

# A Dramatic Study of Violence in Edward Bond's *Saved*<sup>1</sup>

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## ABSTRACT

The present research entitled “A Literary Study of violence in Edward Bond’s *Saved*”. It aims to explain how literary skills had Edward Bond uses in his play “*Saved*” to reflect the violence. Also, it investigates the dramatic devices have been utilized to show to explain the literary images of “*Saved*”. The present research is based on the hypothesis that the most of the readers are not fully away about how technically the novelist Edward uses the image of vigilance in his “*Saved*”. The researcher has reached to many conclusions, the main of which is that Bond’s theatre created a controversy in the 1960s that is still on-going to the present day. The use of violence in *Saved* was not meant for violence itself, it was rather a technique which is in itself a fact from real life. In depicting violence in this way, Bond draws the attention to this phenomenon which has almost controlled and governed our entire life. If writers are not allowed to write about violence, Bond says, and then this phenomenon would pass by unresolved. The stoning scene in *Saved* evoke a reaction in the audience which signifies how this audience reacts towards violence in real life situations.

**Keywords:** *Saved; Dramatic Violence; Dramatic Monologue.*

## INTRODUCTION

In an evocative quotation, Edward Bond declares that he “*writes about violence as naturally as Jane Austen wrote about manners.*” in the light of this statement it is expected to think of Bond’s theatre as unpleasant for both the critics and the audience due to the amount of violence it depicts. In daring scenes, Bond’s plays present very clearly scenes of stoning, torturing and killing intended to revolutionize the role of theatre in awakening people’s responses towards violence which fills the world around them.

Bond was working in a factory when he became a member of the Writers' Group at the Royal Court Theatre. His first plays, 'The Pope's Wedding' (1962) and 'Saved' (1965), were staged at the Royal Court Theatre. His emergence as a writer coincided with what is known as the New Wave of British Theatre, which arguably was catalyzed by John Osborne's 'Look Back in Anger' in 1956, and Bond is often mentioned in the same breath as Osborne, Arnold Wesker and Harold Pinter, and his success, like that of his peers, owes a lot to the dedication to nurturing new talent by the English Stage Company at the Royal Court. Bond's other plays include 'Narrow Road to the Deep North', 'The Bundle', 'Early Morning', 'Lear', 'Bingo', 'The Fool', 'The Woman' and 'Restoration'.

In this paper, the first section is dedicated to present Bond’s views on violence in society and how it is manifested in the human behavior due to the surrounding social environment. The second section tackles the idea of how using violence in *Saved* serves as a dramatic strategy to highlight the intended creation of awareness in the audience regarding violence.

Bond’s play *Saved* is covered in this paper as it is considered of the most controversial play in terms of violence. The element of violence is traced in this play to demonstrate how it is employed as a dramatic strategy.

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The paper ends with conclusion that sums up the findings and a bibliography which outlines the consulted references.

