



A Psychological Perspective of Violence in Edward Bond's Play Saved .

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Abstract

This research focuses on Edward Bond's renowned play, Saved, which is widely acknowledged as a significant contribution to British theatrical history. It highlights how post-war political playwrights adopted a distinct dramaturgy to explore the disintegration of societal norms. In today's world, violence has garnered significant attention, encompassing various forms such as physical assault (e.g., hitting, pushing, and shoving), resulting in profound psychological harm, abuse, or deprivation. Within Saved , the portrayal of violence committed by a parent underscores its heightened detrimental impact on individuals and society at large. Notably, violence serves as a vital and pressing tool within theatrical art, often serving as a direct response to real-life experiences. Bond's writings have been profoundly influenced by the interplay of political, social, economic, and environmental factors, enabling them to expose reality, provoke contemplation, and reshape our understanding of the world. This paper examines Saved as an interpretation of our contemporary age and culture—an introspective reflection, whether conscious or subconscious, of the prevailing social conditions. It goes beyond a mere accumulation of facts and details, instead offering a profound reflection of society's very essence.

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المخلص:

تتناول هذه الدراسة "الانقاذ" من أعمال إدوارد بوند والتي يعتبرها العديد من النقاد من المسرحيات المهمة في تاريخ المسرح البريطاني. تكشف أن الكتاب المسرحيين السياسيين في فترة ما بعد الحرب اتبعوا دراما مختلفة لاستكشاف تفكك المعايير المجتمعية. في المجتمع الحديث ، أصبح العنف موضوع اهتمام كبير. يمكن أن يشمل الاعتداء الجسدي مثل الضرب ، والدفع ، والدفع ، وما إلى ذلك ، مما يسبب ضرراً شديداً مثل الأذى النفسي أو الإساءة أو الحرمان. في "الإنقاذ" ، يكون العنف الذي يرتكبه أحد الوالدين أكثر ضرراً وتكلفة لكل من الأشخاص والمجتمع. في الواقع ، يعتبر العنف أداة مهمة وعاجلة للفن المسرحي ، والذي يكون دائماً تقريباً استجابة للحياة. تأثرت كتابات بوند بالظروف السياسية والاجتماعية والاقتصادية والبيئية ، مما يجعلها تكشف الواقع وتستفز الإنسان ، وتستعيد الواقع وتشكله بطريقة جديدة. هذا البحث ينظر إلى "الإنقاذ" كتفسير لعصرنا وثقافتنا ، وانعكاس ، واعي أو غير واع ، للحالة الاجتماعية المعاصرة ، وهي ليست مجرد طوفان من الحقائق والتفاصيل ولكنها انعكاس لجوهر المجتمع

1. Introduction to Violence

The definition of violence encompasses various interpretations. *The World Health Organization* provides a comprehensive understanding of violence, having defined it as follows: "intentional use of physical force or power, threatened or actual, against oneself, another person, or against a group or community that either results in or has a high likelihood of resulting in injury, death, psychological harm, mal- development or deprivation". (Carroll and Powell, 3071). While *the Oxford Illustrated Dictionary* offers its own interpretation of violence, defining it as follows: "the quality of being violent or unlawful exercise of physical force"(931). Violence encompasses more than just breaking laws and disrupting social order; it also serves as a bridge connecting the intricate relationship between societal structures and the foundational principles that fuel instances of violent upheaval.

Violence depicted in literature serves to explore the clash between societal norms and individual transgressions, highlighting the profound connection between social order and personal identity. Numerous factors contribute to the motives behind acts of violence, with consideration given to the role of media in shaping human behavior. Verbal abuse, specifically, inflicts emotional anguish and mental suffering, effectively defining individuals by dictating their beliefs, thoughts, and motivations. Violence and abuse can be best understood as a series of behaviors aimed at asserting dominance and exercising control over family, household members, intimate partners, colleagues, or social groups. These acts may occur as isolated incidents, involve covert manipulation tactics, or escalate progressively over

months or even years. Regardless of the form it takes, violence and abuse have severe ramifications for an individual's overall well-being and health.

