
Losing Humanity: Suffering and Meaning in Edward Bond's play "Saved"

Key words: Violence, stoning, injustice

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Abstract

This research tries to shed light on the concept of violence and justice in Edward Bond's play "Saved". It is a play that addresses the problems of social justice and violence in the modern world. It tries to show the reasons that led to violence and injustice in society. It is very important to solve any problem for matured and immature persons. It becomes dangerous and will have disastrous consequences over a period. People should search for the main reasons of the problem instead of complicating the problem itself.

Introduction

In a planet filled with cruel, violent acts and discontent, Edward Bond, a famous British playwright in the modern world, writes a well-known play *Saved*; in this play he depicts the greatest problem of modern world that is violence, which is inherited in human soul. Bond as a psychological philosopher believes that a good man is a man who interacts with the community by compassion rather than aggression. But the alienated person turns to dominance, submissiveness, devastation, or merger. Bond's work focuses on social engagement and socialist exploration of the corrupting effect of power.

Bond explains that the source of justice and violence are roots in the capitalist system and are socially liberated. Violence is a natural product of the dehumanizing elements of the humanity in which it exists. The first and most stunned event in the play is the stoning of a bastard infant in his perambulator by a group of boozing teenage lads' working-class, including his dad,

The present study aims to discuss the idea of brutality and injustice in Bond's play *Saved*. *Saved* is still one of his plays that deal with the issues of social, economic justice and brutality in the contemporary world. Furthermore it tries to reveal the problems that cause social violent behavior and injustice. During his work, Bond also discusses the existence, origins and role of violence in society. In his play *Saved* in 1965, the stoning to death of a baby in a perambulator in a public park by a group of idiot men, is one of the most important and unforgettable images and events in post-war British theater and twentieth-century theatre as a whole which is realized.

Saved discusses the circumstances of the poor lower class youngsters through an oppressive economic and social regime that are incapable of giving up their rights and forcing community to descend into horrific violence. *Saved* is

a play that gives a very somber impression of cultural poverty visible in the contemporary cultured world.

Edward Bond was born in north London, on 18 July 1934, into a lower-working-class family, one of four children whose parents had been farm laborers before coming to town. He had been evacuated to the countryside in Cornwall and Ely to avoid London's bombardment during the Second World War, then he worked in a multitude of different job opportunities before he was called up for service in the military, in 1953, stationed in Vienna with the Allied Army of occupation (Kastan 233).

This early exposure to the aggressive behavior and military conflict crime undoubtedly formed his work with concept of violence, while his knowledge of rescue operation gave him an awareness of social alienation which could characterize his writing. He is an English playwright, poet, theatre director, screenwriter and theorist. He wrote more than fifty plays among them *saved* (Kastan 233).

Violence is a biological process that developed prior to the development of human existence and has been acquired by them. It first happened in animals less than human beings in the order of biological organization. So, if these animals are vulnerable and therefore have no choice, they might violently attack anything that threatens them (Bond 9).

It is the last defensive line, used in a crisis, and its importance is obvious for a wild animal is clear. This serves to maintain the longevity of their kinds; however the opposite happens for human beings. Violence is threatens the perpetuation of our kinds, at least in a peaceful and prosperous way (Bond 9). There are four characteristics that could be used to categorize violence. First it is used whether to uphold injustice second, to respond to injustice; third, its users seem to be aware of its purpose and values fourth, unconscious of them. A combination of these factors is likely the cause of an act of aggression (Bond 15).

These four characteristics function like this: the ruling class is conscious, although fake, logical for its aggression; this is what it names preservation of rule of law. At the same moment, it unconsciously fears its victims and so continues to be aggressive anyway. And from the other hand the victims of unequal social relations might react with violence to make such ties fairer (Bond 15).

The target of *Saved* is to debunk the brutalized nature of modern capitalist society. The first reading of the play shows a hint that it is just to be a continuously realistic representation of roving gang violence and the meaningless, lacking in compassion essence of life among London's working-class (Moe 1343).

Bond faiths that capitalism is debase, not financially, but in all those aspects that affects the lives of individuals and their capacity to live with each other.

Saved might appear to be considerably more incredible adept in the early twenty-first century in its portrayal of urban collapse of morality (Moe 1343).

In any case, it is important to remember, if the significance Bond imposes on the work is to be comprehended, that the play does not investigate an issue which is reasonably essential as far as joblessness or criminal savagery and drugs. All the characters in the play are from the working-class; they are enmeshed in unnecessary lack of interest at the best and considerably increasingly unwarranted viciousness at the worst, despite the fact that they are consistently employed. The capitalist system has denied them the ability to live in a peaceful and prosperous way. Without a doubt, their animal distinctive has been supported by the system for benefit—for instance, through social media entertainment.

