

Kateryna Hildebrant*Ph.D., Associate Professor**Chernivtsi Institute of Trade and Economics KNUTE**Chernivtsi, Ukraine***TYOLOGICAL AFFINITY OF IDEOLOGICAL AND AESTHETIC PRINCIPLES
AND FICTIONAL PROGRAMS OF ENGLISH ANGRY YOUNG MEN WRITERS:
REVIEW FROM THE 21ST CENTURY**

***Abstract.** Angry Young Men writers' fiction analysis exposes certain affinity in their ideological and aesthetic views as well as artistic programs in the mid-XX th century English literature. Angry Young Men are unanimous in their synchronized discontent with the post-war reality; society stratification protest; approval of countercultural behavior; introduction of an anti-hero as their fiction protagonist. AYM genre and poetic peculiarities, the nature of their stylistic innovations, methods of figurative system construction provide grounds for writers' unification. Investigation shows that the use of a historical and literary concept Angry Young Men attributed to the first novel and a play of J. Osborne, K. Amis, J. Wain and J. Braine by literary critics can be considered quite logical and justifiable, even if the writers themselves denied such generalizations.*

Introduction.

Mid-twentieth century fiction of the 'Angry Young Men' literary group has shocked the English community of the time with its countercultural essence, specified the literary direction of a decade in English history and exerted significant influence on further literary works. Surprisingly enough, their fiction embodied the features of the most diverse and rich mixture of ancient and modern, English and non-English, standard and non-standard, social and private, universal and individual, male and female, receptive and foggy in the endless search of ways to reflect the world in which we exist.

Changes in the political, economic and social realities of the postwar world, rapid expansion of education, intensification of the role of production in the newly created society of consumption, which tends to destroy almost any individuality, led to the development of a new outlook aimed at abandoning the system of traditional values built on the Christian concepts of conscientious personality and altruism. At the same time, the «new» personality, albeit not oriented at that moral vector, is full of the intention to preserve the remnants of its own authenticity, holding from the Christian consciousness its self-importance and self-worth, which is already conceived solely in the practical sphere of social being. This dramatic collision finds reflection in the works of the «angry» writers, who can be easily named representatives of the British counter-culture, but not only this has specified validity of their fiction. Definition of the 50's as a separate period in the history of English literature, mainly a decade of the «angry» novel, is also explained by the fact that AYM writers' fiction reveals new literary methods of reproduction and interpretation of external reality, which makes it an inexhaustibly interesting subject for research.

Such writers as J. Osborne, C. Wilson, K. Amis, J. Wain, I. Murdoch, J. Braine, A. Sillitoe, D. Lessing were usually referred to as representatives of the AYM group. However, the question still arises whether these authors should be united under the unique «Angry Young Men» title. After all, I. Murdoch, whose novels display a significant influence of existentialists («Under the Net» and «The Flight from the Enchanter», etc.), was, according to many researchers, attributed to the «angry» writers by mistake; C. Wilson's tractate «Outsider», often perceived as an expression of «angry» views, is actually written in a completely different projection; D. Lessing herself emphasized the gap between people of her age and twenty-year-old rebels, and A. Sillitoe was subsequently attributed to «working-class» writers.

Majority of investigators consider the very first works of J. Osborne, K. Amis, J. Wain and J. Braine the most consistent with the basic concepts of the AYM program. It was here that the characteristic Angry Young Man of a certain type appeared. University wits provided him with a working class or lower middle class descent as well as education combined with a definite aversion to everything intelligent or to intelligentsia on the whole, since the latter enjoyed privileges inaccessible to the «angry» hero. The political and literary values of the older generation of intellectuals were for such a character solely targets for critical judgments: everything «intellectual» was doomed to humiliating interpretations. The combination of youth, ambitions, and the common status quo rejections of the time accumulated resonant energy, which was felt not only in literature, but on the stage and in the cinema as well.

However, most critics and reviewers strongly denied the existence of Angry Young Men as an official literary group and refused to qualify angry writers as representatives of a single literary trend (H. Carpenter, T. Mashler, K. Allsop, H. Ritchie, A. Anikst, G. Anikin, V. Ivashova, N. Michalskaya, etc.). Z. Vanchura, for example, argued that all the talks about AYM were a commonplace sensation of journalists. In the book «English Literature 1945-1980», edited by T. Balashova, P. Palievsky, A. Sarukhanyan, it is indicated that these writers «... not only did not belong to any group, but more often did not belong to any literary circle at all...» [2, p. 12-13].

Nevertheless, aporia of the situation consists in the fact that literary endeavors of the AYM writers embedded so many common features which couldn't be left unnoticed. The present work is aimed to determine whether the Angry Young Men title attributed to so many writers of the 1950s could be justifiable, as well as to establish the legitimacy of these writers' unification as an «association» or a «group».