## CHAPTER ONE

### Edward Bond's Autobiography

Edward Bond is an English playwright, theorist, and director who is known for his radical ideas about society and an unflinching depiction of violence in his work. His best-known play *Saved*, written in 1965, played a major part in the overturning of censorship in British theater, and was controversial at the time of its premiere. Bond grew up in a working-class North London family and was deeply influenced by World War II and the bombings he witnessed in the city. After leaving school at 15, Bond worked various jobs and worked in the British Army occupation forces in Vienna in 1953. There, he was struck by the violent impulses he saw manifesting in the most everyday interactions, and began writing. His first play, *The Pope's Wedding*, was staged at the Royal Court Theatre in 1962. He followed this with *Saved*, a story about working-class tragedy and violence, which also premiered at the Royal Court. While *The Lord Chamberlain's Office*, citing a century-old censorship law, sought to make Bond remove a controversial scene in which a baby gets stoned to death, he and his director refused, which was majorly influential in changing censorship rules in England. Bond's other plays include the surrealistic *Early Morning*, about a lesbian affair between Queen Victoria and Florence Nightingale, *Lear*, a take on Shakespeare's *King Lear*, a translation of Frank Wedekind's *Spring Awakening*, a comedy called *The Sea*, and *Bingo*, a play about Shakespeare's relationship with his landlord. Bond continued to write prolifically throughout the 1970s and 80s, writing more politically charged plays such as *The Woman*, *The Worlds*, and *Restoration*. He has continued to write and his work has received newfound attention in the 21st century. Being born of a working-class family in London in 1934, Edward Bond was affected by the war and its consequences. Bond, like dozens of children, was displaced to the rural areas due to the World War II. However, the bombings, displacement, the continuous death of the civilians and the after-war consequences, contributed in shaping a cruel image about the world in Bond's mind and gradually resulted in making him write in an agitating voice. In addition to the general threat of the war, there is a personal threat for Bond. Bond, at the age of 15, was forced to permanently leave his school and worked in factories and other facilities such as offices. After being suffering from the child-Labour, Bond grew up to join the military which he already had a negative image about. Bond joined the military for two years in 1953 as a soldier in the British army. His dramatic talent appeared when he was twenty years old (Banham, 1988: 51). His first two plays were presented to the newly-established English theatre in 1958. Unfortunately, these plays were not accepted. Even so, Bond was offered a membership at Writers Group. William Gaskell, a director, chaired the "Writers Group". Gaskell made Bond, in 1960 as a play-reader in his company (Ibid: 52). Bond's play *The Pope's Wedding* (1962), was performed for one time only on Sunday night without the establishment of scenery. Up to 1962, Bond had written and sent some few plays for the television and radio in addition to some other several plays for the courts. All of these plays were banned due to not giving permission for him to introduce them (Ibid: 52). Bond was influenced by the preceding literary movements and playwrights such as the Brecht, Pinter and the absurd theatre in addition to the Angry Young Men who helped in creating a sense of agitation in Bond. He was influenced by those figures and their impact in revolutionize the English theatre to aware the audiences in the 1950s. Being affected by the earlier drama and theatres, Bond employed agitating and even political style in his plays (Brown, 1981: 74). Bond, as a dramatist, was known as a writer in violent mood. His plays are not out of violence and violent themes. *Saved* written in 1965, for instance, shows the murder of a baby by his own father and his ridiculous friends in the park. The baby was stoned to death. When the play was introduced for performance, it was rejected by Lord Chamberlain because it may result in annoyance and anger by the public and the critics in addition to the violence that it depicts. Bond introduced the play in the Royal Court that is a private and away from "Lord Chamberlain". (Brown, 1981) The play was performed and the court was then. The Royal Court was fined due to allowing the performance of the play in its theatre. *Saved* provided a chance for Bond to be a full-time playwright in the court. *Early Morning*, his next play, written in 1968, shows a cannibal society. (Ibid) The play did not show any difference from the early one, *Saved*. It was also prohibited by Lord Chamberlain to be performed in any stage in London. "In the same year of writing *Early Morning*, the censorship of Lord Chamberlain over the English theatre was cancelled which resulted in giving Bond and the other playwrights who were suspended from introducing their plays, the chance to perform their plays" (Ibid: 74). As a left-wing dramatist and by adopting agitprop voice, Bond concentrated on the unreasonable aspects his society that is based on the class structure. He uncovers its fierce influences on its people, especially the young generation and working class. Like his contemporary colleagues, Bond

tackled the themes of hostility, marginalization, dirtiness, betrayal, misery and others. He has a point of view over violence, (Ibid: 75), he assured in the preface to *Lear*,

*I write about violence as naturally as Jane Austen wrote about manners. Violence shapes and obsesses our society, and if we do not stop being violent we have no future. People who do not want writers to write about violence want to stop them writing about us and our time. It would be immoral not to write about violence (Bond 1986: V).*

By presenting excessive violent scene on the stage, Bond created the term "aggro-effect". "Aggro" stands for "aggravation or aggression that was adopted by Bond to reflect a dramatic condition in order to provoke and disgust his audience" (Davis, 2005: 202). His goal behind this is to create a thinking process for the audience about what is going on the stage and what are the reasons that result in it. By excreting exceptional efforts, Bond is agitating the audience and make them unsettled in both emotional and intellectual ways. "His only aim is to capture their attention to consider the issues happening in their society and to investigate them from a political perspective rather than being emotional towards the events and characters or traditionally fell catharsis only" (Ibid: 202).

Bond wrote some comedies, besides his tragic plays such as *Lear*, *Saved* and *Early Morning*. His comedies were intended to be light comedies in order to change the dark mood about his earlier plays. (Brown, 1981) *The Sea* (1973), for instance, is a comic play that represents a community living by the seaside on an English shore that is controlled by tyrannical lady. The play shows two couples who managed to flee the seashore in order not to stay in the cruel and narrow-minded society. "This play, though being comedy, is also meant for agitating purposes. The young couple represent the new generation that should fight the tyrannical nature of their society and look for salvation" (Brown, 1981: 76).