From the beginning of first scene in the play until the last one, Bond's play is tackles the topic of physical and verbal harassments (Spincer13). It is full of characters that, almost with unsurprisingly, they are using abusive language, filthy-minded, unsophisticated citizen and hardly to be evaluated on any identifiable human level at all (Spincer 13).

The main characters in the play are Len and Pam, Len, a twenty one-year-old boy, and Pam, a bit older lady, he has just met, Pam takes Len to the living room of her parent's house to make love on the sofa. Pam is already lying there ready for sex not just with Len but with other guys. After a period of time Pam starts another relationship with a handsome blond twenty one-year-old guy, called Fred; the result of this relationship is a baby. Len is the only one who cares and is interest with the baby so he refuses to leave and devotes himself for the baby (Patterson 365).

Now, Fred does not care about Pam and the little baby even when Pam is ill, he does not come to see her. While Pam is shoving the infant in a perambulator towards the park, she comes across Fred fishing and leaves the infant to be taken of. Area boys who have already proudly announced about violent acts, start pushing the baby's carriage then striking the infant (Patterson 365).

The play is a survey of a segment of a community who has been granted no means at all, by the culture in which they have grown up, of questioning their living conditions, of obtaining a concept of human self-awareness. Their sin is to attempt to be at home in the community in which they have been born rather than attempting to be at home in the world. Their imaginations have been distorted to such an extent that nothing is to utilize bond's term, the gap is to be filled by a struggle for a human existence and a human value system, it is owned by the system that regulates society: Capitalism (Bond introduction).

Ethics problems are keys to the complexities of the play. Most of the actors appear to have little concept of right and wrong, they have no feeling of respect for their fellow individuals, ladies and infant. This moral bankruptcy can be seen in the play in several of the key scenes, via the bigoted conversation of the boys,

the apparently complete lack of a maternal nature in Pam (Champan introduction).

The infant is treated as an object in the play. It groans to sleep in a comfortable way every night though the mom is busy watching television (Bond 36).

The baby screams with rage.... She turns up the volume. (Bond 36)

All the characters in the play suffer from hopelessness and paralysation. Pam is a result of a desolate planet, and has switched emotionally barren because she does not really feel any kind of affection or sympathy for her infant.

Extreme violence sometimes causes death for examples when human beings are murdered just for fun, one of the examples is a group of teenagers strike an infant baby and rub his face in the feces, eventually pelting him in his perambulator to death (David 219). Pam drives the infant into the park just as a reason for persuading Fred to see her. The infant is drugged with paracetamol to remain silent. There is no feeling of shame or regret even after the child is stoned to death. Bond decided to transform the ethical illiteracy of the dehumanized masses into tangible images. Were the social and political system have already spiritually and psychologically destroyed them (Mander 1205).

Another example of the physical violence happens at the end of the play when Mary hits Harry over his head with a teapot (Dominc 16).

Bond creates a somber irony after the tragic stoning by showing Pam driving the perambulator off without a peek inside; Len avoids participating in this murderous gruesome taunting, and is therefore complicit. His propensity to explore the idyllic could also be another facet of careless ability for escaping and self-deletion that essentially blends him into the dehumanizing surroundings. Prevailing limits of option, especially as regard of self-definition and satisfaction through ways of consumerism and sentimentality, these are briefly stressed by Pam's feeding the infant with pracetamol to guarantee calmness during feeding herself with sweets and the contending choices of jukebox songs, " My Heart is Broken " or "I Broke my Heart". All these actions refer to losing humanity towards human itself (Rabey 80).

The protagonists are scarcely articulate, literate and incapable to love or express affection. In one scene, hooligans stone an infant to death in its perambulator which its unmarried mother had left unattended, however this brutality could not provide the play's moment of deepest desperation. That was saved until the last scene, where the five major characters exist, close to each other, in a dump of inertia. One clicks through a channel of the radio. While, the other one mends a cracked chair to repair. The dead child has been forgotten (Elsom 117).

Besides, to physical violence there is a verbal violence in the play, when the hooligans come in, then there is the whole horrific final part of scene six in which everything develops bit by bit. This is a logical progression. They begin harmlessly playing about: Comparing the baby's face to Fred's, naughty jokes are made, the balloon sometimes is used as a phallic symbol, the driving of the

perambulator at one another serves as a stimulus for their nervous energy to take more sinister shape. They start projecting all their frustrations and anger to the infant in the perambulator (Bond xixi).