1. Typological Affinity of Angry Young Men Fiction.

First of all it should be noted that AYM are united by the common period of their appearance on the literary stage: mostly 1950's - the beginning of the 60's. However, for most British reviewers, one of the most visible characteristics of the «angry» writers was the common origin of their literary heroes as well as the authors themselves from the lower class (see J. Barber, J. Gindin, G. Richie, K. Tynan, D. Farson, R. Hewison and others).

Usually it was also specified that they were representatives of the lower middle class. Notwithstanding, with the advent of Braine's Joe Lampton writers were «re-qualified» into descendants of the working class surrounding.

This generalization needs to be clarified. Indeed, C. Wilson, J. Braine and A. Sillitoe were the working class descendants. J. Osborne's parents came from different social strata: his father was a middle-class representative, whose family still had references to studying in Eton, and his mother was a bartender in one of the pubs. K. Amis was a typical representative of the lower middle class, and J. Wain was even bread «...with fear and hatred» [4, p. 39] to children from working families. The only thing that is beyond any doubt is that the writers' origin clearly did not rise above the lower middle class in the English social stratification.

Regarding the AYM protagonists, some critics (V. Ivashova, V. Rubin, V. Pronin, S. Tolkachev, D. Salwak) call this literary flow «the red brick school», hinting that only provincial red brick universities could be affordable to them. Oxford and Cambridge at that time remained exclusively the prerogative of higher class representatives. This statement, based mainly on Porter's and Dixon's biographies, led to the fact that almost all protagonists of angry writers were considered alumni of red brick universities, namely «state-educated lower-middles» according to Kenneth Tynan [7, p. 93]. However, Joe Lampton's vocational education could restrain such generalizations. In this case the angry writers are most apparently united in their obvious refusal from depicting the life of privileged classes, who were destined to obtain brilliant education and, as a result, as much distinguished further career, the «angry» protagonists could only dream of.

A consolidating element for AYM writers is their synchronized discontent with the country's economic difficulties, with political reforms and their ineffectiveness, with an apparent threat of universe destruction as well as with the higher class unwritten codes of conduct and morality laws in general. Their anger was fired at the political system of the country, the system of education and nurture, the bourgeois lifestyle and its affirmative values, moral views of the most diverse strata representatives of the English society.

Nevertheless, Harry Ritchie, a British literary critic, disagrees with this assertion and states that Amis's «decisive disagreement» did not concern the writer's social or political views: «His attacks were directed primarily against the modernists and writers who were influenced by them ...» [6, p. 91]. Osborn's protest, like the protest of Amis, according to the critic, «...was absolutely not directed against social injustice, but against silence, apathy and servility» [6, p. 133]. Alan Sillitoe was the only one who, in Ritchie's opinion, deserved the glory of a champion of social justice, but this writer gained the reputation of «angry young» only in the sixties, and mostly because of the cinema industry. Similar assertions of literary researchers are rather controversial, because the pages of «Lucky Jim», «Look Back in Anger», and «Hurry on Down» probe deeply into the problems of social injustice of the British society and concern hopeless endeavors of young people in conditions of unlimited influence the Establishment produced on all spheres of life.

Take, for example, Charles Lumley's self-description. According to it, he «The young man (Hopeless) breaks out the prison of Social and Economic Maladjustment; he carries on his back a hundredweight of granite known as Education» [Hurry; 237].

Another characteristic feature of the AYM fiction is the introduction of a new type of hero, more precisely, an antihero into the English literature, which was unanimously acknowledged by the majority of literary critics (see: W. Allen, K. Allsop, H. Ritchie, R. Hewison, Z. Vanchura, V. Ivashova, etc.). This peculiar character of the «angry» writers, who is very often the authors' contemporary and peer, represents an incendiary young man with anti cultural judgments, egocentric beliefs, boorish language and nasty deeds, behind which he usually masks his unprecedented frank views. Angry Young Men tend to depict a rather original character: a shrewd and educated representative of the lower middle or working class, who cannot find his place in the society and through outrageous behavior shows contradiction to the accepted and commonly acknowledged moral standards. At the same time, this anti-hero is quite ambiguous: he does not always adhere to a single behavioral type, and in contrast to a classical antihero, retains the features of humanity and insecurity.

Such antihero emergence is to some extent rooted in the cultural and literary tradition of the English society. We consider the Protestant-Calvinistic spiritual heritage to be an important basis for these young rebels' concepts and beliefs, as it evidently produces a significant, albeit indirect, influence on the direction of AYM fiction. Calvinistic asceticism predetermines the disgust of «angry» protagonists to the snobbery of upper class representatives, since ideological foundations of this doctrine deny ostentatious luxury and wastefulness. Meanwhile the anti-cultural, obscene and shocking behavior of the «angry» antihero is a peculiar bitter and finally secularized echo of the doctrine of personal initiative liberation as well as the outcome of minimized influence of good deeds for the sake of salvation inherent to Calvinism. At the same time, this religion preserves the right for earthly success: economic rationalism is deeply rooted in it, which in every way is characteristic for the «angry» antihero who is seeking the best position, finest girl and well-paid future.

