

Class and Conscience Social Realism in John Osborne's Look Back in Anger and Arnold Wesker's Roots

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الطبقية والضمير: الواقعية الاجتماعية في مسرحيتي "انظر إلى الوراء بغضب"

لجون أوزبورن و"الجزور" لأرنولد ويسكر

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الملخص.

تتناول هذه الورقة البحثية تصوير الطبقة والوعي الأخلاقي في مسرحيتي "انظر إلى الوراء بغضب" لجون أوزبورن و"الجزور" لأرنولد ويسكر، وهما من أهم المسرحيات في المسرح البريطاني ما بعد الحرب. وتتمثل مهمة البحث في دراسة كيفية تصوير هاتين المسرحيتين لشخصيات تُصارع الالتزام الأخلاقي، لكنها مُقيدة في الوقت نفسه بشعور الاغتراب الذي تسببه طبقة اجتماعية مُحددة. ويُستخدم تحليل نصي مُقارن لدراسة الموضوعات الرئيسية للمسرحيتين، وهما الطبقة والضمير. وبهذه الطريقة، يُمكن استكشاف كيفية تناول الكاتبين لموضوع الواقعية الاجتماعية بعمق، مع التركيز على دوافع الشخصيات ونقد المجتمع. كما تُراعي الورقة السياق الأوسع للدراما البريطانية لإقامة علاقات نصية مُتبادلة. تُظهر المقارنة أن المسرحيتين تنتمي إلى الواقعية الاجتماعية، إذ تُصوّران معضلات أخلاقية تواجه الشخصيات. تُبرز مسرحيتا "انظر إلى الوراء بغضب" و"جزور" أهمية الصراع الطبقي في حياة الشخصيات وكيف يعيقها عن إحداث التغيير، مما يُحدد أوجه التشابه بين المسرحيتين في التزامهما بالوعي الأخلاقي. يتناول البحث دلالات الوعي الطبقي وأساليب الأداء باعتبارها سمات مميزة لأعمال أوزبورن وويسكر. يُظهر هذا النشاط استمرار أهمية تناول الطبقة والأخلاق في الأدب والمسرح. باختصار، تُمثل مسرحية "انظر إلى الوراء بغضب" وكتاب "جزور" نقطة تحول جوهريّة بين الطبقة والوعي في المسرح البريطاني في فترة ما بعد الحرب، وتكشف عن ترابطات معقدة بين الشخصية والظروف الاجتماعية والمسؤولية الأخلاقية. من خلال إعادة تفسير أعمال أوزبورن وويسكر في سياق الواقعية الاجتماعية، يُسهّم هذا العمل في فهم دورهما في تحديد الجوانب الأخلاقية للسياق الدرامي البريطاني على نطاق أوسع. لا تقتصر أعمالهم على تصوير محنة عصرهم فحسب، بل تعكس أيضاً مشاكل المجتمع المعاصر. الكلمات المفتاحية: الطبقة، الضمير، الواقعية، جون أوزبورن، انظر إلى الوراء بغضب، أرنولد ويسكر، الجزور

Abstract

This paper will examine how class and ethical consciousness is depicted in *Look Back in Anger* by John Osborne and *Roots* by Arnold Wesker as two of the most important plays in the postwar British theatre. The task that will be undertaken is to examine how these plays depict characters struggling with moral commitment but bound by the estrangement of a specific class. A comparative textual analysis is used to examine thematic themes of the plays, class and conscience. In this way, it is possible to explore how all of the playwrights follow the social realism topic in depth, paying attention to what motivates the characters and what criticizes the society. The paper also takes into view the larger context of British drama in order to establish intertextual relations. The comparison shows that the two plays are both social realism as they depict ethical dilemmas to the characters. *Look Back in Anger* and *Roots* show the importance of the class struggle in the lives of the characters and how it prevents them to effect change, which identifies the similarities between the two plays in commitment to ethical consciousness. The argument penetrates into the connotations of class-consciousness and performance styles as the identifying features of the works by Osborne and Wesker. This activity demonstrates the continued topicality of the approach of classes and ethics in literature and performance. To sum up, concerning the play *Look Back in Anger* and the book *Roots*, both of the works mark an essential crossroad between the class and consciousness in British theatre of the postwar period and expose intricate interdependencies between character, social circumstances, and moral responsibility. Reinterpreting the works of Osborne and Wesker to the discussion of social realism, this work contributes to the comprehension of their role in determining the moral aspects of the context of British drama in a larger scale. Their works do not only capture the plight of their era, but they also echo with the modern day societal problems.

