



ADOLESCENT PROBLEMS AND PARENTAL WORRIES IN APRIL DE ANGELIS' *JUMPY*

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ABSTRACT

April De Angelis has been one of the most significant female playwrights in the contemporary British Theatre since the last years of the 20th century. Continuing writing plays in the 21st century, De Angelis deals with the topics of adolescent problems and parental worries in her comedy play *Jumpy* which was performed in 2011. The title of the play derives from a monkey toy which symbolises childhood. *Jumpy* focuses on a middle class family dealing with the disobedience of a teenage daughter and her conflict with her mother who is going through her own dilemma. Therefore, De Angelis' play primarily deals with two contrasting characters' relationships between mother Hilary and her adolescent daughter Tilly. According to Tilly, her mother's advice is ridiculous, her rules are strict, and her prohibitions are meaningless. De Angelis emphasizes that the anger and problems in adolescents are a temporary process, and families should be aware about this situation. The play reflects various psychological emotions of adolescents and the difficult experiences of parents. In De Angelis' *Jumpy* parents are warned of the risks which adolescents may go through. The playwright explains the devastating problems that adolescence might experience by tackling unprotected sexual contact, drugs, entering terrorist groups, cell phone addiction, and social media. Nevertheless, the topic that De Angelis emphasizes in *Jumpy* particularly is adolescent pregnancy. By making use of the contradictions of the female characters and disclosing multiple disputes, *Jumpy* opens the door to new inquiries. Therefore, the play represents the positive and negative characteristics of the 21st century's human beings in social life.

Key Words: April De Angelis, Adolescent Problems, Family, Parental Worries

APRIL DE ANGELIS'İN *JUMPY* ADLI OYUNUNDA ERGEN SORUNLARI VE EBEVEYN

ENDİŐELERİ

ÖZ

April De Angelis, 20. yüzyılın son yıllarından beri çağdaş İngiliz Tiyatrosu'nun en önemli kadın oyun yazarlarından biridir. 21. yüzyılda yazmaya devam eden De Angelis, 2011'de sahnelenen komedi oyunu *Jumpy*'de ergen sorunlarını ve ebeveyn endişelerini ele almaktadır. *Jumpy*, orta sınıf bir ailedeki genç bir kızın itaatsizliğine ve annesiyle çatışmalarına odaklanmaktadır. Oyunun başlığı olan *Jumpy* çocukluğu simgeleyen bir maymun oyuncağından gelir. Ebeveynler için çocukları doğal olarak çok değerlidir, bu yüzden onları dış dünyadan gelebilecek olası zararlara karşı korumak isterler. De Angelis'in oyunu, öncelikle iki zıt karakter olan anne Hilary ve ergen kızı Tilly arasındaki ilişkiyi gözler önüne sermektedir. Tilly'ye göre annesinin tavsiyeleri saçma, kuralları katı, yasakları da anlamsızdır. De Angelis oyunda ergenlerde yaşanan öfke ve sorunların geçici bir süreç olduğunu ve ailelerin bu durumdan haberdar olması gerektiğini açıklamaktadır. Bu bağlamda oyun, ergenlerin çeşitli ruhsal duygularını ve ebeveynlerin zor deneyimlerini izleyicilere yansıtmaktadır. *Jumpy*'de ebeveynler ergenlerin karşılaşabileceği tehlikeler konusunda uyarılırlar. Oyun yazarı ergenlerin korunmasız cinsel ilişki, uyuşturucu, terörist gruplara girme, cep telefonu bağımlılığı ve sosyal medya ile yaşayabilecekleri yıkıcı sorunları dile getirmektedir. Bununla birlikte, De Angelis'in *Jumpy*'de özellikle vurguladığı konu ergen hamileliğidir. Dahası, *Jumpy* oyunu kadın karakterlerin çelişkilerinden yararlanarak ve birden fazla anlaşmazlığı açığa çıkararak, yeni soruşturmalara

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kapı açmaktadır. Dolayısıyla oyun, 21. yüzyıl insanının sosyal yaşamdaki olumlu ve olumsuz özelliklerini temsil etmektedir.