Protestant nonconformism objectively leads to emancipation of an individual from moral norms and dogmas, to the formation of a self-sufficient personality able to make moral choices, independent and responsible in his or her judgments and actions. It causes the emergence of a new personality type with contemporary culture and state-of-the-art relation to the twentieth century world. The doctrine of justification by personal belief, triviality of good accomplishments in salvation, stubborn concentration on St. Augustine's thesis of ancestral sin objectively leads to the activation of a free-thinking persona, as it deprives him of the first and foremost duty (inherent to Catholic believers) to carefully follow the dogmas and sacraments established by the church. In the long run this mindset could not but evolve into a certain detachment from the traditional mundane moral concepts.

In general, the AYM anti-hero represents a certain typical figure, which although having certain differences in «angry» writers' interpretations, can at the same time be characterized by a paradigm of such common features:

- 1) this is a twenty or twenty-five-year-old young man;
- 2) he is a representative of the lower middle or working class;
- 3) received education not in a privileged institution, but in one of the provincial universities, or even in a concentration camp, like Joe Lampton;
- 4) the hero suffers from poverty;
- 5) acquires the status of a rebel, sometimes – an active and conscious renegade, because he is dissatisfied with his social status and position, often wanting a better job, the prettiest girl, lots of money and wealth;
- 6) opposes the traditional class stratification of British society;
- 7) is capable of evolution: his internal aggression comes into conflict with external restraint, but eventually is released;
- 8) the hero overcomes his indecision and does not stop before obstacles;
- 9) for a whim of fate and rather unexpectedly he receives more than he even hoped for.

Another distinctive aspect of Angry Young Men fiction is the fact that they highlight typical problems and phenomena of British post-war society as well as social contradictions of the era with the help of realistic literary techniques. In this vein they appear reminiscent of the nineteenth century realists, particularly of Victorian writers, in developing the topic of «a little man» – a representative of the lower middle or working classes, focusing on the characters' social wanderings and motivating their deeds by social circumstances.

One of AYM stylistic dominants is analyticity of fiction. Peculiarities of upbringing, nurture and class adherence always predetermine their characters' personality as one can easily trace a relationship between the characters' behavior and origin. For example, typical details that are constantly repeated in creating the portrait of upper class representatives are arrogance, haughtiness, disparaging attitude towards those whom they consider inferior. Professor Welch, just like his son, called Dixon with the name of his predecessor - Faulkner [1, p.16], or Dickinson «Look here, Dickinson or whatever your name is...» [1, p.42]. Joe Lampton was nervous because «Jack Wales... Patronizing me, talking about the Officers' Mess, forgetting my name when I speak to him...» [3, p. 56]. Mr. Blearney, introducing Charles Lumley, says, «Folks, this is Harry Lumpy, a young engineer from the Midlands» [8, p.115].

At the same time, despite the overwhelming desire of «angry» writers to stick to the principles of realism, emphasizing the characters' fate dependence on circumstances, the writers of the AYM group depart from realistic foundations in their wish to bring their characters to a fabulous finale. Angry writers are likely «to restore justice» and to reward their heroes for not having the best origin and constant lack of money, subjugating their life to a fabulous whim of fate, interweaving fairy-tale characters into the plot and paralleling protagonists with traditional fairy-tale heroes.

For example, in the play «Look Back in Anger», Jimmy appeared to be a prince on a white horse, while «Mummy locked her [Alison] up in their eight bedroomed castle...» [5, p. 52]. In «Hurry on Down» Charles Lumley calls the hostess of an attic a witch, a sorceress; Bertrand («Lucky Jim») is presented in Margaret's eyes as a «... bearded monster» [1, p. 105], and in the novel «Room at the Top», a fairy idyll is plotted, in which «Susan was a princess and I [Joe Lampton] was the equivalent of a swineherd. I was, you might say, acting out a fairy story» [3, p. 60]. However, in the AYM fiction reality is only veiled by fairy-tale elements. The incredible finale in the end represents a slight deviation of their literary technique from the principles of realism. The “angry” are quite prone to realistic analysis – the desire to identify and explore those factors that make up a character, to find the determinants that affect the dynamics of personality changes. All the «angry» characters are presented as victims of circumstances: they are educated and talented, but lack the opportunity to show their talent and receive decent rewards. Such life collisions make them act against everything and rebel against anyone around.