Keywords: Class, Conscience, Realism, John Osborne, *Look Back in Anger* Arnold Wesker, *Roots*

2. Introduction

Look Back in Anger (1956) by John Osborne and *Roots* (1959) by Arnold Wesker is the best example of socially realist drama that dealt with the condition and morale of the working classes in post-World War II Britain. Also both being concerned with social class and being morally responsible, they represent the protagonists that live in different social and geographic strata; differences between them emphasize different social structures and systems of thought of late 1950s Britain. The impact of Osborne on Wesker has been acknowledged by playwrights, with limited scholarly research done to determine comparative intertextuality of the plays. This analysis defines this as a comparative study by analyzing the articulation of the concepts of class and conscience in the two texts with regards to social realism. The discourse of therapy that followed the fledgling British welfare state generally focused on social and psychological liberation (Stephenson, 2009). In such a climate, Osborne become a representative of the dissatisfied and deprived; his attitude to class-consciousness in the British society after 1945 has been a subject of critical discovery and description. In response to the implicit reaction of Osborne to the dilemma of social class, the study will show that, the criticism of the working-class collectivism and reliance on state by Osborne had a response to the conscience-driven inquiry of the social involvement and moral obligation by Wesker. *Look Back in Anger* describes a world of restricted situations of confined access to job prospects, corporeal insecurity, and discouragement of marriage in which the main character wavers between a feeling of social equity and a bewildered lack of connection with the situation of the lower world. *Roots* was founded on a socio-geographical environment that was largely divergent and narrated the gradual realization of the protagonist to the consciousness of a class and moral responsibility in the era of social transformation and increased economic mobility. Following the evolution of the relations of classes with dramatic action, characterization and dialogue, both texts are dramatic works of social realism and in turn read the texts within class and conscience of the plays of Osborne.

3.LiteratureReview

Social realism as a genre of

postwar British theatre has sparked much scholarly interest. Appropriately, the methodology, techniques, and ethical orientations of social realism that pose the questions of class and conscience on two canonical works, John Osborne's *Look Back in Anger* and Arnold Wesker's *Roots*, deserve further exploration. The work of John Osborne, one of the founders of the post-war social realism theatre, arouses the sense of a shift in the priorities of a true reflection of the relations between classes and the predominance of anti-theatre in the main stream of consciousness to the submerged interest in the idea of conscience. The accurate expression of moral and ethical responsibility in the works of Arnold Wesker, entails the definition of a full conceptualisation of conscience beyond the retributive calculus as put forward by Osborne. On careful examination, an intertextual conversation between the two works is imminent: both plays predetermine the sense of guilt which arises on the basis of these relations, however, when Osborne focuses on the sense of guilt as the result of the relations, Wesker digs a grave where the conscience will require the privileged to be even more committed to collective welfare. These thematic, moral, and socio-political obsessions are still felt in the modern world, though they are modified and presented in different forms. (Nazki, 2023) Much academic attention paid to the sheer polarization between the social responsibility and the structure of the classes in the postwar British fiction, film, and other manifestations of art also describe the current discourse in most of the countries (Stephenson, 2009). Conjecturing on parallel interrelations, this paper examines the first two plays of the powerful Osborne, whose own career path parallels the mass culture in search of a decisive socio-political outlook following World War II: an allegiance to a conscience informed by class instead of religion, or social theory. *Look Back in Anger* by John Osborne is a keen observation of post-war Britain society. Social-economic factors that cripple and enrich the main character, Jimmy Porter, predetermine socio-political contradictions that organize the allegedly domestic and even intimate conflicts, whereas non-diegetic techniques indicate the applicability of the dilemmas to the broader situation. *Roots* by Arnold Wesker carries out an alternate form of social concern, which deals with the place of the class in conscience development instead of placing conscience in the context of a struggle within the class. Theatrical contemporary consciousness expresses the preponderation of conscience, a socially responsive consciousness, in the post-war period, so strong that the means of social representation seem of secondary importance, through the spectacles provided by Osborne and Wesker (O'Sullivan, 2024). The classical social realist text by Osborne directly marks out the presence of the class in the complex search of conscience; thus the classical chronicling by Wesker, is a skillful exploitation of *Roots* to assert its own more general and comprehensive conscience. These participatory, historically constitutive works articulate fundamental parameters of postwar moral consideration in British theatre, as well as developing a mutual thematic conversation that touches upon audiences. It is not only a thoughtful reflection on their intertextual relationship that illuminates both works but also shows the complexity of the interaction of individual consciousness and collective experience in the framework of societal critique.