Later, Bond referred to some historical events in some of his plays such as *Bingo* in 1974, *The Fool* in 1975, and *The Woman* in 1978 that their subjects were taken from some periods correspondingly of the Trojan War, John Clare and William Shakespeare the Trojan War (Banham, 1988: 53-54).

Actually, Bond is a creative dramatist. His intellect is represented in not only writing thirty-five plays or four screen plays, but also in writing songs and two books of poems. In addition to his writings, many admirers of Bond translated his literary works into several languages and others performed them in different countries. Based on that, "Yale University in 1977 granted Bond an honorary doctorate degree. Recently, he is considered as a major dramatic and popular voice in the English theatre" (Ibid: 54).

It is obvious that Bond's agitating voice as a politically effective one is clear whether in his early or late literary works. In general, Bond reflects the personality of man as being violent and his connection with the society. (Bigsby, 1981) He also advocates the "social awareness, the need for a political reaction and the role of the artist in brining about change" (Ibid: 54). He introduced and developed these themes continuously in various means and ways. It can be clearly seen in his plays that these themes are employed either by characters who are engaged in the political and social circumstances or by building the action of the play on a political conflict, from Bond's viewpoint, which always aim at agitating the public (Banham, 1988: 54-55).

The disputed literary figure, Edward Bond has been debated by both the "Left wing and the Right wing". (Banham, 1988). His early works such as *Saved* were received with outrage and escalated disputes for involving evocative scenes like that of stoning a baby to death in *Parm* or his reference to the issues of cannibalism as well as homosexuality and linking them to Queen Victoria and Prince Albert. (Ibid) The Royal Court performed both of his plays and become associated mainly with that Royal Court to eliminate the restriction powers of the Lord Chamberlain.

The concept of violence in Bond's scenes are sustained even after that battle had been won and over. Many critics accuse him of being nihilistic and pessimistic as showed in plays like *Lear* and *Bingo*. (Ibid) These plays involve scenes confirming conflicts happening between Shakespeare the humanist artist from one side, and between Shakespeare the landowner from other side supporting claims related to malicious hints. (Ibid)

Bond's plays for the theatre involved translated, adapted scenes, poems, opera as well as some songs. He has also written some film scripts like *Blow Up*. He also has contributed to liberal magazines specialized in art like *Fireweed*. (Ibid)

His works were performed in various places and countries. Inside the UK, his works were staged at major national theatres in addition to other alternate theatre groups, students and youths. (Ibid) He has written plays for specific situations like CND rally, a Sharpeville Commemoration as well as for "an anti-US Bicentennial season" and groups like the "Gay Sweatshop theatre" (Banham, 1988: 53-54).

Bond's recent plays changed from a deep-seated stance to expose the way social dynamics to introducing multiple possibilities of altering social situations. During an interview by *Morning Star*, Bond claimed he attempts to "relate the Marxist voice to the images of ordinary people . . . because whoever owns your factories owns your language" (Banham, 1988: 53-54).

### **Bond's Concept of Violence**

In a world filled with atrocities and malcontent, Edward Bond, a British playwright presents through his plays one of the major problems of modern time, that is violence. In obscene and brutal depictions of violent acts Bond brings to the stage his views regarding violence, its origin in the human soul, its aspects and ways to detect solutions for it. In tracing back, the roots of Bond's ideas in regard to violence a brief sketch of his earlier life gives a glimpse of this notion.

As the WWII begun in 1939, Bond was evacuated with a group of children into the countryside, however, he was exposed to the violence of war and had lived the experience of fear and danger looming around. This had a tremendous influence on him; his view of the world was shaped around the idea that it is filled with violence. (Galen 1998: 112)

Because of the brutality of the scenes presented in the plays, Bond's theatre did not appeal to the critics and his work was neglected for a long time. The argument revolves around the acceptability of enacting such scenes on the stage, with disregard to the audience's emotions. However, Bond insists on his intention to draw the society's attention to these violent aspects rather than to offend it by them.