Twentieth-century literature often distinguished itself by subverting the prevailing violence within contemporary society, encompassing themes ranging from the ravages of large-scale warfare to individual instances of murder, rape, and abuse. Scholars in modern literary criticism have commonly attributed this artistic shift to both the allure of violence's eroticism and its capacity to disrupt readers' beliefs, provoking deep introspection. Moreover, the historical significance of violence during the post-World War II era has been emphasized, as poets and novelists articulated the collective anxieties of a world seemingly incapable of sustaining lasting peace, plagued by the specter of global destruction resulting from human aggression. As the twentieth century drew to a close, the proliferation of violent imagery across various media platforms became so pervasive that the destructive potential of humanity appeared to be accepted as a given, rendering ethical solutions to the problem seemingly impractical, at best. Violence has thus become an "issue that most modern writers who wish to convey the historical, psychological and artistic landscape of the modern world cannot fail to confront" (Arendt, 80).

2. Introduction to Edward Bond's theater

Edward Bond, a prominent figure in the realm of British theatre, holds the esteemed position of being one of the nation's most esteemed and influential living dramatists, poets, directors, and theorists. He aligns himself with the empirical and rational theatre movements of the 1970s, known for their emphasis on objective observation and critical analysis. Bond's compelling exploration of moral values and his distinctive stylistic range contribute to the establishment of a new form of theatre. This theatrical approach is specifically designed to confront and address the social and political challenges prevalent in contemporary British society. In an interview with Philip Roberts, Bond himself articulates this concept in the following manner.

It became necessary for me to understand the situation more and to see why things went wrong [. . .] And my plays since then have been an exploration of the problems of being a human being in the twentieth century and try to find out why things go wrong and how we could correct them (qtd in Roberts, 65) .

Bond is widely regarded as an immensely provocative dramatist, garnering significant controversy for the shocking portrayal of violence in his plays and his radical viewpoints on both modern theatre and society. The critic John Russell Taylor holds deep admiration for Bond, acknowledging him as the most resolute and technically proficient playwright of the Second Wave, a theatrical movement known for its groundbreaking contributions which is producing "famous dramatic revolution in Britain[that] began in 1956 with the opening of John Osborn's *Look Back in Anger* at the Royal Court" (7). Taylor further characterizes Bond

as a disillusioned nihilist, whose plays abound with vivid depictions of violence. In Taylor's perspective, Bond's dramatic works reflect a sense of despair and offer a bleak outlook on life and human existence. He says, "within his variety of plays, Bond retained certain distinctive stylistic features: one was his pointed, austere and polished language, and another was his use of violent images"(54). His works exhibit a profound preoccupation with the inherent contradictions embedded within a class-based society. By emphasizing the social, economic, and political factors that serve as catalysts for the central themes explored in his plays, Bond sheds light on the complex dynamics at play.

Born on 18th July 1934 into a working-class family in North London, Bond's early life coincided with the tumultuous beginnings of World War II. As a child, he endured significant pain and upheaval, constantly on the move as his family relocated to different areas, including the countryside (Hay and Roberts, 7). The memories that linger from his formative years are largely dominated by the indelible impact of war. David Davis argues that "his early exposure to the violence and terror of war probably shaped his work, while his experience of the evacuation gave him an awareness of social alienation which would characterize his writing" (xii). According to Simon Trussler, the presence of violence and terror during the war deeply influenced Bond's writing, leading to a noticeable sense of division in his literary works. As he says, "being put into a strange environment created a division between feelings and experience of things"(29). Despite Bond's profound detestation of war and his condemnation of Hitler for dehumanizing humanity, his own harrowing experiences have led him to embrace violence and war as prevailing themes in his works.

At the age of fourteen, Bond's initial encounter with the world of theatre occurred during a mesmerizing production of Shakespeare's *Macbeth* (1948), directed by Donald Wolfit. This transformative event left an indelible mark on Bond, shaping his artistic journey. Subsequently, Bond went on to present numerous literary works, including his debut play *The Pope's Wedding*, which premiered at the Royal Court Theatre in 1962. He continued to contribute notable plays such as *Saved* (1965), *Lear* (1971), *Bingo* (1974), *The Fool* (1975), *Restoration* (1981), and *The War Plays* (1985).

