



**PSYCHOSEXUAL DEVELOPMENT IN EDWARD
BOND'S *THE CHILDREN, EARLY MORNING, NARROW
ROAD TO THE DEEP NORTH***

**2022
MASTER OF ARTS
ENGLISH LANGUAGE AND LITERATURE**

Ayşegül KOCAÇINAR

**Supervisor
Asst. Prof. Dr. Samet GÜVEN**

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Ayşegül KOCAÇINAR

T.C

Karabük University

Institute of Graduate Programs

Department of English Language and Literature

Prepared as

MA Thesis

Asst. Prof. Dr. Samet GÜVEN

KARABÜK

February 2022

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Ayşegül KOCAÇINAR titled “Psychosexual Development in Edward Bond’s *The Children, Early Morning, Narrow Road to The Deep North*” is fully adequate in scope and in quality as a thesis for the degree of MA.

Asst. Prof. Dr. Samet GÜVEN _____

Thesis Advisor, Department of English Language and Literature

This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a MA thesis. February 09, 2022

Examining	Committee Members (Institutions)	Signature
Advisor:	Asst. Prof. Dr. Samet GÜVEN (KBU)	_____
Member:	Prof. Dr. A. Serdar ÖZTÜRK (KBU)	_____
Member:	Asst. Prof. Dr. Adnan Barış AĞIR (OKU)	_____

The degree of MA by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

Prof. Dr. Hasan SOLMAZ

Director of the Institute of Graduate Program

DECLARATION

I hereby declare that this thesis is the result of my own work, and all the information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, and materials not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

Name & Surname: Ayşegül KOCAÇINAR

Signature:

FOREWORD

Firstly, I would like to express my sincerest gratefulness to my supervisor Asst. Prof. Dr. Samet GÜVEN for his great patience, support and for his guidance of my MA thesis. I am grateful to him for enlightening me throughout this process. Also, I would like to specially thank Dr. M. Zafer AYAR whose guidance I have profited since my BA period. His longsightedness and support help me to choose my career and write my thesis. He has always been a great mentor to me.

Besides my dear professors, I am also deeply grateful my dear colleagues and friends Eda Yelda ASTAR, Derya AKGÖZ and Tuğba ÇANAKÇI for their great courageous. They always hold my hands when I think about the worst.

Lastly, my special thanks go to my family, my parents, my aunts and to my sister Benem KOCAÇINAR for supporting me spiritually throughout my MA and my life in general.

ABSTRACT

The world has witnessed various economic, social, and political problems throughout history. However, the Second World War, which broke out before the disastrous repercussions of the First World War, left a lasting mark on humanity. People could not overcome the psychological disorders that stemmed from the disastrous effects of the war. Individuals growing up under these conditions surely need parental guidance to find the correct path when they reach puberty. In parallel to this, Freud emphasises the importance of parental protection and supervision. Psychosexual developmental stages, which are part of “Psychoanalysis”, have served as a guide for parents to raise well-behaved children. In this respect, Edward Bond cleverly deals with the social problems in his plays. He touches upon the theme of violence and victimised children by exposing social issues to present solutions to the existing order for the sake of constructing a mentally healthy generation. Bond additionally believes that literary figures should shed light on the violence that people are exposed to in their early ages. For this purpose, he evidently challenges the problems that the society preferred to keep their ears deaf and eyes blind in his *Narrow Road to the Deep North* (1968), *The Children* (2000), and *Early Morning* (1968). In other words, the purpose of this thesis is to show how Edward Bond successfully reveals the psychological problems of the younger generation by focusing on their main underlying reasons under the light of Freud’s Psychosexual Development Theory in his selected plays.

Key Words: Edward Bond, Sigmund Freud, Psychosexual Development, Violence, Children, Society

ÖZ (ABSTRACT IN TURKISH)

Toplum tarihinde meydana gelen pek çok ekonomik, sosyal ve politik olaylar vardır, fakat Birinci Dünya Savaşı'nın yıkıcı etkileri geçmeden patlak veren İkinci Dünya Savaşı, insanlık tarihini derinden yaralamıştır. Henüz gördükleri şiddet dolu ortamların yarattığı yaraları saramayan insanlar, psikolojik olarak bir kez daha yıkıma uğramıştır. Bu toplumda yetişen bireyler de insanların, özellikle ebeveynlerin sorumluluğundadır. 1950'den sonra hayli önem kazanan birey yetiştirme ve yetiştirirken dikkat edilmesi gereken hususlar, Sigmund Freud tarafından aydınlatılmıştır. Psikanaliz teorisinin içerisinde yer almakta olan Psikoseksüel Gelişim evreleri bireyin gelişimi için ebeveynlere ve topluma bir kılavuz olmuştur. Bu doğrultuda topluma ayna tutmak isteyen bir diğer isim de Edward Bond olmuştur. Yazdığı sayısız tiyatro oyunları ile toplumun sorunlarını dile getirerek hem var olan düzene çözüm bulmak hem de gelecek nesillerin topluma yararlı bireyler olmaları için sahnelerinde şiddet ve çocukları çokça işlemiştir. Şiddet üzerine yazmaktan kaçınmanın ahlaksızlık olduğunu dile getiren Bond, *Narrow Road to the Deep North* (1968), *The Children* (2000) ve *Early Morning* (1968) adlı oyunlarında şiddeti ve şiddet dolu bir ortamda yetişen çocukların yaşadıkları sorunları ele almıştır. Bu çalışmanın amacı Bond'un ismi geçen üç oyununda yer alan genç ve çocuk karakterlerin yaşadıkları toplumun, ailenin ve ebeveynlerin gelişim evrelerinde ve sonrasında ne gibi sorunlara yol açtığı ve açacağı hususunu Freud'un "Psikoseksüel Gelişim Teorisi" doğrultusunda incelemektir.

Anahtar kelimeler: Edward Bond, Sigmund Freud, Psikoseksüel gelişim, Şiddet, Çocuk, Toplum

ARCHIVE RECORD INFORMATION

Title of the Thesis	PSYCHOSEXUAL DEVELOPMENT IN EDWARD BOND'S <i>THE CHILDREN</i> , <i>EARLY MORNING</i> , <i>NARROW ROAD TO THE DEEP NORTH</i>
Author of the Thesis	Ayşegül KOCAÇINAR
Supervisor of the Thesis	Asst. Prof. Dr. Samet GÜVEN
Status of the Thesis	MA
Date of the Thesis	09.02.2022
Field of the Thesis	English Language and Literature
Place of the Thesis	KBU/ELL
Total Page Number	75
Keywords	Sigmund Freud, Edward Bond, Psychosexual Development, Society, Violence, Children

ARŞİV KAYIT BİLGİLERİ (in Turkish)

Tezin Adı	Edward Bond'un The Children, Early Morning, Narrow Road to the Deep North Adlı oyunlarında Psikoseksüel Gelişim
Tezin Yazarı	Ayşegül KOCAÇINAR
Tezin Danışmanı	Dr. Öğr. Üyesi Samet GÜVEN
Tezin Derecesi	Yüksek Lisans
Tezin Tarihi	09.02.2022
Tezin Alanı	İngiliz Dili ve Edebiyatı
Tezin Yeri	KBU/LEE
Tezin Sayfa Numarası	75
Anahtar Kelimeler	Edward Bond, Sigmund Freud, Psikoseksüel Gelişim, Şiddet, Toplum, Çocuk

INTRODUCTION

“Violence shapes and obsesses our society, and if we do not stop being violent, we have no future”
(Bond, 2000, p.23).

All branches of art take their subjects from life. The only difference between the branches of art is that their approaches to life are different from each other. Edward Bond claims that “literature is a social act” (1978, p.11). Being a branch of an art drama has always established a close relationship and interaction with the social structure, from past to present. It deals with the contradictions and conflicts of human and social life and reflects them on the audience. Besides, drama is a kind of tool that playwrights use for conveying messages to society. The distinguishing feature of drama, among all the arts, is that it deals with human relations in an active way. It can transfer it to the audience within artistic dimensions.

Along with centuries, drama has tried to convey social messages to society through the audience. Playwrights such as John Osborne, Bernard Shaw, Henrik Ibsen, and surely Edward Bond try to change the social, economic, and political defects of society through the members of that society. That is why society’s members face the reality of the century. The 20th century witnessed two world wars. The optimistic issues that continued in the period until the 19th century ended with World War I. After the First World War, all the balances of the states in Europe and Asia were disrupted. Many new political regimes have emerged. The defeated states were forced to sign very heavy treaties. These events paved the way for World War II.

The Second World War was perhaps one of the most destructive wars in world history. The devastating effects of Nazi Germany have deeply affected humanity. A substantial number of people have had to leave their places and hometowns. The optimistic thought system is uprooted and replaced by a pessimistic perspective. Beyond being cruel and destructive, wars are also against human logic and nature. Society could not recover for a long time after the pain and depression it caused. Society may experience psychological problems due to these wars, which have settled in the consciousness of humanity, and as a result, violence started to dominate society in the second half of the 20th century. According to Geyer, “World War I is a war society that appears confounded in the Second World War. And rightly so, because everyday

practises of social life, even when and where actual physical violence was remote, were shaped by the destructive potency of war” (2015, p.247). After the wars, society was exposed to both physical and psychological violence. Leaving their hometowns, establishing new lives in places where they do not belong, and psychological problems have badly exterminated their peaceful (!) lives.

The existence of violence is mostly revealed on stage. British dramatists and playwrights write to seek a solution to this problem and to enlighten society. British theatre turned to comedies to relieve the suffering of the people in this period. The playwrights of the twentieth century, who lived through two world wars and much suffering, used the stage as a kind of medium to express their anxieties. The new period is a revolt against the existing social order. J. Russell Taylor states that Osborne’s *Look Back in Anger* is “the beginning of a revolution in the British theatre” (1962, p.11). The reason for the revolution in theatre is the anger that started with Osborne influenced other playwrights and started a new era in British theatre. These writers reflected the voice, image, language, and behaviour of the working class in their plays. Therefore, this younger generation embarks on a new way in which they examine the problems of the working masses in their work. This generation wrote their works in order to avert a third world war.

In the 20th century, theatre focuses on the lives of ordinary people, and realism becomes the most prominent feature of this period. At that time, many playwrights dealt with social problems. In their plays, they wrote about marriage problems, socio-economic issues, justice, and the condition of society. The aim of touching upon these problems is to try to solve the structural problems existing in society through theatre. It is inevitable that modern society will experience psychological and destructive effects. Related to the reflection of these problems on stage, Artaud states “[i]f theatre wants to find itself needed once more, it must present everything in love, crime, war, and madness” (1938, p.60). At this point, Antonin Artaud has created a kind of theatre that shows the audience the real truths, like a mirror of society. This kind of theatre, which involves many violent elements, is called theatre of cruelty. Kimberly Jannarone states that “Antonin Artaud’s concept of cruelty in the theatre has, for decades, been received as a metaphor for the rigour necessary to break free from traditions and create new

artistic forms or new ways of being” (2010, p.2). This new theatre style created by Artaud is the social violence that reflects all reality.

During Artaud’s time, notions like returning to the mediaeval age, anti-civilization, and rationalism were prevalent. He claims that throughout this time, the western human mind was attempting to reproduce concepts, things, and symbols. Everything that altered quickly began to lose its meaning as a result of this endeavour. Jean Baudrillard expressed this loss of meaning in his *Simulacra and Simulation*: “Artaud’s *Theatre of Cruelty*, which was still an attempt to create a dramaturgy of life, the last gasp of an idealistic of the body, of blood, of violence in a system that was already taking it away, toward a reabsorption of all the stakes without a trace of blood” (1994, pp.27-8). The violence depicted on stage by Artaud is the violence that already exists in society. This type of theatre does not portray blood on stage. On the other side, it allows the viewer to feel the emotion without having to see any blood. As a result, it raises awareness.

The theatre of cruelty demonstrates that people constantly suppress their sexual desires and aggressive tendencies, which are surrounded by social rules. Therefore, they can never be themselves. This also makes people act abnormal. People who act abnormally have mental problems. In such a society, the tendency to violence increases. Artaud wants to show people’s psychological realities and reveal this kind of condition on stage. He claimed in his *Theatre and Its Double* that: “We want to make theatre a believable reality inflicting this kind of tangible laceration, contained in all true feeling, on the heart and senses” (1938, p.61). Artaud wishes for the theatre to be a real and all-encompassing genre. To make theatre credible, it must depict real life as it is. It is also credible because it reflects reality as it is in the theatre of violence.

The existence of violence may vary depending on the socio-cultural structure of societies. When the theatre of cruelty first addresses violence, it cannot be assumed to have been adopted by society. An example of this is Edward Bond’s play *Saved* (1965), which is about a baby stoned to death by adults. In this play, it is discussed that violence is a political reflection of human life. It is understood that violence also exists in the struggle for existence. Bond states “[t]he play ends in silent social stalemate, but if audiences think this is pessimistic that is because they have not learned to clutch at straws” (1977, p.2). Although individuals are in a transition process from primitive

people to modern people in order to hold on to life, it is possible that violence has settled in the family, which is the most basic unit of society. What Bond intends to inform his audience in the excerpt is that the ending he wrote is not pessimistic. If the message he wishes to convey is not received, it is due to societal blindness:

Practically speaking, we want to bring back the idea of total theatre, where theatre will recapture from cinema, music hall, the circus and life itself those things that always belonged to it. This division between analytical theatre and a world of movement seems stupid to us. One cannot separate body and mind, nor the senses from the intellect, particularly in a field where the unendingly repeated jading of our organs calls for sudden shocks to revive our understanding (Artaud, 1938, pp.61-2).

Rejecting all the usual patterns of mind and body in life, Artaud also wishes to destroy the known body language on stage. Therefore, the theatre of cruelty contains music, dance, and a bare stage to keep the audience alert. The magical power of the dances naturally leads to man's primitive life, to its origins, to the forms of its primary reasons for existence. Artaud, with the word "cruel", describes the inner reckoning of the soul. This overthinking is a painful, soul-bleeding one rather than a sensual grim. This violence takes a person to himself and makes him get rid of all his habits. Each emotion pushed into the subconscious is reflected in the diverse thoughts, emotions, and behaviours of a person unknowingly. A person's confrontation with himself and his experiences finds its place in such kinds of plays. The aim is to remove the thoughts pushed to the unconscious from where they are by putting them in front of them to show the audience directly.

Theatre of cruelty is both a wound and a plaster. This is because it first confronts the audience with pain, and then tries to cure those pains. Such a blood-circulating theatre is scary when it flows out. One of the writers influenced by Artaud's theatre is Edward Bond. Mary Luckhurst in her *Modern British and Irish Drama* asserts "Edward Bond is a playwright who perhaps more than any other contemporary British and Irish dramatist throws into relief the differences between the modes of communication of conventional politics and of the theatre" (2006, p.409). Bond tries to get to the social and political roots of violence with his violent style to emphasise the social and political function of the theatre. Bond was born in 1934 when a family of agricultural workers immigrated from Cambridgeshire to London in search of better job opportunities. As one of the family's four children, he experienced violence and spent a rambling childhood on the streets of north London. Furthermore, he witnessed the bombing of

London as a child during the Second World War. Bond, who also experienced the devastating effects of Nazi Germany, knows very well how bad and hurtful violence can be. All that he experienced in his early childhood pushed him to be a playwright coping with socially violent problems. Therefore, he shows the root of the problem by having a mentally healthy generation in his plays.