Anahtar Kelimeler: April De Angelis, Ergen Sorunları, Aile, Ebeveyn Endişeleri

1. Introduction

Born in London in 1960, April De Angelis is the daughter of an English mother and an Italian father. She started the theatre as an actress and wrote her first stage play *Breathless* in 1986¹. Later, by writing plays repeatedly, she managed to become one of the most important feminist playwrights in the British Theatre since the last years of the 20th century. Feminist thought system, in terms of its starting point, criticizes the social structure dominated by men more. It considers everything through the eyes of women, by regarding the problems and social positions of women that is definitely not an intellectual field hostile to men.

De Angelis, who is aware that the art of theatre is fundamental not only for a certain segment but also for the society unitedly, reflects her plays as a necessity of social life. For this reason, we can evaluate De Angelis neither as a wholly feminist playwright nor as someone completely isolated from it. She is a playwright who tries to tell her truth in the name of a better world, and constantly renews herself in the theatre.

Continuing to write plays in the 21st century, April deals with the issue of family sensitivity in her play *Jumpy*, staged in 2011. *Jumpy* consists of eighteen scenes and is set in London. The title of the play is named after a monkey-toy which belongs to Tilly -a teenage girl. Although the play is a comedy, emotional actions are also seen in it. Moreover, the celebrated theatre critic Billington (2011) praises *Jumpy* and calls the play as deeply traditional. Lyn Gardner (2012), another outstanding theatre critic, defines the play something like a “tragedy played as farce”.

Jumpy focuses on a middle class family coping with a teenage daughter's disobedience and her conflict with her mother who is going through her own crisis. Besides, Angelis mirrors the contemporary life of Britain and portrays some adolescent problems and family worries. Thus, the play mainly deals with two opposite characters, mother-daughter Hilary and Tilly and their relationships. Hilary, the play's protagonist, learns that her fifteen-year-old daughter Tilly is pregnant and seeks remedies to get out of the situation. In this framework, De Angelis tries to convey the situation of adolescent girls to the audience with a realistic eye. During *Jumpy* there is no single solution for problems, but several options both for teenagers and their parents are suggested by the playwright. Thus, De Angelis' *Jumpy* questions many parts of human life and places every meaning in a comic manner.

¹ For further background information, please look at Rebecca D'Monte in The Methuen Drama Guide to Contemporary British playwrights.

The fusion of multiple characters with their distinct personality makes the play fascinating and fills the plot line with plenty of drama. The issues in the play are some of the problems experienced in the 21st century, and therefore as Gardner (2015) states *Jumpy* has become an attraction for theatre-going mothers and their young daughters. There are countless problems faced by women today. They are equipped with certain judgements about people's identities and roles determined by society and culture. In *Jumpy*, De Angelis examines the adolescent problems, family and marital relations, and her thoughts on sexuality in detail. The play opens the door to new inquiries by making use of the differences of the female characters and revealing various conflicts. *Jumpy* therefore reflects human-beings in social life with their positive and negative qualities.

The dramatic characters of De Angelis' *Jumpy* can be separated into the older and the younger generation sections. Every generation has its own characteristics and issues and they frequently disagree with each other. However, it is important to emphasize that such a distinction is just harsh because some of the features of the characters embody through the generations. Women, in particular, feel a profound frustration, and generally start off on the path to their autonomy in the play. The younger generation's Tilly totally dismisses any position put on her and strives to find her own way.

2. The Families in Jumpy

Sociologist Adrian Wilson (1985: 2) in his book mentions that it is obvious that the family is an important social institution. For him, there is no classification or explanation of a traditional or regular family. Nevertheless, Wilson makes a definition of it as follows:

“Broadly speaking, the family is a group of people related by blood or by law, living together or associating with one another to a common purpose, that purpose being the provision of food, shelter, and the rearing of children. The institution of the family keeps changing, and sociologists could describe a number of types of family that exist in a society at any one time”, (1985:2).