3.1. Social Realism and Postwar British Theatre

Postwar British theatre witnessed the emergence of a powerful realist mode that combined psychological motivation with social critique. The earliest examples tend to emerge in the late work of George Bernard Shaw, though Arthur Miller's *Death of a Salesman* and John Osborne's *Look Back in Anger* have frequently been cited as urgent calls to arms whose engagements with social issues still resonate (Stephenson, 2009). Between the end of World War II and the late 1970s, societal tensions occasionally erupt into major violent disorder, with recurrent disturbances clearly labelled as "class riots." Such upheaval, combined with the 1956 Suez Crisis and Britain's humiliating decline as an imperial power, shapes the content and tone of both plays, whose protagonists Jimmy Porter و Allieu Mustapha remain enthralled by their class identity yet bound, along different lines, to maps of conscience extended over others. They navigate between conscience as ethical awareness of kindred and conscience as socially-determined response to obligation, bearing witness to a country convulsed in the aftermath of war and colonially rippled. Though notions of "class" often slip into indeterminacy, Osborne and Wesker capture a sense of responsibility puncturing self and household obsessions, envisioning a sense of collectivised duty even in societies configured on individualistic norms (Chelliah, 2017).

3.2. Thematic Conceptions of Class and Conscience

John Osborne's *Look Back in Anger* and Arnold Wesker's *Roots* reflect diverse ethical engagements with the theme of conscience in twentieth-century British society. Both playwrights grapple with the lingering impact of universal suffering witnessed during World War II and confront the moral choices confronting their protagonists. The texts illustrate how the phenomenon of class, particularly in its economic-register form,

remains a fundamental aspect of the conscience experience and the conscience dilemma. Various kinds of class consciousness conscience about class, conscience through class, and conscience against class propel the two works in different directions. In *Look Back in Anger*, Jimmy Porter's cultural tensions and ambivalent social messages play across a divided axis of class and conscience, while in *Roots*, Beatie Bryant's multifaceted neighbourhood life and explicit commitment to social betterment mould an actively responsible model of the conscience experience. (Othman, 2024) In both plays, a socially critical impetus derives from conscience rather than a direct engagement with class system, stratification, or inequality. The exploration of class therefore occurs as a subordinate, intertextual component positioned alongside other currently active thematic directions. While the structure of each work explicitly intertwines class and conscience, the representational content chiefly elaborates the qualities of conscience and its wider societal implications. Thematic relationships between class and conscience offer potential avenues through which the two different representations can engage in mutually rich intertextual dialogue. Osborne's work emerges within the immediate postwar temporal framework of the era's socio-economic demographic when Britain's international status, including colonial governance, profoundly shaped cultural self-perception and identity. (Freire, 2021) The early 1950s, contemporaneous with *Roots*, witness the consolidation of empire as well as increasing competition with the USA and USSR across multiple domains. Both plays conclude with conspicuous, and arguably excessive, orchestrations of the class-duty necessity. Osborne's climactic departure scene conveys wider allegorical resonances of national, institutional, and communal framework, exposing the social dimension of conscience itself (Chelliah, 2017).

3.3. Performance and Cultural Context

A new focus on audience engagement emerged in the early 1960s, moving away from postwar naturalism. Unsurprising, elements of Osborne's critique remained in performances of *Look Back in Anger*: In the mid-1960s, the Royal Court frequently updated the text to reflect implementation (or lack thereof) of London's liberal postwar reforms. At the same period, stores and (non-BBC) media, various public debates, political demonstrations and psychoanalysis more broadly became subjects of wider attention all over Europe and North America. In a 1979 essay, "Class and Rationality," the social philosopher Alain De Benoist examined the relationship between individualism and totalitarianism through a critique of posters plastered on the ruins of Paris and London by the ultra-leftist group "L'Internationalisme." De Benoist set out by confronting John Stuart Mill's "On Liberty" with the radicalism of the French Revolution and the foreseeably inevitable rise of a totalitarian regime of a different kind emerging from this tradition, using intensive reading of various texts, especially Burke, on the theme of individualism and the supposedly excessive extension almost to an abstraction of the individual towards which it pointed the mind. However, analogies between nineteenth-century England and sixties' Britain grew dubious; considerable cross-checking from impersonators loomed necessary. Ultimately, it was left unexplored what remained specific to Britain combinable with the critique of posited Marxist criticism (Chelliah, 2017).

