry Young Men

The second chapter focuses on the Angry Young Men movement. Firstly, it discusses the invention of this term and points out the importance of media on its creation. Afterwards, the chapter depicts the Angry Young Men. Specifically, it describes who the Angry Young Men were and what were the main reasons behind their anger.

### 2.1. Connection with the Media

The previously mentioned year of 1956 is not only important because it was the year of the decline of the British Empire but also because, as Ashley Dowson says, the term Angry Young Men was created by media, after the play *Look Back in Anger* by John Osborne, opened in 1956.<sup>17</sup> According to Steven Lacey, the importance of media in birth of the Angry Young Men movement was crucial as “[they] had little in common, and the fact that they were treated as a coherent phenomenon (and were seen as ‘news’) is often attributed to the influence of the media, and especially the popular press[.]”<sup>18</sup> To put it differently, media played crucial role in creating the Angry Young Men movement. Lacey also stresses that “[t]he Angry Young Men were essentially the first literary/dramatic phenomenon to become a major media ‘event’, taking advantage of the new opportunities afforded by the expansion in popular journalism, television sales and the newly formed commercial television network.”<sup>19</sup> The movement was promoted throughout many media platforms which raised awareness about it and extended its impact significantly.

Of all the media platforms, however, it was particularly television, which put on the screen Osborne’s play *Look Back in Anger* which, as has been noted, is considered to be the initial impulse in the birth of the Angry Young Men. According to Lacey: “*Look Back in Anger*, especially, benefited considerably from exposure on television. An extract of the Royal Court production was shown on BBC on 16 October, reaching an audience estimated at 5 million.”<sup>20</sup> Thus, this proves how much the television helped in promoting the Angry Young Men, as it spread their work among many people. To summarize the importance of media on the birth of

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<sup>17</sup> Ashley Dawson, *The Routledge Concise History of Twentieth-Century British Literature* (New York: Routledge, 2013), 101,

<https://books.google.cz/books?id=Asrn229zGzQC&printsec=frontcover&dq=british+literature&hl=cs&sa=X&ved=0ahUKEwj35tr4yNX1AhUFolwKHSg4CqsQ6AEIYjAG#v=onepage&q&f=true>.

<sup>18</sup> Lacey, *British Realist Theatre, The New Wave in its Context 1956 – 1965*, 17.

<sup>19</sup> Lacey, *British Realist Theatre, The New Wave in its Context 1956 – 1965*, 17.

<sup>20</sup> Lacey, *British Realist Theatre, The New Wave in its Context 1956 – 1965*, 17.

the Angry Young Men movement, it can be said that it is the television that had the crucial role, although, other media platforms were important as well.

The importance of media can also be proved by the fact that most of the Angry Young Men did not consider themselves to belong to this movement.<sup>21</sup> For instance, Colin Wilson, an Angry Young Man himself, says: “As far as I was concerned, the term was wholly inappropriate, I wasn’t angry about anything and had no particular views on the political or social situation.”<sup>22</sup> Thus, it is obvious, that Colin Wilson, similarly to most of the other writers and playwrights, did not think of himself as of the Angry Young Man. Nevertheless, the term got into minds of the public and thus the authors became known as the Angry Young Men even though they did not intend for such recognition.

## 2.2. Whom the Term Describes

Susan Brook says that: “The term ‘Angry Young Men’ was coined in the 1950s to describe both authors and dramatists such as John Osborne, John Braine, Alan Sillitoe, Colin Wilson, and Arnold Wesker, and the protagonists of their texts[.]”<sup>23</sup> Therefore, the term does not refer only to the authors but also to the characters in their works. According to Greg Buzwell: “The label caught on and came to characterise young working-class and lower-middle-class writers disillusioned with conformity and the conservative values of the ruling classes.”<sup>24</sup> As stated on the Encyclopaedia Britannica website, this class distinction, which remained even after all the changes, is one of the reasons, why the Angry Young Men were angry<sup>25</sup> and why anger became one of the main themes in their works.

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<sup>21</sup> Alice Bělová, “The Angry Young Men and Their Decade in the 1950s in Britain.” (B.A. Major Thesis, Masaryk University in Brno, 2006), 6.

<sup>22</sup> Colin Wilson, “Introduction,” in *Interviews with Britain’s Angry Young Men*, ed. Dale Salwak (Borgo Press/Wildside Press, 1984), 8.

[https://books.google.cz/books?hl=cs&lr=&id=v3j3dl8CFyoC&oi=fnd&pg=PA5&dq=angry+young+men+drama&ots=ULYHw7Wcg2&sig=f8nGVRk04PB\\_6BZPEHM0GTPKLZk&redir\\_esc=y#v=onepage&q&f=false](https://books.google.cz/books?hl=cs&lr=&id=v3j3dl8CFyoC&oi=fnd&pg=PA5&dq=angry+young+men+drama&ots=ULYHw7Wcg2&sig=f8nGVRk04PB_6BZPEHM0GTPKLZk&redir_esc=y#v=onepage&q&f=false).

<sup>23</sup> Susan Brook, “Engendering Rebellion: The Angry Young Man, Class and Masculinity,” in *Posting the Male – Masculinities in Post-war and Contemporary British Literature*, ed. Daniel Lea, Berthold Schoene (Amsterdam – New York: Editions Rodopi B. V., 2003), 19,

[https://books.google.cz/books?hl=cs&lr=&id=ZbWYyJYSiiAC&oi=fnd&pg=PA19&dq=post+war+welfare+stat e+britain+angry+young+man&ots=ndFH-bFUsk&sig=Sdv8i-cZ76CVjnFmfRwsuI\\_\\_hU&redir\\_esc=y#v=onepage&q&f=true](https://books.google.cz/books?hl=cs&lr=&id=ZbWYyJYSiiAC&oi=fnd&pg=PA19&dq=post+war+welfare+state+britain+angry+young+man&ots=ndFH-bFUsk&sig=Sdv8i-cZ76CVjnFmfRwsuI__hU&redir_esc=y#v=onepage&q&f=true).

<sup>24</sup> “The 1950s: English literature’s angry decade,” British Library, last modified September 7, 2017,

<https://www.bl.uk/20th-century-literature/articles/the-1950s-english-literatures-angry-decade?fbclid=IwAR3-cREbrnpZmRJ-QB8Vg0SGPwf6OYsJVytNzQl0op1Rqtl2kPpNTFJi4Fc>.

<sup>25</sup> “Angry Young Men – British Literary Group,” Encyclopaedia Britannica, accessed January 30, 2020, <https://www.britannica.com/topic/Angry-Young-Men>.

Another reason to be enraged was the fact that the Well-fare state promised an improvement in living conditions, however, not all the promises could be fulfilled. As Susan Brook says, “[t]he significance of [the Angry Young Men] and [their] texts at the time of their publication was seen to lie in the way in which they captured the voice of their generation: rebellious, radical, striking out both against the inability of the Welfare State to deliver its promises, and against the cultural complacency and consumerism of the Macmillan era.”<sup>26</sup> In other words, these authors managed to speak openly for the young generation about the issues of the period such as the promise to help young people to rise up from the bottom of the society, which was not, however, fulfilled.

To conclude, the term Angry Young Men has an undeniable connection with the media as they promoted the term and consequently created a group of writers and playwrights, some of which did not even considered themselves to belong to this group. Despite that, the influence of media was so strong that soon these authors became known as the Angry Young Men. This term describes both the authors and the characters in their works who were from lower classes and openly questioned the establishment. The main issues they protested against were the remaining class distinction and the welfare-state that did not meet its promises.

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<sup>26</sup> Susan Brook, “Engendering Rebellion: The Angry Young Man, Class and Masculinity,” 19.



### 3. Drama of the Angry Young Men

The third chapter focuses on the Angry Young Men in British drama and thus it is important to define what the British drama in that period (after the Second World War) looked like. British drama experienced the most important changes in the year of 1956, after the play *Look Back in Anger* by John Osborne was played, which is proved by Dan Rebellato who says: “The date [8 May 1956] sharply divides 20th-century British theatre into before and after;”<sup>27</sup> Thus, Osborne’s play had a huge impact on the British theatre and it changed it significantly.

#### 3.1. Before and After 1956 and the Connection with the Kitchen-Sink Drama

As Rebellato says: “By 1956, British theatre was in a terrible state. [There were] emotionally repressed, middle-class plays, all set in drawing rooms with French windows, as vehicles for stars whose only talent was to wield a cigarette holder and a cocktail glass while wearing a dinner jacket.”<sup>28</sup> To put it differently, the British theater before 1956 was especially about the middle class, set in one fancy room, discussing issues that did not concern all the people, just the middle class, with no variety as the plays were all almost the same.

Another problem was that “[w]hile war and suffering raged around it, the theater continued to reflect a tiny segment of society, and ignored the rest.”<sup>29</sup> In other words, dramatists did not react to the war or post-war changes and continued producing the same content as before, focusing mostly on the middle class. Steven Lacey similarly says: “The lack of engagement with the contemporary world was underscored, symbolically and actually, by the dominance of an earlier generation of writers and intellectuals[.]”<sup>30</sup> Which means that mostly writers of the old generation prevailed and it is true for the playwrights as well as “[m]ost of the established – that is, most often performed and critically regarded – living playwrights, such as Noel Coward and Terrence Rattigan, were those that had made their reputations before 1950.”<sup>31</sup> Therefore, there were no new plays or topics in the drama and as a result, people wanted something new. Something different that would concern motives which they could relate to.

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<sup>27</sup> “An introduction to *Look Back in Anger*,” British Library, last modified September 7, 2017, <https://www.bl.uk/20th-century-literature/articles/an-introduction-to-look-back-in-anger>.

<sup>28</sup> Rebellato, *1956 And All That – The making of modern British drama*, 1.

<sup>29</sup> Rebellato, *1956 And All That – The making of modern British drama*, 1.

<sup>30</sup> Lacey, *British Realist Theatre, The New Wave in its Context 1956 – 1965*, 22.

<sup>31</sup> Lacey, *British Realist Theatre, The New Wave in its Context 1956 – 1965*, 22.

And something different came in May 1956 with Osborne's play *Look Back in Anger*.<sup>32</sup> As mentioned above, this play meant a revolution for the British theater, but at first it was received with mostly negative reactions, though, there were some positive ones as well. What is the most important thing, however, is that all the critics and reviewers agreed that the play had a very strong impact on the British theatre.<sup>33</sup> Moreover, it became "the archetypal 'angry' text[.]"<sup>34</sup> In other words, this play set an example for other artists, writers and playwrights, and even though they were quite different from each other, they have become, particularly because of the influence of media, to be seen as one group or movement called, as already said above, the Angry Young Men.<sup>35</sup>

Drama of the Angry Young Men is sometimes also referred to as Kitchen-Sink Drama. This label was used mainly by newspapers critics, and it appeared after 1956 and continued to the year of 1976.<sup>36</sup> According to Reade Dornan: "[The Kitchen Sink Drama] had a social message and an ideological stance[.]"<sup>37</sup> What is more, "[i]t drew attention to the conditions of working-class lives: hardships, strong sense of community, and the injustice of limiting their upward mobility."<sup>38</sup> To put it differently, the Kitchen Sink Drama focused on the lives of people from the working class and their struggle to join the upper classes. In addition, the Kitchen Sink Drama, or "the 'kitchen-sink' school of playwriting, [has] most frequently [...] been described as working-class naturalism[.]"<sup>39</sup> In other words, it depicted the working class realistically and in detail, trying to show the reality as it was.