Masten & Shaffer (2006: 10) mention that in most societies, families are charged with the task of socializing children to live in society, and thus act as the driving force behind culture and behavioural standards. When it comes to alternate family models, those other than the family of the past, people are living in a moment of growing tolerance today. The play *Jumpy*, questions the representation of two families of the 21st century. The first family is the married couple Hilary and Mark, who own a daughter named Tilly. Hilary is a defensive, commanding, exhausting and ordinary-looking married woman and a mother of fifty who is in a loveless marriage in *Jumpy*. As the play moves ahead, Hilary starts to smoke because she cannot cope with all the problems that are present in her life.

In his daily life, Hilary's husband Mark is so stuffed that Hilary sometimes feels abandoned because he does not even notice her. In comparison, the daughter of Hilary, Tilly, is absolutely distant and defiant to her mother. Each of these causes have a drastic impact on Hilary and culminate in feelings of despair and insecurity. Hilary is

thus in search of escape from her problems and regeneration, thereby finding the smallest chance of happiness. Throughout the plot, Hilary is continually nostalgic of her past; wishes she could get it back. It's evident in the play that Hilary's husband is disinterested with her on how to raise their daughter Tilly. Actually, Mark's expressions regularly reveal the sign of a discouraged and passive man and father. De Angelis illustrates how the careless positions of the husband may destroy family relationships and cause individual breakdowns.

The second family consists of the married couple Bea and Roland with their sixteen-year-old son Josh. Bea works in a bank and Roland is an actor both of whom are really busy in their jobs. Bea and Roland's marriage is constantly at odds, quarrelling, and loud. Roland demonstrates the image of a passive husband, as Bea makes most of the decisions within the family. Having lost love and respect for each other, this couple is considering divorce, however their son Josh is negatively affected by this situation. By the way, Roland, who is about to divorce, wants to flirt with every woman he sees, even with Hilary.

Jumpy begins with Tilly, a teenage girl, walking around the stage and listening to an iPod. She is dressed in a short skirt and brightly coloured heels. Tilly does not notice her mother Hilary who watches her in exhausted appearance. Hilary is holding two shopping bags and then sets them down the floor. Afterwards she pulls out a bottle of wine, screws off the lid and pours herself a glass. Her husband Mark is already at home who runs a curtain shop.

Actually Hilary is back from work late and her husband Mark begins to question her. Hilary tries to defend herself and tells Mark about the difficulties in getting to and from work. By using public transport tube, Hilary spends two and a half hours just to get to work which lasts five hours a day. Every job has difficulties and stressful days, but some people experience more stress each day and become unable to enjoy life. Hilary is the best example for these people and is therefore considering changing her job. However, since Hilary has reached the age of fifty, she thinks it will be difficult to find a new job for her, so she wants to write her age as forty-three on the job application forms. She seriously conveys this thought to her husband Mark:

Mark If the person you're talking to happens to be forty-three they might think you look a little older.

Hilary What's the likelihood of saying I was forty-three to a person who happens to be forty-three?

Mark Quite high.

Hilary What would it have cost you, Mark, to say I look forty-three? If it made me happy? Would it have cost you the earth? (Jumpy, Scene One).

In the dialogue above, Hilary expresses her sadness of being at the age of fifty to her husband. She expects compliments from him to get rid of this bad feeling. But Mark breaks her heart by letting her know that she does not look young. Upon this Hilary shows her reaction by saying that "Would it have cost you the earth?". De Angelis tries to display that spouses' starting marriage with love does not determine their future happiness level. Often love, communication and relationship are at the

forefront of women in marriage, and the playwright conveys Hilary's dissatisfaction efficiently.

According to Pearlman (2010: vii) marriage seems to be an extremely essential feature in policy and academic studies. Throughout the play, April De Angelis forces us to think about the following questions: Is marriage, one of the most controversial institutions of the 21st century or suitable for today's lifestyle? Is it women or men who make relationships difficult? What does the married couple want in the relationship? What are the most common mistakes of both sexes? De Angelis thus tries to show today's marriages and realities in a sensible manner.