Bond has witnessed human misery and is disillusioned with the social diseases of his time. In this order, he strives to accomplish his best as a citizen, then as an artist. As a result, influenced by Artaud, he sought to propose alternatives for changing the order of his plays. Luckhurst asserts “Bond is an intensely political figure, anti-authoritarian, utterly committed to the relief of human suffering and to the alleviation of man’s cruelty to man, occupying a position that might be loosely termed humane Marxism” (2006, p.410). For example, in *Lear*, which he adapted from Shakespeare, he shows that Lear is responsible and that he can solve his problems by fighting against them, not by giving in to the suffering and patience. In other words, he claims that one cannot reach a result without fighting or seeking a solution. There is always hope for a way out. Bond’s literary identity deals with the relationship of man with a violent environment and the corrupting and destructive effects of this violent environment on his psyche. It is observed that there is an incompatibility between the nature of man and the established culture. In addition, the characters get depressed due to this incompatibility, and thus, they are dragged into suicide. In other words, the characters are innately innocent. However, due to severe socio-economic conditions, cultural corruption, and emotional disillusionment, he degenerates and begins to seek victims as a victim of a violent culture. Concerning violence, Bond confesses that “being sane in a mad society means that we stand on the edge of an abyss and sometimes fall into it” (Bond, 2000, p.89). The author implies that society has already been perverted and that its members have been absorbed. A person who is struggling to survive in such a society will have the largest and most damaging impact on children.

Children play an important role in the maintenance of a healthy generation. This is because the next generation will be made up of today’s children. This is just like a vicious circle because children are a mirror of society, as Bond highlights in his *The Hidden Plot*, “Imagination and not reason makes us human” (2000, p.113). From this angle, Edward Bond tries to change society, starting with children. Specifically, in his

plays entitled *Narrow Road to the Deep North* (1968), *Early Morning* (1968), and *The Children* (2000), Bond focuses on children and how they are affected by the violent society. In this respect, the purpose of this thesis is to show how children are affected by violent society in their adulthood. Also, these selected plays are going to be analysed according to Sigmund Freud's Psychosexual Development Theory.

The main theme of Bond's plays is the corruption and destruction of children by society. One of the main reasons for this corruption is the capitalist system and values. This creates pressure and fear among the people. Thus, man turns into an aggressive being. Children in Bond's plays are sometimes salvation for society and sometimes a way out. However, these children are often the ones who lose their lives or are exposed to psychological violence. When these people grow up, they will inevitably be perpetrators of violence. This subject is quite deep and complex, but a branch of science that emerged at the end of the 19th century has made it simpler and more comprehensible. This field is called "Psychoanalysis" and "Psychosexual Development Theory" by Sigmund Freud. These theories help people understand the human consciousness and the neuroses that govern it. According to this theory, in order to understand a person's consciousness, the events of their life must also be known. Thurschwell affirms: "[p]sychoanalysis provides both a theory of the history of the individual mind – its early development, its frustrations, and desires (which include sexual, or what Freud calls libidinal, desires) – and a set of specific therapeutic techniques for recalling, interpreting, and coming to terms with that individual history" (2000, p.2). It is necessary to re-evaluate the perception of psychological issues by a generation that lived at that time and to demolish the absurd sense of morality of the pre-war era. This moral understanding inflicts a lot of pain, especially on young people, and is referred to with hatred. It is not an attitude taken directly against the concept and necessity of morality, which was belittled in the 19th century. Regardless of religion or nationality, every society wants to prove its age, so it needs to suppress the aggressive, sexual, and anarchist tendencies of the individual due to moral boundaries. Precisely, this suppression creates norms unique to each society. Some rigid civilizations have tried to solve this by resorting to violence. In the period when the first Jewish civilizations, Puritans, and Calvinists lived, they tried to purify the sense of pleasure by pressing hot irons on human flesh. The reason for this was that unbridled sexuality at that time meant the usurpation of state power in the ideal of society and the state.

Children who grow up with fear and pressure become violent and hysterical individuals during late-life stages. Hundreds of children have lost their mental balance between bullying and oppression. Therefore, they suffer from suppressed fears in their adolescence. However, they could not overcome their suppressed fears for the rest of their lives, and so they experienced neurasthenia¹ diseases one after another. Physicians and neurologists in the 19th century did not dare to do this because they did not know how to get to the root of such diseases. Moreover, such sick young people were loaded with bromine² and given an electric current. Freud challenges the moral codes of society by declaring such children as mentally ill. Researching the nature of hysteria and his observations without any revolutionary intent, he explains the cause of all disorders. He claims that moral understanding must be based on a new foundation.

Sigmund Freud was an Austrian-born Jewish neurologist who was the founder of psychoanalysis, one of the most important sub-branches of psychology. According to Thurschwell, “Freud’s psychoanalytic theory suggested new ways of understanding – amongst other things – love, hate, childhood, family relations, civilization, religion, sexuality, fantasy, and the conflicting emotions that make up our daily lives” (2000, 14). This theory, which aims to reach every layer of psychology and the human mind, touches on each personality factor. Freud aims to go down to the lowest layers of human consciousness because the mental problems of a hysterical individual are based on a reason.

Mankind is a unique being, and so are his psychology and brain. Freud approaches his theories by considering every layer of consciousness. A thought or an event is first thought to be unconscious. For Freud, “[p]sychoanalysis regarded everything mental as being in the first instance unconscious; the further quality of consciousness might also be present, or again it might be absent” (1963, p.214). In other words, everything that happens in the mind first exists unconsciously, and then the individual reveals it. For example, when a child trips over a coffee table and breaks his arm, he involuntarily becomes conscious of it, and in adulthood, perhaps each time he

¹ A state of weakness or exhaustion caused by overworked nervous system function

² Ethylene bromide is toxic to humans and animals, irritating the eyes and skin and damaging the liver and lungs.

sees a coffee table, he may unconsciously remember that moment psychologically and experience the same effects.

Freud's name is indissolubly linked with sex. His theories of the mind emphasize the early development of sexuality in the infant child, and the adult psychological illnesses that emerge in the conflict between individual sexual desires and society's demands not to indulge in these unruly urges (Thurschwell, 2001, p.15).

During the treatment of neuroses, Freud realised that patients were simply immature in their social attitudes. The basis of Freud's theory is to show people that they have strong sexual and aggressive urges. It is also to prove that they have an unconscious over which they are fighting for supremacy. These immature individuals also have sexual disorders, and they tend to enjoy pleasure outside of their sexual zones. Moreover, the disorders found in patients reveal that they are systemically a result of early childhood experiences and especially parental education. During the maturation process, libido energy is felt in different parts of the body. As a result, different sources of sexual pleasure emerge. The pleasure principle that starts with the mouth continues with the anal region, and finally, the genital area becomes the main source of sexual satisfaction. In this period, deviations may occur due to inherent tendencies or an intense early frustration or satisfaction rate. In such cases, the libido moves away from these areas, and the excess libido goes back to the previous phase. As a result, regression and personality problems occur. Freud claims that the sequence of development is substantial. The process should be completed properly in the children's psychosexual developmental stages.

The first one of these stages is the "oral stage". The oral period is the first stage that the individual experiences, starting just after birth. In this process, which continues until the eighteenth month, the source of libido energy is concentrated on the sense organs such as the mouth, lips, and tongue. In Freud's *Three Essays on Sexuality*, he claims that personality is made up of tension and pleasure (1905, p.5). Stages of personal development are based on libido, which means sexual energy. Childhood traumatic events have a long-term impact on the child. In the oral stage, the baby needs to be nursed, swallowed, establish physical contact, and observe his environment. The most important factor in this period is the mother. Between 8 and 12 months, the source of libido focuses on teeth, biting, and chewing. Anything that is not fulfilled in this period or the baby's early or late weaning may cause the development of fixation in the oral period. Some of the negative consequences of this period are as follows: the tendency to

smoke, addiction, eating disorders, difficulty speaking, pretentiousness, jealousy, and impatience.

The second stage, between 12 and 36 months, is called the “anal stage.” The anus and musculature are developed, and the mode of obtaining pleasure is holding and defecating. The characteristic defence mechanism of this period is projection. Ego development is reflected in the child’s acquisition of movement, manipulation, and communication skills. The child who acquires a language begins to fit into society. Super-ego development is also easier in a self-controlled child. In this period, a positive potty-training experience is important for the development of personality. According to Freud, this anal phase makes the child “orderly, parsimonious, and obstinate” (1908, 209). Repressive, intolerant, and punitive toilet training can cause children to become dependent on this step. A child who received meticulous toilet training as a child can develop into a strict, stingy, stubborn, and constantly self-controlled individual. On the contrary, a child who is loosely toilet trained becomes a careless, callous, messy, disorganised individual. Some psychopathologies that develop when the needs of this period are not fulfilled are paranoia, psychopathy, non-compliance with moral values, exploitation, desire for dominance, and obsessive-compulsive disorder.

The third stage is the phallic stage, which is between 3-6 years old. Libido energy is placed in the genital era. At this stage, girls usually emulate their mothers and boys emulate their fathers by putting themselves in their shoes. The characteristic defence mechanisms are repression, displacement, and mood swings. During this period, children turn to their genitals, sexual differences, and their meanings. Freud states that the first three stages of development are very important. One stage can't replace another. For example, if a child has not fully completed the oral stage, it merges with the other stages and neuroses appear. Every step needs to be completed properly. Thus, it is effective in preventing psychological problems. Preventing this behaviour can be the source of feelings of guilt and a negative attitude towards sexuality in the child. In this period, when sexual identity begins to be acquired, the child begins to notice gender differences and asks questions. The child, who is mistreated for his curiosity, has problems adopting his sexual identity in adulthood. In the phallic stage, the main source of new obligations and relationships passes to the father, while the mother is seen as the source of love and acceptance. After this process, the child becomes aware of the identity

distinction and observes the characteristic behaviours of the sexes from the parents. Psychopathologies related to this period are conversion hysteria, amnesia, anxiety disorder, and various phobias.

The “latency period,” which occurs between the ages of six and puberty, is the fourth stage of psychosexual development. The libido energy loses its sexuality throughout this time. Fear manifests itself as failure and rejection by one's circle of friends. Characteristics of this period include work dedication, a sense of inferiority, sociability, righteousness, and moralism. Throughout this process, the individual can understand the distinction between the specific and the general. This distinction also supports the formation of logical reasoning. The child begins to develop the attitudes and duties required to assume the role of an adult. The school instils ideals specific to the community and distinguishes between the personal and private components of the family and the universal aspects of the larger community. Amnesia occurs at this point. Freud asks: “Can it be, after all, that infantile amnesia, too is to be brought into relation with the sexual impulses of childhood?” (1905, p.89). In psychoanalysis amnesia is an effective thing that children experience. To Thurschwell amnesia is “a universal forgetting of everything that happened during our childhood” (2001, p.54). The most traumatic events experienced in the first three stages begin to be suppressed in this stage. Suppressing the events that they need to know about and gaining experience can prepare children for the future as neurotic individuals. The problems that arose during the latency period only show that previous conflicts are not completely resolved. As a matter of fact, Freud claims that most sexual urges are suppressed at this stage and that sexual energy could be increased for schoolwork, interests, and friendships.

The fifth stage, which occurs between puberty and adulthood, is known as the “genital stage.” It is the final stage of development, according to the psychosexual development theory. This is regarded to be the most difficult process. Conflicts that arose in previous stages resurface in this stage, and the adolescent attempts to address them. The individual resumes satisfying his genitals. Freud scrutinizes this and he claims “[i]t is necessary to distinguish sharply between the concepts of sexual and genital. The former is the wider concept and includes many activities that have nothing to do with the genitals” (1938, p.383). Genital refers to sexual and personal development. It also does not refer solely to a child's sexual desires. However, sexual desires are important

at this stage in several respects. Adolescent sexual neuroses and psychopathology might be caused by childhood abuse or traumatic situations. This is because the child is on his or her road to becoming an individual and is beginning to feel the stimuli innately. Separation from the mother and individualization are also processes that occur. Adolescents learn to form relationships with people of the opposite sex outside of the family by weaning themselves off their reliance on their parents. She thoroughly investigates her body and sexuality. During this time, personality problems and psychoses are common. In other words, introverted affections for the individual begin to shift to the opposite sex at this point. In addition to an interest in the opposite sex, socialization, group membership, career plans, and a desire to establish a home emerge.

The individual transforms from a self-loving child seeking attention to a social adult-oriented towards reality. If the problems of the genital period are not resolved successfully, the snags and deviations that occur are complex and multifaceted. Parents should recognize the developmental characteristics as well as the interests and needs of the adolescent living in this period. They should help the adolescent solve his problems by behaving respectfully and understandingly towards him. If these requirements are not fulfilled, permanent marks may occur in adulthood. Personality disorders occur in children. Failure to resolve the identity crisis, which is a natural and temporary phenomenon of this period, may confuse the place of the individual in social society.

The scope of this thesis revolves around Edward Bond's selected plays, which can also be analysed under Freud's Psychosexual Development Theory. In these plays, Edward Bond discussed the children who have grown up in a violence-based society and try to maintain their existence and how their development is affected. This is because future generations are made up of today's children, and unless society notices the truth and corrects the society in which children exist, the next generation will also suffer from the misbehaviours of their former selves. For this reason, it will become a handicap for the following ones.

The thesis is going to be comprised of an introduction, three chapters about selected plays, and a conclusion. Each chapter will indicate the effects of childhood traumas, society, and parental behaviour on children and young characters. From the introduction to the conclusion part, Bond's and his characters' personalities in the plays will be analysed. Chapter I will focus on the *Narrow Road to the Deep North*, which is

important for Bond's writing career. It is his first staged play and features a character named Shogo, who is left by a river and obliged to grow by himself. His childhood is the reason for his current personality. Moreover, society is another effect of his psychosexual development rather than his parents. Shogo is a tyrant ruler as a result of being alone, and he wants to have a society that he belongs to. However, his anger towards life and society's attitudes towards him induces Shogo's death.

Chapter II will dwell on the *Early Morning*. This play is like a burlesque of Victorian ethics. While Bond is trying to criticise the Victorian period, he also mentions the effects of distorted family structure on the characters named Arthur and George. They are Siamese twins and cannot be separated until the end of the play. That is why they are affected by almost the same traumas as they are. Furthermore, Bond emphasizes the significance of unlovingness. The lack of love affects everyone, especially Arthur—the most emotional character in the play. Arthur tries to fix the disorders in society, but the people who adopt a cannibalistic lifestyle cause his death. Lack of attention and care from the family negatively affects the psychosexual development of a child and leads to psychopathologies. The situation caused by parents affects not only the individual but also the whole society. However, in *Early Morning*, the person most affected by the lifestyle of society is Arthur.