Given these points, the Kitchen Sink Drama seems to be connected with the Angry Young Men and their work. However, "[p]laywrights such as John Osborne, Arnold Wesker, Shelagh Delaney, and John Arden, who were supposedly part of this movement, never referred to themselves as 'Kitchen Sink Dramatists'."<sup>40</sup> Thus, these authors did not consider themselves

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<sup>32</sup> Rebellato, *1956 And All That – The making of modern British drama*, 1.

<sup>33</sup> Lacey, *British Realist Theatre, The New Wave in its Context 1956 – 1965*, 18.

<sup>34</sup> Lacey, *British Realist Theatre, The New Wave in its Context 1956 – 1965*, 17.

<sup>35</sup> Lacey, *British Realist Theatre, The New Wave in its Context 1956 – 1965*, 17.

<sup>36</sup> Reade Dornan, "Kitchen Sink Drama," in *Western Drama Through the Ages: A Student Reference Guide*, ed. Kimball King (Westport: Greenwood Press, 2007), 452, [https://books.google.cz/books?hl=cs&lr=&id=n\\_a7T1OQgf8C&oi=fnd&pg=PA452&dq=kitchen+sink+drama&ots=lrzgGdUSHy&sig=D3H-wt6jhpQ\\_8lOfffBR3D\\_OYyM&redir\\_esc=y#v=onepage&q=kitchen%20sink%20drama&f=false](https://books.google.cz/books?hl=cs&lr=&id=n_a7T1OQgf8C&oi=fnd&pg=PA452&dq=kitchen+sink+drama&ots=lrzgGdUSHy&sig=D3H-wt6jhpQ_8lOfffBR3D_OYyM&redir_esc=y#v=onepage&q=kitchen%20sink%20drama&f=false).

<sup>37</sup> Dornan, "Kitchen Sink Drama," 452.

<sup>38</sup> Dornan, "Kitchen Sink Drama," 452.

<sup>39</sup> Kimball King, "The Modernity of The Kitchen," in *Arnold Wesker: A Casebook*, ed. Reade W. Dornan (New York, London: Garland Publishing, 1998), 121.

[https://books.google.cz/books?hl=cs&lr=&id=VXV9AwAAQBAJ&oi=fnd&pg=PA119&dq=arnold+wesker+the+kitchen&ots=YBX1oPtZ6h&sig=jmcmg6s84e3HKk-ZgDCE15oZPv5c&redir\\_esc=y#v=onepage&q&f=false](https://books.google.cz/books?hl=cs&lr=&id=VXV9AwAAQBAJ&oi=fnd&pg=PA119&dq=arnold+wesker+the+kitchen&ots=YBX1oPtZ6h&sig=jmcmg6s84e3HKk-ZgDCE15oZPv5c&redir_esc=y#v=onepage&q&f=false).

<sup>40</sup> Dornan, "Kitchen Sink Drama," 452.

to be, as Dornan calls them, the ‘Kitchen Sink Dramatists’, despite the fact that the definition of the Kitchen Sink Drama is in many ways similar to the idea of the Angry Young Men movement.

It is therefore not clear, whether the Angry Young Men belong under the Kitchen Sink Drama label, as they themselves did not want to be any part of it. However, especially because of the media, they are for sure associated with this term and quite many similarities can be found.

### 3.2. Features of the AYM’s Drama

Now, it is important to look at the specific features of the plays of the Angry Young Men, some of which can be shown on *Look Back in Anger*, as it is considered to be a prototype for the plays which in this period, from 1956, followed<sup>41</sup> and thus the features should be more or less the same. Moreover, according to Sheridan Morley: “The play, *Look Back in Anger*, was the original ‘kitchen sink’ drama[,]”<sup>42</sup> and thus the features of the Kitchen Sink Drama can be considered as features of the Angry Young Men’s writing as well.

The first important aspect is the setting of the play. According to Lacey: “The stage directions in the printed text locate the action in a specific and contemporary social setting and are quite specific about the way that the fictional space – a ‘one-room flat in a large Midland town’ - is laid out[.]”<sup>43</sup> In other words, the setting is well and clearly arranged. Moreover, Osborne managed to set the play in a working class setting as an opposite to the previous, middle class setting. With this in mind, Lacey says that: “The realism of a set like this asks to be judged not only in relation to an observable social reality beyond the stage but also against other kinds of theatre; in both these senses the play was considered provocation.”<sup>44</sup> To put it differently, *Look Back in Anger* was seen as something that challenged the traditional way of theatre, both with its interfering with the contemporary situation in the real world and also as an opposition to the traditional theatre. Thus, the setting is quite important, as it remained the same for a long time, which led to the stagnation of the British theater, and consequently people

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<sup>41</sup> Lacey, *British Realist Theatre, The New Wave in its Context 1956 – 1965*, 17.

<sup>42</sup> Sheridan Morley, *Theatre’s Strangest Acts* (London: Batsford, 2014), chapter *Kenneth Tynan and Look Back in Anger* (1956), [https://books.google.cz/books?id=WdG\\_CAAQBAJ&pg=PT103&lpg=PT103&dq=does+kitchen+sink+drama+equal+angry+young+men&source=bl&ots=65GahJ9-b6&sig=ACfU3U3jUaerFuMQ8dwYiDwDCyMDeAyv5Q&hl=cs&sa=X&ved=2ahUKEwjTpvKCy6vnAhVYBGMBHTiiCuAQ6AEwF3oECAsQAQ#v=onepage&q&f=false](https://books.google.cz/books?id=WdG_CAAQBAJ&pg=PT103&lpg=PT103&dq=does+kitchen+sink+drama+equal+angry+young+men&source=bl&ots=65GahJ9-b6&sig=ACfU3U3jUaerFuMQ8dwYiDwDCyMDeAyv5Q&hl=cs&sa=X&ved=2ahUKEwjTpvKCy6vnAhVYBGMBHTiiCuAQ6AEwF3oECAsQAQ#v=onepage&q&f=false).

<sup>43</sup> Lacey, *British Realist Theatre, The New Wave in its Context 1956 – 1965*, 29.

<sup>44</sup> Lacey, *British Realist Theatre, The New Wave in its Context 1956 – 1965*, 29.

desired to see some change. And, besides other aspects, the setting in the plays of the Angry Young Men definitely offered it.

The second feature, which is also important to mention, is a specific type of dialogue, or speech or, as Dan Rebellato says: “articulacy”.<sup>45</sup> Easily, the way in which characters communicate, express themselves, show emotions... In the earlier plays, as for instance in plays of Terence Rattigan, who preceded Osborne, subtext was used quite often.<sup>46</sup> Therefore, the characters did not express all their thoughts and often, what they wanted to say must have been understood from the context, or already mentioned subtext.

However, Osborne changed this aspect of the British theatre as well. According to Rebellato: “There is very little unsaid in *Look Back in Anger*[.]”<sup>47</sup> To put it differently, characters in Osborne’s play, and in the plays of the Angry Young Men in general, talk a lot. They express everything that crosses their mind. However, it is not just some low-class talking, as some people might think. The importance of dialogues is huge, as through the dialogues, the issues and themes such as the class distinction are presented<sup>48</sup> in a “tone [that] is unstrained: scornful, witty, ferociously articulate.”<sup>49</sup> Which means, that the characters speak in a way that sounds natural, with smart humor and yet it is contemptuous and harsh.

Moreover, the language does not fit the working-class setting at all. As Rebellato says: “Jimmy’s language breaks through that, not just bursting out of that attic room, but even seeming to break the fourth wall.”<sup>50</sup> Therefore, not only that the language is not of a working class, but it had such an impact, that the people seeing the play were strongly influenced. It made them think and they sensed various kinds of emotions.

Emotions are the third important aspect of the dramatical work of the Angry Young Men. Specifically, it is showing of emotions in their works, because “[for] Osborne and others, Britain’s political sickness was [the] inability to feel, and their work was designed to change this.”<sup>51</sup> In other words, the Angry Young Men felt and thought of the absence of emotions in the plays as of the reason (or one of the reasons) why the society and politics had its problems. And thus, the emotional aspect of these plays characterizes the period of 1950’s as “an era

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<sup>45</sup> British Library, “An introduction to *Look Back in Anger*.”

<sup>46</sup> British Library, “An introduction to *Look Back in Anger*.”

<sup>47</sup> British Library, “An introduction to *Look Back in Anger*.”

<sup>48</sup> British Library, “An introduction to *Look Back in Anger*.”

<sup>49</sup> British Library, “An introduction to *Look Back in Anger*.”

<sup>50</sup> British Library, “An introduction to *Look Back in Anger*.”

<sup>51</sup> British Library, “An introduction to *Look Back in Anger*.”

which preferred the emotional honesty and explicitness of plays[.]”<sup>52</sup> Taking all this into consideration, expressing emotions in the works of the Angry Young Men was essential, as they wanted to influence people, to make them emotional about their personal issues and political issues as well.

In order to influence people, to make them feel, the Angry Young Men had to use not only the suitable setting and language, as mentioned above, but also characters, through whom the thoughts of the authors were shared. These characters must have been built well, so the audience would believe them and could relate to them. Therefore, “[the] plays typically feature a rootless, lower-middle or working-class male protagonist who views society with scorn and sardonic humor and may have conflicts with authority but who is nevertheless preoccupied with the quest for upward mobility.”<sup>53</sup> In other words, characters in the plays of the Angry Young Men usually were from the bottom of the society, with bitter sense of humor, seeing the social and political situation quite critically, even feeling contemptuous about it. However, they still wanted to move from the lower classes, which was one of their main goals. One such example of this typical character can be found for instance in *The Kitchen*. His name is Michael and he describes himself as a “[y]oung man in his teens, all the world in front of him.”<sup>54</sup> Moreover, he says: “One day I’ll work in a place where I can create masterpieces, master bloody pieces.”<sup>55</sup> And subsequently, he continues: “There was a time when the English knew how to eat.”<sup>56</sup> Thus, his characteristics, a vision of a better future, and criticism of the society make Michael a typical character of the Angry Young Men’s drama.

Another typical feature of the drama of the Angry Young Men are the topics or themes, that were discussed in their plays. They are not, however, the same for all of them and thus, it is difficult to provide a list of specific themes. Nevertheless, the themes frequently appearing, connected also with the label of the Kitchen Sink Drama, are for instance a depiction of characters, situated at home, strongly and openly protesting against the political and social situation.<sup>57</sup> Thus this kind of dissatisfied character who is not afraid to share his or her opinion, can be considered a typical theme in the works of the Angry Young Men, as it appears in most of the texts.

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<sup>52</sup> “Terence Rattigan,” British Library, accessed January 29, 2020, <https://www.bl.uk/people/terence-rattigan>.

<sup>53</sup> “Angry Young Men – British Literary Group.”

<sup>54</sup> Arnold Wesker, *The Kitchen* (London: Oberon Books Ltd, 2011), 22.

<sup>55</sup> Wesker, *The Kitchen*, 22.

<sup>56</sup> Wesker, *The Kitchen*, 22.

<sup>57</sup> Dornan, “Kitchen Sink Drama,” 452.

Another theme, which the Kitchen Sink Drama “depicted, sometimes with raw realism, [were] the everyday lives of ordinary people in a struggle against the degradation of powerlessness, the loss of community, or the deadening influence of suburbia.”<sup>58</sup> In other words, it did not focus on people from middle or upper classes, but was concerned with people at the bottom of the society, from working class, who basically had no chance to influence their social position. Therefore, these plays targeted contemporary situation, that most of the people from the lower classes must have faced. The Kitchen Sink Drama, and thus most of the Angry Young Men’s work, show how the suburban environment made people stop caring about their interests and made them reluctant and passive.