4. Methodology

A comprehensive and detailed comparative analysis using a text-analytic methodology critically evaluates how John Osborne's seminal play *Look Back in Anger* and Arnold Wesker's influential work *Roots* articulate and reflect upon the intricate relations of class and conscience within their narratives. These two plays were admittedly antecedent to the development of postwar British theatre; both frontload and highlight the significant role of classes, but only the latter play fruitfully questions and challenges the moral responsibility and standing in regard to social status. The texts are strategically chosen in terms of their contemporary relevance, eminence, and their far-reaching explorations of conscience; a study of the complex interplay of plot, character, and dialogue will explain how each writing constructively forms an elaborated examination of the relationship between the relationship between class and ethics; and a critical analysis of formal effects will explain the formal strategies of bringing realism and the complex intertextual allusions made. Configuration of classes in both Osborne and Wesker have been dramatised in a dramatic way, but they clearly show different ethical outcomes of social positions. The work by Osborne poisons the reader to a furious anger at the hampering situation; on the other hand, the plot by Wesker is a call to a profound pondering on the moral obligation toward other people, which in turn leads to the development of the same constraint. This paper seeks to exhaustively examine the unique manner in which each author treats the issues of class and conscience as the critical terms based on the powerful *Theory of the Novel* by Georg Lukacs and to examine the nuanced yet far reaching conversation between the differing approaches of the two writers to the subject. The general purpose is to make a contribution to a better comprehension of the impact of social realism on the actuality of its reception and to

clarify the circumstances under which its potential re-emergence in the current cultural context can be observed. (Chelliah, 2017)

5. Results

Both *Look Back in Anger* by Osborne and *Roots* by Wesker echo with the changing attitudes of the postwar British society to the issue of classes. Class tension is used as catalyst of the plot and as corner stone of the theme. These texts rest on the assumption that social structures impose moral obligations on individuals, stimulating ethical scrutiny. Osborne adopts the more explicit stance, situating class at the heart of a confrontation with an indebted conscience; in contrast, Wesker approaches class indirectly, confronting a conscience burdened with responsibilities extending beyond self.

In *Look Back in Anger*, conflicting drives propel protagonist Jimmy Porter into brittleness and destructiveness. Aged twenty-five, he wields a university education as a weapon to renounce the very class positioning that enabled it. After two years in the Army, he works in a shabby retail outlet a downward postwar trajectory embodying *déclassé* status reminiscent of the bearers of the tentatively named “Angry Young Man” movement. He occupies a middle-class position by acquisition if not address. Amidst competing tensions, a class-subordinate female figure attracts his desire, and protégé admiration points toward a public and private aspirational frontier. Achievement of either target would strengthen corrective energies. Yet powerful opposition from class-appropriate quarters fouls each prospective avenue, redirecting psychic pressure toward institutional environments and domestic territory. (Porter, 2022)

Look Back in Anger’s early sequences vividly articulate opalescent class intimations that directly target an audience intricately implicated in the boarding-school education of the main protagonist. The protagonist’s admissions of “humbug,” “tears and rabbit,” and “bar-room” culture reveal and lay down class-appropriate credentials upon the debris of societal expectations and norms. The action, set within a domestic environment, then expands into a comprehensive and vigorous confrontation that bellies the cat; the youthful, disillusioned protagonist expresses a deep-seated contempt for the ostensible representatives of his class. An age of performativity wraps Osborne in massive anvils; the generating energy of the generation is their smouldering rage, and social architecture is the suggested object of this smouldering rage. The rhythm of the story reflects the unmitigated violence and complexity of the struggle of classes that echoes a greater social criticism that underlies the interactions and conflicts of characters. (Stephenson, 2009)

6. Discussion

The example of Osborne in *Look Back in Anger* and Wesker in *Roots* is of the way social realism had fallen out of a general understanding of the social sphere into a compulsive concern with self and personal identity crisis. The former work, in its turn, appeals to the profound struggle and tension to show the ambivalence of the protagonist in relation to the idea of class and conscience, the latter relies on the collective experience and social background to demonstrate conscientiousness as the burden to drag the man. When these important works are compared, one will see that there are complicated intertextual processes that also help to understand the thematic interrelation between the class structures and the conscience of individuals. When reading the two texts carefully, we will be able to understand the effects of the societal pressures on the individual identity and moral dilemmas better.