Bond's theatrical works confront the essence of human nature and critique the perilous societal norms rooted in injustice. He endeavors to envision a society founded upon principles of order, justice, and morality. In an era marked by brutality, Bond asserts that the erosion of moral values governing our communities leads to pervasive violence, reducing us to behaving like warring animals, "[...] a world in which dog eats dog, the characters' hunger for power in life becoming after their death simply a ravenous hunger satisfied in an endless round of cannibalistic feasts"(Robert , 90). Bond's pessimistic perspective contends that the contemporary era is dominated by commercial interests, which in turn pervert the very essence of our humanity. Additionally, his plays implore audiences to critically examine the ways in which we unwittingly contribute to the degradation of our environment, society, and

collective humanity. Bond posits that individual humans are not inherently inclined towards violence, but rather their violent actions arise as a response to the environment they inhabit. In his argument, Bond emphasizes that the surroundings and circumstances play a crucial role in manifesting acts of violence by individuals. As he argues:

There is no evidence of an aggressive need [...] We [humans] respond aggressively when we are constantly deprived of our physical and emotional needs, or when we are threatened with this; and if we are constantly deprived and threatened in this way – as human beings now are (sic) – we live in a constant state of aggression" (Bond qtd in Watt and Dinkgräfe, 25) .

To conclude, in the latter half of the 20th century, Edward Bond rose to prominence as a significant figure in modern British drama. In the aftermath of the devastating Second World War, European society grappled with various social and political challenges. Bond took upon himself the task of bringing about transformative change by shedding light on the social injustices perpetuated by corrupt political systems. His works delve into the darker aspects of society, aiming to provoke the unconscious awareness of the audience towards the flawed political structures and societal conditions. Bond employs theater as a powerful tool to awaken individuals, prompting them to recognize and confront the injustices prevalent in their own society. His intention is to encourage spectators to confront their true selves, their authentic identities, and to incite a collective consciousness that drives the pursuit of justice and change.

3. Introduction to *Saved*

Saved (1965) is a poignant tragedy that premiered at the Royal Court Theatre in London in the same year, presented as a private club production of the English Theatre Society. The play serves as a reflection of the era's social transformation, centering around the themes of poverty and cultural disillusionment experienced by a generation of young individuals reliant on unemployment benefits and living in cramped accommodations. Notably, the play garnered notoriety and shock due to its inclusion of violent scenes, including the distressing act of a child being stoned while in a stroller.

Saved consists of 13 episodic scenes, following a chronological sequence and with a suggested intermission after the seventh scene. These scenes take place in various locations such as the park, the living room of Harry and Mary's house, Len's bedroom, a jail cell, and a café. Edward Bond opts for a minimalist setting, which gradually intensifies the sense of claustrophobia, mirroring the characters' increasingly constrained lives. It is important to note that *Saved* is not a straightforward transcription but a carefully curated selection that effectively conveys the play's underlying motivations and themes. Despite its brevity, the play's concise structure exudes a poetic and comedic essence. Furthermore, violence is utilized in *Saved* both as an aggressive force, a means of self-defense, and as a deterrent against potential threats from others. As noted by Richard Scharine, in *Saved*, the characters

exhibit a profound distrust in the power of words, and for them, verbal communication often falls short or fails to convey the true essence of their experiences and emotions “language as a tool functions only hold others at a distance” (69). According to Dominic Cavendish's article titled "*My play predicted the riots, Saved* has garnered acclaim as "one of the great modern plays" (Stephens, 13). Bond considers its theme of social disenfranchisement to be highly pertinent to the contemporary era (13).

Edward Bond's *Saved* presents a powerful and thought-provoking depiction of a marginalized working class community in 1960s South London. It embodies a form of theater that challenges conventional norms and institutions prevalent in post-war Britain. In the "Author's Note" to *Saved*, Bond himself describes the play as possessing an "almost irresponsibly optimistic" quality (4). The characters in the play are shaped by their specific historical context and surroundings, reflecting a dehumanizing society capable of turning against its own members.

Saved commences with scenes depicting the relationship between Pam and Len, where they engage in intimate preparations without any apparent familiarity with each other. Notably, when Len asks Pam about her name, she dismisses his inquiry with a curt response, "Don't be nose" (*Saved* 12). Their connection is characterized by an indifferent affair, and their relationship remains unstable. Despite Pam's attempt to move on with a new partner, Fred, Len's stubbornness prevents him from leaving Pam's parents' house. As the play progresses, Pam finds herself pregnant with Fred's unwelcome child, revealing the impact of her unstable family upbringing in an environment lacking in kindness and tenderness. Pam's parents, Harry and Mary, have ceased communication long ago, and their marriage is marked by miscommunication and utter neglect. Their interactions are limited, with Harry leaving for work as Mary returns home, exemplifying the overall lack of familial connection and affection among family members from the play's outset. Bond's intent is an effort to display a "realistic portrayal of a lifestyle which is completely controlled by certain social conditions". (Scharine, 76)

Due to all circumstances, Pam finds herself unprepared, both physically and psychologically, for the role of motherhood, leading to a complete lack of knowledge on how to care for her child. The baby's cries are heard offstage several times, highlighting Pam's inability to connect with her child and assume her parental responsibilities. When she goes to the park, her troubled relationship with the child worsens, as she leaves him unattended. Instead of embracing her maternal responsibilities, Pam uses the child as an excuse to rendezvous with Fred, the presumed father. Rejecting the role of a responsible mother, she entrusts the baby's care to a group of bullying individuals, including Fred.