3. Adolescent Problems

The *Mirable Dictionary* (2012:12) defines adolescence as “the period of life between childhood and adulthood”. Generally, the stage starts when children reach the age of thirteen. Adolescence, both for teens themselves and for their parents, is possibly one of the most chaotic, demanding, stressful, and confusing of all periods of life. According to Heaven (1996:14) adolescence is a time when a young person seeks to attain a personal identity. Even so, it is a phase during which the teenager can struggle with multiple behaviours. Heaven (1996: 86) also states that the teen years correspond with the awakening of sexual identity. Romantic relationships during adolescence are also becoming more frequent (qtd by Collins & Roisman, 2006:80).

Meanwhile, the adolescents get their primary socialization in the home, acquiring the basic concepts and beliefs of adult life. It is at this point that the child absorbs some of the customs and culture of the family of which she or he is born. In the course of socialization, the adolescent may learn the norms of actions required of such social roles. Naturally, the adolescent may experience conflicts with family members during this period. In *Jumpy* De Angelis warns parents by mentioning the dangers adolescents might come across in daily life. The playwright reveals the devastating problems adolescents may face by addressing unprotected sexual intercourse, pregnancy, drugs, joining terrorist groups, mobile phone addiction, and social media. However, the subject De Angelis particularly emphasizes in *Jumpy* is adolescent pregnancy.

When the play proceeds, Hilary meets Lyndsey, a peer friend of her daughter Tilly. Lyndsey is just fifteen years old but pregnant and she tells Hilary that the father of the baby was killed. We also get informed that Keiron- the father of Lyndsey's baby got another girl pregnant too. De Angelis notifies the audience how high the rate of unprotected sex and pregnancy is among adolescents. The playwright conveys the message to families that they should talk to their children about sexuality in order to prevent teenage pregnancy. Thus sexual education should be discussed at home and should be a responsibility of parents.

Hilary expresses her feelings that Lyndsey's pregnancy and then the baby will have negative impact of her GCSE². De Angelis' aim might be of warning teenage girls

² GCSE is a certificate to 15 and 16 year olds to signify their graduation from the secondary education in Great Britain. After that, the graduates attend to colleges and then to universities.

and their mothers in this part of the play. She wants to emphasize that the situation of pregnancy will adversely influence or even end the education life of the teenage girl. In order to attain useful life experiences and a decent career, Hilary stresses the value of going to college and then to university.

Hadley (2020) argues that teenage pregnancy is a risk factor of education and health inequalities for young parents and their children, also a concern in low, middle and high-income countries. Likewise, Dimo (2019) remarks that teenage pregnancy is a worldwide problem that is particularly costly for families and nations where it occurs, and which affects all of the national schemes such as health, healthcare, education, and the economy.

Hilary Was she using contraception?

Tilly God. Please. I don't want to hear you say that word.

Hilary Be careful. Have fun. (Jumpy, Scene Two).

Above in the speech, Hilary calls her daughter over as Tilly and her pregnant peer Lyndsey were leaving for the cafe. In fact, Hilary couldn't overcome the shock of her daughter's friend being pregnant at the age of fifteen. Hilary asks her daughter whether Lyndsey was using contraception or not. However, Tilly gets angry to hear that word, which proves that she is not aware of the contraception. De Angelis emphasizes why it is crucial for adolescent girls to use it. And via Tilly the playwright demonstrates how teenagers are reluctant in taking contraception which causes to high rate adolescent pregnancies.

De Angelis underlines in *Jumpy* how outfit and physical appearance are a crucial subject for teenagers. In the play Tilly becomes furious when she hears that her mother has talked to Josh's family. Moreover, she asks her mother what outfit she went in to Josh's family. Obviously, Tilly does not like her mother's way of dressing and actually she is ashamed of it by thinking that her mother has ruined her life. According to Tilly, the sign of self-confidence and respect is someone's dressing style.

In addition, De Angelis demonstrates in *Jumpy* how social media could lead to psychological problems. Absolutely, social media enables adolescents and adults to interact by bringing people from different ends of the world together on the internet. Due to sharing, it enables everybody to connect with new people by interacting with other people. De Angelis urges parents to be careful about the harms of Facebook, in fact social media, with their children. In *Jumpy*, Tilly does not use Facebook correctly and shares her personal information and photos publicly. Derogatory comments about Tilly are sometimes written there, and this disrupts the young girl's psychology. Further, according to Hilary, her daughter spends a lot of time on Facebook and therefore cannot concentrate effectively on her lessons. Likewise, Cereci (2020: 110) claims that the biggest threat of social media is to prevent people from reading and thinking, thus unthinking, insensitive and unproductive societies are built in this manner.