With respect to that, Bond's explanation for including violence in the play is worth mentioning. In an interview with him by Karl-Heinz Stoll, published in *Twentieth Century Literature*<sup>1</sup>, Bond declared that his plays are not violent:

*My plays are not particularly violent, actually. There are often violent things in them, and when they occur, then I depict them as truthfully and honestly as I think one should. But I'm not interested in violence for the sake of violence. Violence is never a solution in my plays, just as ultimately violence is never a solution in human affairs, Violence is the problem that has to be dealt with.*

Thus, Bond distinguishes between a play about violence and a play about the situation that allows for violence to occur. According to Bond, what leads to the dispersion of violence in society is man's imprisonment in a network of cruel social norms and thought patterns. Bond further argues that the commitment of violent acts is usually accompanied with the cruel unconsciousness of their being violent; a state modern man has reached to. In his most controversial play, *Saved*, a group of young men from the working class stone a baby to death in its pram. The illustration of the characters who did the crime reflect their carelessness towards their deed, in addition to their lack of any sense of recognizing wrong or right. Pam, the child's mother seems to be lacking for any feeling of maternity and the young men in the stoning scene are dehumanized of any sympathy towards the child. Nathan Chapman, the director of the Bench Production of *Saved* (2004) argues that the play is about choices. The characters follow their choices from the beginning regardless of the consequence ensuing that and continue to have tragic choices never learning from the destruction that has already taken place. (Chapman 2012: 16)

Bond states that violence is not inherent in the human soul but rather a result of the social environment man lives within. He argues that in ourselves there is a capacity for violence motivated by our desire not to be oppressed or exposed to aggression. In order not to be subject to violence man coalesce with the system and become an oppressor himself to relieve himself of the fear. Evidently, the characters in *Saved* who turned away from their peaceful nature once they were part of the system exemplify this natural impulse in man.

Sanders (1999) points out to the fact that, "*Bond shows violence as the inescapable consequence of the brutalization of the working class in an uncaring, stratified, industrial society.*"

## Main Play Themes

### Alienation

Every character in this play is alienated not just from the rest of society, but each other. Pam and Fred are so alienated from their child that they refers to the child only as "it." Harry and Mary have lived in the same house for many years without speaking. Len does all he can to show Pam he loves her, but she ignores his advances. The ultimate stoning of the baby by the gang of toughs is the most pointed instance of alienation in the play. Alienation becomes a major theme in the play, informing all of the characters' actions and acts of violence throughout. The final scene is a tableau of alienation, in which Pam, Len, Harry, and Mary all pursue their own activities in the same room of the house without saying a word to one another.

### Sex

Sex occurs as a theme many times throughout the play, although the audience never sees an explicit sexual act depicted. The first scene shows Pam and Len seducing one another in Pam's living room. They each have a kind of naive and silly approach to sex as they try to seduce one another, and Pam's father, Harry, keeps popping his head in, acting as a kind of strange paternal voyeur for the proceedings.

Later, Pam completely rejects Len sexually in favor of Fred, with whom she has a child. Fred and his friends are often talking lewdly about sex, swapping innuendoes and turning nearly every comment into a lewd one. Finally, Mary comes on to Len one day while she's getting ready to go out, a rendezvous which later turns out to completely disrupt and tear apart the family.

### Violence

Violence is also a huge part of the play. Characters verbally abuse each other constantly, calling each other names and dismissing one another's feelings with a violent contempt. In the many verbal confrontations that we witness, we see that there is a physical aggression that is threatening to burst out. It does, when Mary pours the tea water on Harry's head towards the end of the play.

The play is also infamous for staging one of the most shocking scenes of violence in stage history. When Pam leaves her baby in the park with Fred and his friends, they begin to play with it in a violent way, eventually stoning it to death.

### Family

The play looks at the family unit in rather bleak terms. Harry and Mary are Pam's mother and father, and they do not speak to one another, orbiting around each other in silence day in and day out. Pam lives at home and behaves like a spoiled brat. Len then becomes their surrogate son, taking care of the household tasks with a dutiful reserve, all the while trying to win the heart of Pam. The image of family that the play depicts is not a typical or a healthy one, but a dysfunctional and alienated one.

Furthermore, the family unit breaks down even further when we see what a negligent mother Pam is. She lets her and Fred's baby cry continuously, and never cares for it, even giving it aspirin at one point to make sure it sleeps. The play shows the ways that society creates broken families.

**Care and Concern**

One of the more shocking elements of the play is how little the characters care about one another and the tragedies of their lives. Pam and Fred, in particular, do not seem to care about the child they have created together or its well-being, and this neglect becomes a horrifying trope in the narrative. The one character who cares a great deal—often to his own detriment—is Len. Len continually sacrifices his time and energy to help Pam and her family, even when she is cruel to him. He believes so firmly that Pam needs someone to take care of her that he ends up losing his time because he spends so much time looking after her.