Last, but not least topic to be mentioned, is the position of women in the works of the Angry Young Men. Even from the title of the movement, it is clear, that these works concern especially men as the main characters. Nevertheless, women have a quite important role as well. For instance, in *Look Back in Anger*, as Lacey puts it, “an antagonism towards, and fear of, women”<sup>59</sup> is shown. Therefore, it is obvious that women, in most of the works of the Angry Young Men, were not shown in the best light, but as rather intimidating.

There are other themes and topics that the Angry Young Men presented and discussed in their works, similar or different from each other. Some of them were already mentioned, some may occur further in the text. However, the most important themes and topics, based on the previously discussed chapters, are definitely the focus on the working class and the dissatisfaction with the social and political situation.

The last feature of the Angry Young Men’s drama concerns the style. As the play *Look Back in Anger* sets an example for other plays and it is considered a prototype of the Angry Young Men drama, even the feature of style can be shown on it. In the play, there are “neatly arranged act-endings and character entrances, carefully orchestrated, if obvious, repetition[.]”<sup>60</sup> Therefore, not only that the important action in the scene is carefully prepared, but also repetition of the action is sometimes used.

Moreover, there is a “use of a stock-device – the loss of a child – to develop the action, heighten the emotional impact and enable a reconciliation to occur between two principal characters.”<sup>61</sup> In other words, the plays use already known plots, that are not surprising or

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<sup>58</sup> Dornan, “Kitchen Sink Drama,” 452.

<sup>59</sup> Lacey, *British Realist Theatre, The New Wave in its Context 1956 – 1965*, 31.

<sup>60</sup> Lacey, *British Realist Theatre, The New Wave in its Context 1956 – 1965*, 28.

<sup>61</sup> Lacey, *British Realist Theatre, The New Wave in its Context 1956 – 1965*, 28.

unusual, in order to move the story line further, to affect the emotions, and subsequently to make the characters come together. In addition, Lacey says that “the play was innovatory at the level of ‘content’ rather than ‘form’”<sup>62</sup> which proves the fact, that the setting is usually just one room and the focus is more on the speech than on the action.

Therefore, concerning the style of the Angry Young Men’s drama, it can be said that all the previously mentioned features of these plays form its style. Typically, the setting is just one room, there is not much action, the focus is more on the speech, however, the action that there is, is carefully planned. As for the plot, it usually does not offer anything unusual and its aim is to rouse emotions. What is very important is the working-class background, criticism of the social and political happening, and dialogues of the characters through whom the main ideas and thoughts are expressed in a quite aggressive way.

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<sup>62</sup> Lacey, *British Realist Theatre, The New Wave in its Context 1956 – 1965*, 28.

## 4. *The Entertainer* and *The Kitchen* in the Context

Before the detailed analysis of the plays *The Kitchen* by Arnold Wesker and *The Entertainer* by John Osborne, it is important to put the selected plays into the historical context of post-war Britain and the context of the British theater after the Second World War. Both, the historical context and the context of the post-war British theatre, are mentioned above and thus this part of the paper will focus only on the specific aspects that puts the plays into this literary period of the Angry Young Men.

### 4.1. *The Entertainer*

The first play to be put into context is *The Entertainer* by John Osborne. Starting with the historical context, it is clear, that this play belongs in the post-war period as its “first production [was] in April 1957[.]”<sup>63</sup> Moreover, it can be put into the period of the decline in Britain, because the publication date is only about one year after the Suez crisis which, as stated above, among other reasons led to the decline of the British Empire. As John Harrop says: “*The Entertainer* deals with the fortunes of a family of music hall artists at a particular moment of British history – the ill-fated invasion of Suez in 1956.”<sup>64</sup> Thus, not only that the year of publication in 1957 corresponds with the Suez crisis, but also this event itself is a part of the play.

The connection with the decline in Britain is not only illustrated by the Suez crisis, but Osborne also uses “the dying institution of the music hall as a symbol [of the decline of Britain].”<sup>65</sup> To explain, by the end of the 19<sup>th</sup> century, the music hall was considered the most popular form of entertainment. However, later it was replaced by different, or more up-to-date, ways, such as television, to experience entertaining and enjoyable content.<sup>66</sup> In other words, Osborne set the play in the music hall to show it as a metaphor as both the music hall and Britain experienced the decline.

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<sup>63</sup> Robert Gordon, “The Entertainer as a Text for Performance,” in *John Osborne – A Casebook* ed. by Patricia D. Denison (New York: Routledge, 2011), 91, [https://books.google.cz/books?hl=cs&lr=&id=9jZxAZm0IXUC&oi=fnd&pg=PA91&dq=plays+of+john+osborne+the+entertainer&ots=vtXzfzFHCb&sig=Va2kClWjm32A7wv62RBO\\_04TRTE&redir\\_esc=y#v=onepage&q&f=false](https://books.google.cz/books?hl=cs&lr=&id=9jZxAZm0IXUC&oi=fnd&pg=PA91&dq=plays+of+john+osborne+the+entertainer&ots=vtXzfzFHCb&sig=Va2kClWjm32A7wv62RBO_04TRTE&redir_esc=y#v=onepage&q&f=false).

<sup>64</sup> John Harrop, “The Last Laugh: Comedy as a Political Touchstone in Britain from “The Entertainer” to “Comedians,”” *Theatre Journal* 32, no. 1 (1980): 8. [https://www.jstor.org/stable/3207239?read-now=1&refreqid=excelsior%3A0e3f1ae3f7e96bc5d6b27d436c89e444&seq=1#page\\_scan\\_tab\\_contents](https://www.jstor.org/stable/3207239?read-now=1&refreqid=excelsior%3A0e3f1ae3f7e96bc5d6b27d436c89e444&seq=1#page_scan_tab_contents).

<sup>65</sup> Harrop, “The Last Laugh,” 8.

<sup>66</sup> Harrop, “The Last Laugh,” 5.



Considering the historical context, it is also connected with the changes in post-war Britain, as, according to Harrop: “*The Entertainer* used the music hall metaphor to examine the social revolution that has been taking place in Britain since 1945.”<sup>67</sup> Therefore, in the play, the social aspect of Britain after the Second World War is explored. Moreover, it can be associated with the Welfare-state because, as stated above, the Welfare-state is connected with the social changes and reforms. Thus, it can be said that the play fits the historical context adequately.

Equally important is to put *The Entertainer* in the context of the British post-war drama and the context of the Angry Young Men movement. Dom O’Hanlon says that: “Archie Rice performs twice nightly at a nude revue, with musical numbers intercepted into the drama drawing parallels not only with the wider cultural and economic movement but also with domestic issues that hang over his fractured family.”<sup>68</sup> In other words, the songs performed by the main character of the play, Archie, reflect the economic and cultural situation as well as the life of Archie’s family and their struggles. It can be said that with focus on the life of ordinary people the play fits in the context of the Angry Young Men’s drama.

Another reason why *The Entertainer* can be put among the drama of the Angry Young Men is the open protest of the characters against politics. Specifically, as O’Hanlon says: “Jean Rice, Archie’s youngest daughter coming back from London following a demonstration in Trafalgar Square against the Suez invasion.”<sup>69</sup> In other words, this character was not afraid to openly show her opinion. It is interesting, however, that Jean is a female, which as stated above, is not usual, as the main characters in the Angry Young Men’s drama are usually men.

What is also an important feature in the Angry Young Men’s drama are the emotions, which play in *The Entertainer* an important role, as the members of the Rice family express various kinds of emotions in the play quite frequently. According to Luc Gilleman: “[M]oments of heated emotions may create the impression that the family is on the point of disbanding and yet we come to realize that this mixture of pain, anger, and humor holds the family together[.]”<sup>70</sup> To put it differently, the emotions that the characters express in *The Entertainer* are an

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<sup>67</sup> Harrop, “The Last Laugh,” 5.

<sup>68</sup> “The Entertainer – John Osborne’s Masterpiece For Our Time,” London Theatre, last modified August 25, 2016, <https://www.londontheatre.co.uk/theatre-news/west-end-features/the-entertainer-john-osbornes-masterpiece-for-our-time>.

<sup>69</sup> London Theatre, “The Entertainer – John Osborne’s Masterpiece For Our Time.”

<sup>70</sup> Luc Gilleman, *John Osborne – Vituperative Artist – A Reading of His Life and Work* (New York: Routledge, 2002) 80, [https://books.google.cz/books?id=UMPKAqAAQBAJ&pg=PA243&lpg=PA243&dq=the+entertainer+john+osborne+welfare+state&source=bl&ots=eB6c8Qe882&sig=ACfU3U2\\_WF0ulcvWZTK4IrO05IJ9RvFLmQ&hl=cs&sa=X&ved=2ahUKEwirhs62isnnAhXhmFwKHTD-AboQ6AEwAHoECAsQAQ#v=onepage&q&f=false](https://books.google.cz/books?id=UMPKAqAAQBAJ&pg=PA243&lpg=PA243&dq=the+entertainer+john+osborne+welfare+state&source=bl&ots=eB6c8Qe882&sig=ACfU3U2_WF0ulcvWZTK4IrO05IJ9RvFLmQ&hl=cs&sa=X&ved=2ahUKEwirhs62isnnAhXhmFwKHTD-AboQ6AEwAHoECAsQAQ#v=onepage&q&f=false).

important aspect as they provide the reader, or the audience, with the emotional background of the Rice family.

Last but not least aspect that places *The Entertainer* among the Angry Young Men's drama is its author – John Osborne. As mentioned above, the term Angry Young Men defines not only the characters in the texts but also the authors. According to Jeffrey Meyers: “[John Osborne] was handsome, talented and bright, lively, amusing and generous, as well as angry, aggressive, and self-destructive.”<sup>71</sup> Especially the angry and aggressive part creates a connection with the Angry Young Men, for the anger is one of the important features that define this movement. What is more, “Osborne, Wilson *et al.*, [...] were characteristically lower class”<sup>72</sup> which is a typical feature of the Angry Young Men as well. Therefore, John Osborne – the Angry Young Man – is quite important to be mentioned as because of him, besides other aspects, the play can be categorized as the play of the Angry Young Men.

There are other aspects, such as the setting, which is in *The Entertainer* typical of the Angry Young Men's drama. These aspects will be further analyzed in the detailed analysis of the play.

#### **4.2. *The Kitchen***

The second play to be put in context is *The Kitchen* by Arnold Wesker. At first, *The Kitchen* was played in 1959 as a shorter one-act play. In 1961, however, *The Kitchen* was performed as a longer, two-act play.<sup>73</sup> Therefore, regarding the date of publication (or performance), it fits the period of the Angry Young Men and also the Kitchen Sink dramatists, who appeared after 1956 and disappeared around 1976.<sup>74</sup> However, according to Kimball King: “[In *The Kitchen*, Wesker] seems less concerned with narrative development and historical context.”<sup>75</sup> In other words, the play does not focus on any specific historical moment, as it is in *The Entertainer*.

For the plot in *The Kitchen*, the above definition suggest that Arnold Wesker did not focus on it as on the most important aspect. Therefore, the plot is quite simple, if there is any, as King says: “*The Kitchen* [...] is relatively plotless[.]”<sup>76</sup> To put it differently, the plot is definitely not the main feature of the play, which does not go along with the typical features of

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<sup>71</sup> Jeffrey Meyers, “Osborne's Harem,” *The Antioch Review* 67, no 2. (2009): 323.  
<https://www.jstor.org/stable/25475737?seq=1>.

<sup>72</sup> Lacey, *British Realist Theatre, The New Wave in its Context 1956 – 1965*, 27.

<sup>73</sup> King, “The Modernity of The Kitchen,” 119.

<sup>74</sup> Dornan, “Kitchen Sink Drama,” 452.

<sup>75</sup> King, “The Modernity of The Kitchen,” 119.