Meanwhile it should be noted that a fabulous ending in all AYM novels is not as surprising as it might seem from the first sight. Such pursuit of success through personal perseverance and initiative (or simply by chance) as a characteristic maxim of capitalism also stems from the most radical Protestant ideology of Calvinism, which has had strong positions in England since the Reformation age. Calvinism encourages human activity, in every way supports intention of enrichment – unlike Catholic humility and reconciliation with one's own position in society. The so-called rat race can be viewed a byproduct of Calvin's doctrine of the righteous nature of money and salvation through one's own wealth multiplication. Capitalistic cult of money is thus empowered with certain veil of sacredness. According to Calvin's theory, purposeful prosperity becomes an important ethical maximum, to which the entire life becomes subject. Material enrichment is conceived here as an end in itself. It is no longer a means to meet everyday needs, but vicious power that submits all human life to a quest for prosperity and wealth.

A desire to achieve documentary, impartial narration, inherent to all writers' fiction, leads to a practically complete amalgamation of the author's views with protagonist's thoughts and conclusions. In the «angry» novels, the author's literary reflection acts as a medium for character's consciousness development as it reflectively dissolves author's attitudes and judgments. Thus, writer's comments are organically interwoven with the protagonist's views; the narrative is mainly first person. This is especially noticeable in the work of J. Braine “Room at the Top”, where the author's position is practically not specified: he does not even perform the function of a detached observer. The whole work is a protagonist's memoir on the events happening a decade ago. In general, personalized narration, indicative for twentieth century fiction, dominates AYM works. Outward reality is epitomized in a much subjectivised form through the prism of individual perception, which, nevertheless, remains a generalization, a so-called synthesis of the most significant social phenomena of the day.

Criticism of the fundamentals of social inequality is executed through the spectrum of characters' worldview and is therefore characterized by increased emotionality, expressive acuity of feelings. That is where «angry» writers' realism acquires somewhat different from the previous century writers' forms.

Such characteristics of AYM fiction are largely determined by the advent of twentieth century psychological novel: the writer's attention focuses mainly on the inner world of an individual and not on the socio-objective problems themselves. However, social complications retain their sharpness and pathetic nature in AYM fiction, their depiction is constantly enriched with satirical intonations and satire techniques.

For centuries English satirical tradition was characterized by a myriad of irony shades, grotesque parodic exaggerations, zoomorphism, and diverse degrees of life imitations. However, it is obvious that every writer has individual style, thus satirists differ significantly from one another. The satire of Swift, for instance, is focused on generalizations, concentrated essence of phenomena, time or history and is universal, all-encompassing. But already in the XVIII century, Swift's satire is replaced by moralistic satire of Fielding and Smollett, in which the subject of ridicule is not humanity as a whole, not its social being, but the defects of an individual, its personal being. Poisonous, bitter satire develops into ironic reflection. Subsequently, Dickens' fiction, whose heroes seem to be very similar to Smollett and Fielding's characters, epitomizes deepening of social motives; criticism of the «bourgeois» society is represented in farcical sketches here. The writer depicts the world of evil – solid and primitive – exposing its true nature. The image of his grotesque world is always illustrated with ironic intonations, spoiled characters are sharply satirized. Meanwhile the English satirical novel of the twentieth century develops a form of life depiction which is seldom violated. Critics at this time speak about psychological character of grotesque, its deep immersion into life prose. Satire evolves as well, becomes not only «psychological», but also «intellectual».

AYM tend to restore the English literary satirical traditions, rooted in the Enlightenment romantic prose. «Angry» writers widely use grotesque as means of this world's absurdity exposure, their artistic solutions sometimes resemble Smollett's fiction. However, the style of «angry» writers, predetermined by documentary narration and deliberate breach from aesthetics, is almost devoid of tropes, which constitute an important element of Dickens' comic images. In addition, their creativity can be commonly characterized by the use of situational comedy, which arises from the contrariety between generally accepted ethical norms and protagonists' amoral pranks, while Dickens' comedy is built on the discrepancy between the real and imaginary.

Take for instance unforgettable scenes of Dixon's failure with sheets in Welch's home and his endeavors to hide the outcomes of his insobriety; seizure of a taxi belonging to Professor Barclay and, finally, a public lecture on «Good Old England» in a drunken condition during which Dixon parodies Professor Welch and the faculty dean.