**Poverty**

While it is never explicitly addressed, the play implicitly suggests that the hardship, violence, and alienation faced by the characters have to do with class and poverty. Each of the characters is economically desperate and working-class, working for the next paycheck and struggling to live comfortable lives in a society that has marginalized them. It is easier to understand the horrific deeds that the characters commit if one thinks about them in a broader structure of class disparity, in which they have few resources, limited education, and barely any hope for a happy future.

**Rejection**

People get rejected time and time again in the play. First, Pam rejects Len after having sex with him once. Then, Fred rejects Pam, much to her chagrin. All the characters reject the baby, who ends up suffering a horrific death because no one is willing to take care of it. The play stages instance after instance of rejection, almost as if to suggest that rejection and a breakdown of connection are inevitable in life.

**Some Remarkable Quotations Analysis**

"Wass yer name?"

**Len**

Len asks Pam this in the first scene. It is humorous because they are back at her apartment and seem to be pursuing a sexual relationship. There is also a kind of sweet naivety to the question, in that it suggests that Len wants to get to know Pam, not just have sex with her.

"Where's the choclit?"

**Pam**

Pam asks Len where the rest of the chocolate is while they are in the boat in the second scene. She's so unaware that she doesn't know that she has eaten it all. This line subtly reveals that Pam is not paying much attention to Len and their relationship, that she is moving on.

"Yer'll catch cold with it open."

**Harry**

Harry says this to Len, who has been sleeping with his door open in order to listen for the crying child down the hall. Len doesn't trust Pam to care for the child, so he has taken matters into his own hands.

"I don't understan' yer. Yer can't enjoy stayin' 'ere. It's bad enough bein' stuck with a kid without 'avin' you 'anging round me neck."

**Pam**

In Scene 4, Pam tries to convince Len to leave the house, since he's still in love with her and she's annoyed by it. She says that life is hard enough with a baby, and she doesn't want to have to worry about Len pining after her.

"I ain' goin' a see yer no more."

**Fred**

Fred says this to Pam in Scene 6, one of his first attempts to shake her off for good. Even though they have just had a child together, Fred has no interest in being involved with raising it or having a relationship with Pam.

"Yer don't get a chance like this everyday."

**Pete**

Pete says this to the other men in the gang right before they stone the baby to death. He suggests that being alone with the baby is an opportunity, one that doesn't arise every day, and that they ought to seize the opportunity to be violent towards it while they can.

"Yer got yer own room upstairs. That's a nice room. Surprised yer don't use that. I don't mind what goes on, yer know that. As long as yer keep the noise down."

**Mary**

Mary says this to Len in Scene 9 when they are alone in the living room. She suggests that he ought to bring women home to have sex with them in his bedroom. It is the first boundary that she crosses in her subtle seduction of the young boarder.

"Wass it like?"

**Liz**

When Fred gets out of jail, Liz, his new girlfriend, keeps asking him what it was like. She says this line many times throughout the course of Scene 10, and it almost becomes a verbal tic.

"I'll go when I'm ready. When she's on 'er pension. She won't get no one after 'er then. I'll be out. Then see 'ow she copes."

**Harry**

In the second to last scene, Harry sits down with Len and tells him that he plans to leave the house. He discusses the fact that once Mary has her pension, he will leave her behind, suggesting that she will miss him once he's gone. This illuminates their ambivalent and fraught relationship dynamic.

"I might a know'd they'd a left yer. Lucky yer got someone t' look after yer."

**Pam**

Pam says this when she comes back on and sees that Fred and the boys left the pram. She speaks to the baby, having no idea that it has been killed in its pram.

**CHAPTER TWO**

**Violence as a Dramatic Strategy**

Bond's second play, *saved* (1965), is set in a South London working-class neighborhood. Bond uses violence in the drama to express his views that industrialized society has a corrupting and dehumanizing influence on urban youths. When one of the characters is asked if he ever killed anyone, his response shows no consciousness of humanity: "Well I did once. I was in a room. Some bloke stood up in the door. Lost, I expect. I shot 'im. 'E fell down. Like a coat Fallin' off a 'anger." *Saved* created a firestorm of controversy because of its brutal depiction of thugs stoning a baby to death.

The demonstration of violence in Bond's plays is significant in a number of ways. In *Saved*, the act of stoning the baby to death operates at a number of different levels. It is a symptom of an urban lawlessness and (male) disaffection which results in a murderous lack of any 'natural' tender feeling. The 'baby' represents all that is helpless and innocent, and therefore becomes an easy scapegoat for the undirected social aggression of the (male) gang.