In Chapter III, Bond's significant play, *The Children*, will be examined. This play is important in terms of the characters. In *The Children*, almost all the characters are aged between 10 and 14, except for Joe's mother and the old man. The difference between the play and Bond's other plays is that it brings the world of children to the stage through their eyes. Adults are the most liable cause of the children's personalities in this play. As a result of his mother's revenge, Joe becomes a murderer. It can be easily deduced that the only factors that shape children's development and future character are parents and society.

Lastly, as the concluding remark, Bond's three plays are about the effects of society on the future generation. Under this light, the conclusion part will have an overall analysis of all three plays. Shogo, Joe, Arthur, and George all had nearly the same traumas in their childhood. The psychosexual development of the characters does not have any fulfilment, such as a lack of love or being exposed to violence. Freud's Psychosexual Development Theory paves the way to analysing the characters'

personalities. Thus, the message to be given in the plays can be easily revealed, and it is clear what the children are affected by.

CHAPTER I

EVERYONE IS AFFECTED BY A CHILD'S UPBRINGING: *NARROW ROAD TO THE DEEP NORTH* (1968)

Many children are growing up without parents in a difficult environment because of society's expectations. Such children have to grow up without a care in the most basic stages of their development. They do not obtain care at these stages, from 0–5 years old to 18 years old. These often-ignored children are going to destroy the next generation with the paradigm they learned. If the ongoing chain is not interrupted, society will become a can of worms. Edward Bond asserts that, primarily, parents and then society should fulfil their berths (2000, p.85). As a result, he uses violence against children in his plays.

Narrow Road to the Deep North carries Bond's aim of revealing existing problems and looking for a solution. The 20th century's capitalist system and social values have corrupted society. There have been children who have also been affected by this corruption. The subject of this play was the children raised by a corrupt society. This play is the story of a poet who does not want to help a baby left by the river, but instead attempts to increase his knowledge by going north. This wise man named Basho is a Japanese haiku³ poet and clergyman. He meets a family on his way north to enlighten himself as a wise man at the opening of the play. This family is on the edge of abandoning their new-born baby boy beside the river. Basho, on the other hand, refuses to help the baby and abandons him to his fate. Basho spent nearly thirty years in the north. Then he decides to return. On his way back, he meets a young man he does not know. Kiro, a young man, wishes to be Basho's disciple. Basho does not want a young man who attempts to contribute to society by growing himself. He also does not take advantage of his second chance to contribute to society.

Basho learns that a paternalistic tyrant named Shogo is ruling the country. Some time ago, Shogo also took over the running of the country through violence. He assassinated the monarch, and the queen, who was pregnant at the time, died while giving delivery. The trouble is that this infant, the true successor of the country, is still alive. Shogo

³ It is the shortest form of poetry. Haiku has influenced poets from many different cultures. Formally, Haiku, which consists of seventeen syllables, consists of three lines in accordance with the 5–7–5 syllable measure.

approaches Basho for assistance. He wishes Basho could raise the child and remove it from the country. Basho, on the other hand, refuses to take his third chance. He has no plans to raise the child. Shogo expects to be obeyed in his country, where he rules by violence. This practice, which is not sanctioned by Basho, has an impact on the entire country. He plots to take over the government and works with Georgina. Towards the end of the play, Shogo kills all the children in the school because he does not know exactly which child is the king's son. Shogo is then executed by Basho and even more Kiro also commits suicide. All of the events in this play are purposefully placed there. Bond's goal is to demonstrate how a community may physically overlook and fail to meet its basic requirements, resulting in violent individuals being dragged to death.

In the 20th century, intellectuals played an important role in society, and there was a belief that an intellectual should come up with good attitudes towards society. That is why the main wisdom is being a good man and making a decent society. In the play, Basho is referred to as a 20th-century intellectual, and he cannot be a typical one. He cares only for himself and the goods of sacred norms; in that, he does not care about human life or the possibility of a child's death. By creating Basho, Edward Bond aims to reflect the 20th century intellectuals of Japan. The reason is that this society has a low opinion of children. In other words, they do not give importance to the moral development of the next generation. In the first scene of the play, while the peasant parents are leaving their baby, they ask a question: whether God would forgive them. To this question, Basho replies:

It's true. They're hungry, and they must feel – some relief because they've got rid of one of their problems. She's untied its clothes. (He adjusts the rags.) Ha! He stares at me as if I was a toy. What funny little eyes! (Turns away.) It hasn't done anything to earn this suffering – if it is caused by something greater and more massive: you could call it the irresistible will of heaven. So, it must cry to heaven. And I must go to the north (p.194).

The only thing that Basho cares about is being a pious man. When there is a chance to save a baby, he flouts it and dreams of enlightenment. The reason behind this dream is religion. In this play, religion and sacred values have taken precedence over human life. Religion is an important moral idea, yet society and ideologies that create these concepts in their own image harm people's psychology. Religion, according to Edward Bond, is a social diversion (2001, p.134). Religion, he argues, is a poisoned field. Furthermore, he claims that in this sphere, sick and dangerous societies grow. People are subjected to persecution and brutality in the name of religion. Almost all underlying

causes of his behaviour are the result of his growing up without a family; that is, he must stand on his own while maturing. In his collection of works titled *General Theory of Neuroses*, Freud claims that some actions arise in individuals with hysteria, and the patient acts on impulses that are not true and do not concern him. Shogo, on the other hand, does these acts involuntarily, despite the fact that he dislikes them (1951, p.23). From this vantage point, Shogo's demeanour and behaviours indicate that he is a neurotic person. The events that he had or did not experience during his psychosexual growth phases are what generated this attitude.

How do they always get away? When I go out no one is allowed to look at me. They crouch with their faces on the ground. (...) He throws a spear, and when we get to our feet again, he's gone. I never catch them. They just go ... (He walks behind the body and stands with his back to the audience.) I wanted to say something, but it's gone out of my head ... The circle that never stops getting smaller. That's an old saying (Suddenly annoyed.) (p.210).

In this social order created by Shogo, all people must obey him. In addition, it is understood from the disorders that exist in this country that he created that the child has not learned what love and authority are during his developmental stages. Pamela Thurschwell claims that “[w]e never really grow up, we never completely leave those childhood urges behind” (2001, p.65). Every event that happens in the development stages always continues to exist in the subconscious mind. These childhood traumatic memories come into existence intentionally or unintentionally as the individuals grow up. This happens in dreams, in everyday life, and in sexual preferences, but they always appear somewhere. Shogo's deficiencies in his developmental stage have negative effects on how they shape his personality. In fact, he is a good person. The reason Bond leaves Shogo with kindness and mercy is that he believes humans are not inherently evil. In *The Hidden Plot*, Bond states that new-born children are made up of their experiences (2000, p.114). He argues that a new-born child is innocent and good but learns about evil through bad experiences during his growing up period. Babies come into the world with a purified soul. Their lives and experiences play an important role in their personalities. Likewise, the characters in this play were born innocent. However, deficiencies or mistakes in their developmental stages led them to become evil individuals. The baby is aware of his own existence, but he is not mature enough to understand what is going on around him. In other words, individuals learn about life itself through their own experiences.

Shogo's desire for people to obey him indicates that he desires to feel a different form of affection than he receives from his family. In addition, he aspires to be an authoritarian ruler. Because of the disturbance he encountered throughout the personal development phase, his desire for authority and misuse of power resurfaces. Basho observes a group of soldiers beside the river with prisoners in the first act of the play. They make prisoners say, "Shogo is head of the city/ Shogo is protector and friend/ Shogo is guide and leader/ Shogo is head of the city (...)" (p.197). Shogo deems it appropriate for them to obey him by force. Even when prisoners are killed, they have to praise him. This kind of behaviour can be explained by Shogo's "anal stage" in his childhood. Freud states that the anal stage is so important that a child's learning how to be organised, "orderly, parsimonious, and obstinate" (1908, p.209). The education of the child, who learns behaviours such as holding back and expulsion in the anal period, is very important in this period. Additionally, toilet training is the key factor. This training is also related to the issues of control.

Shogo wants to control everything in his country. Having grown up without a family, he doesn't know how to maintain control. This is because there is liberal toilet training. Freud's personality problems that occur during toilet training, which is given loosely in the anal period, are present in Shogo. Shogo has poor boundaries with his citizens. A baby whose needs are not fulfilled by his family has difficulties in keeping boundaries. No one is allowed to look at him when he steps out of his palace. When the citizens see Shogo, they cannot lift their heads off the ground. However, it is not right for a properly educated individual to demand this from his people. A good leader should be intertwined with his people and be able to empathise. This behaviour of Shogo can be associated with the lack of family ties.

The child receives the first education from the family and establishes the first communication with the family. Bond interrogates that "[e]ducation teaches you to lay bricks, but who will teach you whether you should build a hospital or a gas chamber?" (2000, p.99). Based on this question, it is possible to conclude that education is overvalued. Shogo was able to establish a country. However, he was unable to restore order and make the people happy in this country. Shogo grows up without the love of his family. A child must be accepted by his family or caretaker in order to grow up

loving. He is unable to fill the vacuum within him because he was abandoned by his own family. A person's insufficiency can cause him to behave differently.

Shogo, who is not accepted first by his family and then by society, wants to provide for himself a home that he never knew but longed for. Possibly, he does not know how to set up an order that he has never known. That is why he kills the king and builds a country. This order that he has established according to his own truths is not correct. However, according to him, this order is a representation of perfection. Nevertheless, the meaning of perfection in his definition is that he learns by living by himself. The impact of a violent-oriented society on this description is quite significant for Shogo upon Kiro's question about the characteristics of a perfect city:

It has the best drains, schools, churches, water, houses, food, laws, hospitals – but most important it has a purpose: perfection. That gives the people something to do. Instead of arguing and rotting away in hovels, they work for the city, they live for it. If the city was not there, they would start cutting each other's throats, there'd be chaos, and that's worse than all the ancient plagues and famines (p.216).

Shogo grows up far from the values he requires as the child of an ignorant and impoverished family. He constructs a city for himself to try to alleviate the uncertainty and emptiness created by his longing for his mother and father (Coult, 1977, p.26). The city may be compared to a dwelling by the audience. He strives to lead his country while also acting as a father. On the other hand, the fact that a baby Shogo is regarded as a futile item causes him to become violent as he matures. The reason for this is that "all experiences remain raw, but the self remembers" (Bond, 2000, p.117). An event experienced or not felt by a baby, any real or imagined event that will occur in the later stages, can reveal a random self. The effect of childhood traumas on personality is included in every step of psychosexual development theory. The individual harbours deep-rooted marks of the past in these psychopathological situations. When Shogo was born, his id was only in his personality. This means that the id consists of sexual impulses and instincts and that it is considered an animalistic side of the self.

Id which is the animalistic side of the conscious offers rapid satisfaction. Oral pleasures predominate during the early stage of development; for instance, at the beginning of the play, Shogo's mother breastfeeds him while she walks away from the river. His mother, notably, satisfied his oral pleasures in his early days in the world. Nonetheless, he had to grow on his own, and his desires might not be fulfilled by

anybody else. Every infant, according to Freud, is a polymorphous distortion of existence. An infant wants everyone who cares for him to respect his wishes. “A baby wants to put everything in its mouth, to make everything outside of itself a part of itself and its immediate world” (Thurschwell, 2001, p.44). The reason for this is that the libido is entirely contained within the mouth. During this time, Shogo also has unfulfilled desires, and not being satisfied results in neuroses.

Every boy has sexual desires for his mother when they are born. In the phallic stage, sexual desires for opposite sex parents are called “Oedipus complex”. Boys unconsciously try to solve this problem by imitating and participating in masculine father-type attitudes. A child between the ages of three and five can only get rid of this complex by means of identification. This highlights the importance of growing up in a family. Shogo has been unable to resolve this issue because he did not grow up in a family atmosphere. There are areas of their conduct that are improper, as well as problems that are resolved incorrectly. To demonstrate, Kiro’s head was caught in a sacred pot. Basho, on the other hand, can’t help himself and takes Kiro to Shogo. “Shogo goes to the table, picks up the hammer, goes to Kiro, and breaks the pot. Kiro slumps down. His face is blue. Shogo goes to the peasant, pushes him into the sack and closes it” (p.214). Shogo’s ignorance of sacred principles demonstrates his lack of morality learned from family or society. Another example is the use of force to maintain order.

BASHO (angrily): He’s imprisoned innocent women, orphaned children, made the men soldiers, and killed them. His city is hell, ruled by atrocity. I could put up with that if I could still hope. But how can I hope if he destroys religion? He knew the pot was sacred. Of course, that’s only a symbol, but we need symbols to protect us from ourselves. If he destroys them, there’s no future. A fool destroys men, but a fanatic destroys their hope – and he’s a fanatic (p.215).

It is not a coincidence that Shogo could not achieve success in the ruling of the country, and he was a ruler who persecuted instead of ruling with mercy and love. Shogo is a solitary child in the early phases of psychosexual development, unable to understand what love and authority are. The child’s interest switches to the welfare of others at the genital stage of self-development. At the genital stage, the key aim is to strike a balance between varied lifestyles and conditions. If the other phases of development have been effectively completed and there is no negativity in the genital stage, the individual becomes a warm, positive, caring, and balanced person (1951, p.141). In this context, considering that Shogo’s other developmental stages are not already completed positively, it is normal for him to be an angry, violent, and merciless leader when he

leaves the genital stage. Shogo, who cannot show full development at every stage, is at a personality loss. In Thurschwell's assertion, "[i]n Freud's theories, loss may be rampant, but those who are lost often return to haunt their survivors" (2001, p.91). In other words, Shogo will definitely show his anger towards life somewhere. The reason for this, of course, is that he does not grow up like other children but has a life that raises anger inside:

SHOGO. All right. Let's go on. I don't know who's the emperor's son, so I kill them all.

GEORGINA. Monster!

SHOGO. Then help me! Tell me —

GEORGINA. I don't know!

SHOGO. Why do they all look alike? (GEORGINA cries.) Kill them!

GEORGINA. He's not there, my brother took him away, they've gone!

SHOGO. Liar!

GEORGINA. No.

SHOGO. Kill them! Kill them! Kill them (p.239).

Shogo kills the king's wife while taking over the country, and she is pregnant and dies after childbirth. Shogo wishes to give the new-born child to Basho because he understands what it is like for a child to grow up alone. As a result, at least one caregiver is required. However, Basho declines this offer because he pursues enlightenment in order to become a wise man. Shogo wishes to track down the child as he matures into his own destiny. This is since it jeopardises the country's future. Therefore, Shogo kills all the children, including the king's son. In this massacre-like event, Shogo's goal is the fear of losing his country, the only thing he has. Moreover, Shogo likens the little boy to himself. Growing up without a mother and father, being alone is a difficult process. Having experienced the difficulty of this process, Shogo does not want other children to go through the same process.