This situational comedy, however, does not condemn the clumsiness and drunkenness of the protagonist, but turns out to be a somewhat hyperbolized rebellion against traditions, aimed at the elimination of questionable ideals, hardened moral norms. The author exaggerates Dixon's antics, sometimes brings them to absurdity, but never goes beyond reality. AYM fiction is also rich in typical farcical methods of deploying reality, mainly fierce controversy, as it is abundant in true verbal duels, cruel and at the same time funny fights, intrigues and cheating. Farce is applied here to combine direct, frenzied fantasies with colorless, everyday reality. For example, Dixon repeatedly changes his voice to fool Mrs. Welch and her son Bertrand by phone; Lumley pretends to be a secret agent to get rid of Mrs. Smythe, inventing different nonsense; Porter and Alison constantly scold and insult each other, transforming into a squirrel and a bear to escape from surrounding reality; Joe Lampton argues and strives to start a fight with everyone who opposes him. Thus the AYM plot evolves through farcical scenes such as «fist fights» and briskly developing dialogues.

To create ironic images writers traditionally implement simultaneous actualization of the values and estimates of lexical units that deny or do not correspond to each other or to the essence of denotable, represented by these lexical units. However, in contrast to their predecessors, «angry» writers reject technical experiments and 'metaphorized' reality. The style of the «angry young» writers differs by definite clarity and sincerity of narration; their manner of creating comic context is full of unpredictable substitutions, unusual interpretation of cliché and patterned responses.

This technique is widely used in Amis's «Lucky Jim» to mock Professor Welch's limitations through comments and observations of the protagonist: «He found his professor standing, surprisingly enough, in front of the recent additions shelf in the College Library...» [1, p. 7]; «How can you possibly be sure of that? There's no way of telling what's going on inside that head of his, if anything» [1, p. 57]; «Good morning, Professor. Welch recognized him almost at once» [1, p. 171]. The author makes the reader smile choosing the right moment to expose an organic unity of the unexpected and logic, which is, in fact, the essence of comedy.

Typologically similar in the Angry Young Men works are the principles of a «person – landscape – thing» figurative system creation, which reflects the authors' common views on outward reality and people.

For example, portrait formation in AYM fiction is provided mainly through the prism of the main character's worldview, while the protagonist himself, as well as his thoughts and deeds, are mostly characterized by other characters. Thus, the exposition of the protagonist-narrator Charles Lumley in «Hurry on Down» is practically missing. Charles' appearance is expressed only through Mrs. Smythe's impression. She says he is «...neither in speech nor dress resembling the dapper young clerks and elementary school teachers to whom she was accustomed to let rooms» [8, p. 11]. The image is complemented by an insignificant commentary that Charles «...was not attractive to women...» [8, p. 59].

Likewise can be said of Joe Lampton, whose portrait features are scattered throughout the book pages, being manifested fragmentarily and quite indirectly. His portrait seems to be constantly sketched throughout the novel. Most details are given via Mrs. Thompson's son description, since Joe Lampton – in Cedric Thompson's words – had «...the same eyes, the same bone structure, the same expression...» [3, p. 22]. Reader's idea of Joe's height is also built on his comparison to Cedric Thompson [3, p. 20]. The protagonist's age is mentioned quite incidentally: «... I was an unmarried man of twenty-five with normal appetites» [3, p. 34]. However, Braine does not neglect protagonist's portrait: Joe Lampton's image characteristics are organically intertwined with the plot of the novel. Often we find out some details of his appearance from other characters' words. Eva Storr says that Lampton had «...a nice profile... and a deep brown voice» [3, p. 33], according to Elspeth, he is «...big and beefy...» [3, p. 110]. Alice says that Joe has beautiful hands: «They're beautiful... Big and red and brutal...» [3, p. 87].

Portraits of «discontinuous» rather than «solid» structure are also characteristic of the «Lucky Jim» novel. Although the protagonist's exposition is quite complete and presented almost immediately after a small dialogue [1, p. 8], a total portrait is constituted by gradual inclusion of separated fragments. For example, the fact that Dixon speaks with a north accent becomes familiar to the reader from Dixon and Christine's conversation only on the second day of their acquaintance. Information about Dixon's military service details is provided at page 154, and his school study peculiarities – at page 215. In addition, the entire work is overwhelmed with descriptions of the incredibly lively facial expressions and numerous grimaces, which the main character loves to make: «He has drawn his lower lip under his top teeth and by degrees retracted his chin as far as possible...» [1, p. 8] and so on. It seems that there are no limits to the shapes his face can take.

Description of «Look Back in Anger» characters, which, after all, is determined by the nature of the dramatic genre, is given at the very beginning in author's words. Here we can find not only the appearance, but also the age, clothes as well as moral and psychological qualities of characters. The protagonist is characterized quite well: we get an idea of his age, appearance, clothes, character; even his reaction to surrounding people is not overlooked by the author: «Blistering honesty, or apparent honesty, like his makes few friends. To many he may seem sensitive to the point of vulgarity. To others, he is simply a loudmouth» [5, p. 2]. However, the author's commentary is not the only and final one either for Jimmy Porter or for any other characters' portrait in the play. The ideological and aesthetic content of the literary characters in «Look Back in Anger» is also revealed through the attitude to them of other people, the development of the plot in general, that is, through the whole figurative system. For example, the initial description of Alison is complemented by a combination of other actors' points of view, which are utterly opposite. According to Cliff, Alison is «...beautiful...» [5, p. 6, 28], «... darling girl» [5, p. 17]. Jimmy Porter, however, expresses exclusively offensive remarks concerning her: «It's a great one for getting used to things» [5].