Another adolescent problem emphasized by De Angelis is mobile phone addiction. Literally, the smart phone is a nice tool that makes daily life easier and has numerous benefits to human life. It is both a telephone, a camera and a small computer. But smartphones also have their downsides, and thus have become

indispensable for people today. De Angelis dramatically demonstrates in *Jumpy* how much Tilly spends time on her cell phone. In the play, Tilly is constantly looking at her smartphone while texting or following social media, instead of talking to her mother. Although Hilary wants to chat with her for only five minutes, Tilly rejects it since she is integrated and busy with the mobile phone. Hilary is worried about this situation because, according to her, Tilly's cell phone is blocking her communication with her daughter.

De Angelis also touches on drug addiction among teenagers in *Jumpy*. She emphasizes that adolescence is a period when risks are taken very easily and different things are desired to be experienced. At two o'clock at night, Tilly has not yet returned home and her mother could not reach her because her cell phone was turned off. Hilary becomes extremely worried and stalks her outside to find out if her daughter is using drugs or participating in any terrorist groups. Realizing that she is being followed by her mother while walking with friends, Tilly gets very angry and insults her mother.

4. Parental Worries

Mother and father are the people who ensure the birth of children, take care of them and raise them. Generally speaking, parents have the authority and duty to bring up their children within the framework of moral values, customs and laws, and to prevent them from bad behaviour. Besides, in the 21st century, parents are more concerned about their children as there exist too many dangers in the world. In De Angelis' play *Jumpy* it is obvious that especially mothers are more worried about their children. For instance:

Hilary I'll pick you up.

Tilly We're getting the night bus.

Hilary You've got GCSEs in a month. Don't forget.

Tilly A month. Yeah. I can't stay in every night like you.

Hilary Watch your drinks. Don't let anyone put anything in your drinks.
You can have two drinks. (*Jumpy*, Scene Two).

In the conversation above Tilly and her pregnant friend Lyndsey are going to a cafe to have fun. Hilary offers she can pick up the girls on the way back, but Tilly replies they will return by night bus. In fact, Hilary prefers her daughter to stay at home and prepare for the GCSE. Because she wants her daughter to continue her education after secondary school and enrolling university to become an educated individual in the future.

Hilary is anxious as she had known a woman who had been drugged with her drink and then woke up in an unknown hotel room the next morning. She tells this story to the girls who were going to have fun and warns them to be careful with their drinks. The mother is worried because she knows that there is so much danger outside, and so these teenage girls could be raped. While Hilary notifies the girls about drugged drinks, her daughter Tilly does not mind the mother's words. Thus, according to Fisher (2016), Hilary's and Tilly's relationship is characterized by short fuse, confusion and uncertainty.

On the other hand, Hilary's close friend Frances is an actress and also fifty years' old who has never married, nor has any children. Whenever Hilary and Frances come together they speak about their old days. From their conversations we learn how active these best friends were during the women's movement in the 1970s by even attending street demonstrations. It seems obvious that Hilary and Frances are longing for their old times because many things have changed in the 21st century. Moreover, these two women speak about their private lives as well. For instance, Hilary mentions about her parental worries related to her only child Tilly. One day when Hilary arrived home earlier, she found her fifteen-year-old daughter and a boy the same age almost naked. Hilary confesses Frances that she is not happy with this situation, and Frances tries to calm her by saying that this is normal among young people.

In the following, Hilary finds out that Tilly's boyfriend's name is Josh and decides to speak the situation with his parents Bea and Roland. De Angelis uses the characters Tilly and Josh to demonstrate the shifting sexual habits of teenagers in the 21st century:

Hilary Because they weren't wearing any clothes. He was in boxer shorts. Tilly was in an old shirt.

Bea It doesn't mean they'd had sex.

Roland We're not arguing. We agree they did. I thought Josh was looking bloody pleased with himself. I wasn't having sex when I was fifteen. Lucky sod. (Jumpy, Scene Four).