Pam's actions in the play are truly shocking, as the audience would not anticipate any physical violence directed towards the baby. The characters Mike, Fred, Colin, Pete, and Barry display a disturbing lack of regard for the infant's humanity, treating him as if he were

not even a human being. This leads them to begin stoning the child, ultimately resulting in his tragic death. Afterward, they quickly flee from the stage. Upon Pam's return, she nonchalantly retrieves the pram without showing any concern for the deceased baby. As a result, the play becomes a powerful portrayal of violence against children, serving as a stark depiction of the underlying animalistic brutality directed towards the most vulnerable members of society.

The scene depicting the stoning in *Saved* portrays an act of unlawful and morally reprehensible physical violence inflicted upon a defenceless individual. It serves as a powerful representation of the cultural and emotional neglect experienced by many children in our society. Bond emphasizes in "*the Preface to Lear*" that it is imperative for children to receive love and protection in every society. Additionally, it is essential for children to receive a good education and grow up in a nurturing environment. (v) But "our society! He adds, "is not geared to the protection, love and care of the child." What happens in *Saved* is violent and unexpected: "The weight of aggression...is so heavy that the unthinkable happens." (viii)

4. A Psychological Exploration of Violence in *Saved*

Following the Second World War, the global landscape underwent significant social and economic transformations, largely influenced by the aftermath of wars and their political implications. The 1960s witnessed a prevailing perception of violence on a massive scale. *Saved* sheds light on the dark and violent aspects of society, aiming to understand the causes and effects of psychological violence on individuals. To comprehend the violence in *Saved*, it's necessary to study violence in general and then explore the psychological elements. Let's begin by examining violence:

a. Violence in the play *Saved* :

It is important to identify and analyze the different instances of violence depicted in the play, whether it is physical violence, verbal abuse, emotional manipulation, or any other form of aggression. Edward Bond's writing of *Saved* has brought about a revolutionary change in the realm of drama, particularly in how violence is presented, allowing the community to gain awareness of the prevailing events (Anthony, 121). Bond's personal experiences during World War II significantly influenced his plays, with a particular focus on the impact of war on children. Within the spectrum of violent issues, *Saved* (1965) addresses the problem of violence against children, making it a notable contribution to the exploration of social justice.

Violence against children encompasses various forms, including physical, sexual, and emotional abuse. Neglecting a child's needs or denying their well-being also constitutes a form of psychological violence (Gupta & Aggarwal, 417).

In *Saved*, the child serves as a reflection of the violent and distressing nature inherent in his society, symbolizing an embodiment of brutality and suffering. He is a "martyr-figure who with saintly or perhaps merely masochistic devotion opens himself to the worst that life has to

offer." (Taylor, 84). The child in *Saved* becomes a victim of his environment, subjected to mistreatment, rejection, and psychological harm from all the characters in the play: Pam 'the mother', considers him as a 'millstone' and 'racket' (*Saved*, 40). She displays a complete lack of interest in his cries, eventually becoming disinterested and bored with him "I couldn't stand it on me own no more." (*Saved* 57). Her justification is that she "can't do nothin' about (*Saved* 61). In truth, she craves more time to indulge herself and enjoy the company of her men: "juss t'night. I don't care if yer bin with yer girls Come'ome after Juss once. I won't bother. I'll let yer sleep. Please." (*Saved* 59). Consequently, she resorts to drugging the baby with aspirin simply to pacify him and maintain his silence: "What yer give it?" Fred asks. She answers: "Asprins... Won't wake up till t'morra. It won't disturb yer. What time'll I see yer?" (*Saved* 58). Watching television takes precedence for her, emphasizing its greater importance in her life. For her, "the baby is not as important as the television." He is "just as much a thing as the television is." (Holand, 29)

Pam's issue lies in her inability to perceive the baby as a fellow human being, comparable to herself. As a result, she faces criticism for her mistreatment of the infant. Pam displays indifference towards the baby, disregarding his persistent cries and ultimately refusing to even hold him. Her neglectful behavior extends to the point of not providing a name for the child. It appears that Pam lacks maternal instincts and fails to experience any remorse for the tragic fate of the innocent soul. Surprisingly, she is willing to forgive Fred, the presumed father and incarcerated murderer of her child as she tells him 'I ain't blamin' yer.' (*Saved* 73).