The distinctive feature in Bond's plays is that violence becomes itself a dramatic strategy that arouses the audience's awareness to its serious ramifications. Chapman (2004) points to the fact that to understand violence as a dramatic technique in Bond's *Saved* one should consider how the audience respond to the stoning of the baby, "*the play itself is acutely moral, allowing the audience to affirm its own morality through the inevitable shock and disgust the play will provoke.*" (Chapman 2012: 27)

Violence, unexpectedly, allowed the play to transform into a moral play since the reaction of disapproval and strong rejection of the stoning scene signifies the moral awareness of the audience.

Moreover, the metaphor of the wall acts significantly in strategizing violence. Through the dramatic metaphor of the wall (simultaneously a symbol of defense and entrapment), the play foregrounds Bond's sense of violent social restriction as an uncontrollable self-generating circle of aggression. As the play begins the father neglects the killing of the baby who was crying just to satisfy his cruel desire. The incident of killing demonstrates how the father is concerned about the power his friends designate more than his concern about his baby.

Furthermore, the presentation of violence on the stage drives the audience to be shocked and disturbed, what that brings into their realization is that their reaction, though seems on the moral level to be expected, does nothing to the violence taking place. In other words, Bond refers to the reaction of the audience as being similar to that of the characters onstage. If a spectator chooses to leave the theatre and not continue watching, he or she, in one way or another, is refusing to recognize how serious the problem of violence is. Worthen (1975) further demonstrates this notion, "...the violence –or the apparent abnormality- is designed to provoke an awareness in us and to make us recognize what we normally prefer not to recognize. We recognize things in the same way, and at the same rate, as the characters on stage can. (Worthen 1975: 468).

The dramatization of violence is brought to the fore even stronger when the idea of the domestic setting is considered carefully. Much of the intensity contributed to the violence staged in *Saved* is incorporated to the urban setting of the play. The violence in question is not of the type we encounter in wars or in the political level. Violence here is a moral issue associated on the personal level, as Michelene Wandor (2001) puts it, "*to the ethics of everyday life and interpersonal relationship*". (Ibid).

The additional value that violence brings to the play is reflected, as Insley (1988) states, in the recognition it provides of the way the audience perceive it as evident in their everyday life. People deny their relationship to violence and they refuse to see it enacted on the stage although it is everywhere in the real world. It is in the fear people feel of an eminent violence from others that they proceed to act violently, it is always perceived as lying in the outside surrounding, thus men are not capable of accepting and understanding violence as shaping their lives. (Ibid: 469)

The dramatic strategy of presenting violence on stage allowed Bond to introduce a new trend called "The Rational Theatre". Through this term Bond explains why would he prefer acting violent scenes on the stage. Bond believes that modern society is irrational, arguing on the basis that individuals are not allowed to live in the way for which they evolved, as justice decrees for them. A society which is governed by violence and oppression, menaced by technology and science and utilized by the Capitalist system denies individuals their right to live naturally and peacefully. His theatre attacks what he believes to be the overriding myths of the inherent aggressiveness of man and the ability of technology to solve all man's problems.<sup>2</sup> In countering these myths, Bond suggests what he terms "Rational Theatre", where actions are performed to show the outcomes of violence, instead of allowing a character to condemn violence in a speech, the character is acting it to show honestly its egregious nature. Only in this way, the audience can be evoked to respond. (Ibid)



## CONCLUSION

Bond's theatre created a controversy in the 1960s that is still on-going to the present day. The use of violence in *Saved* was not meant for violence itself, it was rather a technique which is in itself a fact from real life. In depicting violence in this way, Bond draws the attention to this phenomenon which has almost controlled and governed our entire life. If writers are not allowed to write about violence, Bond says, and then this phenomenon would pass by unresolved. The stoning scene in *Saved* evoked a reaction in the audience which signifies how this audience reacts towards violence in real life situations.

Bond's *Saved* seems to suggest that the individual who has learned from experience should begin to tear down the walls erected by himself and others. However, the child's death appears to indicate that Bond does no longer reckon with the possibility of a non-violent solution to the problem, and he became notably more radical during the 70s.

Hope seems inappropriate in the face of Bond's view of society as unalterable and of violence begetting violence, but Bond can nonetheless not be regarded as a pessimist - and he does not regard himself as one - because he never lapses into resignation and inactivity but continues to believe in the perfectibility of mankind and society.

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