The murder of all children on Shogo's orders leads the audience to a goal. He does not want to pass his own destiny to the next generation. A man who grew up left to his own fate destroys the next generation with violence. According to Edward Bond in *Hidden Plot*, the world is the home of children, and this home has to be a good place for the homeless children, otherwise they will have to use violence to change the world (Bond, 2000, p.118). The most basic right of a child is to have shelter and food. People

were in a crisis after the Second World War, and the deep scars left by the war were getting deeper. All these devastating events have had a significant impact on the psychology of each individual in society. People are obliged to live within their bilateral relations. Parents who are in hysterical moods cannot fulfil their responsibilities towards the new individuals they have brought into an already violent society. Freud emphasises that a personal, protective, advantage-seeking, selfish ego-drive will attract attention, especially in traumatic neuroses triggered by the horrors of war (Freud, 1951, p.148). Over time, selfish parents paved the way for an unhealthy generation. At the same time, not only parents, but also society's pioneer intellectuals, are not doing their best for society.

The child's ego grows during the anal stage. If the child passes through an unsuitable stage, he becomes frightened about losing control and develops a sense of abandonment. When Shogo is regarded as an adult, he has a character that is unable to preserve the ego-id-superego balance; he is, indeed, selfish. The murdering of children demonstrates the existence of a selfish worldview. He kills all the children because he is solely concerned with himself and does not want anyone else to suffer the consequences of his actions. However, if he had finished all his maturation stages, he would most likely help all orphaned children in his country.

At the beginning of the play, Basho meets a young man named Kiro while returning from the north. This young man wants to be his disciple. Kiro lost his parents when he was a baby. For this reason, he grew up far from his family environment. In this respect, it would not be wrong to compare him with Shogo. However, there is a priest who takes care of Kiro, but he dies before the play begins. When they first encounter, Kiro tells his own story to Basho.

Please listen. You look intelligent and perhaps you could tell me what to do. My parents died when I was a child. They were peasants. One year the rice just didn't grow, and they starved. A priest came to the house. He was begging. The door was open, and he looked in and saw me lying with my dead parents. So, he took me with him and brought me up. That is what he said anyway, but I don't remember. He told me that when he died, I was to find someone who would get enlightenment and become his disciple. Well, he died last year. But I still have not been able to find anyone who knows very much (p.195).

Kiro is a type that has always existed in Bond's plays. He remained with his destiny on a quest. However, he cannot find a solution to what is happening in his life because of the society in which he is living. Eventually, he commits suicide and dies. There is

always a ray of hope in Bond's characters. The reason for this is Bond's hope against life. Hope is what binds people to live and gives them a reason to live. As long as people breathe, hope continues to exist. This does not mean that the existing order is accurate and encouraging. The example of Kiro and Shogo proves that this is not the case. Not all people react the same way to their experiences. For example, Shogo shows the lovelessness he experienced in his developmental stages through his tendency to violence. On the other hand, Kiro searches for a reason to connect himself to life. Therefore, he asks Basho for help. When Basho denies helping, Kiro begins to lose hope in life. Kiro is a mentally lost teenager and does not know what he is looking for and says "[s]ome problems have no solution, but it's hard to know which problems these are" (p.217). This quotation demonstrates how lost he is. He attempts to find his way out of his lost place, but there is no one to help him. At this moment, the absence of parents is critical. A baby and a young person both require a parent to shed light on them. Bond clarifies this:

Children must create their relationship to society. Even when they dislike their parents, they accept their dictates as truth. It is the same with all authority. It is a matter of power. If the child believes the story, it lives - that is the point of every story, even if it is the short life created by suicide notes" (Bond,2000, p.124).

Character formation is also very important for the development of life. It enables the individual to be included in society and gives a purpose to life. Being and feeling as a member of a society is a critical stage in the psychosexual development process. The feeling of belonging somewhere starts in the family. During the anal period, the child feels that he belongs to his mother with breast milk and a bond of trust is formed between them. The sense of trust developed during this period is critical in terms of contributing to society in the future. When looking at Kiro's circumstances, the situation becomes clear. He did not grow up in a family structure, as evidenced by the fact that he lost his family at a young age. On the other hand, society does not welcome the child who wishes to become involved in a community. This is one of the flaws of twentieth-century society. Childish dreams or fantasies are the future falsehoods of society. According to Bond, society is full of mistakes, just like the society in which Kiro and Shogo live and struggle to survive. In their dialogues, this is evidently revealed:

KIRO. But why'd you put people in prison and kill them?

SHOGO. To prevent suffering. (He laughs.) It's true. It stops the chaos. That's why I have a policeman for every two streets. Sit down, you look tired. (They sit.)

KIRO. If you didn't have police, there wouldn't be any crime. Anyone knows that. Punishment makes crime (p.216).

The interaction between Kiro and Shogo is striking. It is the conversation of two young people who grew up in different places but in the same society. There is a common point between the two: living the developmental stages away from the family. Analysing the personalities of Kiro and Shogo, one of the striking elements can be considered an obsession and disorganisation. These adult fixations are a result of their deficiency in the anal stage. In these two periods, which cover the first 3 years of the child's life, the object of love is his own body, and he directs his love towards himself. Thurnschwell demonstrates "[i]t is not surprising that what the child takes into his body and what he expels from it become so central to the child's growing image of himself; for these very issues occupy the parents as they watch over the child's growth" (2000, 68). The shortcomings faced at this period while parents were present caused significant challenges for Kiro and, in particular, Shogo. He believes that people should be imprisoned and punished in order to prevent suffering. This oppositional behaviour is also another anal stage psychopathology.

All rage, anger, and aggression, with all their practice and their placements, go through the anus. Dirtying, pushing, and cleaning the child's diaper is his basic need, as well as the method he uses to express his happiness and anger. Anxiety in infants is simply a manifestation of their grief over the loss of someone they care about. One manifestation of grief over family loss is in a dialogue between Kiro and Basho: "Kiro: I'm sad. /Basho: Why? /Kiro: My parents died when I was a child and..." (p.195). The anxiety he experienced with the loss of the person who took care of him increased even more. The anxiety he experiences is related to how he can improve himself. This shows the audience that even a little care by a person has contributed to their personality development. Conversely, Shogo is a little bit different from him. Shogo has never seen his family, and their abandonment while his family is still alive overshadowed his sadness and replaced it with hatred.

Shogo's anxiety is caused by the fear of losing his country and the disobedience of the people towards him. As the years progress, the feeling of insecurity caused by the physical and mental inadequacies of the person increases and, therefore, the self-preservation urge becomes more and more evident. The stage on which these emotions are dominant is the genital stage. Shogo's personality is prone to violence. However, the reasons for this always date back to their childhood homes. The events of his childhood are not transferred to the audience in the play. On the other hand, his problems stemming from his deficiencies in the stages caused this disordered character development. Freud affirms that "[c]oncerning the genital drive, part of popular opinion is that it is absent in childhood and only awakens in the period of life designated as puberty" (1905, p.90). Shogo's childhood traumas and lack of self-care do not manifest themselves in childhood; that is why Edward Bond does not need to talk about his childhood years. The reason for this is that, as Freud stated, traumas begin to manifest themselves after puberty. It has been characterised as being in line with the message that Bond wanted to convey. The main idea of the play is how a violent society devastates a child.

Parents have a critical part in their children's growth. It has a significant impact on the child's future life and character development. The more influential society is in a child's life, the more influential the family is. This is because the child leaves the family at a young age and integrates into society before achieving adulthood. He attends school, goes out, or makes new friends. All of these daily routines contribute to society being an important component for children. Similarly, society bears as much responsibility for Shogo's developmental deficiencies as his parents do. It is critical for a child to grow up in a structured society in order to balance the connections between the id, ego, and superego. Shogo, who is abandoned by his mother and father in the first scene of the play, is given a fantastic opportunity. Basho represents an opportunity for him to contribute to his society. What Basho said at the start of the play implies that Shogo cannot be a valuable member of society. Basho considers Shogo as "...[s]ome relief because they've got rid of one of their problems" (p.194). He also describes the baby boy with the third person pronoun "it" which are used for non-human beings. In this way, he underestimates the baby due to his vanity.

Basho is a major member of society and a social intellectual. In the play, he is also a representation of twentieth-century social thinkers. Basho must fulfil his responsibilities as a valuable member of society. What he does and what he should do are not the same thing. He said at the first sight with Shogo: “[w]hat funny little eyes!” (p.194). However, towards the end of the play, he treated Shogo as an evil creature. He says “Shogo’s father was an honest working man who knew his child – He saw the snake arms writhing in the cot and said: My dear, our child’s a monster. So, they left him on this river, praying he would starve” (p.243). However, Basho misses the possibility of reversing this situation. If Basho had taken care of the baby he saw by the river, he would not have faced a ruthless and violent head of state today. Shogo is regarded as a tyrannical leader, with his personality being mentioned throughout the entire play. However, from a Freudian point of view, the reason for all this behaviour is his childhood.

Shogo has not experienced any form of communication that can occur in a family setting. Therefore, he does not have a command of how a city can be governed. As a child, he first learns to communicate with other individuals and to manage the family. The first individuals in the family to communicate with each other are the parents. Shogo would also have the chance to observe the attitudes of family members towards each other. However, this leaves him with a lack of communication with the people in his country. Shogo being abandoned by a river during oral time implies not being able to reap the full benefits of breast milk. Freud clearly emphasises the importance of breast milk by saying: “It was the child’s first and most vital activity, the sucking at the mother’s breast, or at substitutes for it, that must have previously familiarised it with this pleasure” (1905, p.95). There is no indication in the play that Shogo could be satisfied orally with breast milk, however as he was abandoned as a baby, he was abruptly without breast milk. Because of this issue in the first period, it is unavoidable that there will be overlap in subsequent stages. Having a personality structure that is reliant on his country is analogous to an abrupt interruption of breast milk in the oral period. He fears losing his country and its people because it is his home.

The order he established, as well as its proclivity for violence, can be traced back to his childhood. There is a lack of communication. He does not know how to lead a city. This is because he does not have a role model in his family. If he had a chance to

see his father, he would have known how to conduct a group of people. The effects of Shogo's stray growth can be understood through the behaviours and character structure observed throughout the play. As a contemporary playwright, Bond also tries to show the pressure of the capitalist order on the individual while dealing with social problems. In this context, it follows the violent problem of the *Narrow Road to the Deep North*, and the child growing up far from the family environment becomes a violent-oriented individual because of society.

In conclusion, throughout the play, Bond focuses on the spiritual consequences of violence. Towards the end of the play, Kiro, who is on the verge of suicide, ends his life by the river, while a man comes out of the river. This man is completely nude, and this state was consciously created by Bond. Humans' effects on future generations are undeniably existent. A generation can be destroyed by society. Despite his efforts to achieve enlightenment, Kiro does not fear death because he does not have a helping hand that touches him. That is why, at the end of the play, he commits suicide. Shogo also dies because of Basho, because Basho has a detrimental impact on Shogo's life on a regular basis. Shogo's parents must be to blame for all of these disasters. Despite the fact that they care for all of their other children, they solely abandon him. His resentment of his family, as well as the loneliness he feels because of growing up alone, have an impact on his character. Shogo becomes a tyrant because he could not have any care satisfied during his psychosexual stages and cannot grow up in a warm family atmosphere. Shogo exemplifies Freud's attention to these times and early traumas.

CHAPTER II

DISTORTED FAMILY STRUCTURE'S EFFECTS ON YOUNG CHARACTERS IN *EARLY MORNING* (1968)

The Victorian era, spanning the nineteenth and early twentieth centuries, had a profound impact on British history. It is considered the rise of the industrial revolution and the golden period of the British empire. However, with every rise, countries also have their downfalls. There was also the presence of violence in any circumstances. On the other hand, violence was only just beginning to show its presence. At such a time, it is inevitable for drama to display a critical approach to the period. One way of criticising this is to set up a farce about aspects of society that should be condemned. In this respect, the second play of this study, *Early Morning*, offers readers or audiences a farce critique of this period.

In *Edward Bond: A Critical Study*, Peter Billingham argues that *Early Morning* is a wild comedy in which Victorian political figures and certain historical characters are transported into an influential postmodern realm (2014, p.9). The characters in the play consist of the historical identities of the period. Queen Victoria and her husband Albert, as well as their children George and Arthur, form a family; however, in this family, the husband-and-wife plot to murder each other. Arthur and George, a Siamese twin, are very important in terms of character. It is no coincidence that they were created in the play as Siamese twins. It occurs due to the absence of division after organ development of the zygote in the mother's womb. There can be many spiritual characters in humans. Some of these are social, moral, and religious ones. According to Freud, consciousness is divided into three: ego, id, and superego. People cannot see these distinctions physically. Bond embodied these physically non-existent abstract ideas on stage. Therefore, Arthur and George are the social and moral aspects of the body. This adaptation of the character offers many conveniences to the critic in terms of analysis. From this context, the development of Arthur from childhood to maturity will be the main focus of this chapter from a Freudian perspective since he is exposed to different kinds of violence in his society.

Early Morning incorporates a different theme than Bond's other plays. It deals with the historical elements of the 19th century. *Early Morning* is divided into two parts,

both of which take place in different settings. While the first one takes place in Victorian England, the other one is set in heaven. The characters are in such chaos that it is necessary to divert the attention of the aforementioned society. For this reason, the queen decides to marry Florence Nightingale, the heroine of that period, and her son George. This is because both the heroine and the royal family are from the royal family, which will make a good impression, and society will be busy with the wedding. Disraeli claims in the first scene that “Victoria is not popular. She is frightened. She knows a royal wedding will pacify the people” (p.139). On the other hand, cannibalism broke out in the country and people began to eat each other. People’s unrelenting tolerance for each other and their being cruel enough to eat each other alludes to the violence that existed at that time. Violence is everywhere for everyone because it harms society first and then the individual. In *The Hidden Plot*, Edward Bond claims that there is no such thing as eternity in life (p.170). What is called life is called a repeated now and is in a loop. The tendency to violence that develops in the psyche over time manifests physically as well. The ramifications of physical violence can be understood throughout the play. After the death of his twin George, Arthur, who grew up in a fractured family structure and surrounded by violence, would kill everyone.

At the beginning of the play, Florence Nightingale announced that the queen had assaulted her. She was not complaining about it, though. The lesbian relationship between them gives a vicious reputation to Victoria. People were losing their respect for the queen. In this situation, Albert and Disraeli want to include their son Arthur in the plot to kill Victoria. Asking Arthur, who is still young, to be a joint in his mother’s death is maleficent for his psychological development. Its effects are depicted by Bond, and the consequences are shown at the end of the play. Like in Bond’s other plays, *Early Morning* also features the devastating effects of violence on young people and children. From time to time, it processes these effects in a very specific way, and it also gives them as a sub-message. The effects of Shogo’s ramblings are evident in the aforementioned play, *Narrow Road to the Deep North*. However, it is possible to make this message based on quotations in *Early Morning*. For instance, Arthur and George are trying to exist in a corrupt society. They are exposed to inappropriate violent experiences, which destroy their psychology in a bad way since Victoria and Albert do not fulfil their responsibilities as parents. As a result of all this, the lives of Siamese twins unfortunately end in death.