In *Look Back in Anger*, the desperate but inconclusive social commentary of Jimmy Porter is as a result of the loss of relevance and effectiveness in the shared activity. Personal suffering and social consciousness brought to tragic heights by socio-economic reasons drive Jimmy to seek fame (Stephenson, 2009). Despite his efforts to mobilize others against hierarchies, he is self-focused, causing him to lose out on the possible supporters, the pointlessness of commercializing social discontents. The playwright uses numerous theatrical techniques to give a warning of this criticism and ease its reception. The urgency and deliberation are formed by a strictly adhered to three-act form that can have minor exceptions. The prologue suggests the main emphasis on the protagonist instead of a long interpersonal or socio-political axis and hints on the revelation of gradual withdrawal in the social interaction into self-interest. The very beginning of the presentation of the class casts doubt on the determination of the protagonist to address this crucial problem and dramatize it with the help of the dialogue of two female characters on the stage. The presence of a kitchen set is a reminder of the literal setting of the lives of the characters and places an emphasis on class as a dominant subject, and the lack of other characters in later acts makes theatrical commitment and issue focus just as insignificant as the communal experience and action becomes.

Roots gives a favor to social conscious over conscience in a system that questions the weight of both. The awareness of the needs of other people is expressed in the generosity of the main character Ruth, her involvement, and inability to press responsibility on other people. However, the community orientation also involves the guilt about personal fulfilment prior to her satisfying the collective need. Another scene later indicates that Ruth has a similar structure and shows that she feels uneasy at the thought of agreeing when she is asked how her privileged background shapes her view of societies that she does not belong. The various groupings of Wesker, including intimacy of working-class mill townsfolk to anonymity of elites in London and Cambridge, make it doubtful that such experience is actually needed. The investigation has a direct interaction with class, but the previous experience of the lead character who is entering into a new community specifically because she is a middle class member indicates more intricate layers of morals and the whole social context. Regarding the aspect of class, the protagonist is not burdened with conscience fitting larger societal and operational agencies. (Omodan, 2024)

The intertextual play between Look Back in Anger and Roots is evolving in a complex dance, which is indicative of a thematic connection and swing between different aspects including class, conscience, pay-off and the composition of the stories as a whole. These two important texts portray a social world which is mostly dominated by ill-adapted institutions to the requirements of the human welfare. This social context creates a set of varying approaches towards recognition, and this eventually forms the resulting outcomes following the struggles that the characters go through.

6.1. Look Back in Anger as a Clash of Class Tension.

The pioneering drama by John Osborne is Look Back in Anger, which has been long discussed in the context of its contribution to British theatre and the postwar socio-historical context the play creates. A lot of the critical attention however has been given on the character of Jimmy Porter and the grain of his anger with authority, society and the British establishment. The following aspects are not doubtfully peripheral. Simultaneously, parallel thoughts about the classes and conscience expressed as the interplay between the play by Osborne and the plays by Arnold Wesker, Roots provides an interpretation of the work that goes deeper than the surface characteristics of character and attitude. Such reflections reveal how the offer of change within Porter's domestic sphere resonates as much with the potential of conscience to abrogate a suffocating class-bound socio-economic position, underwritten by a sketch of conscience as "the sense of obligation to support a struggling community which the individual conscience cannot achieve," gains social immediacy and political resonance when considered alongside Wesker's text (Ryff, 2022).

A central concern of Look Back in Anger is thus an exploration of the relationship between class and conscience in the shaping of British identity and society; specifically, the mapping of the moral responsibility attached to class-stratified identity against the mixed developmental trajectory of national social change. Porter articulates a thick layering of class-constituted identity that, despite an apparent material or economic gap, constrains his agency inescapably through a dominant set of socio-economic pressures. These pressures, exposed inexorably through the unfolding action of the play, systematically restrict the protagonist's room for manoeuvre and the range of liberating imaginative possibilities open to him, while simultaneously intensifying interest in the nature and source of genuine complaint (Noya, 2024).