Porter claims that Alison and her brother Nigel are «...sycophantic, phlegmatic and pusillanimous» [5, p. 16]. Thus, not providing portraits of a solid structure, using a combination of points of view of several characters in creating an artistic image, «angry» writers seek to depart as much as possible from the necessity to assess their characters and accordingly achieve the most objective image possible.

For the same purpose, the feelings of the heroes are depicted mainly «visibly», and not «indirectly», which again deprives the authors of the need to introduce direct characteristics of emotional conditions, and provides an opportunity to remain a detached observer. So, during a dispute with Bertrand, «Dixon's heart began to race...» [1, p. 53]; on a date with Christine Dixon «felt a pang... kicking at his diaphragm...» [1, p. 195].

Functions of a portrait in the Angry Young Men fiction are not limited to the description of characters' appearance. Portraits of «angry» writers are «psychological», they not only create a visual image of a hero in reader's mind, but also contribute to penetration into his inner world, serve as a means of disclosing the basic socio-psychological characteristics of an individual. So to say the poetic (artistic) word not only denotes something, but also expresses a certain attitude towards the depicted – it embodies an aesthetic modality. In addition to the semantic component, that is semantic information, it necessarily contains a modal component, reveals some aesthetic information.

An example of a portrait that becomes a method to portray a character through appearance in «Lucky Jim» can be the image of Professor Welch: «The other's clay-like features have changed indefinably...» [1, p. 9]; «Welch's heavy features had settled into their depressive look...» [1, p. 45]. Such aspects of professor's appearance as clay-like expression and the phrase «...changed indefinably...» potentially actualize the following moral and psychological qualities of the character: lack of clarity, determination, courage in character, perhaps even the inability to concentrate, lack of emotions, indifferent attitude to the world. Statements «...heavy features...» and «...depressive look...» only confirm such connotations.

Portraits of characters in the «Hurry on Down» novel often hint at their intrinsic characteristics. For example, Blearney, who not only deals with entertainment, but is a merry and lighthearted person, is even «cheerfully» dressed: «A broad face, broadly grinning. Loud, cheerful clothes, worn loudly and cheerfully» [8, p. 102]. Portrait of Alison in the play «Look Back in Anger» is a clear indication to her origin. «The bones of her face are long and delicate» [5; 2], «... grubby, but expensive, the skirt she is wearing ...» [5, p. 2]. Even in such an outfit, Alison looks «...quite elegant...» [5, p. 2]. This detail affirms her social status as she owes to upbringing the ability to look smartly despite the circumstances. And a dirty skirt, a traditional sign of negligence, in this case has another symbolic meaning. It points to the rich past and the needy present of the heroine.

In the novel «Room at the Top», the portraits represent a complex dialectics of the outer and the inner, as an important component of the characters' psychological analysis. For example, Alice always smelled of lavender (to her lover and a true friend Joe): «The pillow

smelled faintly of lavender ... It was her scent, cool as clean linen, friendly as beer ...» [3, p. 58]. But Susan, a naïve and sweet child symbolically smells of freshly picked hay and baby powder, which is an artistic indication of her inner purity: «... there was about her that clean smell like baby-powder mixed with new-mown hay - which I noticed the first time I met her» [3, p. 75].

The next common characteristic in AYM portrayal methods is the prevalence of «dynamic» rather than «static» portraits, that is, those that help to create a plastic image of a person, individualize him or her. The reader sees with his «inner vision» not only the clothing, age or complexion of a character, but also what he or she feels at the moment. Thus, after Charles's remarks in «Hurry on Down» Edith's face «... seemed to swell up to twice its size, her eyes bulged and she began a loud and unsteady tirade, quavering with hysteria but heavy with menace» [8, p. 23]. The heroine of the novel «Lucky Jim» Christine «... grinned, which made her look almost ludicrously healthy ...» [1, p. 71]. With the advent of Aisgill («Room at the Top»), there was a change in Alice: «Her whole way had changed with his coming ... She became ... cool, blasé, superior, only half-alive» [3, p. 66]. In «Look Back in Anger»: «An expression of horror and disbelief floods his (Jimmy's) face» [5, p. 77] after Helena beats him in the face.