The events that revolve around Arthur are the ones that cannot be sustained by little children. The family is the cornerstone of psychological development. The reason for this is that the family is the first structure that the child sees and exists within from the moment he is born. In the second act of the play, Albert and Disraeli hatch a plan in which they want to kill the queen and have her son take the throne instead. That is why they took action to include Arthur in their plan. In this case, the situation in which he put his child is very difficult and painful. Being involved in or being aware of a plan to end his mother's life is eye-watering for Arthur. However, Arthur neither gets involved nor stands against them. This is because he is against death and killing. Arthur's stance shows that he is fair and compassionate. Additionally, Albert saddens Arthur by suggesting that he is dishonest and plotting against Disraeli by accusing him of "using force, because force is going to be necessary" (p.140). Encouraging violence is inappropriate behaviour in a child's developmental stages. Even feeling the presence of violence causes personality disorder. It is no accident that Bond created Arthur as an heir to the royal family. Royal families are family structures without chaos, cruelty, and family warmth as there is always a throne to be obtained. In the society that Arthur lives in, people can sacrifice others for their own good. For instance, Len eats a man in the cinema queue because his anger needs to be satisfied. This nerve is like hunger and the id wants to be satiated. Len considers the desire of id to suppress his anger and disregards the superego rules.

The fact of genital needs in man and animal is expressed in biology by the assumption of a genital drive. This drive is considered analogous to the desire for food, that is, to hunger. Common language does not have an expression corresponding to "hunger"; science designates this as libido" (Freud,1905, p.64).

There is no development of consciousness yet, since babies are inexperienced when they are born. People can develop a character and sexual development when their psychosexual stages begin. Having a cannibalistic character is enough to infer Len's character. Human consciousness is divided into three. According to Freud, the id is the part of human animalistic desires such as hunger. Moreover, hunger is described in science as libido. The development of the id occurs in the stage of the anal period. It evolves in time by being fulfilled with pleasures. If their pleasures are satisfied and natural living conditions are provided, the id section of the growing child is muted. In this way, other parts can develop, and thus balance is achieved by developing both superego and ego. Otherwise, the request for an id cannot be suppressed. A savage

thought comes into existence when Len's condition is analysed. Len, with a cannibalistic personality, eats the man standing in the queue because he is nervous and hungry. This hunger shows that he cannot balance his animal desires with the superego. This way of thinking does not have an objective understanding of reality. It is a naturally selfish and wishful desire. Freud said: "The cannibalistic attitude involves the apparatus for obtaining mastery, which serves the satisfaction of the other, ontogenetically older, major need" (1905, p.80). When the development of the id is not in a good way, there naturally occurs a problem in the character shaping of Len, Joyce, and other characters in the play.

Evidence that cannibalistic life exists, and that people eat each other is concentrated in the second part of the play, in which the setting turns into a heaven. This is because after George's death, a war broke out. On the other hand, it is ironic that by killing everyone, Bond brought the country back to heaven. As long as there is a violent society in which children, youth, and future generations live, even death will not be a remedy for this society. Although the events Arthur was exposed to in the five significant periods of character improvement were not as effective as the Shogo mentioned in *Narrow Road to the Deep North*, they were enough to concern the young man. Arthur's family and siblings kept him from becoming a violent individual like Shogo. Growing up with his parents has made him a relatively good person. On the other hand, meeting with cannibalism and having this lifestyle in society creates psychopathology. The youth, who is once pure and clean like every human being, degenerates over time. Cannibalistic attitudes' reason is the corrupted family structure. Freud argued that every pain contained a sense of pleasure (1905, p.80). However, he adds that there is no definite explanation for such a perversion because different psychic troubles can come together to produce such a reaction. Therefore, it can be argued that a series of problems and mental disorders brought about by the living environment cause people to eat each other. Since Len and Joyce have cannibalistic problems, Albert makes the inference that they can easily kill a person. Therefore, he agrees with Len to kill Victoria. However, Florence Nightingale realises the situation and intervenes to protect her lover, Victoria. She kills Albert in order to prevent the murder of Queen.

In addition to cannibalism, a lesbian relationship is also handled in the play. Thanks to Florence, who plots against the possibility of the Queen's murder, Victoria is

saved. However, Albert dies from poisoning, which is dedicated to the love affair between the two heroines. Such a relationship does not have a positive effect on both the marriage and the growth of a child. The disconnected family members and morally improper behaviour are devastating for Arthur and George. Even though they lived the same life, they are two different people. Each individual shows different personality traits, so each one is unique. With the effect of uniqueness, individuals show different characteristics with all the events and care they experience in the psychosexual developmental stages. The audience can understand the portrayal of Arthur's "reactions to what he sees, tracing his development from bewilderment through despair to enlightened commitment" (Hirst, 1985, p.98). From the first scene to the fifth, the play implicitly represents Arthur's childhood. As reported by Freud, childhood is the most important stage of psychodynamic theory and its sub-branch, psychosexual development theory.

Arthur's childhood traumas have been shaped by his character development. In the society that Arthur lives in, there are so many bizarre adults. In the play, there is cannibalism, and people are eating each other. Arthur's family members plot against each other. Moreover, there is no care for children in the family. The way Victoria and Albert ruled the country by bullying also informs the reader about the same system in the family. Running a country is like running a family. In addition, it can be deduced that the family system is not decent as Arthur constantly wants to keep himself out of this order and tries to fix the system. As stated in *Three Essays on Sexuality*, the individual tries to defend himself with the information he receives from the social units he belongs to during his childhood. However, Freud takes his view further and says, "for this reason, it seeks by all possible means to loosen the tie with the family, all important during childhood, in the case of every individual, but especially in that of the young man" (1905, p.121). That is why Arthur, who cannot see the attention and care he needs, gradually begins to distance himself from his family. Psychologically, this is normal because it is a neurotic condition, especially for boys, to strip themselves of the environment in which they grew up. Arthur tends to protect himself and his environment due to the malfunctions in the system, and he distances himself from family members because the mistakes are caused by his family.

Boys and girls are separate from each other, both physically and emotionally. While girls spend their childhood and adolescence more calmly, this situation manifests itself differently in young boys. According to Freud's theory of development, boys and girls are against their same-sex parents during their developmental stages. They also have feelings for the opposite sex's parents. There are certain rules for suppressing these desires and for a healthy transition to the next stage. Arthur has involuntary sexual feelings for his mother, but neither his mother nor his father, whom he should take as an example, have been a role model for him. Within these rules, a healthy structure should be established in Victoria and Albert's relations first: "Victoria. Albert, dearest, where have you been since breakfast? /Albert. (Kisses her cheek) My love. / Victoria. Thank you. You've cured my headache..." (p.144). At the beginning of the play, Albert and Victoria's relationship did not seem exorable. Nevertheless, the reality is different in that they both make plans to kill each other secretly. Before spouses become decent parents, they must focus on their own relationships. This is because happy and healthy children grow up in happy families. Similarly, Arthur wants to keep him away from society until his "pure socialised version" is dead (Coult, 1977, p.55). His twin, George, is injured when he is accidentally shot by his mother. This event psychologically affects Arthur. While George is injured, he and Arthur go to his father's grave. Meanwhile, Arthur has to carry George on his shoulders because he has a twin brother attached to him. Albert shows up and tells Arthur to separate his brother from himself to be a king. This was what Albert wanted and aimed for while on earth. George cannot be seen as an individual by his father. He is not even a candidate for the throne, which should be his heir. These behaviours also negatively affect both George and Arthur. For Arthur, being in such a situation shakes his trust in his family. It is symbolic that Arthur, who has had to keep his brother with him since birth, carries him on his shoulders after he is injured. It shows that he takes on the whole burden of his country and family. For a young boy, he crosses a bear, and he chairs his brother's responsibilities too. It is thought that after George dies in his father's grave, it will be as if a burden has been lifted. However, Arthur's life takes an unexpected turn. The existence of Arthur and George as Siamese twins means that they are connected by an inseparable bond as the social and moral self. Therefore, the breaking of inseparable ties after George's death has been a psychological blow for Arthur. Whatever happens, Arthur cannot separate his clinging sibling because he is against killing and violence.

Conscience is a psychological obsession. The fact that this exists, that is, Arthur's inability to cut off George, indicates that he has a problem of not being able to break away from the elements that he is attached to. When Florence asks Arthur about why he does not cut George, he responds that "[w]e cannot. I have the heart- he has not got one" (p.145). Though they are individuals with separate brains, the two hearts are one, and this heart resides in Arthur's body. There is a possibility that Arthur could live on his own, and so will he after George dies. Children can suppress their sexual desires by realizing the opinion of "asexual love in their lives [...] concealing their libido behind an affection which they can express, without self-reproach, by clinging on to their infantile fondness, revived at puberty, for their parents or siblings and sisters throughout their lives" (Freud, 1905, p.122). In such a situation, siblings are likely to bond more tightly with each other after puberty. It is the same for Arthur and George, and since they are Siamese twins and share the same heart, this bond is likely to occur.

When comparing the two siblings in terms of personality, it is understood that Arthur has an emotional but rebellious personality. He tries to eliminate the negativity he sees around him. On the other hand, he opposes the possibility of his mother being killed. When their father dies, the two brothers visit the grave and talk to their father's ghost to get some advice. Bond also describes the appearance of the ghost to the reader: "Albert comes out of the grave. He wears a brown shroud" (p.167). The fact that he is wearing a brown shroud means he is not a good father. It can be inferred because Arthur and George see the ghost of Albert. Therefore, this brown shroud is a symbol of his way of being a father in his lifetime. If he was a good father to Arthur and George, they would have seen him with the white shroud.

Freud claims that in the phallic stage, children live with an "Oedipus complex," which is a sexual feeling towards their mother. The Oedipus complex causes a fear for father. It would not be wrong to infer that there are incomplete requests in the phallic stage of Arthur and George. It is a general view that boys are fond of their mothers. Freud places great emphasis on the relationships between mothers and sons, as can be inferred from the following lines: "A man, especially, seeks after the image of his mother as it has prevailed in his memory since the earliest childhood" (1905, p.122). The first and fifth scenes, which symbolise the childhood period of Arthur in the play, are devastating because the father includes his son in his plans to kill their mother. The

violence around Arthur and his hatred for his father led them to see his father in a brown shroud. When his father wants Arthur to let him die in peace, he rejects the offer. His devotion to his brother is also remarkable since he does not want to relieve his soul of the things that they face. After George is shot, he continues to live with them for a while, and the brothers cannot be separated. Disraeli says he must literally cut his brother. A dialogue takes place among the Doctor, Arthur, and Disraeli:

Disraeli. What about Prince Arthur?

Doctor: I shall cut him free.

Arthur (Looks at George). He'll die.

Doctor. I give you my word.

Arthur. And I live? (p.164).

There is much evil in the world of Arthur. Due to the negativities in society, he has no bond with his family. On the contrary, he has a strong bond with George, both physically and psychologically. Arthur does not want to let him go until George is completely gone. This loyalty increases over time, and although his brother dies, he still cannot cut him off. He asks his doctor, "If George died, did you think he would live" (p.164). The following lines indicate that Arthur has obsessional neurosis. *The Disposition to Obsessional Neurosis* (1913) by Freud sheds light on the side effects of personality development by defining obsessional neurosis. In this theory, Freud describes the pre-genital functioning and explains the formation of libido in the anal period. Individuals experiencing obsessive neurosis are constantly immersed in their emotions, and certain thoughts constantly preoccupy their minds. In addition, the individual is a perfectionist in young adulthood, and there is a desire for control among people. Freud draws a certain line by describing where the neurosis starts: "This would accordingly lead us to suppose that the disposition to hysteria and obsessional neurosis, the two-transference neurosis proper, which produce their symptoms at an early age, lies in later phases of libidinal development" (1913, p.2). In this respect, Arthur's obsessions, such as his devotion to his brother, were ingrained in his childhood. This is because he is alone in the family and cannot find a place in his own society. A child, who cannot find a place in society and is not accepted because of his thoughts is attached to the closest thing to him. This commitment does not manifest itself in early childhood. As with Arthur, the genital period later emerges as an obsession.

The social conflict is based on the belief that individuals have innate violence and aggression. At this point, it contradicts Edward Bond's claims that people are inherently good and resort to aggression with the experience they have gained. It also jars with Freud's theory of psychosexual development. The reason for this is the existence of the belief that people are innately pure. After losing his sanity after George's death, Arthur wages a war against his family. Everyone dies in this war, and they go to heaven. In fact, this is assumed to be Arthur's old age from his words: "My beard grew overnight [...] When I woke up, I was old. My hair was white, and I had a beard. It was white when it came [...]" (p.209). The last period of life is old age. Hence, throughout the play, the reader/audience can deduce that the last scenes refer to Arthur's old ages. This is the period in which an individual relaxes in his life. Due to the events in *Early Morning* and the society in which Arthur lives, his old age is also not going well. There is an irony in calling the setting "heaven". Heaven must be a place where many supreme elements exist. Nonetheless, the heaven in the play is not a place where people live peacefully. Arthur's expectation from heaven is to find the peace he could not find on earth because there is no evil in heaven. On the contrary, where he falls, cannibalism continues to increase as a lifestyle. Moreover, people cannot die in heaven. They are eaten into the skull, then they grow again.

Arthur remains the only person to feel pain, and he is quite hungry. The feeling of pain indicates that he is affected by the events that have taken place around him since his childhood. Freud asserts that once a foetus is conceived and fertilised in a womb, it begins to feel his or her environment. For this reason, it is necessary to be hypersensitive. As stated in the psychoanalytic theory, everything adverse returns negative. Arthur, whose personal development, and life did not go well throughout his life, cannot be expected to be a healthy individual. In the opening scene of the play, it is stated that Arthur is twenty years old. This means that the genital period must have just been completed. In this period, which is the fifth stage of the developmental stage, Arthur should focus on learning to establish mature and healthy relationships with people of the opposite sex, regardless of family. However, Victoria wants her son to marry the woman she wants. He refuses this force by saying: "[...] How could I involve a woman in this unless I was forced to" (p.142). This line indicates that Arthur wants to marry a woman he chooses. He cannot make his own decisions during adolescence, and the possibility of being forced into marriage causes him to lose his self-confidence. As the

years progressed, the feeling of insecurity was caused by the physical and mental inadequacies of Arthur, and thus the biophilia⁴ became increasingly evident. He tries to protect himself from the evils coming from the environment, and he does this by opposing the external dangers:

Arthur (angrily). I have no rights- not even the right to surrender. I am sick of secrets and arguments. I would like to be happy- just for the experience! That is all. And if that is all you wanted there would not be any trouble. Instead, I am trapped (p.142).

His life and family are no different from a dungeon for Arthur. In fact, based on the whole play, it is possible that the psychological development will be completed as it should be. Although he is the heir to the kingdom, he claims that he has no rights, as can be deduced from the sequence of events. This is because nothing develops for Arthur's benefit throughout the play. From the first scene to the last, everything gets worse. Moreover, despite being in heaven, he encounters people who are busy eating each other in a system ruled by his mother. He has tried to somehow prevent cannibalism on earth, but in heaven, no one follows this rule. Likewise, he sees the ghost of George, and he re-attaches himself to his brother. Gülşen Sayın illustrates that the heaven-like society is a further description of the Victorian era, and she adds: "the ghosts do literally in heaven what their competitive society has forced them to do metaphorically on earth" (1989, p.64). The death of all people is like an apocalypse when all people die at some point. In fact, Bond wants to point out that the world is an atrocious place in which people do evil by making children's lives destructive. Moreover, he may think that everyone will go to heaven when they die, and he wants to mention that they deserve hell because of the evil they have done. Good people go to heaven, and bad people deserve hell. This belief is the case in almost every religion where there is a belief in the other world. However, if Bond's religious understanding is taken into consideration, it is natural to create an irony at this point. He regards religion as a poisonous land that corrupts humanity. Therefore, children living and growing up in such societies are under the domination of different views.