Whereas to Fred, the father, the child holds no significance or importance, "it was only a kid." (*Saved* 75), not only that, Fred even actively participated in the gang's torturous act, joining in the stoning of the child until his untimely death. Even Len, who is portrayed as the friendly character in the play or the "lens" of the audience, as some critics label him, frequently refers to Fred as 'blind,' alluding to his lack of understanding or empathy. (*Saved* 58). Len's role in saving the baby is remarkably passive, as he remains inactive when the boys begin pelting the child with stones. Despite Len's constant efforts throughout *Saved* to be of assistance, such as carrying Mary's groceries and attempting to mediate between Pam and Fred, he finds himself powerless and unable to prevent the tragic murder of the baby. Like the audience, Len assumes the role of a passive observer to the horrifying events, thus making him complicit alongside the other boys in their heinous act. (Spencer, 32-33).

Indeed, the baby is ruthlessly killed by the boys of the gang in a heartless and inhumane act, and they quickly flee the scene because "having been made into an object without consciousness, they treat him like a mere object." (Scharine, 70). Pete, the gang's leader, takes pleasure in inflicting torment on the child by pulling at him. "its hair" many times. (*Saved*, 65). He suggests to "smother em" (*Saved*, 68). He also incites his friends to engage in the brutal act of stoning the baby to death "with a brick". (*Saved*, 62). He confidently says: "No one around They don't know it's us." (*Saved* 69). On the other hand, Barry picks up the

baby's pram, playfully pushes it, and then startles the baby by bursting the balloon attached to the pram. All the while, Barry carries out these actions with a cheerful demeanor while singing the following song:

“Rock a bye baby on a tree top,
When the wind blows the cradle will rock,
When the bough breaks the cradle will fall,
And down will come baby and cradle and tree
an' bash its little brains out an' dad'll scoop
'em up and use 'em for bait”.(*Saved* 63)

However, Barry is not satisfied with just that; he proceeds to pinch the baby as well, “Try a pinch...Like this”. He repeatedly pinches the baby on numerous occasions, “Like that! He hits it...He also hits it...Ere can I piss on it?” (*Saved*, 66-67). In a violent manner, Mike takes out “some matches” (*Saved* 67), ignites them, and callously tosses them into the pram. Throughout the play, the characters refer to the baby as an 'animal' devoid of any emotions (*Saved*67). Ultimately, driven by a desire for amusement, they collectively engage in stoning the baby. The boys rationalize their cruel action by claiming that they have no intention of causing harm or killing the baby; they simply seek enjoyment. They view their act as an opportunity for entertainment, as expressed by Mike's comment, “Lovely start t'the evenin's entertainment” (*Saved*, 60). Laughing and making jokes, they exert force on the baby's pram, relishing the moment and remarking, “Might as well enjoy ourselves [...] Yer don't get a chance like this everyday” (*Saved*, 69). Deliberately stoning the baby to death, their callous and heartless act can be seen as an escape from “barren and loveless” world they inhabit (Trussler, 26).

Rather than placing blame solely on them, Bond portrays them as victims of society, compelled to become aggressive in their fight for survival. He does not see their actions as inherent in their nature; instead, they are a response to the tragic and oppressive circumstances and external conditions in which they find themselves. “If you threaten an animal so that it can't behave in a normal way,” Bond says, “it becomes violent. And if you threaten human beings all the while, they become violent.” (26)

According to Bond, the stoning of the baby holds a symbolic equivalence to the bombing of cities during the Second World War, where thousands of babies were directly killed. The reference to Harry and Mary's unnamed son, who was killed in the park by a bomb during the Blitz, draws a parallel to the violence of World War II, including the atrocities of Auschwitz and Hiroshima (Holland, 77). The fact that both incidents of killing occur in the same park, a

place that is meant to be associated with amusement, safety, and enjoyment, underscores the devastating impact of violence in any form.