AYM use dynamic portraits mainly to convey the internal dynamics of characters' spiritual life, to emphasize their ambiguity and individuality. In addition, writers seek to convey the influence of external circumstances on the inner condition of their heroes, which, in the end, is one of the characteristics of realistic narration, since the influence that environment produces on a person, which is as a rule negative, constitutes the main subject of an artistic work in realism. Multiple grimaces of Dixon are worth mentioning here as his instant reaction to the absurdities of the surrounding world.

To achieve some integrity of an image Braine, Osborne, Wain and Amis use «characterological details» creating their portraits, which become leitmotif elements in books. For example, the image of Betty in the «Hurry on Down» novel is immediately associated with her low voice: «It spoke with a voice as far below the others as its position in the space was higher» [8, p. 51]. Bertrand's voice from the novel «Lucky Jim» is constantly compared to barking, moreover, when he expresses views contradicting Dixon's convictions barking becomes more vivid: «... his voice is baying a little more noticeably» when Bertrand said that «...the rich play an essential role in the modern society... » [1, p. 51]. For Susan, the heroine of «Room at the Top», the leitmotif characterological detail is her similarity to a child: «Susan held me tightly out of a kind of childish abandon» [3, p. 141]. Likewise characteristics are constantly repeated, because Susan acts as a «...baby...» [3, p. 146]; a «...child ...» [3, p. 134] throughout the book.

Using characterological leitmotif details as repeated portrait peculiarities AYM create typified images. Within the frameworks of realistic style they seek generalization, which involves identifying the most characteristic features from the social point of view. The accentuated social protest of AYM, which was mentioned earlier, is vividly expressed through the writers' attention to linguistic characterization of characters.

Speaking habits, the presence or absence of an accent, for instance, point to the social status of a person at the very first contact with him or her. In the UK, a lot could be said about a person's social status, origin and education from his or her speech. The more different the language of a person from the generally accepted – the lower his or her position in the social hierarchy of the country. Over time, this dependence began to disappear, but in the 50th of the twentieth century speech peculiarities were still quite tangible, as indicated by Angry Young Men fiction. There is no such character in «Lucky Jim», whose speech characteristics would be ignored by the author. Dixon speaks with a northern accent, Bertrand has a habit to chew phrases; professor Welch speaks in a low voice, Gore-Urquhart has a strong South-Scottish accent and Christine possesses a «...splendid... voice» [1, p. 140], albeit with a tangled Cockney accent. In the novel «Room at the Top», Joe Lampton envies Jack Wales's pronunciation, because he has «... genuine officer's accent, as carelessly correct as his tweed suit» [3, p. 43]; Susan has got a «... young fresh voice and the accent of a good finishing school» [3, p. 38]. Heroes who find themselves at a slightly lower social position than Jack and Susan, cannot boast of impeccable articulation: Bob Storr «... clipped his words ...» [3, p. 33], Hoylake had «... a slight Yorkshire accent» [3, p. 46].

Social aspects are emphasized through careful depiction of such portrait details as hands and teeth of characters, whose condition also points very eloquently to a person's class attachment. In the novel «Hurry on Down» Roderick, Charles' rival, had «... a soft, gentle hand» [8, p. 78], while Charles's hand «... had become powerful and square; The skin was roughened by incessant exposure to water and air... » [8, p. 106]. George Aisgill from «Room at the Top» is the owner of «... small well-shaped hands, the nails shining from a recent manicure... » [3, p. 65], but Joe's hand, as of a typical working class family descendant, was «Big and red and brutal...» [3, p. 87]. The teeth of Aisgill were also in excellent condition: «He smiled showing the sharp white little teeth» [3, p. 67]. Joe «...would have liked to have had teeth as white as my rival's...» [3, p. 43], referring to Jack Wales, whose teeth were also flawless.

Fictional objects which are meant to embody material surrounding for AYM characters are also modeled on the social principle: a thing characterizes characters' class adherence, gradually forming a semantic binary opposition «expensive – cheap». Thus, the paper on which the characters write, turns into a symbolic object, becomes the «emblem» of various wealth characteristics of the heroes in «Hurry on Down»: Bernard Roderick gives his message in «...a small, neat envelope with a card in it, such as expensive florists enclose with flowers sent by wire» [8, p. 161]; Charles wrote to Braceweight «...on a sheet of cheap letter-paper...» [8, p. 226], while the latter responds on a «...good quality paper» [8, p. 243]. An antithesis to poor Dixon's possessions in «Lucky Jim» becomes prosperity of the Welches' family: «... a fake, or perhaps genuine, eighteenth-century sideboard» [1, p. 59]; «... a valuable-looking rug» [1, p. 62] depict professor's well-being. Similarly, a «rich – poor» correlation plays an important role in «Room at the Top» as means of society stratification embodiment: «...it seemed that the two worlds were meeting.