The reattachment of Arthur and George is the reunion of the social and moral cores again in the other world. When they are apart, Arthur goes mad and commits suicide because he does not know what it means to be apart. He has already lived a life

⁴ instinct for self-preservation

in which he is not respected and cannot make his own decisions. Individuals who cannot make their own decisions do not develop a sense of responsibility enough and stumble when they are left alone. The idea of waging war after George died is a mistake Arthur has made. Arthur does this on the grounds of eradicating evil and violence in the world. However, it should be noted that a child who grew up in a violent environment still resorts to violence to correct the current situation. The things that Victoria and Albert connive with each other under the name of love (!) turn into a show of power. The people of the country get out of hand in the fight to take the head of the country that they rule. Moreover, children's lives are destroyed. Bond clarifies this as follows:

If the manipulations of the economy and power structure society, the consequences must infiltrate everything. Power creates both apathy and resistance to itself. And as more and more of society is mediated through the economy and its necessities, so chaos and repression grow. It is then that power turns to violence. The economy gives us more of the means to "the good life", yet society becomes increasingly violent (2000, pp.63-64)

At this point, Bond states, they use power and economic multiplicity negatively as parents. Arthur and George may have had a good and financially rewarding life, but a child's soul is filled with love rather than money. Balance is important in life, just like the balance of consciousness. If the parents cannot establish a balance of pressure and love in the child's life, psychopathological neurosis arises. Arthur's healthy mental structure starts to cause problems as he gets older. The reason for this is the unusual progress of the balance of consciousness from the neonatal period. With the effects of the structure that does not have the balance of power in his developmental stages, Arthur approaches violence to save the world and destroy cannibalism. His attempt to destroy violence with violence is due to the childhood traumas he has seen and experienced. One of the important foundations of Freud's theory is that children unconsciously hide everything they have acquired during their developmental stage. For the individual to be healthy (mentally) in the psychosexual stages, he must complete each stage on time and properly. The stage which is not completed before moving on to the next phase causes an overlap. Therefore, the individual cannot progress in a healthy enough way. This is the case for Arthur. Developmental stages are just like gear wheels. If one-wheel turns, so will the others. Therefore, it is so important to complete the developmental stages.

Arthur appears to be one of the play's level-headed characters. Considering 20th century society, it is obvious that people have selfish characters. These kind of

characters are also found in Bond's plays. To illustrate, the selfishness of Victoria and Albert's characters in *Early Morning* is remarkable. They became parents who destroyed the lives of their two children for their own interests. Arthur, who is very attached to his brother due to unrelated parents, tried to overcome his loneliness by being attached to his brother. Arthur has always opposed eating people, both in the physical world and in heaven. No one agrees with him or supports his idea of cannibalism. When a child or young man receives support for their ideas, their self-confidence increases. The impact on society is very valuable at this point. If Arthur had been surrounded by a society that respected or supported his decisions and choices, the basis for his suicide would not have been laid. Ego development, which should begin after id development, is also formed by the influence of society. The id, which is restrained by education, culture, morals, and social rules, turns into an ego that obeys these rules. Ego development is visible in Arthur's personality, which should act as a balance. Possibly, the id dominance that exists in the whole population seems to be balanced only in Arthur. The ego is a consciousness phase with wishes, rights, and limits. There is an incomplete period in Arthur's ego balance. For this reason, the audience sees some redundancies in the development of the superego, which will be completed later. The superego exists as a type of self that includes high moral indicators, such as showing all kinds of self-sacrifice, sharing, and forgiveness. When the development of the superego, which starts with the anal period, is not completed properly, it can lead to personality problems such as stubbornness. Here is an incident from the play that proves this:

George. Arthur, stop it! Let me eat!

Len. 'Er word's good enough for me! Griss. Me gut!

Victoria. You cannot be poisoned in heaven!

Arthur. I cannot eat! (p.204).

Although George is starving in heaven, Arthur does not accept eating a man to satisfy his brother. Indeed, they feel hunger at the same time as they are twins. He never accepts such an intense feeling, despite the efforts of everyone around him. The thought of eating a person is unacceptable to him. Even the hunger of his best friend and brother in life is not enough to convince him. It is also interesting that George felt such an intense hunger for heaven. Unlike their professions in the world, Arthur is full while George is very hungry. The personalities of the characters who appeared in Heaven at an older age

are settled. Herein, George's greed is striking. Even though the two brothers are attached, George is always a child in the background.

There is some discrimination between Arthur and George. George has literally lost his heart since they share the same heart. His creation as heartless and his dependence on Arthur in this regard make him like other people in society. The reason for this is thought to be a reaction against life. Unlike Arthur, George is angrier with life. He is very willing to die. The most hurtful experience for George was being shot by his mother. The young man, who did not know what it was like to have a real family as a child, is dealt a devastating blow by his mother. He also does not know the means of being free. The child learns unconditional love for life from them. This is why the bullet received from his mother caused the wall he trusted to collapse. In fact, it is safe to say that this collapse means not only for George, but also for all children who have the same problem with him.

Parents read fairy tales to children when they are young, and they often contain moral and religious teachings. These tales both develop the imagination of children and are very useful for the development of the super-ego. Another theme Bond focuses on in the *Hidden Plot* is imagination. He states that imagination is the most distinguishing factor that separates humans from other beings. Additionally, he indicates "[i]magination is needed to ask why" (2000, p.113). Considering this point of view, imagination is needed in order to question or interpret the order that exists in life with the magnificence of the mind. There is no information in the play about whether Arthur and George read fairy tales in their infancy. For this reason, no harsh comments can be made about their imagination. However, after Arthur's self-annihilation, it is physically impossible for him to continue his life in heaven with everyone. At this point, it can be claimed that he lost consciousness for a while after committing suicide and that the heaven (!) he saw was a product of his imagination. When Arthur opened his eyes again in heaven, the first person he saw was George. This is because he needs him most in life and wants her by his side when he dies. After inquiring as to their location, Arthur discovers that they are in heaven, and George adds, "[w]e are all happy in heaven" (p.197). Arthur hears what he wants to hear because that is what he learned as a child. People should be happy in heaven because it is where good people exist. With the desire of this view, it is expected that life will be on its way to heaven.

Contrary to Arthur's expectations, the fact that life in heaven is worse than on earth indicates that his hope as a teenager is gone. He has a confidence problem in his family because he does not provide a positive trend during the development period. The person he had to rely on in life was George, but after he died, he was completely lonely. He wants to make a change when he realises that death is not a solution, and that life is worse than gold. At the point where cannibalism continues to increase, it seems that he is the only one who feels pain, and people never eat. This obstinacy and attempt to persuade people demonstrate that he is still attempting to repair the corrupted society. Arthur has a determined nature. He uses his decision to run away with Florence. She does not want to marry Florence when her mother sees it right but falls in love with her in the world she has created in her mind and wants to drive her out of hell. However, this is also fruitless for Arthur. Even in his mind, he does not have the experience of building a healthy relationship and embarking on a single life with a woman. He is not good at mutual relations, and the conflict of desire to establish a home can be associated with the genital period. After the age of eleven, the feelings of being an individual begin to be introverted and turn towards the opposite sex. It is quite natural for Arthur to want to settle down with Florence during this period. He has difficulty establishing a relationship and cannot achieve this because it is an event that is already experienced in his mind.

The most violent scene in the play is undoubtedly when all the family members want to eat Arthur. Victoria gives Arthur's arms to her father for him to eat. The fact that she wants to eat his arms refers to the fact that Albert has not hugged him and has not taught him to hug life all his life. Everyone, including George, is desperate to eat Arthur in the ninth scene. Except for the head of Arthur, every part of it was eaten until the bones remained. Then everyone looks for the missing head. Yet, Florence hid his head under her skirt, which is a conscientious indicator of her. As the others look for the missing part, Arthur tells Florence: "[t]his is the first time I have been happy. I am not hungry now" (214). This quotation illustrates that Arthur has never been able to be happy before. His life was a misery because of his parents and society. Indeed, the end of his hunger refers to the hunger of love. He needs to be loved and protected by someone. He has to be brave during his lifetime and search for justice by himself. Death is not a salvation in the world, and nothing happened when Arthur died. Also, he is at the end of his spiritual life:

Bodies are supposed to die, and souls go on living. That is not true. Souls die first and bodies live. They wander round like ghosts, they bumped into each other, tread on each other, haunt each other. That is another reason why it is better to die and come here- there must be peace when you are dead. Only, I am not dead (p.209).

Arthur thinks he was already dead even when he was alive. It is obvious that during the development stages of children, first the family and then society cause personal disorders. A child born innocent only needs attention and love, and it is not a difficult skill to provide. Arthur's life would not have been destroyed if there had been a warm family atmosphere and a society that helped him with his silent cries. Although the message that Bond wants to convey in this play is a criticism of the Victorian era, it is understood that a child's life can be destroyed by mistakes. They find Arthur's head in the final scene and even George desires to literally eat his brother. After eating half of the head, George's pain subsides and he shouts, "I am free" (p.219). Although Arthur has been devoted to his brother throughout his life, it seems that George does not agree.

As a result, thoughts that do not coincide with society's ideas cause Arthur's certain death. Eating his head means getting rid of Arthur's thoughts. With his death, the place they call heaven only allows the society of the period to live in the order they want. Eating human flesh pleases them. At the funeral, Florence's eyes are filled with tears as Arthur soars into the sky. With the death scene in Arthur's mind, his physical life also comes to an end. The idea that everyone is "happier without me" after his death also creates a neurosis that Arthur may have had instilled in his childhood. This is due to the fact that he does not feel a sense of belonging in the society in which he lives, paving the way for death with an increasingly alienated self.

CHAPTER III

EFFECTS OF PARENTS AND SOCIETY ON CHILD DEVELOPMENT: *THE CHILDREN* (2000)

Personality is shaped by society and parental attitudes towards children. Various factors, such as the society they live in and the family order, have a great effect on their character. The effect of life determines the character type that a person becomes in adulthood. Assuredly, people perform their actions within the framework of their own choices; however, the root of the factors caused by the choices is always the traces of childhood traumas and the care he experienced. As a matter of fact, every individual has the right to have a good childhood, and as Bond wants to take on the role of an advocate for the society that affects the lives of children, he writes *The Children* in 2000 to create a healthier, more peaceful, and loving world for the youth. The play discusses the society through the eyes of children and its ravage on them. Bond presents the traumatic events that he does not want to happen to next generation in the play. Therefore, he wants to be a light to society and reveals this desire. Bond's aforementioned plays contain one or two young characters, however; *The Children* is composed of only two mature ones. The aim of having many children as a character in the play is to awaken the society about the next generation. People can end violence and help children have better lives in the future. Bond replaces with Joe in order to convey his message on behalf of all the children from all over the world.

Parents may face a lot of challenges in their relationships; however, the difficulties they face should not be reflected to their children. If the child is aware of the nuisance between his parents, he can blame himself, and the blaming can lead to neuroses. Inevitably, the problems created by each period in the development process come to light. The person experiences the neuroses in his adulthood or in the development process. In parallel to this, Joe has severe responsibilities during his childhood. Therefore, it is shown that different problems exist before the child reaches adulthood. Bryonston showcases that *The Children* is like a thesis of Bond. It contains his thoughts about the children and how society do not create an area to children where they can live peacefully (2001, p.29). The main subject of the play is the chain of events Joe passes through after he burns a house that he does not know the owner of. A child died because of the fire, and it indicates that Joe caused the death reluctantly. After the

fire, Joe and his friends try to escape from the town. The sick and old man they took with them is the father of the deceased child. Later, the old man kills all the children one by one until only Joe is left. The genocidal act of the sick man resembles the attitudes of parents towards their children in society.

Joe: Do not cry. Should not have brought you with me today. Brought you because you cried. Now you are crying even more. Are you afraid? You do not like the dark. You will be all right for one night. Are you hungry? I will bring you some sweets in the morning. What sweets shall I bring you? (p.5)

The conversation between Joe and his puppet is an “abandoned lot by a railway line” (p.5). Joe’s parents are divorced, so his father does not have a good relationship with his mother, who is a hysterical woman. His mother’s inappropriate behaviour towards Joe and her unsuitable lifestyle has a negative impact on her son’s character development. Bond compares the dialogue, or rather the monologue, between Joe and the puppet to a conversation between an adult and a child. Parlak claims that Bond gives Joe the role of an adult to show that parents create a makeshift in troubled waters (2018, p.307). Joe reflects on his mother’s actions towards him. The words he says to his puppet are almost the same as his mother’s words in the later parts of the play. Children do not want to remember the positive or negative events they went through in their childhood. Freud classified this behaviour as amnesia. Amnesia is a child’s unconscious behaviour following an event they want to forget, in which they pretend it never happened. Freud expresses its existence in early childhood with the following words: “[w]hat I have in mind is the peculiar amnesia that hides from most people, though by no means all, the earliest beginnings of their childhood up to their sixth or eighth year” (1905, p.91). Children can develop amnesia without being aware of it, like Joe’s behaviour towards his puppet. Joe is afraid of the dark and considers himself in a dirty state. Indeed, he treats his puppet as if it was Joe and tries to comfort him (!) like his mother does. Children with amnesia can invent an event that reminds them of bad experiences. He thinks his mother will punish him, so he imitates his mother by shouting at the puppet. To put it another way, it expands on the introjection⁵.

⁵ “Incorporation of the object” by Sigmund Freud in *Three Essays on the Theory of Sexuality* 1915 edition.

A child needs to grow up in an environment where they are loved and respected. Otherwise, his sexual development is interrupted. Sexual development stays in the period of fixation, and the child experiences pathological problems. Joe is a child who thinks he is unloved because of his mother's psychological problems. Joe states the following lines: "I am too old for you! You are nothing! A puppet stuffed with packing" (p.5). Joe's mother has to live in difficult living conditions, and she has to care for her son away from the father. As a consequence of being a child, Joe has compassion and innocence. Besides the affection, there is also anger and aggression in him. Due to the difficult living conditions between his mother and son, Joe has not been successful in any of his developmental stages. It is supposed to be that Joe is in his latent or genital stages. These stages are important for his puberty; during that time, his character develops, and his ego-superego continues to evolve. He is both experiencing self-development and the process of gaining moral values. Divorced parents have an impact on their children. This is quite devastating, especially if the mother is not involved and the parents' own lives are more of a priority. Consequently, the child feels alone, and the audience understands his loneliness and desperation from the dialogue with the puppet. His mother's words against him and the life he left alone led Joe to loneliness. A child who feels lonely during the development period will be obsessed with the former stage. Every individual dreads loneliness because when one is alone, he pulls himself down and this causes neurotic problems. Indeed, the mother is lonely and, because of her fears about life, she behaves like a child when the issue comes to Joe. Freud indicates:

Conversely, an adult who has become neurotic due to unsatisfied libido will behave in anxiety like a child: that person will become fearful as soon as he or she is alone, that is to say, without someone of whose love he or she had felt assured and will seek to assuage this anxiety by the most childish of measures (1905, p.120).