The shape of this class relationship is readily borne out through textual analysis and the iconic 1957 Freedom Theatre staging by Peter Hall. Through the precise, ambitious operation of alternative theatrical techniques, a dual socio-political critique of both class-based and conscience-inhibiting social arrangements consequently emerges the explicit offer of change within Porter's domestic space reiterated as a vital participant signal on the underlying socio-economic dialectics and the status of conscience within them. (Othman, 2024)

6.2. Roots as a Conscience-Driven Social Chronicle

Roots articulates the concerns of a conscious writer striving to incite social awareness. Set in a Jewish enclave on the margins of mainstream society, it probes the dilemmas of a baby-boomer generation faced with multiple identities. Abandoned by their families, the characters search for alternative communities. Flexible in form yet rigorous in structure, the play remains an unfashionably explicit calling to collective social consciousness. It eschews the symptom-play aesthetic of Look Back in Anger, offering instead an openly conscience-driven chronicle in which characters, their milieu, and the spectator share a common ethos (Stephenson, 2009).

Roots presents a self-contained narrative and distinctive character-dynamic that explore responsibility toward an isolated community. Much of its action unfolds in the tenement of Hyman and Rivka, a couple who sponsored the protagonist, the middle-class Englishman Arnold. Hyman whose name denotes a universal social bond and

an outspoken female character articulate a conscientiousness that permeates the entire text. Hyman's awareness of social injustice and his personal engagement with every act of violence connect the protagonist's domestic violence to international crises, framing Arnold's eventual increase in constituency as a failure of consciousness rather than culpability (Chelliah, 2017).

6.3. Comparative Intertextual Dynamics

John Osborne's *Look Back in Anger* and Arnold Wesker's *Roots* premiered four years apart, yet both works emerged as crucial touchstones of postwar British theatre. Each is widely acknowledged as contributing foundational elements to the discourse of social realism, and both foreground class and conscience as primary thematic concerns. Osborne's Jimmy Porter articulates a scalding critique of class privilege, juxtaposing it with his own socio-economic limitations; Wesker's Beatie Blore seeks moral enlightenment regarding her community's needs, hints at the consequences of conscience unexamined, and embarks on a quest for social awareness.

Jettisoning sentimentality, both playwrights probe the social and ethical implications of class questions that resonate acutely even in the twenty-first century. Despite convergences in form and theme, these texts bear the unmistakable imprint of distinct cultural settings. Comparative analysis reveals the mutual dialogue conjured by their intertextual relationship, shedding new light on both works. Although each provides a significant exploration of class consciousness, they articulate markedly different perspectives on the relationship between class and conscience, and divergent narratives unfold in each play. Yet a further layer of intertextuality lies in the recurrent concern with the ethical foundations of class consciousness, contrasting with their divergent treatments of the association between class and personal conscience (Stephenson, 2009).

7. Conclusion

Osborne's *Look Back in Anger* and Wesker's *Roots* represent a hinge between earlier and later post-war British theatre. They materialise a double notion of social realism concerned with an urgent ethical question, orientated towards social critique but centrally inspired by the playwrights' sense of their own responsibility to a class from which they have socially, culturally, and in the case of Osborne geographically distanced themselves. They form a singular and consequential intertext. Each foregrounds a distinctive but interrelated apparatus of class and conscience, articulating fundamental tensions inevitably refracted through the stylistic, thematic, and structural programmes that individually inform class and conscience.

Beyond elucidating their interconnected preoccupation with, and differing inflections of, class and conscience, a comparative reading of the plays deepens understanding of Osborne's and Wesker's respective their social articulations. As they mount a parallel critique of the neo-classical revival that threatens the principles of social theatre, of the kind imported at mid-century from France and Eastern Europe, it thereby gestures towards a trajectory of post-war British theatre undergirded, as for Beckett and Pinter, by concerns with class and ethics. Form and conscience class is less integral to either writer remain individually dominant within the two oeuvres, delivering urgent but far from coeval prescriptions for the still nascent discipline of social theatre.

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