Certainly, Hilary is worried as the children are too young so she tells Josh's parents that their children are having sex. Josh's father behaves more serious about this fact, while his mother tries to defend her son. In addition, by comparing his own youth with his son's youth, Roland emphasizes that the current situation is not satisfying, as it has changed to a great extent. Roland announces when he was fifteen, he did not have any sexual intercourses like his son.

As a matter of fact, Hilary's menopause period coincided with her daughter's adolescence. Both Tilly and Hilary are in constant conflict as they have different emotional and bodily needs and concerns. In fact, while Hilary is increasingly distressed about losing her femininity and attractiveness, she watches with anxiety as her daughter meets her female identity and has sexual intercourse. Hilary's emotional experiences with the damaging nature of her daughter's sexual intercourse has caused her to think about new terms, so that Tilly and Josh must sleep together at home. Since Hilary is bothered about her daughter's future and does not want her to lose, she even approves Tilly and Josh to sleep together in her own home. When Hilary wants to share her daughter's problems with Mark, the following conversation takes place:

Hilary I got a text.

From Tilly. She's bringing Josh back.

Mark To stay?

Hilary Yes.

Mark I want to go to sleep.

Hilary They're back together. Thank God. Which is good for Tilly.

Mark I don't want to hear anything. (Jumpy, Scene Six).

In the speech above, it is obvious that her father Mark is not involved in the decisions regarding Tilly. De Angelis emphasizes that mothers possess much more worries about their children and suggests fathers they should also help with such problems and responsibilities. Unfortunately, Mark behaves passive about the outcomes, the only thing he performs is criticising as in the following:

Mark Whatever. We fumbled about in the cinema.

We waited till university to have full sex. It was all part of the learning experience.

Is it respectful – to bring back – into the next room – next to your parents? (Jumpy, Scene Six).

In the talk above Mark compares the sexual urge of his own youth and the 21st century ones. As reported by Mark, people did not experience sexuality until they were university students. Mark expresses that time has changed in a negative way, that's why the new generation is broken. Obviously, he is not satisfied with the 21st century because many values have alternated. Not only Mark but also Hilary is displeased with the new generation:

Hilary You know what else I was thinking? That time we took Tilly and her friends down to Brighton for the day right at the end of primary school and in the back of the car they were playing a game. They closed their eyes and took it in turns to tickle the inside of each other's arms, wrist to elbow, and Tilly said that's the equivalent of a quarter of an orgasm.

Would we have said that when we were eleven? I wouldn't. An orgasm. (Jumpy, Scene One).

The generation gap is a change in values and attitudes between one generation and the next, particularly between young people and their parents. According to Mendez (2008) these differences emerge from older and younger people who do not understand each other because of their differences in experience, beliefs, and behaviours. In other words, a generation gap is where most subjects have a conflicting point of view about the current generation and their former generation and they are unable to let each other realize why they come on similar grounds.

De Angelis remarks through Hilary that while there have always been disparities between generations, the dramatic differences that the term suggests were not such apparent until the 21st century. The playwright warns families how the new generation and culture are nowadays under threat where values are being destroyed and concepts such as morality, honour, respect and love are on the verge of decay. Theatre critic Gardner points out *Jumpy's* generation subject as:

“Just as Hilary finds it difficult to face the hard reality of a life gone astray, so De Angelis touches something truthful about the lives of a generation of women who thought they would lead entirely different lives from their mothers – but never fully confronts the issue”, (Gardner, 2012).

Actually, to protect her daughter and prevent her from falling into faults, Hilary demands to give Tilly some advice and communicate with her. However, Hilary is not able to do it, no matter how hard she tries. Sometimes Hilary wants to be authoritative,

but it does not get any results because Tilly avoids talking to her mother every time. Even though she desires Tilly to stay at home and study as the exams are approaching, it is impossible. It is father Mark who gives Tilly the permission to go out late each time. Mark actually found an easy solution to solve problems in his own way. When Tilly asks for something, Mark immediately obeys his daughter's request, so he does not help Hilary in any way with discipline.