<sup>76</sup> King, “The Modernity of The Kitchen,” 123.

the Angry Young Men's drama, as one of these features is the focus on the content, not on the action.

On the other hand, what corresponds with the drama of the Angry Young Men is the fact, that *The Kitchen* deals with the working-class environment and people. However, even though “*The Kitchen* is clearly focused on working class life [...] its dialogue, setting, and action are not naturalistic by any traditional definition.”<sup>77</sup> Thus, what puts the play among the Angry Young Men's drama is especially that it targeted the working-class.

The next crucial feature are the characters as according to Kimball King: “All of the play's characters, save owner Mr. Marango, lament the tedium of their jobs, which they consider unimportant and unrewarding.”<sup>78</sup> In other words, the characters in the play are not satisfied with their job, they are bored and do not believe that what they do is important. However, the owner of the restaurant does not feel that way. This is closely connected with the Angry Young Men because what appears in the play is an open criticism, dissatisfaction with the working-class job, and disagreement with the authority – higher class – in this case the owner.

Another feature that places *The Kitchen* among the drama of the Angry Young Men is that not only that “Arnold Wesker is concerned to show the realities of everyday life for ordinary people, but [also] with a clearer note of social criticism.”<sup>79</sup> This proves the previously mentioned focus on the working or lower-class and suggests that in the works of Arnold Wesker, *The Kitchen* included, also a critique of a social situation can be found.

In addition, “The play's real concern is not to show what [the people] do in the kitchen so much as what the kitchen does to them: like all places of mass production, in Wesker's eyes, it makes them less than human.”<sup>80</sup> An example can be seen in the part of the play, where a kitchen porter Dimitri says: “I tell you, in a factory a man makes a little piece till he becomes a little piece, you know what I mean?”<sup>81</sup> Here, again, the criticism is suggested. Moreover, in this way, the play can be connected with the historical context as well. Specifically, with the consumerism mentioned in the first chapter of the paper.

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<sup>77</sup> King, “The Modernity of The Kitchen,” 122.

<sup>78</sup> King, “The Modernity of The Kitchen,” 125.

<sup>79</sup> G. C. Thornley, Gwyneth Roberts, *An Outline of English Literature* (Essex: Longman Group Ltd, 1984), 168.

<sup>80</sup> Thornley et al., *An Outline of English Literature*, 168.

<sup>81</sup> Wesker, *The Kitchen*, 18.

Similarly as for *The Entertainer*, the author, Arnold Wesker, is also quite important. According to Kimball King: “In his youth Wesker was described by some English critics as an Angry Young Man like John Osborne. Others thought he was an old-fashioned socialist, a working-class writer, or a Jewish Writer.”<sup>82</sup> What this means is, that the critics did not agree on whether Wesker was or was not the Angry Young Man. However, he was associated with this movement as well as he was associated with the Kitchen Sink Drama, especially because of his trilogy<sup>83</sup> which contains three works: *Chicken Soup with Barley*, *Roots* and *I’m Talking About Jerusalem*.<sup>84</sup> Thus, despite not being strictly put into the Angry Young Men’s movement, Arnold Wesker is still closely connected with it and so is his work.

The play, as well as its author, faces a similar problem. As King says: “Dornan, Sinfield, Zimmermann and Morgan [English critics] emphasize very different characteristics of Wesker’s work in *The Kitchen*, regarding him, respectively, as socialist-humanist, passive nihilist, utopian socialist, and romantic expressionist.”<sup>85</sup> In other words, *The Kitchen*, likewise Arnold Wesker, was labeled with many different styles, approaches etc., and was not strictly placed among the Kitchen Sink or the Angry Young Men’s drama.

Taking all this into consideration, *The Kitchen* cannot be considered a typical drama of the Angry Young Men, as many critics refer to it differently. Nevertheless, despite many differences, also quite a lot of similar features can be found as well and thus, Arnold Wesker’s *The Kitchen* is associated with the Angry Young Men’s drama.

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<sup>82</sup> King, “The Modernity of The Kitchen,” 119.

<sup>83</sup> Dornan, “Kitchen Sink Drama,” 452.

<sup>84</sup> King, “The Modernity of The Kitchen,” 119.

<sup>85</sup> King, “The Modernity of The Kitchen,” 120 - 121.

## 5. Setting

The following analytical part focuses on the plays *The Entertainer* by John Osborne and *The Kitchen* by Arnold Wesker. Both plays are analyzed in three aspects concerning setting, character's point of view on the British moral and society and style. The analysis is based mainly on the dialogues of the characters, but also on the stage directions, author's notes and secondary sources. Together with the analysis, the plays are also compared in order to see how similarly, or differently, are those aspects depicted in the plays.

The analysis starts with the setting as the depiction of the setting is an important aspect, providing the reader, or the audience, not only with the visual part of the play, but also with the social and political aspect. For instance, the setting can have a role in distinguishing whether the play is set in a working or upper-class environment and so on.

*The Entertainer* takes place mostly in the flat of the Rice family and also in the Rockliffe which is a theater where Archie Rice performs.<sup>86</sup> As for the house where the flat is, Osborne depicts it as: "one of those tall ugly monuments built by a prosperous business man at the beginning of the century[.]"<sup>87</sup> This statement clearly suggests a displeasure with the image of the house as well as with its architect. Moreover, the 'prosperous business man' might even be a taunt towards the middle class.

John Osborne depicts also the area in which the house is set. He describes it as a "large coastal resort"<sup>88</sup> which sounds as a lovely place to live in. However, in his description he continues saying that "[it] is a part of the town the holiday makers never see[.]"<sup>89</sup> Moreover, he says that "[it] is not residential, it is hardly industrial. It is full of dirty blank spaces, high black walls, a gas holder, a tall chimney, a main road that shakes with dust and lorries."<sup>90</sup> Thus, he does not describe the area in a good way but as a working-class part of the town where nothing beautiful or worth seeing can be found and thus, this part of the city is hidden away from the eyes of outsiders which is also proved by Osborne saying that "this is a town on its own[.]"<sup>91</sup> Similarly, the statement: "[T]rolley buses hum past the front drive, full of workers from the

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<sup>86</sup> Osborne, *The Entertainer*, 2,10.

<sup>87</sup> Osborne, *The Entertainer*, 2.

<sup>88</sup> Osborne, *The Entertainer*, 2.

<sup>89</sup> Osborne, *The Entertainer*, 2.

<sup>90</sup> Osborne, *The Entertainer*, 2.

<sup>91</sup> Osborne, *The Entertainer*, 2.

small factories that have grown up round about[.]”<sup>92</sup>, confirms the working-class setting of the house as well, as it speaks about workers and factories being in the close neighborhood.

As for *The Kitchen*, the whole play is set in a kitchen of, as Kimbal King says, “a London restaurant called the Tivoli[.]”<sup>93</sup> At the beginning of the play, Wesker describes the setting in this way: “There is no curtain. The kitchen is always there. In semi-darkness.”<sup>94</sup> Thus, from this short description, it is clear that the play happens only in the kitchen. Moreover, King says that in *The Kitchen* there is “a minimal stage set”<sup>95</sup> which, compared with *The Entertainer*, is similar as in both plays the main action takes place mostly in one room.

Moreover, the similarity can be also found in the depiction of the working-class environment which is quite clear in *The Kitchen* as well as it is in *The Entertainer*. As an example, King says: “Wesker[...] had clearly structured *The Kitchen* as a metaphor for society with its workers and managers[.]”<sup>96</sup> In other words, King says that Wesker focused on the working-class and used the kitchen to show a hierarchy between employees and employers. Therefore, the kitchen is a great place to set the play, as it is a typical set of working-class jobs.

The way in which the stage is arranged is also important. In *The Entertainer* Osborne depicts the stage in detail and he describes its layout as follows:

“At the back a gauze. Behind it, a part of the town. In front of it, a high rostrum with steps leading to it. Knee high flats and a door frame will serve for a wall. The sight-lines are preserved by swagging. Different swags can be lowered for various scenes to break up the acting areas. Also, ordinary, tatty backcloth and draw-tabs. There are two doors L. and R. of the apron.”<sup>97</sup>

With this description in mind, it can be said that Osborne depicted the stage not only quite specifically, but also with an intention to use the props or parts of the scene for various purposes. For instance, according to Luc Gilleman: “Acting areas are differentiated through the simple means of swagging: curtains or flats are used to partition off the different locales where the action takes place.”<sup>98</sup> In other words, Osborne did not use any complicated techniques to divide

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<sup>92</sup> Osborne, *The Entertainer*, 2.

<sup>93</sup> King, “The Modernity of The Kitchen,” 125.

<sup>94</sup> Wesker, *The Kitchen*, 9.

<sup>95</sup> King, “The Modernity of The Kitchen,” 119.

<sup>96</sup> King, “The Modernity of The Kitchen,” 124.

<sup>97</sup> Osborne, *The Entertainer*, 3.

<sup>98</sup> Luc Gilleman, *John Osborne – Vituperative Artist – A Reading of His Life and Work*, 79.

the space on the stage and thus this proves the effectiveness with which Osborne created the scene.

Moreover, the arrangement of the stage is also important for the characters in the play, especially for Archie. As Gilleman says: “The stage space itself is organized so that public and private nearly imperceptibly meld.”<sup>99</sup> In other words, even though it seems probable that Archie would feel more free at home, the difference when he is on the stage is not that visible. Gilleman even says that Archie is actually showing his personal life on the stage in the theatre more openly than he does at home where he, on the other hand, acts out his problems as he would be expected to do in the theatre.<sup>100</sup>

In *The Kitchen*, the way in which the stage is arranged is important as well. For instance, in a stage direction in part one, right before the staff of the kitchen began completing the orders, Wesker says: “Important note: The following sequence of orders is based on a specific layout of the kitchen which enables the stage to be constantly peopled with movement.”<sup>101</sup> In other words, he stresses the importance of the stage arrangement as the action depends on it. Moreover, he says: “A different layout may necessitate a different sequence of orders so that the kitchen is never entirely denuded.”<sup>102</sup> To put it differently, in order to always make the kitchen crowded, or at least not empty, it might be necessary to change the arrangement of orders.

Thus, the layout in *The Kitchen* is as important as it is in *The Entertainer*. However, Osborne used much more detailed description, providing the reader with more complete image of the set and how the set is supposed to work, whereas Wesker depicted it in a more simple way.

What is more, both playwrights did not end up only with describing the layout of the stage. For instance, Osborne described also the lightning, props and even music. The lightning in *The Entertainer* is described as “bright and hard, or a simple follow-spot.”<sup>103</sup> For the props, he says that the “[f]urniture and props are as basic as they would be for a short sketch.”<sup>104</sup> And

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<sup>99</sup> Luc Gilleman, *John Osborne – Vituperative Artist – A Reading of His Life and Work*, 79.

<sup>100</sup> Luc Gilleman, *John Osborne – Vituperative Artist – A Reading of His Life and Work*, 79.

<sup>101</sup> Wesker, *The Kitchen*, 48.

<sup>102</sup> Wesker, *The Kitchen*, 48.

<sup>103</sup> Osborne, *The Entertainer*, 3.

<sup>104</sup> Osborne, *The Entertainer*, 3.

lastly, the music is “[the] latest, the loudest, the worst.”<sup>105</sup> Thus, Osborne managed to portray the setting with precision and in a way that the reader, or the audience, can imagine it well.

Wesker in *The Kitchen*’s description focuses on the lightning as well which can be seen in the quotation above that says that the kitchen is in ‘semi-darkness’. Another example of the depiction of the lightning can be seen, again, at the very beginning of the play: “He ‘lights’ a taper, ‘fires’ the first of the seven ovens. Each oven explodes into a burn. With each burn comes more light.”<sup>106</sup> In other words, turning on more ovens makes more light which may, for example, symbolize the beginning of the day or of the work. Therefore, in this part, Wesker used the props in order to establish the lightning.