Len becomes as actively complicit in the murdering as Fred and the other hooligans for not stopping the violence which occurs to the innocent baby. He was mutedly witnessing the scenario of brutality mentioned in order to reach its climax (Hirst 53).

On the other hand, it is necessary to notice, that the infant's death is not portrayed as an individual murderer, the responsibility lies completely over Fred and his mates. This accident is described as a social and economic crime, since it appears unpremeditatedly as a result of the harsh standards of living society forces on individuals like them who are lower- working-class and who pushes them into a culture based on contempt for life (Hirst 53).

Bond's play is very important in trying to offered, in 1965, a newly graphic portrayal of the brutality endemic in an urban underclass. Therefore its depiction of a nonchalant attitude towards murder still resonates nowadays. Hence, violence becomes easier and cheaper, because its punishment is slow and sloppy (Bond 14).

Saved alternates public and private places, Len functions as a mechanism which places them in parallel. He is the newcomer, who transfers between both the two spheres, join the roving gang when he intends to be a man, and inside the boundaries of the house, the imaginative elements of care are brought on board, usurping both Pam and Mary (Wandor 61).

Humanity is not something which is granted to us, it is a relationship that people establish within other items: society, economy, nature, imagination, emotion, rationality, the desire for justice and the moral right deriving from radical innocence (Davis 92).

Such items usually change historically. The logic of humanness is always to find a balance between what enhances our mutual prosperity and joy. Therefore, where there were allies there are rivals (Davis 92).

Every character in the play suffers from losing humanity from each other. Mary and Harry are married for many years; they live in the same house and they hardly speak to each other since their son was killed by a blast in the park. The other couple are Pam and Fred, they do not care about their baby, they refer to the child only as [it] (Bond 365).

Len does all he can just to show Pam that he adores her, but when the hooligans stoned the infant in its perambulator he stand as a mute witness (Bond 365).

Industrialized system of capitalist-dominated urban society, it aims to bring on the isolation of people from society. This alienation in their personalities opens the way to frustration.

The family is the unique environment and emotional core of the play. Through implication its disintegration has an effect on men's public life; with the roving gang out there as a dangerous army. The official state army will no

longer be available but it reflects the ideology and lifestyle in the gang's mindless violence (Wandor 61).

There are social and political issues behind some of these aggressions, they are important to many people; however the gender-bias diminish political significance in the play. Mary and Pam are respectively sexually voracious and sexually frustrated: Both of them are inadequate mothers. In their private roles they are castigated theatrically and they are excluded from the public action. In the center of family life, they have wrong decisions, literally reduced to silence at the end of the play. At least the hooligans have the potential to interact with each other (Wandor 61).

Len, as an almost utopian anti-hero, incarnates the positive qualities of masculinity and femininity, marginally rising above his younger male characters, but usurping the emotional territories of the female character. Woman does not deal theatrically with ethical questions; men literally speak for them. Therefore, the general moral message has a contradictory sub-text: demonstration it is just males that reflect and participate in moralities. Women fail even before they begin, whether on public or private territory (Wandor 61).

Conclusion

The play attempts to encourage people to condemn violence and reject the terror, of futureless society and to live peacefully. *Saved* is clearly show some kind of moral skepticism, and the audience is unable to observe moral values among some of the major characters. Even in situation of Pate, not only does he support an assault on pam's baby, but he is glad of his first level homicide of baby and he wants the attention of the other that is hilariously bestowed to him.

Bond claims that: " violence shape and obsesses our society, and if we do not stop being violent we have no future". (Dean 36)

If a trouble is happens to a person, the person has an option or at least he / she has a desire for a solution. In *Saved* the problem is the survival hope.

Education is considers the main strategy to achieve the culture of hope and peace in any community. It should be geared towards the complete growth of human personality and the enhancement of respect for human rights and equality. It shall promote understanding, tolerance and friendship among all members of family which is considers the smallest cell of the community.

فقدان الإنسانية: معنى ومعاناة في مسرحية أدوارد بوند "أنقاذ"

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الملخص

يحاول هذا البحث تسليط الضوء على مفهوم العنف والعدالة في مسرحية أدوارد بوند الانقاذ. هي مسرحية تتناول مشاكل العدالة الاجتماعية والعنف في العالم الحديث. وهي تسعى لظهور الاسباب التي أدت الى العنف والظلم في المجتمع. من المهم جدا حل اي مشكلة لدى الاشخاص الناضجين وغير الناضجين. حيث انها تصبح خطيرة وستكون لها عواقب وخيمة على مدى فترة. يجب على الناس البحث عن الاسباب الرئيسية للمشكلة بدلا من تعقيد المشكلة نفسها.

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