As *Jumpy* moves ahead, Tilly's 16-year-old friend Lyndsey gave birth to a baby boy. Lyndsey explains that both grandmothers take turns in looking after the baby. De Angelis mentions about the handicaps of young girls being mothers because they are not experienced enough to care for their babies. Actually, the young mother is worried about how to raise her baby. Lyndsey is afraid of getting married in the future because she thinks the stepfather will torture her son:

Lyndsey How I'm going to support him?

Will I meet someone who'll be a good dad to him? When I see on the news – stepdads who *starve* kids, put them in black plastic bags in the bath and the mothers stand by, I'm scared, but I won't like anyone like that, will I? Unless I change in some way, get *depressed*, I start taking *drugs*, my life spirals out of control, I end up homeless, a crack-whore – but apart from that I'm fairly positive. (Jumpy, Scene Thirteen).

The turning point of *Jumpy* is Tilly's pregnancy which naturally leads to a major family crisis. Belgin Bağırlar (2020) states that giving birth is also a sort of abuse against the female body, and is one of the reasons why women are excluded from social and cultural life. That is why Hilary is frightened about the future of her daughter's education and social activities. Both Tilly's and Josh's parents absolutely do not want the baby, and especially Hilary is concerned that her daughter's pregnancy will ruin her life. The two families have a big quarrel, and Josh's mother Bea, just like Hilary, mentions that her son is only sixteen years old and too young to become a father:

Bea Do we think it's OK for girls to be hyper-sexual and not bring upon themselves the, OK, unfair consequences? Josh would be expected to go to a university but as the father of a young child, he won't be developmentally experiencing what he needs – freedom – to learn – to socialise.

Hilary The same for Tilly. (Jumpy, Scene Thirteen).

For both families, this pregnancy situation is devastating and they think their children's education and future life will be demolished. So they all decide Tilly must have an abortion, but she miscarries her baby because of the sadness and stress she was going through. The miscarriage of Tilly finishes the crisis for both families and subsequently, Tilly and Josh break up. Afterwards, Josh enrolls in a drama school at his mother's request, and Tilly studies hard to succeed at GCSE.

At the end of *Jumpy*, Hilary, Mark and Tilly create a happy family image by being kind and loving to each other. De Angelis points out that frustration and difficulties in adolescents are a temporary phase, and that families should be patient and aware of this situation. In *Jumpy*, De Angelis reveals that mother-daughter conflicts are common in adolescence which will decrease later as well.

5. Conclusion

April De Angelis, who started to make a name in 1986, had the chance to become one of the leading feminist writers of the Contemporary British Theatre. The events and conflicts that revolve around mother-adolescent daughter in De Angelis' *Jumpy*, staged in 2011, are remarkable. Adolescence is the transition from childhood to adulthood, and generally, the stage occurs as children hit the age of thirteen. De Angelis in *Jumpy* reveals how adolescence, both for the youth themselves and for their parents, is undeniably one of the most unpredictable, demanding, traumatic, and confounding of all times of adulthood.

In De Angelis' comedy play *Jumpy*, parents are warned by noting the dangers that teenagers can experience in their everyday lives, principally in this 21st century. The playwright describes the debilitating problems that adolescence may face by tackling unsafe sexual contact, pregnancy, drugs, joining extremist organisations, cell phone addiction, and social media. However, the topic that De Angelis stresses in particular in *Jumpy* is teenage pregnancy.

The dialogue between Hilary and her daughter Tilly in *Jumpy* is often about proving that she has grown up although she is still fifteen years old. Even the trivial things make them both nervous, and Tilly's voice rises in particular. On the other hand, for Hilary Tilly is just a little girl. According to Tilly, her mother is very intrusive and wants to keep everything under control. Moreover, she thinks that her mother is not dressed well thus Tilly is ashamed of her.

For parents, their children are naturally very precious, that's why they want to protect them against any possible harms from the outside world. However, in *Jumpy* mothers take more care of their children than fathers, thus naturally mothers are far more worried about their children's future education and lives. Besides, De Angelis in *Jumpy* manifests that mother-daughter relationship problems are common in adolescence which appear to decrease later.

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