



## **“ANGRY YOUNG MEN” MOVEMENT AND THE PROBLEM OF IDENTITY AMONG YOUNG PEOPLE**

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The World War II had a negative impact on humanity, because it changed the whole human beings' both spiritually and physically, injured their souls and bodies, destroyed countries, families and relationships. The social and economic development of the countries was demolished. So, the decade of the 1950s has been connected with the legacy of the World War II worldwide including in Great Britain. It was time of recovery from the war and its consequences. During the war the industry was not varied, it was focused on those branches of industry that were the most necessary but after the war it was necessary to have more varied industrial production to give more opportunities for people to have jobs and earn money. Because of immeasurable sorrow and instability in political and 'economic sphere of life, it was hard for ordinary people to find job places and earn money for living.

A sense of friendship developed in Britain as a result of the expertise and experience that people from every category of society were required during the War. Class inequalities' effects sparked a general crisis and increased the process of shifting how a status is seen.. People wanted a larger piece of the new prosperity that emerged in the 1950s.

The skill and experience of people from all social classes needed for the War created a solidarity spirit in Britain. Although there was more social mobility than in the years before to the war, Britain was still a society governed by classes, and



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International Conference on Interdisciplinary Studies and Scientific Research

Hosted online from Geneva, Switzerland

Date: 30<sup>th</sup> October, 2023

Website: <https://econferenceworld.org/index.php/ecw/index>

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the divisions that had existed throughout British history persisted for a brief period of time. The consequences of class distinctions caused a common crisis, and accelerated a process of changes in the perception of a class status. This was not meant as a denial of inequality or the continued existence of class conflict in postwar Britain. There was a popular demand for a wider share in the new prosperity that emerged in the 1950s.

The British literary scene between 1945 and 1950 appeared empty as a consequence of the terrible effects of the ensuing post-war era on the people of Great Britain. At the beginning of the 1950s Many writers and artists felt fearful of Britain's impending cultural decline as a result of “both the loss of the Empire, and the ever-growing influence of American culture on the British way of life.” A poor but bright young person from the back alleys might attend colleges without their parents having to pay for them thanks to the emergence of the middle class and the fall of aristocracy.

A group called “The Movement” that consisted of poets including Philip Larkin, Kingsley Amis, Elizabeth Jennings, Thom Gunn, John Wain, D J Enright and Robert Conquest who expressed their anger as a force, was firstly emerged in 1950s literature “The “Movement” can be seen as an aggressive, sceptical, patriotic backlash against the cosmopolitan elites of the 1930s and 1940s”.

”The poets in the group rejected modernism, avant-garde experimentation, romanticism and the metaphorical fireworks of poets such as Dylan Thomas.” Their poetry was sardonic, impersonal, and based on an antiquated notion of English identity. They were seen as indicators of moral decline and intellectual pretension. The poets' method inevitably conjures up images of a closed-minded bunch of upper class people in the minds of certain critics and readers.



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The representatives of the “Movement” were consisted of “Oxbridge-educated, white, predominantly male (Jennings was the only woman in the group, and she was a late arrival), middle-class, Europhobic and for the most part heterosexual”. Larkin and Amis in particular are unquestionably significant personalities in English literature, despite the fact that they captured the mood of their period. J.D. Scott, the literary editor of "The Spectator," first used the phrase "this new Movement of the Fifties" to describe the group in 1954. The idea of "The Movement" has recently come under fire. Many people consider it to be a fake, a manufactured idea made by the press to disprove claims that English literary was in decline and hiding in the shadow of American popular culture. Nevertheless, the phrase became well-known, and the group was able to bring poetry back to an expanded audience by rejecting the subtleties of modernism.

“The Movement produced two anthologies, Enright’s Poets of the 1950s (1955) and Conquest’s New Lines (1956)” However, Amis' debut book "Lucky Jim" maintained his status while also helping him to find some success inside the group with his poems. Jim Dixon, the main protagonist of the book, was created by Amis to be a modern-day hero who would be an unusual addition to English literature. “In the process Amis also provided the link between the Movement, with its dislike of cosmopolitan elites, and the Angry Young Men of the mid 1950s who combined this dislike with an authentic down-at-heel working-class view of life.” Kingsley Amis unexpectedly found himself at the head of a new group of authors known as "The Angry Young Men" by blending "The Movement's" plain manner and contempt for superiority with a picture of lower-middle class opportunistic charm in the figure of Jim Dixon. The Royal Court Theatre's press representative created the term "Angry Young Men" to advertise



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"Look Back in Anger," a 1956 play by the then-unknown playwright John Osborne. The term gained on and came to represent young writers from the lower classes and working class who were fed up with conformity and the conservative beliefs of the ruling classes. Amis, Osborne, and Colin Wilson were the most well-known authors in the collective. Actually, none of them thought much of the moniker "The Angry Young Men". The group was loose and artificial, and they didn't know each other or spend any time discussing each other's work. The fact that all of them were born in the late 1920s and early 1930s meant that their years of potential adolescent rebellion had been replaced by the war and serving their country. They constituted the first generation of young writers whose writings were published as British power declined globally. Therefore, it comes as no surprise that they gave authority such little attention. Although Amis called the title of "Angry Young Men" as "a phantom creation of literary journalists", it captured the mood of the moment and gave the writers more momentum.

Social class diversity remained a distinctive feature of British Society. The British were, and still, conscious of class differences, and their awareness of class framed their own identity. British society had been divided into three main classes: the upper class, the middle class and the working class, occasionally called lower class. In the pre-war era the British social hierarchy was strict and rigid and one stayed where he/she was born. Post-war Welfare policy in Britain awakened the working class consciousness and gave them the possibility to rise into middle and upper classes. Room at the Top depicted the new social mobility that allowed the educated and working class protagonist to face the older rigid social conventions in order to elevate his/her social status. The new social mobility disturbed the old-established British class system creating chaotic social antagonisms that



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prevailed in post-war Britain. The new working class hero had to pass the barriers of the two classes. The protagonist had to overcome his own sense of inferiority, in addition to the annoying experience to trans-pass the superiority of the upper class, and prove himself worthy of the new class. The major conflict in the novels of class and conduct was between the individual and his society. The British class classification doomed the working class culture as inferior, dull, and barbarian. It was the vulgar class with the lower culture. On the contrary, upper classes were identified as sophisticated, intellectuals, elegant and sensitive. It was the high culture that the lower classes aspired to obtain its dominant privileges.

One of the most important issues is the topic of class. It is the aspect that determined all of the British subjects as well as the literary characters of “The Angry Young Men”. The term indicates the writers who were disappointed with British society. The main themes of “The Angry Young Men” movement were disillusionment with society, anger and a desire for change and those were exemplified by their literary works involving novels, plays and poems. The reason of their anger is the hypocrisy they felt within the upper class society. Despite they were well-educated, could not achieve better life as they came from lower class. Also, they saw, observed others like them, experiencing the same situations, struggles or problems. Moreover, another important issue is displacement that effected on an individual both internally and externally. From the external point of view people lost their hometowns, were forced by the borders of the countries. From internal point of view, on the one hand, they lost their families, relatives but on the other hand, they were misplaced in the society where they lived in, they felt emptiness in their soul.