Undoubtedly, the role of the mother in child development is crucial. The anal period is completed with the mother, breast milk nourishes the baby, and libido reaches satisfaction orally. However, it is not right to only care about the child. In order for a mother to bring a child into the world with moral and material satisfaction, she must first be in good condition. The mother has to work in order to fulfil their basic needs, such as hunger and taking care of a child. She must lead a life, both for Joe and for herself. The responsibilities she took on in society and not being with her husband angered the

mother. She takes the pain of his problems and difficulties off of Joe. Her anger causes severe trauma to the child: "[a]nything goes wrong in our house, Mum hits me. Do not know why. Am I supposed to change the world"? (p.6) Due to his parents' being separated, Joe is a child who is divided into two. He does not have a warm family, and the mother takes her anger out on her child because she has to work. It is quite traumatic for a mother to beat her son, and no doubt a child who is beaten in the developmental stage experiences severe problems. Children cannot change the world, and Joe's experiences have already caused him to be more mature than his age. It is not normal for a child between the ages of 10 and 14 to wonder if they will change the world. At this point, Joe creates a sentence on behalf of all the children. The ones who can change the world are not Joe and his peers, but his parents and society, who are responsible for raising him.

It is extremely traumatic for a mother to beat her son, and there is no doubt that a child who is beaten during the developmental stage suffers greatly. Children cannot change the world, and Joe's experiences have already made him wiser than his years. It is not typical for a child aged 10 to 14 to wonder if they will change the world. Joe composes a sentence on behalf of all the children. Not only Joe and his peers, but also his parents and society, who are responsible for raising him, have the power to change the world. When he cannot control his rage, Joe imitates his mother once more: "No lies. I brought you here to get rid of you. You have to learn to be on your own. You cannot. You will never be able to look after yourself. That is why you cannot let me go" (p.6). He combs his hair and puts it back in his pocket as he mulls over his anger. Joe's behaviour is influenced by his mother's stance. A child in the developmental stage absorbs everything he sees in his vicinity. These attitudes of Joe based on the information obtained from his family or society. During the latency period, between the ages of 4-6, the boys' attention is focused on their mothers. It's no coincidence that Joe looks up to his mother as a role model. Furthermore, he believes that the proper way to treat a child is to punish and hit them. Like his mother, he treats his puppet like nothing and forces him to be on his own. Freud claims: "[t]he parents are likely to be the first (phantasmatic) objects of the libido" (1905, p.38). Children experience the first satisfaction of pleasure thanks to their parents. The libido's basic needs are from the mother, such as breastfeeding, dearness, and showing her baby, which are important for satisfaction. Thus, the child reaches satisfaction and can complete the psychosexual

developmental stages in a sequential manner. Joe does not even have a mentally healthy mother rather than a warm home. It is not correct in terms of development for a child of that age to be in such an environment and not even be able to control their anger.

The use of violence by children in their environment is the reason why the tendency to violence descends to the age of children. Children at this point understand and employ violence. When Joe cannot control his anger, he wants to kill his puppet by crushing his head with a brick by saying: "I will have to kill you" (p.6). This scene is similar to the one in Bond's *Saved*, in which the baby is stoned to death. Joe's mother does not kill him physically but psychologically. However, if Joe is thought to be imitating his mother, the puppet can also be considered Joe. By killing his puppet, he refers to the attempt to kill his childhood. If a child has lived comfortably and happily in the phallic stage and has successfully passed to the next stage, they will be happy, healthy, loving, and creative throughout their entire life. However, beginning with the anal stage, a forbidden and punished first three years for education and social adaptation pushes its weight around the Oedipal stage. Many complexes emerge and settle in the future as a result of the feeling of guilt and the fear of punishment that follows this feeling. Joe's unending tolerance for his mother stems from a phase he is going through. There is a fondness for his childlike love for his mother at the stage of the Oedipus complex. He accepts whatever her mother says. Otherwise, his mother punishes him. The underlying reason for this punishment is Joe's fear of becoming more like his father.

It is imposed that acting like a father is a negative situation. In the phallic stage, when he has the Oedipus complex, he fears his father as much as he loves his mother. This is due to his perception of his father as a rival and his instinct to protect his mother. His fear of his father, on the other hand, is a manageable situation. According to Freud, phallic children believe they will be punished by their opposite-sex parents, including the fear of castration.⁶ This situation can have both positive and negative consequences for puberty. There will be no fear of castration because he has to grow up estranged from his father. For this reason, he inevitably hugs his mother more tightly. However, in such a case, he will have difficulty abstaining from character formation, alienation from sexuality, or adapting to social environments. Joe is blamed for everything he has done;

⁶ Fear of being castrated by the father because of love for the mother.

he loses the fag money his mother gave him, which terrifies him. When he returns home, he encounters a much bigger reaction than he expected:

Mother. Go and switch the micro on. Have your meal. You make me weary [...]

Joe. *Turns to go.*

Mother. You go when I say, not before.

Joe. You just told me to switch the...

Mother. Do not answer me back! Save your lip for outside where it is appreciated. I am upset because I do not know which way to turn (p.9).

Joe's resemblance to his father, according to his mother, is at the root of such behaviour. Troubles and quarrels, on the other hand, should not be reflected on a child during the psychosexual development phase. Thurschwell states that "Freud postulated that one of the primary wishes of early childhood is to be the centre of attention and love from the parents" (2000, p.58). According to this viewpoint, a young boy aspires to be like his father because he sees him as the model mentioned. On the other hand, Joe constantly hears something about his father such as he is not a good father or has not got a well character. These rumours about father have an impact on Joe's mature personality. Joe will either choose positive behaviour or vice versa in order to avoid resembling his father. A child of this age will be overwhelmed by pressure and fear as a result of their mother's violent reaction. The words from the mother reflect the parents' relationship problems with their innocent child. Bond claims that the problems in the family are not limited to men and women. Joe is directly affected by his mother and father's puzzles. He needs to hear encouraging words, but he is always met with threats and tense conversation.

Psychoanalysis is the doctrine of psychic events taking place in deep spiritual layers that consciousness cannot directly access. The mother has an interesting character. She scolds her son for his little mistakes and then she quickly changes her attitudes. These quick changes demonstrate the psychological disorders that she has. She gets angry at Joe for losing money, but soon changes her stance: "O, you poor kid you are hungry. I forget you are still a child. Put your arms round me. Give me a hug. I feel as if I have forced you. What I am asking is not for myself- it is for us" (p.10). The mother's demeanour may appear erratic, but it is clear that she understands what her child desires. Her main goal is to manipulate the little child by showing him love in order to get him to

do what she wants. Manipulation of the child as a mother result in a very negative neurosis in the child's development. Joe, conforming to psychosexual theory, will develop a dependent personality as an adult. The ones, who has dependent personality disorder, frequently feel powerless, submissive, or incapable of caring for themselves. This condition, which is caused by being dependent on the mother throughout the oral stage, also creates excessive anxiety and a fear of abandonment. Although there is no sign of these future problems in the play, a psychoanalytic analysis can draw this conclusion based on the mother's approach to Joe.

The tension, pressure, and dread instilled in a youngster by a mother's comments will have no good consequences in the child's life as an adult. She urges her own child to deliberately burn down a house. While providing these directions, she does not forget to emotional abuse because it is her most powerful weapon: "You know how to get your way with me. I have to admit it, you twist me round your little finger. You are all I have got in the world. I would not go on without you" (p.11). She takes advantage of her son's dependence on her for her own gain. These behaviours against Joe turn into torture beyond oppression. Edward Bond intentionally featured so many dilemmas created by the mother in the play. He aims to demonstrate how damaging people with mental problems or unhealthy minds can be when it comes to parenting the next generation. A mother with dilemmas has changed her ideas about the blackmail to her son after he burns the house: "Stop it! Stop it! Do not ever say that! I will wash your mouth out in disinfectant! Told you to burn a house? What mother would tell her children to do that. She would be a monster! No one would believe you" (p.22). Through the quotation, it is clear that the mother gaslights⁷ her son by repudiating her inner intention, which is to make Joe set the house on fire. As a form of manipulation, the gaslighted splits the truth through inconsistent statements and induces people to interrogate their memory and sanity. What the mother wants to do is to confuse her son's consciousness by pretending that nothing happened. Possibly, what she is thinking is the ease of deceiving a small child. However, the effect of this deception on Joe will cause him to lose his mental balance.

⁷ Gaslighting is a method of psychological manipulation and harassment. It is a kind of misdirection that forces the individual to question and examine their own memory, perception, and mental health.

A child dies in the fire caused by Joe's mother, so Joe becomes a murderer. Once again, by increasing the dose of tension and violent events in the play, Bond refers to how unexpected results can result from a seemingly simple event. Due to his guilt, Joe prefers to abscond with his friends. Thus, together with a group of children of their own age, they embark on a journey for which they do not know where and how it will end. Through the escape, it is possible to deduce that not only Joe, but also his other companions, are unaware of their responsibilities, and they will sooner avoid difficulties than confront them. In addition to that, the children accompany the old and sick man, they unaware that the old man is the father of the child who died in the fire. They have to cope with a sick man while also dealing with several other troubles. On the other hand, no matter how many crimes they have committed, children's compassion invites attention. Every person has a compassion that comes from their infancy, regardless of the situation of the society they live in or the family structure. Some people do not display it or may not even be aware that it exists. Children, unlike adults, do not hesitate to feel and express such pure feelings. Bond claims that the ultimate limits of man are "compassion, understanding, integrity" (2000, 107). Based on this, it can be stated that compassion is always present in a person and will continue to exist.

Even if Joe has been abused by his mother and society to the point of murder, he does not have the heart to abandon an old man by saying: "We cannot leave him now! There is no one else. He would die" (32). Joe does not demonstrate careless attitudes, which is one of the psychopathologies associated with toilet training during the anal stage when the anus is the pleasure point. No definite conclusions can be formed about toilet training based on Joe's background. However, based on his mother's actions toward Joe throughout the play, it is reasonable to assume that she would have given him the same punishing, uncaring, and rigid instruction during the anal stage. Individuals with anal personality qualities may live in a bright and sophisticated world, yet they are usually alone. They are unsure of how or what to share. They are unable to be happy or do not ascribe pleasure to themselves. The fear of losing control is vital; it exists only when the individuals around it follow their habits. Joe has a strong desire not to lose control. While Joe's companions prefer to leave the old man where they found him, Joe insists on taking him, and in the end, he gets what he wants.

After the children's journey with the old man begins, the play metamorphoses into reverse behaviour between adults and children; while adults behave like children and children behave like adults. To the old man, children perform the behaviours that should be performed by children in their developmental stages. In the argument between Tasha and Adam, the old man sleeps and "turns down his side and curls up like a baby" (36). It is an irony that during the fight in this scene, the old man sleeps like a baby, but he hears what happened. Children may also pretend to sleep during their parents' arguments, but they hear and feel everything. In addition, the violent sentences Adam said to Tasha are also sentences that should not come out of a child's mouth: "You are mad! Say it once more- I will break your neck" (36). Violence is no longer just verbal; it has reached a physical dimension and it has come down to the age of children. Freud illustrates: "Quarrels between the parents themselves, or an unhappy marriage between them, form conditions for the most severe predisposition for disturbances of sexual development or neurotic illness among their children" (1905, 122). A good marriage is necessary for good child rearing. Children who grow up in a happy household enrich their lives with the goodness they witness in their family. There is nothing good about the family structure and group of friends Joe has witnessed. He was living with a toxic mother, away from his father, in the environment where he lived before the fire. After he became a murderer, he remained in a group of friends who used violence against each other. Being in the middle of such intense violence is a signal to Joe that he can also resort to violence in his adulthood.

Through the help of Freud's Psychosexual Development Theory, it is possible to hypothesize about adulthood, yet it is quite pertinent to analyse the situation of Joe and his friends in the play. It is noteworthy that children, who look at the optimistic man like a baby, behave like adults; the children trying to heal the man attempt to walk him in the ninth scene. As Joe assists the old man in walking, the man struggles and suffers, however, Joe's words are ripe for a child: "You are afraid we will leave you when you can walk. You can stay as long as you like. It would be easier for us if you can walk" (41). It is good for Joe that he understands and empathizes with the old man's feelings and emotions. The reason for this is that, although there is no one around who can empathize with him, he is still not bad towards others. However, from another point of view, it is possible that he may be attached to the man. He wants to keep the old man by his side because of his excessive optimism and dependence on people, which is one of

the personality traits created by the oral period. Indeed, it is not a surprising attachment that Joe feels very close to the old man because he does not have a fatherly figure; furthermore, he does not know how to be loved by an older man. Already emotionally involved with his friends, Joe is afraid of the dark and loneliness, so he wants an adult to accompany them; hence, he feels safe in dark.

As the weeks pass, the children's position gets increasingly bleak because it is difficult to find food and care for the old man. It is worth noting that none of the friends' families pursued or called their children. Children in such situations must express their rage against life in some way, and in the smallest instance, they display their anger by committing violence against one another. Due to the children's age, they are very close to the latency stage. For this reason, the development of logical thinking has begun. They have started to develop the attitudes required to participate in adult-dominated society. Joe's taking care of the old man is an example of this sense of responsibility. In addition, the ongoing conflicts in this period may have remained from previous periods. One of the children, who is aware of real life and difficulties, is Donna": I think the world is dying. There is no one anymore. No one looks for us. No one remembers us. I feel old. It must be like this. We have grown and do not understand it yet. Shall we split up"? (46) Donna and her friends are alone in the whole world and do not know what to do with a sick man for whom they are responsible. The reason for this is that children at that age still need parental care. Both their physical and mental development are not fully conducive to leading a solitary life. However, in this case, Donna thinks as if it is the end of the world because they must travel alone and there is no one to accompany them. Another aspect to consider is the absence of adults who raise children and are accountable for their growth. A life without parents and care is defined as the end of the world in the world of children. There is a connection between Donna's thoughts and Bond's message, which is that the future of humanity is in the hands of today's adults. Raising lonely and uneducated children is a form of preparedness for the end of the world. This preparation will take place because children raised in a violent society will eventually grow up to be violent individuals who inspire aggression in the people they encounter for the rest of their life.

One of the most macabre scenes occur toward the end of the play; although the old man is grateful to the children, he kills all the children one by one. The reason all

the children, except Joe, are brutally killed by the old man is to avenge the child who died in the fire. This situation arouses concern about the question of why the old man, who avenges his son's death by being burned for nothing, by killing every child, kills other children but not Joe. Although Joe set the fire, according to the man, each child is responsible for the situation because, instead of trusting justice and doing the right thing, they ran away with Joe. This escape also means the death of the children. While the situation is already very complicated for Joe, who is unaware of why this fire broke out, he loses his friends, respectively. Nevertheless, the man answers that question by stating:

Your mother was a whore. She worked for me. I kept the money. Bought the house. She wanted to move in with me. No! I moved in with my wife! Your mother wanted to revenge! She burnt the house! They only knew- the ones I killed. You did it! You killed my son (51).