Talking about the props, in *The Kitchen* various kinds of kitchen tools are described as well as other things that can usually be found in the kitchen. For instance, a board on which the menu of the day is written, dustbins, a tray of beef, a metal jug<sup>107</sup> and so on. With this description, the reader gets a good image of the kitchen which, compared with *The Entertainer*, is more detailed in *The Kitchen*, concerning the props.

Lastly, likewise Osborne, Arnold Wesker also describes the auditory aspect of the play. However, unlike in *The Entertainer*, in *The Kitchen* there is no music. Nevertheless, there are always present the sounds of the kitchen. As Wesker says: “The kitchen’s hum builds to a small roar – a battle with dialogue to the end.”<sup>108</sup> Another example can be seen in an interlude: “It is afternoon break. The sounds of the oven are low.”<sup>109</sup> What this suggests is that the background sound of the kitchen changes according to the story. Thus, even though the aspect of the sound is dealt with in both plays, it is quite different.

In addition, the setting in *The Entertainer* has, according to Robert Gordon, yet another important role. In the play, Osborne describes a part of the stage as “[a] gauzed front-cloth. On it are painted enormous naked young ladies, waving brightly coloured fans, and kicking out gaily. Written across it in large letters are the words ‘ROCK’ N’ ROLL NEW’D LOOK’.”<sup>110</sup> Subsequently, it continues: “Behind the up-stage gauze, light picks out an old man.”<sup>111</sup> These two parts are, according to Gordon, important because “[t]he contrast between this rather

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<sup>105</sup> Osborne, *The Entertainer*, 3.

<sup>106</sup> Wesker, *The Kitchen*, 9.

<sup>107</sup> Wesker, *The Kitchen*, 10–13.

<sup>108</sup> Wesker, *The Kitchen*, 9.

<sup>109</sup> Wesker, *The Kitchen*, 64.

<sup>110</sup> Osborne, *The Entertainer*, 3.

<sup>111</sup> Osborne, *The Entertainer*, 3.



dignified old man and the tasteless advertisement of a 1950s 'nude show' introduces what is to become a leitmotif – the tension between a past world, nostalgically preserved in folk memory, and the grubby actuality of the present.”<sup>112</sup> In other words, Gordon says that the old man, Billy Rice - Archie's father, represents the past, whereas the advertisement is an embodiment of the new, wrong and broken world.

Similarly, Angela Locatelli says: “Wesker's stage directions oscillate between detailed description of set and props and symbolical connotations of the characters' psycho-social dimension, always supporting realistic verisimilitude.”<sup>113</sup> In other words, beside the setting, Arnold Wesker's stage directions depict also the characters, which is true for John Osborne's *The Entertainer* as well.

To conclude, the setting plays a huge role in both *The Entertainer* and *The Kitchen* as it does not only provide the reader and the audience with the visual and auditory support but it also helps to identify the social background. Both plays are set in the working-class environment, in one room where the arrangement of the stage is essential, and in both plays not only the stage, but also the lightning, props and music are depicted. However, especially the music, or the sound, is very different, as well as the depiction of the area which is more detailed in *The Entertainer*. On the other hand, in *The Kitchen*, Wesker depicted a bigger amount of props than Osborne. Overall, it can be said that similarities outweigh the differences and thus, concerning the setting, both plays are closely related.

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<sup>112</sup> Gordon, “The Entertainer as a Text for Performance,” 96.

<sup>113</sup> Angela Locatelli, “Realistic Directions for Wesker's Stage,” in *Arnold Wesker: A Casebook*, ed. Reade W. Dornan (New York, London: Garland Publishing, 1998), 214.

[https://books.google.cz/books?hl=cs&lr=&id=VXV9AwAAQBAJ&oi=fnd&pg=PA119&dq=arnold+wesker+the+kitchen&ots=YBX1oPtZ6h&sig=jmcmg6s84e3HKk-ZgDCE15oZPv5c&redir\\_esc=y#v=onepage&q=peter&f=false](https://books.google.cz/books?hl=cs&lr=&id=VXV9AwAAQBAJ&oi=fnd&pg=PA119&dq=arnold+wesker+the+kitchen&ots=YBX1oPtZ6h&sig=jmcmg6s84e3HKk-ZgDCE15oZPv5c&redir_esc=y#v=onepage&q=peter&f=false).

## 6. Character's Point of View on the British Moral and Society

The second aspect analyzed in *The Entertainer* and in *The Kitchen* is the character's point of view on the British moral and society. This aspect is analyzed because, as said in the theoretical part, the characters in the plays of the Angry Young Men had an important role as through them the thoughts or opinions concerning the society or politics were shared. Moreover, the opinions of the characters in both plays differ and thus, seeing the problems from different perspectives might be interesting.

To begin with *The Entertainer*, according to Robert Gordon, “[Osborne’s] main representatives of youthful idealism in *The Entertainer* are the mild-mannered Jean and Frank, whose social and political attitudes are implied but never precisely articulated within the play.”<sup>114</sup> To put it differently, in the play the typical characters that represent the Angry Young Men are Archie’s children Jean and Frank, as they are young and unhappy with the social and political situation. However, their exact thoughts on what they are unhappy about are not specifically expressed.

Nevertheless, it is possible to deduce Jean’s and Frank’s opinions from the context of the play. For instance, in scene three, Jean says that she participated in the rally in the Trafalgar Square<sup>115</sup> which was a protest against the Suez invasion and as John Melady says: “[T]he Suez war was as controversial as anything had been for years. There was a huge rally in London’s Trafalgar Square, where thousands stood in a cold November rain [...] protested for peace, deplored war, pushed and shoved, shouted and cursed, and demanded the nation alter its course.”<sup>116</sup> Thus, Jean’s participation in this event makes her a typical Angry Young Men’s character, despite her being a female, because she openly expressed her disagreement with the war.

With Jean can be associated Paul, who is in *The Kitchen* a pastry chef. At one point in the play he says: “[O]ne Sunday there’s a peace march. I don’t believe they do much good but I go, because in this world a man’s got to show he can have his say.”<sup>117</sup> In other words, he does not think that events like protests could change something but, on the other hand, he participates

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<sup>114</sup> Gordon, “The Entertainer as a Text for Performance,” 97.

<sup>115</sup> Osborne, *The Entertainer*, 22.

<sup>116</sup> John Melady, *Pearsons’s Prize – Canada and the Suez Crisis* (Toronto: The Dundurn Group, 2006), 131, [https://books.google.cz/books?id=YwSR4FsUOdMC&pg=PA131&lpg=PA131&dq=rally+on+trafalgar+square+suez&source=bl&ots=0Po7zs9bdA&sig=ACfU3U0PaAtKpdrKAYxkxjk6ptJ\\_50wRVw&hl=cs&sa=X&ved=2ahUKEwiO2Ljo9PbnAhVQ4qQKHWPmDZc4ChDoATAHegQIBxAB#v=onepage&q&f=false](https://books.google.cz/books?id=YwSR4FsUOdMC&pg=PA131&lpg=PA131&dq=rally+on+trafalgar+square+suez&source=bl&ots=0Po7zs9bdA&sig=ACfU3U0PaAtKpdrKAYxkxjk6ptJ_50wRVw&hl=cs&sa=X&ved=2ahUKEwiO2Ljo9PbnAhVQ4qQKHWPmDZc4ChDoATAHegQIBxAB#v=onepage&q&f=false).

<sup>117</sup> Wesker, *The Kitchen*, 70.

because he sees it as a way in which he still can express his opinion. Also, as with Jean, it is not specified if Paul has any specific issues that he protested against. On the contrary, it seems that he participated in the march only to somehow confirm for himself that he still can voice his beliefs and opinions.

Similarly, Jean's decision to be a part of the protest is interesting because she told her grandfather Billy that "[she has] always found the whole thing [politics] rather boring."<sup>118</sup> Therefore, it could be the Suez crisis that made her go out and express her opinion. She also says that "somehow – with a whole lot of other people, strange as it may seem – [she] managed to get [herself] steamed up about the way things were going."<sup>119</sup> Thus, another reason that might have helped her to express herself could have been the fact that she did not go to the protest alone. As can be seen, Osborne did not write exactly what was Jean protesting against, and therefore, it is not clear if it was just the Suez crisis or if there were more issues that she was unhappy about.

However, when the Rice family is discussing how Britain takes care of Mick, Archie's another son, who is being deployed in the Suez crisis, Jean says: "They're looking after us. We're all right, all of us. Nothing to worry about. We're all right. God save the Queen!"<sup>120</sup> Thus, this implies that she is actually satisfied with the way in which the state is taking care of its people and she believes that she is safe and does not have to be afraid.

Her brother Frank does not have that much space in the play. However, his opinion stands out when the Rice family discusses the possibility of moving to Canada. He says: "Look around you. Can you think of any good reason for staying in this cosy little corner of Europe?"<sup>121</sup> In this sentence, Frank uses kind of an ironical question implying that in Britain there is nothing that would appeal to him and make him stay. Moreover, it even sounds critically as the meaning is actually that there is no reason to stay.

Frank continues in his criticism towards Britain saying to Jean: "You haven't got a chance. Who you are – you're nobody. You're nobody, you've no money, and you're young. And when you end up it's pretty certain you'll still be nobody, you'll still have no money – the only difference is you'll be *old!*"<sup>122</sup> From the context, it is clear that he is talking about Britain,

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<sup>118</sup> Osborne, *The Entertainer*, 22.

<sup>119</sup> Osborne, *The Entertainer*, 22.

<sup>120</sup> Osborne, *The Entertainer*, 26.

<sup>121</sup> Osborne, *The Entertainer*, 70.

<sup>122</sup> Osborne, *The Entertainer*, 70.

trying to persuade Jean that there is no chance for her to succeed and his very pessimistic tone underlines his opinion. Therefore, even though the exact object of criticism is not explicitly expressed, similarly as with Jean, it is still obvious that the aim of the critique is Britain.

With pessimistic criticism, and thus with Frank, is connected another character from *The Kitchen*. It is a cook Peter who prepares boiled fish. Even though he does not criticize Britain, but only the kitchen he works in, he is still similar to Frank. In an interlude, he says to a new cook Kevin: “We work here – eight hours a day, and yet – we take nothing. Here – the kitchen, here – you. You and the kitchen. And the kitchen don’t mean nothing to you and you don’t mean to the kitchen nothing.”<sup>123</sup> In this case, he obviously criticizes the kitchen, the work and he implies that he does not care about it. Therefore, he has the same pessimistic attitude as Frank, thinking that the kitchen, or Britain, cannot change and it would be better to leave it.

Similarly, Billy from *The Entertainer* shares this pessimistic attitude towards Britain. Moreover, most of Billy’s opinions are expressed exactly. According to Robert Gordon: “Billy’s behavior makes him representative of the older generation. He appears as a ‘character’ whose values and attitudes are quite consciously portrayed as incongruous with the surroundings in which he finds himself.”<sup>124</sup> To put it differently, Billy represents the old times and so do his opinions.

For example, he has a strict opinion about the music hall entertainment. In scene one, he talks with Jean about Archie’s job and he says: “Anyway, I keep telling him – it’s dead already. Has been for years.”<sup>125</sup> In other words, he considers the form of the entertainment that Archie does for a living to be exhausted. Moreover, Billy says: “It was all over, finished, dead when I got out of it. I saw it coming.”<sup>126</sup> This suggests that not only the music hall business was dead quite a long time ago, but it also might imply that Billy wants Archie to quit, same as he did.