When Pam's baby is murdered in front of the audience, it not only highlights the tragic loss of life but also reflects the emotional and cultural deadness of the other boys. These boys are products of an oppressive, frustrating, and repressive environment, leading to a sense of numbness and a lack of empathy. In an interview, Bond says, "I didn't think the kids who murdered the baby were guilty. I thought they themselves were victims" (Hirst, 55), and he quotes William Blake's verse line "Better strangle an infant in its cradle than nurse unacted desires" To keep away from people and from life itself (Mangan, 22-23).

b. Psychological impact of violence in *Saved*":

After analyzing the violence in the play, delve into the psychological effects it has on the characters involved. Explore how the experience of violence affects their mental well-being, emotional state, and overall psychological stability.

Actually, analysing the play's characters is an essential part of the psychological exploration of violence in *Saved*. It delves into the process of transformation the characters undergo and how the surrounding circumstances influence their actions. For instance, the character of "Fred" demonstrates the escalation of violence and psychological changes he experiences as a result of his traumatic experiences in society. On the other hand, "Len" represents a character trapped in a cycle of violence and its psychological repercussions, struggling to break free. *Saved* also explores the themes of desensitization and alienation, which contribute to the perpetuation of violence. The characters in the play become desensitized to the consequences of their violent actions, numbing their empathy and moral compass. This desensitization is also connected to the alienation they experience, feeling disconnected from society and lacking a sense of belonging. These themes highlight the psychological toll of violence on individuals and its corrosive impact on human relationships.

In addition to that, the play examines how socioeconomic factors play a role in the manifestation of violence. It portrays the characters' struggles with poverty, unemployment, and social marginalization, which contribute to their frustration and aggression. Bond emphasizes that violence is not solely an individual issue but a result of systemic problems within society. By exploring the psychological effects of socioeconomic factors, the play prompts a deeper understanding of the complex roots of violence. *Saved* confronts the notion of the cycle of violence, illustrating how violence begets more violence. The characters' actions and reactions create a vicious cycle, wherein their experiences of violence lead them to inflict harm on others. The play examines the psychological implications of this cycle, demonstrating the profound impact it has on individuals' mental and emotional states.

Edward Bond's play *Saved* offers a psychological exploration of violence, delving into its causes and effects on individuals. Through character analysis, the exploration of themes like desensitization and alienation, consideration of socioeconomic factors, and the depiction of the cycle of violence, the play confronts the audience with the psychological toll of violence and prompts reflection on the complex interplay between individuals and society.

In conclusion, the act of killing the child serves as a stark illustration of how society can lose its fundamental humanity, appearing as a soulless entity guided by malevolent forces. Moreover, the crime symbolizes the transformation of human beings into mere puppets of an unforgiving social machine. Bond emphasizes that the child is a victim of a society that compels individuals like Pam and Fred to resort to aggression for survival. In his "Author's Note 'On Violence'," Bond justifies their brutality and sheds light on the societal factors contributing to such tragic outcomes, as "whenever there is serious and constant violence that is a sign of the presence of some major social injustice"(13). Within his play, Bond delves into themes of communication breakdown, dysfunctional family dynamics, and unhealthy relationships in society. He portrays distressing scenes, depicting domestic violence within households, and a noticeable absence of moral values among his characters. When *Saved* premiered in 1965, it caused a profound shock among audiences, but it has since been recognized as a theatrical masterpiece. Notably, the play played a crucial role in bringing about the abolition of theatrical censorship in Britain.

Conclusion

In the corrupted landscape of the twentieth century, where manipulation, suffering, famine, and loss of faith prevail, the need for imaginative writers who can awaken people to the dangers they face is urgent, and Edward Bond is one such writer.

Through his play *Saved*, Bond confronts the audience with the harsh realities of corrupt political systems and social conditions. He aims to stir people's consciousness, making them aware of the injustices within their society. The metaphor of child-murder in *Saved* symbolizes the future of children, which should be safe and prosperous.

Bond emphasizes that violence is not limited to wars and weapons alone. He points out various instruments that perpetuate violence, such as violent video games, hostile films, and photo magazines that glorify cruelty. These products contribute to a distorted understanding of the use of violence in society, particularly for individuals like Pete and his friends, who become associated with aggression and brutality.

The play serves as a cautionary tale, urging society to take action against all forms of violence-teaching media and to strive for a future where children can grow up free from harm and cruelty. Bond's work serves as a wake-up call to society, highlighting the pressing need for change and a more compassionate world.

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