Joe may find answers to all of his unanswered questions in his mind, but none of them is appropriate for a child. It is heart-breaking to know how his mother supports him financially. Furthermore, Joe is negatively affected by being aware of the cause of the fire. Almost every character in the play blames Joe's mother for the fire. In contrast, the old man's words can be perplexing. Although the mother is the cause of the fire, it is ultimately Joe who ignited the fire.

People should not be judged as good or bad when they are born, because this judgement requires life experience. The individual determines the person he will be after the developmental stages. The personality that emerges is directly proportionate to the environment, society, and parents. Therefore, Joe's nature cannot be blamed for who he is. The responsible ones are society, his mother who continually scolds him and his father. Through the end of the play, Joe starts to have psychological disorders and daydreaming. The ghost he sees is the child who died in the fire. In the scene through the end of the play, Joe seems to be talking to himself and his inner child: "Stranger: I came to forgive you. / Joe: Forgive me? / Stranger: Yes, you did not mean to kill me. [...] and anyway, I was dead by then. Do not forget me. I wish we could be friends" (51). When a kid sustains even the slightest damage, he calls out for his mother and longs for an adult to be by his side in any negative situation. The rationale for this is to be able to relax and receive assistance while maintaining a mature demeanour in the face of danger. Children mature later in life as a result of observing adult attitudes. Joe is a

child who has received no guidance in this regard. His demeanour in the face of adversity is juvenile. For example, he does not demonstrate a proper attitude by escaping after the fire and bringing numerous children with him, as well as their obligations. His psychology is damaged as a result of all of these behaviours and the guilt of the child who perished in the fire. Therefore, when there is no one around, Joe starts talking to himself and thinks that the imaginary stranger standing in front of him is the child who died. In a minor key, he wants someone to forgive him for what he has done. However, he has neither his mother nor a friend to call him. What he said in the closing scene of the play is proof that he had lost everyone around him: “I have got everything. I am the last person in the world. I must find someone” (52).

Evidently, society is shaped by violence, and Joe has no guide to hold his hand in the society he lives in and show him the right path. After losing everyone, he is faced with the future. What Bond wants to emphasize is that Joe, who claims to have everything, has nothing. In fact, an uncertain, alone, and insecure future awaits him. As the characteristics of the play are considered as a whole, the reasons that prepared Joe for this end seem conspicuous; his mother’s behaviour towards him, a broken family, and the murder he was forced into are his reasons. The main character of the play, Joe, confronts these issues as he is a member of a broken family; however, the issues that the mother endures are not her decisions, but society’s derogations. In other words, social structure complicates the mother’s existence—it prevents her from properly raising her child during the developmental stages; thus, Joe issues in the death of a child. All of the considered causes are interconnected like a chain. The society that the individual lives in influences the mental state, and impairs the psychology; therefore, the inner child of the individual cannot be better.

As a consequence, an individual whose development is negatively influenced cannot be an adequate parent in the future, which culminates in the transmission through generations. In addition to the influence of external elements, such as parents and society, the internal element that is the individual’s own choices cannot be overlooked. The individual and character he wants to be, not the person he is forced to be, should be adopted. Throughout the play, Joe’s mother appears to be culpable, yet the situation is not that superficial from a broader perspective; as Joe commits arson on the house at his mother's inducement, he is the cause of it. Society influences the development of the

individual and shapes the character of the person he will become, but at the end of the day, Joe's behaviour is his choice. As in *Narrow Road* and *Early Morning*, *The Children* ends optimistically, and Joe begins to think of starting a new life for himself. In other words, he must overcome his inner conflict and rediscover his innocence in the face of the violence inflicted on him by society.

CONCLUSION

Throughout the history, society has been directly affected by various incidents. Several works of arts were produced to present these events, moreover writers tend to produce their work to mirror and understand the events. Drama was a prominent way to reflect the society as it maintained the play directly to the audience. Through detailed theoretical analyses of selected plays by Edward Bond, the main achievement of this study has been to scrutinise how children's childhood traumas pave the path to their personality under the light of psychosexual development theory. As reported by Freud, the only factor affecting people's adult character is the first five stages of childhood. In these stages that begin with birth, the care the child receives, all the events he sees, and everything he experiences affect his character. In the theory of psychosexual development, it is stated that the causes of neuroses and symptoms are unsaturated and immature drives. Due to the maturation period, there are sources of pleasure in which libido energy is stored in different parts of the body. During the oral period, for instance, a baby must receive the appropriate amount of breast milk. Otherwise, the child is going to develop oral personality disorders such as nail biting, drug addiction, and smoking in his adulthood.

As for Bond, there is aggression and violence instinctively in the nature of humanity. People come into the world with the potential of being good or bad. An individual learns to be good or bad through his experience in the environment. The individual's experiences and the society in which he lives are responsible for the character. In addition, Bond states that the aggression inherited in people is not a motive that needs to be satisfied, just like food and shelter. Violence threatens the continuation and future of humanity, and there is no need for violence. Bond, who consciously discusses everything on stage, makes a ruthless critique of the violence that has permeated society. Furthermore, throughout his literary career, Bond, who deals with people, society, and its historical depth, and exploits the function of theatre to establish a logical society, has always written for children and the future of humanity. The author, who takes the responsibility of expressing the fate of children not being able to grow up in equal conditions and who grow up in a violent system, went to the root of the problems to understand children. Therefore, he deals with children in *Narrow Road to the Deep North*, *Early Morning* and *The Children*. Bond's thoughts about the future and the next

generation are represented in each play. Bond attempts to solve the problems of his time by confronting them. Furthermore, he employs harsh and violent rhetoric to critique the period, at the same time he focuses on finding solutions to current problems. In all three plays, there is both a problem and a solution, and as a result, there is optimism in a world where evil constantly occurs in plays.

It is critical to understand the world in which children live and how this environment affects them. In this context, Freud's theories about psychosexual development led to scrutinising the plays obvious in terms of child development. The story of Shogo, who was left alone with his fate on the *Narrow Road to the Deep North*, comprises the major reasons for the tyrant rulers' or young people's situations of the period. Through the effects of Shogo and his childhood, Bond writes all these criticisms of the system. Due to the effect of growing up alone, Shogo, who was left by his parents when he was a baby, has become a cruel ruler. He tries to discipline his country and its citizens with violence. The reason for this is that he grew up following the society he lived in and took the values of that society as an example. Since he did not have a parent or caregiver to raise him, he accepted what he saw in his childhood as true. On the other hand, he has anger towards life because he spends his life alone and feels uninterested. Evidence of childhood traumas outlined in Freud's theory of psychosexual development is found in the character development of Shogo. This anger is because he did not grow up in a family and he longed for it. In *Early Morning*, the main character, Arthur, has no anger towards life. In contrast to Shogo, Arthur tries to resolve the distortions in the existing order. Both characters have experienced childhood traumas, and therefore, they also have psychopathologies. However, each individual's reactions to events are different because each individual's development of consciousness is also different. The fact that Arthur has a Siamese twin has relieved him of his loneliness in life. On the other hand, although Shogo has many siblings, growing apart from them has created more severe trauma. Consequently, Shogo has more anger towards life than Arthur.

Anger against life stems from the individual's past and frequently leads to long-term troubles. Each person may be furious about different aspects of reality, and this rage affects not just the individual, but also society and future generations. Shogo's kingdom suffers as a result of his rage, his loneliness and need for love. Many people are killed, and those that remain must obey him. Shogo's wish to be obeyed arises from

lack of love. Arthur and Joe have the negative impacts of such destructive effects as well. The lack of interest and love that all three characters have leads to neurosis in different ways. While Shogo takes his anger out on society, Arthur tries to fix his society. On the other hand, Joe becomes a murderer just to get some love from his mother and loses all the people in his society one by one. Unlike the other two characters, Joe is a younger child, and his experiences are quite destructive for a 10-year-old boy. The treatment he receives from his mother, being separated from his father, and his loneliness in society negatively affect his developmental stages. Developing an addictive personality, Joe is very attached to his mother, as he lives only with her. Out of fear of being abandoned, he does whatever his mother says. Being manipulated by mother caused Joe to be a murderer.

It is not just Joe who is the killer between the other two characters. Shogo is also a character who becomes a murderer in *Narrow Road to the Deep North*. Towards the end of the play, when Shogo cannot find the king's son, he kills all the children in the school. This scene is similar to the old man's killing of all the children except Joe in *The Children*. Death and killing are scenes that disturb the audience, and Bond deliberately puts this into his plays. The murder of a child on stage is a metaphor for how society ends the lives of children. Moreover, Joe tries to kill his puppet with a brick. The attitude of Joe is a result of his mother's behaviour towards him. In *Early Morning*, however, Arthur is not a murderer, but is a victim. Arthur, who lives in a society with cannibalism, encounters the same lifestyle in heaven after his death. He wants to interfere with the existing order and, consequently, he is killed by his family members. Each family member kills Arthur by eating a part of his body. Only the skeleton remains. Similarly, Shogo is killed by Basho, who leaves Shogo by the river. The common point for all the main characters in the work is that they are killed or witness death. The experiences caused a psychological destruction in Joe's personality. In terms of psychoanalysis, it is impossible for children and young people living such a life to be mentally balanced and healthy individuals. Problems that will arise in adulthood and old age will cause their characters to become dependent, obsessive, and neurotic individuals.

Individuals who grow up far from their families generally yearn for family. However, there are different ways to establish a family in the plays. Shogo, who does not grow in a family order, has no idea about what family is. He wants to construct an

order because he does not know what an order is or what a sense of belonging is but hopes to learn at some point. The country he leads is the result of the order he achieves. Shogo does not know how to acquire love naturally, so he attempts to get love from others by harassing them and praising Shogo. Arthur, on the other hand, is not in a healthy society, although he is in a family. Due to the throne wars, he is involved in, he does not get enough love from his parents. He aspires to restore order to future generations by attempting to heal society. He fails to attain his purpose, but in his eternal life, he is loved by Florence. The same situation about a lack of love applies to Joe as well. Unlike other characters, clearer information can be obtained about Joe's psychosexual developmental stages. It is quite negative for a mother to humiliate, mislead, and make her son feel bad. The escape from this situation is to run by taking his friends on the journey with him. Whether these friends are physically real is also a mystery. Maybe they are Joe's imaginary friends to avoid being alone. Assuming not, he wants to escape by creating a family atmosphere for himself and looks after the old man for this reason. Joe and Shogo have similarities in this respect. They both strive for a family arrangement, but in the end, neither succeeds.

The existence of the characters who try to interfere with the corrupt system has been analysed throughout this study, and all the characters have a desire to do their part in some way. What is wrong is that it is parents and adults, not children, who must fulfil these responsibilities. Exposure to adult violence cannot be expected that future generations will be mentally balanced, as seen in the aforementioned plays. The main roots of education that start in the family become even more destructive with the violence in society. In such a society, it is normal for a generation that grew up with violence from infancy and assimilates it to exhibit the same behaviour towards their own children. The interactions between Joe and his puppet in *The Children* are the best illustration of this. He applies every behaviour that he takes as an example and internalises from his mother to his puppet. Joe's mother projects her anger towards life onto her son, just as Shogo does to individuals in his country. There is no loving or optimistic society that the characters see and learn about in the environment in which they live. After the Second World War, the psychology of the people was already broken. People in that society were not mentally well after living through all that violence and facing many deaths. It is directly proportional in terms of psychoanalysis that the children of people who exist in such a society are also neurotic and obsessive

individuals. It is not unexpected that Joe, Arthur, George, and Shogo resorted to violence as children because they are lacking mother care.

One of the striking features in all three plays is the lack of self-confidence that all the characters experience on the one hand. Because of his mother's insults, Joe is an insecure child. He is afraid of the dark, never wants to be alone and takes his puppet wherever he goes. The reason for all these behaviours is that he does not trust himself enough to be alone. He lives in a broken family, and he cannot find a parent to lean on. His mother also does not act to reassure him, and even uses words that will break his existing trust. Shogo, on the other hand, cannot be a self-assured person as a result of growing up alone. Fearing that the king's son will reclaim the throne, he kills all the children since he lacks the confidence to resist him. George, on the other hand, is a diffident character since he is attached to Arthur and has never been his own self. He does not even have his own heart. All characters' lack of self-confidence stemmed from the lack of care they received during their developmental stages. According to Freud, trust issues have arisen as a result of the completion of the five phases of development and the presence of obsessions. It is natural to have a lack of trust in children who are not cared for, cannot receive an education, and struggle to exist in a society full of violence. They are also disappointed by the adults whom the characters trust in three plays. Frustration and resulting insecurity affect the individual and his or her psychology. Shogo tries to make friends with Kiro, but he also wants to trust Basho. However, Basho makes plans to dethrone Shogo. What happened to Shogo was first because of his parents and then because of Basho. At the end of the play, Basho causes Shogo's death. Joe is also careened when the old man kills all children. Likewise, in *Early Morning*, Arthur is disappointed when his mother shoots his brother with a gun. The lesbian relationship between his mother and Florence is also hurtful for him.

In conclusion, this study has scrutinised how the young individuals and child characters in Edward Bond's *The Children*, *Early Morning*, and *Narrow Road to the Deep North* went through and underwent developmental stages under the conditions of the period. People come into the world innocent. It is inappropriate to stereotype them as good or bad. Children form their characters with the influence of the society they live in; that is, the social structure and the characters are directly proportional. The id, which is a part of consciousness, wants its desires to be satisfied, but aggression and violence

are not a hunger to be satisfied. Humanity does not need violence. Being aware of this situation and making children the most important subject of his plays, Bond gets to the root of the problems and brings social problems to the stage. These are issues that need clarification, even if they are uncomfortable to watch or read. Psychopathological problems in children who are not cared for in their psychosexual stages and do not achieve adequate satisfaction, according to psychoanalytic theory, endanger future generations. Children need love and attention, as shown throughout the entire study. In this respect, the development of each individual should be carefully considered. Considering that grains of sand combine to form a beach, the fact that a child can affect the whole society should not be ignored. In *The Children*, Joe is afraid of the dark because he is alone. It is his mother, father, and society that leave him alone. It should not be forgotten that a lack of love is loneliness. Loneliness is darkness, and children are always afraid of being in the dark.

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CURRICULUM VITAE

After finishing Babaeski Anatolian High School, Ayşegül KOCAÇINAR was enrolled in the Faculty of English Language and Literature at Karadeniz Technical University in 2014. In 2019, she graduated from the department and entered Marmara University Pedagogical Formation in the same year. She started the Master of Arts in the Department of English Language and Literature in the Institute of Social Sciences at Karabük University in 2020. She currently works as an English instructor at Lokman Hekim University in Ankara. She is interested in literature. Her main study fields are English drama, psychoanalysis, and mainly literature.