Another example of Billy’s attitude towards the society can be found during a family discussion where everyone speaks about something different and nobody listens. Here Billy says: “That’s the trouble nowadays. Everybody’s too busy answering back and taking

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<sup>123</sup> Wesker, *The Kitchen*, 65.

<sup>124</sup> Gordon, “The Entertainer as a Text for Performance,” 96.

<sup>125</sup> Osborne, *The Entertainer*, 11.

<sup>126</sup> Osborne, *The Entertainer*, 11.

liberties.”<sup>127</sup> In other words, he sees the problem in people having not enough time to listen and reply to questions and be polite to each other.

Similarly, he expresses his opinion about the society when he compares his youth with the contemporary world saying:

“When I was younger, every man – and every man wore a hat in those days, didn’t matter if he was a lord or a butcher – every man used to take his hat off when he passed the Cenotaph. Even in the bus. Nowadays I’ve watched people just go past it, not even a look. If you took the flags off of it I expect they’d sit down and eat their sandwiches on it.”<sup>128</sup>

In other words, he says that when he was young it was a traditional custom for all the men to wear a hat, and as a sign of politeness and respect, they would take it off. And thus, he is disappointed, sorry, even angry that people do not show enough respect anymore, do not care about the traditions of the past, and they are even disrespectful.

Peter from *The Kitchen* can be associated with this Billy’s opinion as he says: “I had my own group – boys, we’d build things – castles, huts, camps. Romantic! Youth! The world was young. Everything was possible.”<sup>129</sup> In other words, same as Billy, Peter compares the present with the past saying that the past was better, full of opportunities.

One more example of Billy having a hard time adjusting to the modern era can be seen when he complains about a bar having a television. He says: “They’ve got a television in that bar now. A television. Now who do you think would want a television in a pub?”<sup>130</sup> Here can be seen a disapproval of modern technology, as Billy seems to be the only one who has a problem with that. However, according to Kimball King, in *The Kitchen* “technology is viewed as a potential enemy to the working man, overpowering him and trapping him in a dehumanizing existence.”<sup>131</sup> Thus, Billy’s opinion and the idea of technology in *The Kitchen* correspond. As can be seen, Billy with his opinions and attitudes represents the old generation but still, similarly as Jean and Frank, he criticizes the society.

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<sup>127</sup> Osborne, *The Entertainer*, 84.

<sup>128</sup> Osborne, *The Entertainer*, 84.

<sup>129</sup> Wesker, *The Kitchen*, 66.

<sup>130</sup> Osborne, *The Entertainer*, 16.

<sup>131</sup> King, “The Modernity of The Kitchen,” 123.

Another character from *The Entertainer* who quite openly express their opinion is Phoebe, Archie's wife. For instance, when she is talking to Jean about visiting a cinema, she says: "I haven't seen a decent picture for ages. It seems to be all bands or singing. Either that or Westerns."<sup>132</sup> Thus, it can be seen that in *The Entertainer*, not only the society or politics was criticized, but also the entertainment.

The last character in *The Entertainer* whose attitudes are analyzed is a comedian Archie who, according to Harrop, "represents the state of the art in the mid-1950's[.]"<sup>133</sup> Archie can be seen as an opposite of Billy and thus, between them appears something that could be called a generation gap which is in the play rather visible. For instance, when Archie talks with Jean about politics he says: "[P]erhaps only someone of my generation could understand that."<sup>134</sup> And in the same way, Alfredo, who is in *The Kitchen* a representative of the older generation,<sup>135</sup> says to Peter's girlfriend Monique after Peter argued with another cook Michael: "Here, you talk to him - he's your generation."<sup>136</sup> Thus, in both plays appear problems concerning the generation issues.

Moreover, Osborne in *The Entertainer* describes Archie saying that he "[knows] himself to belong to no class[.]"<sup>137</sup> This can be considered important, as for the Angry Young Men class issues were a crucial topic and the fact that Archie knows about himself that he does not fit any class is thus an interesting detail.

As for Archie's point of view on the society and politics, he quite often expresses himself in a form of songs in which his opinions can be found. For instance, in one scene he sings:

"Those bits of red still on the map  
We won't give up without a scrap.  
What we've got left back  
We'll keep – and blow you, Jack!"<sup>138</sup>

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<sup>132</sup> Osborne, *The Entertainer*, 20–21.

<sup>133</sup> Harrop, "The Last Laugh," 8.

<sup>134</sup> Osborne, *The Entertainer*, 36.

<sup>135</sup> Wesker, *The Kitchen*, 77.

<sup>136</sup> Wesker, *The Kitchen*, 78.

<sup>137</sup> Osborne, *The Entertainer*, 29.

<sup>138</sup> Osborne, *The Entertainer*, 28.

It is important to realize that this song might refer to the decline of the British empire as a whole or only to the Suez crisis. In both cases, however, Archie sings about Britain not giving up its colonies or territory without a fight. Moreover, he is convinced that they will not lose.

Yet another of Archie's thoughts is revealed when the Rice family talks about how Phoebe had to leave the school when she was twelve because her mother could not afford to pay for it.<sup>139</sup> Here Archie says: "This is a welfare state, my darling heart. Nobody wants, and nobody goes without, all are provided for."<sup>140</sup> From this sentence can be seen that Archie believes in the Welfare-state, that it helps people, gives them all they need. Moreover, later in the play, he tells to Jean: "[I c]an't get over you going to Trafalgar Square. Did you really care about all that?"<sup>141</sup> What this indicates is that Archie does not approve the demonstration against the government and war and therefore, in this aspect he is different from other characters as he does not complain about the society or politics.

However, there is one more character who is different from others and he appears in *The Kitchen* as an owner of the restaurant. His name is Marango and it can be said that he represents the other side of the society. (Similarly, there is the income tax man in *The Entertainer*<sup>142</sup>). Nevertheless, King says: "Interestingly, he is not a member of the traditional English establishment but an entrepreneur from an ethnic and uneducated background."<sup>143</sup> In other words, Marango is not a representative of the higher classes despite him being a boss in the restaurant.

At the end of the play, Marango reacts on Peter who, after having a fight with one of the waitresses, caused the kitchen to pause, saying: "Why does everybody sabotage me, Frank? I give work, I pay well, yes?"<sup>144</sup> He then continues: "This is life, isn't it? I haven't made a mistake, have I?"<sup>145</sup> And then he adds: "What more do you want? Tell me, what is there more?"<sup>146</sup> This can be seen as a metaphor for Britain and the Welfare-state in which Marango with his restaurant represents Britain and does not understand why people are mad at him when he does everything he can to provide them with good care and money.

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<sup>139</sup> Osborne, *The Entertainer*, 52–53.

<sup>140</sup> Osborne, *The Entertainer*, 53.

<sup>141</sup> Osborne, *The Entertainer*, 72.

<sup>142</sup> Osborne, *The Entertainer*, 29.

<sup>143</sup> King, "The Modernity of The Kitchen," 126.

<sup>144</sup> Wesker, *The Kitchen*, 98.

<sup>145</sup> Wesker, *The Kitchen*, 98.

<sup>146</sup> Wesker, *The Kitchen*, 98.

To conclude, the characters in *The Entertainer* express their beliefs, thoughts and opinions on the politics and society quite often. Moreover, the main target of their criticism is mainly the state of Britain and thus it can be said that in this aspect there is an agreement between the characters. However, their opinions sometimes differ. For instance, one of the most visible examples can be seen between Jean and Frank, as Frank is very pessimistic about the current state of Britain and Jean, on the other hand, believes in the Welfare-state and is full of optimism, thinking that things can change for the better. On the other hand, characters in *The Kitchen* do not specifically criticize the society or the politics. Their criticism is connected mostly with the work in the kitchen, or with their employer, Mr. Marango, and they also have a lot of problems between each other.



## 7. Style

The last aspect to be analyzed is the style in which *The Entertainer* and *The Kitchen* had been written. As said in the theoretical part, the style of the play constitutes of more features, if not of all the features of the play. In *The Entertainer*, and in *The Kitchen* as well, we can see one of the most typical aspects of the Angry Young Men's plays, used for example in *Look Back in Anger*, which is the use of the stock-device.<sup>147</sup> In *The Entertainer*, this technique is represented by Archie's son Mick, who has been captured<sup>148</sup> and at the end of the scene eight, Frank informs the family that he has been killed.<sup>149</sup> In *The Kitchen*, it can be illustrated by Monique and Peter, because Monique was pregnant two times and two times she did not give birth to the baby.<sup>150</sup>

According to Steven Lacey, which is also already mentioned in the theoretical part, using the stock-device should: "[...] develop the action, heighten the emotional impact and enable a reconciliation to occur between the two principal characters."<sup>151</sup> In *The Entertainer*, there is visible especially the emotional impact, as the characters are getting through the situation differently.

For instance, after the funeral, the family, Billy especially, remembers the good old days<sup>152</sup> on which Archie reacts: "Jesus, don't start getting emotional[.]"<sup>153</sup> Thus, it is obvious, that he does not want to feel any strong emotions and definitely he does not want to express them in front of other people. This kind of reaction does not really correspond with the aim of using the stock device. However, it does correspond with one of the aspects of the Angry Young Men's drama which is the fact that they criticized the society for not expressing emotions.<sup>154</sup> Therefore, Archie might be considered a representative character of this criticism.

On the other hand, Jean replies to Archie: "I don't expect you to."<sup>155</sup> From which can be deduced that she is not surprised by Archie's reaction. Also, she adds: "But Frank's different – at least, I hope he is. You don't have to be afraid, Frank. You needn't worry about being emotional, like my talented fiancé. You won't die of it. You may think you can, but you

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<sup>147</sup> Lacey, *British Realist Theatre, The New Wave in its Context 1956 – 1965*, 28.

<sup>148</sup> Osborne, *The Entertainer*, 39.

<sup>149</sup> Osborne, *The Entertainer*, 77.

<sup>150</sup> Wesker, *The Kitchen*, 86.

<sup>151</sup> Lacey, *British Realist Theatre, The New Wave in its Context 1956 – 1965*, 28.

<sup>152</sup> Osborne, *The Entertainer*, 78–79.

<sup>153</sup> Osborne, *The Entertainer*, 80.

<sup>154</sup> British Library, "An introduction to *Look Back in Anger*."

<sup>155</sup> Osborne, *The Entertainer*, 80.

won't.”<sup>156</sup> To put it differently, Jean tries to explain to Frank that he does not have to hide his emotions, that expressing himself will not hurt him. With this in mind, it can be seen as a metaphor where Archie, and even Frank, represent the emotionless Britain criticized by the Angry Young Men and Jean in this metaphor symbolizes the critics themselves.

As for *The Kitchen*, a different reaction of Monique and Peter on having or not having a child can be found as well. King says: “Peter continually argues with Monique not to abort their child and to leave her husband. But her husband has promised her he will buy a house, and ultimately she rebuffs Peter.”<sup>157</sup> This outcome, however, does not correspond with Lacey's definition of the stock-device as it in the end should make the characters come together. Also, Monique says in the play: “Twice he's given me a baby, twice I've disappointed him. He wanted them both.”<sup>158</sup> What this indicates is that Monique never wanted their child, even aborted two, and on the other hand, Peter desired to be a father and Monique's future husband. Thus, the emotional impact on the characters is here different as well as it is in *The Entertainer*.