The world of worries about rent and rates and groceries, the smell of soda and blacklead... and the world of the Rolls and the Black Market clothes and the Côté perfume and the career» [3]. Things and people in AYM works are shown in a very close relationship. Things here are not mere attributes of human existence, but also objects organically merged with person's inner life. The idea of interdependence of things and people is manifested, at least in the parallelism of properties of things with the thoughts and mood of the character. For example, Aunt Emily's tea, when Joe is full of love and warm feelings to her, «... was both astringent and sweet, and she'd put some rum in it» [8, p. 94]. However, the same tea after her advice to abandon Susan was already described with negative modality words: it was «... too strong, stuffy, and pungent like old sacking» [8, p. 95]. In the novel «Hurry on Down», Gunning-Forbes's mood is expressed through his glasses: «Gunning-Forbes's glasses sparkled with fury» [3, p. 69]. And in the play «Look Back in Anger» Jimmy's reaction to the surrounding is transmitted through his trumpet crescendo.

AYM tend to use the phenomenon of synesthesia, the reproduction of sensory dynamics of things, which is considered a marker of modern realism. For example, the taste of beer altered as Joe Lampton («Room at the Top») drank it: «It changed taste several times: bitter, scented, sour, watery, sweet, brackish» [3, p. 238]. Dynamic description of a fireplace shelf, and the whole room in «Lucky Jim» was used to visualize perceptions of a drunken man, as well as to create a remarkable comic effect: «The room began to rise upwards from the right-hand bottom corner of the bed, and still seemed to be in the same position. He threw back the covers and sat on the edge of the bed, his legs hanging. The room composed itself to rest» [1, p. 61]. Dynamics of reality perceived by a person suffering from alcoholic intoxication is also characteristic of «Hurry on Down»: «...the bar, as he stared down its shiny length, began to rise and fall gently» [8, p. 30].

AYM expose common tendencies in creating landscape images as well. For example, a rather vivid peculiarity of AYM landscape images is their perception of nature as a supreme essence, which produces healing effects on characters. Nature is depicted as «pure», «virgin» as opposed to filthy human beings in Alice's words («Room at the Top»): «I'd like to go to Sparrow Hill», she said ... «Somewhere cold and clean. No people, no dirty people...» [3, p. 85]. «Belief in nature» as a source and criterion of truth is manifested in the attachment of characters' «romantic» mood to the natural environment, as well as in carefully described details and photographic images. Subjective descriptions of nature in AYM fiction often prevail over their objectivity: one can see predominantly dynamic situational landscapes that express the ideas and thoughts of characters.

Psychological parallelism of natural images with characters' internal state is observed in the use of internal or meditative landscapes as well as through zoomorphism technique. For example, drunk Dixon («Lucky Jim») is compared to a crab: «He lay sprawled, too wicked to move, spewed up like a broken spider-crab on the tarry shingle ...» [1, p. 61]; Alison in the play «Look Back in Anger» is compared to a squirrel: «A beautiful, great-eyed squirrel» [5, p. 32], Jimmy is depicted as «... a jolly super bear ...» [5, p. 32].

Such naive idealization of nature and psychological landscape images indicate the departure of this group of writers from some principles of realistic style, their openness to the general tendencies of literary process development in the twentieth century.

Conclusions.

As the analysis shows, majority of structural and semantic principles of AYM «person – landscape – thing» figurative system creation are quite analogous. Certain variations and stylistic peculiarities can, of course, be noticed as in portrayal of characters, landscape or object images. However, they are not fundamentally different, while abundant common features constitute a valid basis for perceiving AYM narration as of representatives of a single literary phenomenon.

Thus, Angry Young Men can be unified by their synchronized discontent with the post-war reality as well as social stratification of the British society and its outcomes (total injustice, judgment by origin, lack of equal possibilities); by their mutual dissatisfaction and confrontation to moral norms and overall politeness; vivid descriptions and to some extent approval of amoral pranks and misconduct which developed into a British countercultural trend. All «angry» writers depict a typical protagonist, the so-called anti-hero, whose character is rather complicated and far from unambiguous, as he is very sympathetic, affectionate and not perceived as a negative character on the whole. The writers stick to realistic methods of narration and restore satirical traditions of the English literature. Besides, AYM genre and poetic peculiarities, the nature of their stylistic innovations, as well as methods of figurative system construction provide grounds for grouping writers under a particular title, even if they themselves completely abandoned such generalizations.

On the basis of the above mentioned, we believe that the use of a historical and literary concept Angry Young Men by literary critics (W. Allen, D. Lodge, R. Hawison, V. Ivashova, P. Palievsky, etc.) is quite logical and justifiable. The typological affinity of ideologically-aesthetic principles, depicted socio-historical issues and artistic solutions in novels and plays of K. Amis, J. Wain, J. Osborne and J. Braine present substantial foundations to characterize them as a holistic literary group.

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