Another feature of style, shown in *The Entertainer*, is connected with the dialogues. Specifically, with the way in which the characters speak. In *The Entertainer*, Osborne writes about Billy: “When he speaks it is with a dignified Edwardian diction – a kind of repudiation of both Oxford and cockney [...] and yet manages to avoid being exactly upper-class or effete. Indeed, it is not an accent of class but of period.”<sup>159</sup> Thus, in this way, Osborne showed Billy as a representative of the older generation, but not leaning to any class which is an important feature because, similarly to Jimmy in *Look Back in Anger*, Billy's language does not entirely correspond with the working-class setting.

On the other hand, characters in *The Kitchen* and their language are quite different. In the play there appear a lot of people from other countries than Britain and moreover, they do not even speak English all the time. For instance, Petr and Hans are originally from Germany and sometimes they speak German with each other. As for example, when Peter provoked Hans about being in love, Hans said: “Oh Peter, stop it! Ich weiss nicht, was ich anstellen soll!”<sup>160</sup> There is no translation offered, thus, it can be said that it is Wesker's intention to let the reader or the audience in the dark, not knowing what the characters are talking about.

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<sup>156</sup> Osborne, *The Entertainer*, 80.

<sup>157</sup> King, “The Modernity of The Kitchen,” 125–126.

<sup>158</sup> Wesker, *The Kitchen*, 86.

<sup>159</sup> Osborne, *The Entertainer*, 4.

<sup>160</sup> Wesker, *The Kitchen*, 50.

However, in the stage directions in *The Kitchen* sometimes appear notes concerning the language. For instance, Wesker writes about one character: “A Cypriot kitchen porter [...] Speaks with an accent.”<sup>161</sup> Thus both Wesker and Osborne provide the reader with the information about the character’s language.

What is kind of special about *The Kitchen* is a frequent use of gestures which, according to King, Wesker included in the play because he was influenced by other writers and playwrights, especially from France.<sup>162</sup> One such example can be found when Peter asks Kevin if he can make some sauce and after his dialogue, the note says: “(Makes motion of whisking.)”<sup>163</sup> Gestures are used in *The Entertainer* as well, however, much less frequently.

Anyway, the biggest difference in style between *The Entertainer* and *The Kitchen* concerning the dialogue is that in *The Kitchen*, there are more characters and more importantly there is, as King says, “elliptical and layered dialogue[.]”<sup>164</sup> In other words, in Wesker’s play it is more difficult to focus on the dialogue of one character as it is often interrupted by others. However, the layered dialogue appears in *The Entertainer* too, but will be discussed later in the analysis.

Connected with the language, in *The Entertainer*, Osborne used a lot of singing while Wesker in *The Kitchen* limited it and there is no explicit singing used. However, in one of the stage directions he says: “PETER sings his mocking song.”<sup>165</sup> Thus, the singing is at least suggested. Anyway, in *The Entertainer*, the main character who sings is Archie. However, some of the other characters sing as well. For example, scene nine, which follows after Frank informed the family about Mick being dead, consists only of Frank playing the piano and singing:

“Bring back his body, and bury it in England.

Bring back his body, and bury it here.

Bring back his body, in an aeroplane.

But don’t ever talk to me.”<sup>166</sup>

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<sup>161</sup> Wesker, *The Kitchen*, 17.

<sup>162</sup> King, “The Modernity of The Kitchen,” 121.

<sup>163</sup> Wesker, *The Kitchen*, 25.

<sup>164</sup> King, “The Modernity of The Kitchen,” 119.

<sup>165</sup> Wesker, *The Kitchen*, 28.

<sup>166</sup> Osborne, *The Entertainer*, 78.

In this way, Frank shows his sadness caused by losing his brother as well as his anger aimed at Britain. It can be deduced that he blames the state for the death of his brother. Thus, using songs to express the character's feelings is another feature that forms the style of *The Entertainer*.

Moreover, according to Elizabeth Hale Winkler: "[T]he primary function of the songs [in *The Entertainer*] is not contrast but enlargement of characterization and creation of a period atmosphere and of music-hall feeling."<sup>167</sup> In other words, Osborne also used singing in the play in order to build up an impression of the music hall which he considers, as he says in the note at the beginning of the play, "truly a folk art."<sup>168 169</sup>

Speaking of the music hall, Osborne also adds: "Not only has this technique [of the music hall] its own traditions, its own convention and symbol, its own mystique, it cuts right across the restrictions of the so-called naturalistic stage. Its contact is immediate, vital, and direct."<sup>170</sup> Thus, it can be said that he considered the music hall technique to be a classic. According to Winkler: "[M]usic hall [in *The Entertainer*] is reflected on at least four different levels, in structure, characterization, theme, and symbolism."<sup>171</sup> To put it differently, in *The Entertainer* Osborne used the idea and approach of the music hall for various reasons and for various purposes and thus it is an important aspect, considering the style of the play.

Last, but not least characteristic aspect concerning the style of Osborne's *The Entertainer* and Wesker's *The Kitchen* can be found throughout both plays. It is a frequent use of notes and stage directions which Osborne uses for instance to describe the characters, the action or the way in which he wants the dialogue to happen. For the last mentioned, a good example can be seen at the beginning of scene twelve where Osborne uses above mentioned layered dialogue and says that there are two pairs – Archie with his Brother Bill and Jean with her fiancé Graham, as well as other people.<sup>172</sup> Concerning the conversation of the two pairs, he says: "These two dialogues are independent, but run together."<sup>173</sup> In other words, Osborne

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<sup>167</sup> Elizabeth Hale Winkler, *The Function of Song in Contemporary British Drama* (Cranbury: Associated University Presses, 1990), 232, <https://books.google.cz/books?id=2npv1rg-b8YC&pg=PA230&lpg=PA230&dq=music+hall+techniques+the+entertainer&source=bl&ots=YfQ136SQb4&sig=ACfU3U0VbLrt74GUh0-j0AKf43PhCto7Sw&hl=cs&sa=X&ved=2ahUKEwjek9bD9YDoAhWD-aQKHfx-AK8Q6AEwA3oECAwQAQ#v=onepage&q&f=false>.

<sup>168</sup> \* For the following two citations, taken from the introductory pages of *The Entertainer*, which do not contain any page numbers I numbered them using Roman numerals. I have not included the left pages which are mostly blank or providing information about the publisher.

<sup>169</sup> Osborne, *The Entertainer*, IV.

<sup>170</sup> Osborne, *The Entertainer*, IV.

<sup>171</sup> Winkler, *The Function of Song in Contemporary British Drama*, 230.

<sup>172</sup> Osborne, *The Entertainer*, 90.

<sup>173</sup> Osborne, *The Entertainer*, 90.

provides the director of the play with the instructions on how to direct the play in order to reflect Osborne's vision.

In *The Kitchen*, however, more stage directions and author's notes can be found, as Wesker frequently describes the activities in the kitchen, the characters, in what manner the characters act, what they feel and so on. For instance, when the characters listen to the radio and dance and suddenly one character, about whom the others thought he was the boss, comes, Wesker in the stage direction writes: "Scatter and scramble. Work resumes. DIMITRI vanishes with radio to plate-room. HANS continues to changing room. Atmosphere of innocence. ALFREDO enters, surprised at the scene."<sup>174</sup> In this stage direction, examples of a description of the action, characters' feeling and even of the atmosphere can be found.

Overall, considering the style, in both plays there is a use of the stock-device and in both plays there is a difference in a reaction of the characters to the same event. Another similarity in the style is that the characters in *The Entertainer* as well as in *The Kitchen* talk a lot. However, considering the language in *The Entertainer*, there is Billy who stands out as his language does not fit the working-class setting. No one like this can be found in *The Kitchen* and yet, the language of the characters is more various than it is in *The Entertainer* as there are characters of different nationalities. Focusing on the singing and the music hall, it is an aspect of the style specific for *The Entertainer*. However, both plays are quite similar when it comes to notes and stage directions as in both, they are used frequently.

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<sup>174</sup> Wesker, *The Kitchen*, 19.

## Conclusion

The aim of this bachelor thesis was to analyze and compare two plays, *The Entertainer* by John Osborne and *The Kitchen* by Arnold Wesker, concerning three main aspects: the setting, the point of view of the main characters on the British moral and society, and the style in which the plays were written.

Before the analysis, the historical context of the Angry Young Men was provided starting with the depiction of the situation in Britain after the Second World War when even though Britain was in this conflict among the winners, still the losses were huge and there was a decline in Britain concerning not only the economical but also territorial and political spheres of the country. At that time, Britain was still trying to find itself, to regain its power and in order to do that, the government declared many reforms and changes. Most of these changes belong under the Welfare-state term and were meant to improve people's lives.

This whole post-war situation in Britain was not, however, echoed by playwrights immediately after the Second World War and it took some time before the play that meant a revolution in British theatre appeared. It was in 1956 when John Osborne first showed *Look Back in Anger* to the world and the revolution in the theatre, and in the society, began as with the play also a movement called the Angry Young Men was invented and the new period in the British theatre followed. To the invention of this movement contributed especially the influence of the media, as it was the first platform which used this term and afterwards it was spread among many people. There is also a visible connection with the Kitchen Sink Drama, as in many ways both of these movements are similar. However, many of the authors did not want to be put under either of these terms. The term Angry Young Men describes not only the authors but also the characters. The Angry Young Man is usually depicted as a young man from the working-class, openly protesting against the politics and society, having one goal – to rise up from his social position.

Subsequently, the plays *The Entertainer* and *The Kitchen* were put in the historical context and the context of the Angry Young Men's drama, based mostly on the information provided in the theoretical part. *The Entertainer* fits the historical context quite well as it was written in 1957 and its storyline is connected to the Suez crisis, which was a crucial event of that period for Britain. Moreover, it corresponds with the decline in Britain as the main theme in the play is the music hall being at the end of its days and therefore, John Osborne used it as a metaphor. Concerning the drama of the Angry Young Men, the play fits in as well especially

by using a working-class environment or the characters that complain about the political and social situation. For *The Kitchen*, especially its portrayal of the working-class environment and the characters are crucial aspects that place the play among the Angry Young Men's drama, because otherwise, most of the critics did not agree about where the play actually belongs.

The analysis starts with the setting which is in both, in *The Entertainer* and in *The Kitchen*, depicted as a working-class setting. While in *The Entertainer*, the surrounding area is depicted in detail, there is almost no information about the neighborhood in *The Kitchen*. Furthermore, the plays are set mostly in one room (in the kitchen and in the living room of the Rice family, sometimes on the stage of the theatre) and the stage is arranged in detail, especially in Osborne's play, where some of the props are used in order to create the scene. However, the arrangement of the set is important in *The Kitchen* as well as on it depends the action in the play.

Concerning the character's opinions about British moral, society, or politics, the plays slightly differ. While in *The Kitchen* characters do not specifically refer to any political or social event and more frequently argue between themselves about their personal issues, in *The Entertainer*, British society and politics are closely reflected. For instance by Jean, Archie's daughter, who participated in the demonstration on the Trafalgar Square against the Suez invasion. Besides criticism of politics, also differences between generations have a role as there is Billy, Archie's father, who often compares himself to Archie and criticizes him. Another thing that Billy criticizes is the society which he considers impolite and disrespectful. In *The Kitchen*, however, there is an important object of criticism, closely connected with the Angry Young Men, and that is a working-class job. Most of the characters in the play reveal their unhappiness with their current job and one of them, Michael, even admits a desire to get a better job and thus, to move from his current social position.

Lastly, the style of the plays was analyzed. As stated in the theoretical part, it is not easy to precisely define what the style is as it may be perceived as everything that creates the play. Nevertheless, one of the features of the style of the Angry Young Men's drama is, according to Steven Lacey, the use of stock-device which appears in both plays. In *The Entertainer*, it is the death of Archie's son Mick and in *The Kitchen* it is the relationship between Peter and Monique. Another feature of the style is the language which is important especially in *The Entertainer* as there is Billy whose language does not fit the working-class setting entirely. On the other hand, in *The Kitchen* there is so called layered dialogue when the characters speak without

coordination and it is sometimes hard to keep up with the thoughts of one character as it is often interrupted by others. This feature appears in *The Entertainer* as well but not that often. Last, but not least feature that makes both plays similar is the frequent use of author's notes and stage directions which are used throughout both plays, in *The Kitchen*, however, more often.



## Resumé

Cílem této bakalářské práce je detailní analýza a porovnání dvou her od tak zvaných rozhněvaných mladých mužů. Autorem první vybrané hry je John Osborne a jedná se o hru *Komik (The Entertainer)*. Druhou hru napsal Arnold Wesker a jmenuje se *Kuchyň (The Kitchen)*. Analýza zkoumá v daných hrách tři témata, kterými jsou vyobrazení prostředí, vyobrazení nespokojenosti postav s britskou společností a morálkou, a nakonec se zaměřuje na styl, jakým jsou hry napsány.

Ještě před samotnou analýzou je zmíněn historický kontext, který se v první kapitole zabývá obdobím po druhé světové válce, kdy Velká Británie zažívala období úpadku jak na politické, tak i ekonomické a sociální úrovni. Z tohoto důvodu se také v Británii objevil tak zvaný 'Welfare-state' jehož cílem bylo zajistit pro obyvatele co nejlepší životní podmínky. Vznikly tak různé reformy a zákony, díky kterým se takového zlepšení mělo docílit. Jednou z důležitých reforem byl například zákon, který poskytoval vzdělání všem dětem zdarma (*The Education Act of 1944*). Nicméně u lidí z nižších sociálních tříd, kteří měli možnost dosáhnout vyššího vzdělání byl pak problém v jejich pozdějším uplatnění, protože i přes dosažené vzdělání jim byl na překážku jejich původ.

Dále se bakalářská práce ve druhé kapitole zabývá skupinou rozhněvaných mladých mužů jako takovou. Nejprve se zaměřuje na prvotní vznik tohoto názvu, který je úzce spojen se hrou Johna Osborna *Ohlédni se v hněvu (Look Back in Anger)* poprvé hranou v roce 1956, a také s médii, která jako první název rozhněvaní mladí muži použila a používala ho i přes to, že mnozí autoři zahrnutí v tomto uskupení se od něho distancovali a sami se za členy této skupiny nepovažovali. Dále druhá kapitola definuje, kdo vlastně rozhněvaní mladí muži byli a z jakého důvodu se s nimi spojuje právě hněv. Tento termín definuje jak autory, tak i postavy v jejich dílech. Ty jsou potom nejčastěji definovány jako mladí muži, pocházející z nižší sociální třídy, rozhořčení stavem společnosti a politiky (důvody ke zlobě jsou například přetrvávající třídní rozdělení společnosti nebo neschopnost státu splnit své sliby), kteří se nebojí otevřeně projevit své názory. Zároveň je také taková postava odhodlaná se posunout vzhůru ve společenském žebříčku.

Třetí kapitola se věnuje dramatu rozhněvaných mladých mužů. Nejprve vysvětluje, jak vypadalo britské drama po druhé světové válce, kdy autoři nereagovali na poválečné změny a hry se tak zaměřovaly pouze na střední třídu, a to jak na děj a postavy, tak i co se týče prostředí. To se změnilo s příchodem Johna Osborna a jeho, již zmíněnou, hrou *Ohlédni se v hněvu*, která měla premiéru v roce 1956 a stala se revoluční pro britské drama a také jakousi šablonou pro

následují hry v tomto období. Zde je také důležité zmínit tzv. 'kitchen-sink drama', se kterým se drama rozhněvaných mladých mužů často spojuje. Obě tato uskupení mají velmi podobné znaky, a to zejména zaměřenost na životy pracující třídy, které vykreslují velmi realisticky. Nicméně stejně jako u rozhněvaných mladých mužů, i v 'kitchen-sink drama' se někteří autoři za součást tohoto hnutí nepovažovali. Dále se potom třetí kapitola věnuje znakům her rozhněvaných mladých mužů, které jsou odvozeny převážně ze hry *Ohlédni se v hněvu*, protože ta je, jak už je zmíněno výše, považována za prototyp těchto her, a pak jsou také některé znaky převzaty z 'kitchen-sink drama'. Mezi nejdůležitější patří například zasazení do prostředí pracující třídy, jazyk, který se s tímto prostředím často neshoduje, důraz na city a projevování citů, hlavní postava – typicky mladý muž usilující o zlepšení svého postavení ve společnosti, kritika politiky i společnosti, postavení žen v těchto hrách, a jako poslední se tato část zaměřuje na styl, jakým byly hry rozhněvaných mladých mužů napsány. Patří sem například použití tzv. 'stock-device' což znamená, že ve hrách nebyla použita originální zápleтка. Naopak jde o využití nejčastěji tragické situace, díky které pak postavy projeví své emoce a usmíří se.

Čtvrtá kapitola zasazuje výše zmíněné hry do historického kontextu a také do kontextu dramatu rozhněvaných mladých mužů. Jako první se zaměřuje na hru *Komik*, která se do historického kontextu hodí zejména proto, že mimo jiné pojednává o krizi spojené se Suezským kanálem. Dále pak Osborne ve hře využil prvky tzv. 'music hall', aby díky ní poukázal na úpadek britské společnosti. Ve spojitosti se hrami rozhněvaných mladých mužů je pak zásadní zejména kritika společnosti i politiky ze strany postav a prostředí, ve kterém je hra zasazena. Co zasazuje druhou hru, *Kuchyně*, do dramatického kontextu rozhněvaných mladých mužů je, stejně jako u Osbornovy hry, hlavně prostředí a nespokojenost postav s jejich současnou situací. I přes shodné znaky se však kritici neshodují, zda *Kuchyně* patří či nepatří do her rozhněvaných mladých mužů, potažmo do 'kitchen-sink drama'.

Analytická část je rozdělena do tří kapitol, ve kterých se objevuje nejenom samotná analýza, ale také porovnání obou her. V první kapitole se analýza a porovnání zaměřuje na prostředí, ve kterém jsou hry zasazeny. V obou hrách je shodně vyobrazeno prostředí pracující třídy a obě hry se shodně odehrávají převážně v jedné místnosti (kuchyně, byt rodiny komedianta Archieho, popřípadě divadlo, ve kterém Archie vystupuje). Navíc ve hře *Komik* je dopodrobna vyobrazeno okolní prostředí, což se ale ve hře *Kuchyně* neobjevuje. Dále se pak tato kapitola zabývá uspořádáním jeviště, které je hlavně v Osbornově hře popsáno velmi detailně a některé rekvizity dokonce slouží k oddělení jeho jednotlivých částí. Stejně tak důležité je toto uspořádání jeviště i ve Weskerově hře, kde na něm dokonce závisí i akce v některých scénách.

V další části této kapitoly se pak analýza zaměřuje na další prvky prostředí, které jak Osborne, tak i Wesker ve svých hrách vyobrazili. Těmito prvky jsou osvětlení, rekvizity a hudba. Rozdíl ve vyobrazení těchto prvků je patrný například u hudby, která ve hře *Komik* hraje významnou roli, zatímco ve hře *Kuchyň* se jedná převážně o zvuky kuchyně, které jsou přítomné po celou dobu hry. Rozdílnost se objevuje i u popisu rekvizit, kterých je ve hře *Kuchyň* podstatně více. Rekvizity jsou také ve Weskerově hře úzce spojeny s osvětlením, kdy pečící trouby vytvářejí osvětlení a čím víc jich je v provozu, tím více je světla, což může symbolizovat například začátek dne nebo práce. Na konec se v této části analýza zaměřuje na vyobrazení jeviště ve hře *Komik* jakožto metaforu pro starou a novou generaci.

Druhá kapitola analytické části se zabývá názory postav týkajících se britské společnosti a morálky. Postupně analyzuje názory postav ze hry *Komik* a k nim současně přirovnává postavy ze hry *Kuchyň*, které jsou dané postavě nějakým způsobem podobné, popřípadě odlišné. Například dcera Archieho ze hry *Komik*, Jean, je porovnána s postavou ze hry *Kuchyň*, Paulem. Oba dva se zapojili do protestů, Jean na Trafalgar Square, kde protestovala proti Suezské invazi, a Paul se zúčastnil blíže nespecifikovaného pochodu za mír. Ani u jednoho z nich nebyl řečen přesný důvod k nespokojenosti, ale i přes to se oba rozhodli své názory veřejně vyjádřit. Zajímavostí u Jean je fakt, že i přes převahu mužů jako hlavních postav, má jako žena poměrně velkou roli a není vyobrazena negativně, jak tomu u dramát rozhněvaných mladých mužů často bývá. Dále se pak analýza zabývá například Archiem, který je vyobrazen jako komediant, co se zoufale drží své profese i přes to, že ta je již dávno za období své největší slávy. Analýza ho srovnává s jeho otcem Billym, který se stejně jako Archie zabýval komediantstvím, ale na rozdíl od Archieho se s úpadkem své profese smířil. V analýze názorů postav se, mimo jiné, objevují ještě dvě postavy, které jsou od ostatních odlišné. Ve hře *Komik* je to úředník vybírající daně a ve hře *Kuchyň* je to pak majitel restaurace Marango. Oba dva mohou být pokládáni za metaforické ztvárnění Británie.

Poslední kapitola analytické části se zabývá stylem, jakým jsou obě hry napsány. V obou hrách je shodně použito tzv. 'stock-device' jak už zmíněno výše. Ve hře *Komik* je reprezentováno Mickem, Archieho synem, který byl zajat a později zabit v Suezském konfliktu. Ve hře *Kuchyň* je tato technika použita u dvojice Peter a Monique, kteří mezi sebou mají komplikovaný vztah, kdy Monique již dvakrát potratila jejich společné dítě. Důležité jsou také emocionální reakce na tyto události, které jsou u každé z postav jiné. Například v Osbornově hře Archie po pohřbu Micka nechce projevovat emoce vůbec, na což Jean reaguje výzvou směrem k Frankovi, jejímu bratrovi, aby se emocí nebál, že jsou přirozené a není to projev

slabosti. V tomto ohledu může Archie reprezentovat tu Británii neschopnou cítění, kterou mladí rozhněvaní muži kritizovali, a na druhou stranu, Jean by pak v této metafoře reprezentovala je samotné. Dalším typickým znakem stylu jsou dialogy, kde například hře *Komik* Billy svým způsobem mluvy nesedí do prostředí pracující třídy. Ve hře *Kuchyň* je potom velké zastoupení postav různých národností, které čas od času mluví svým rodným jazykem nebo jsou v autorských poznámkách zmínky o přízvuku. Spojené s řečí je také užití písni, které je typické pro hru *Komik*. Pomocí písni postavy, převážně Archie, vyjadřují svoje názory nejenom co se týká společnosti, ale i osobního života. Dalším aspektem, který je s jazykem spojený a objevuje se v obou hrách, více však ve hře *Kuchyň*, je časté překrývání se dialogů jednotlivých postav. To potom vede k těžší orientaci a pokud chce čtenář, nebo divák, sledovat dialog jedné postavy, je potřeba větší soustředěnosti. Další znak této hry je také časté využití gest. Na druhou stranu, co je typické pro hru *Komik* je využití technik ‘music hall’, které Osborne použil nejen jako metaforu pro úpadek společnosti, ale také proto, že její techniky považoval za tradiční. Nakonec se kapitola zaměřuje na velmi časté využití režijních poznámek autorů, které se velmi často vyskytují v obou hrách.

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