



**STAGING CRUELTY IN EDWARD BOND'S
SAVED AND SAM SHEPARD'S *BURIED CHILD***

**2022
MASTER THESIS
DEPARTMENT OF ENGLISH LANGUAGE AND
LITERATURE**

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Betül GÜNAYDIN YILDIRIM titled “STAGING CRUELTY IN EDWARD BOND’S *SAVED* AND SAM SHEPARD’S *BURIED CHILD*” is fully adequate in scope and in quality as a thesis for the degree of MASTER OF ART.

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This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a Master of Art thesis. Oct, 7, 2022

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

Assoc. Prof. Dr. Müslüm KUZU

Director of the Institute of Graduate Programs

DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with th

academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, 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: Betül GÜNAYDIN YILDIRIM

Signature :

FOREWORD

The COVID-19 pandemic has been a chaotic time for all who experienced including me. After the psychological turmoil of sheltering at home and a sense of estrangement hits us, a dear mentor of mine uttered these words: “People will have more violent behaviors as well as hedonistic inclinations.” It was at that exact moment that I faced the upcoming reality. Unfortunately, we have lived and still do live through it. People are indeed crueler not only in terms of physicality but definitely in terms of psychological cruelty, sexual cruelty, and even cruelty of negligence or extravagance. The *theater of cruelty* is the result of a life spent in the asylum of a man who wanted nothing more than to bring theater a new perspective while making it relatable to the people again. It is an outlet to experience many different forms of cruelty, without hurting anyone but by raising awareness. It is a tool to shock people to their core values. It is what people, in my opinion, need right now.

Thanks to the inquiries, extensive readings in chaotic times, and my supervisor Assoc. Prof. Dr. Harith Ismael TURKI’s immeasurable guidance, my thesis topic emerged. In this long and bouncy way, Dr. TURKI has always been supportive. At my lowest, I would not have been able to continue my studies had he not been the source of encouragement. Therefore, I am forever in debt to you.

I would like to thank my family who provided me with their love and belief and also raised me in a home where the most and only indispensable belongings were books, thousands of them indeed. They guided me to love being an active part of our community and being a teacher of what I know, which is why every day has been and still is a strive for the better of people. I chose to teach the young and educate the generations about the possibilities in the world.

I would like to show my gratitude and love to my husband, for he has not only been incredibly supportive of my studies from the start, but he also took up all the load of the housework only for me to have a peaceful study environment. It would not be possible without you.

I am glad to bring all my passions together in this thesis although it took up hard work and a lot of tears on my behalf. I have always been a drama kid, here I studied plays. Literature means different cultures, and languages to me. Both are my passions as my goal is to eventually understand people better. Lastly, the pandemic led me to inquire about the cruelty in the world more than ever. I am glad to present my views with the world.

ABSTRACT

This thesis provides an extensive framework for the *theater of cruelty* in the attempt of examining the elements of cruelty in the light of Antonin Artaud's book *The Theater and Its Double* in Edward Bond's play *Saved* and Sam Shepard's play *Buried Child*. It is a comparative study of plays from respectively English and American literature. These plays are both pioneering as a result of their shocking elements, and depiction of negligence in broken families. They are also critiques of their times, especially focusing on the traumatizing effects in post-war societies, and corruption. Not only do both plays depict societies suffering from sexual and physical violence but also, they magnify the outcomes of disturbing events with the careful practice of shaking the audience's core values about their community thanks to bizarre use of sounds and imagery. Although it is a natural process for the plays to be written, thus limiting them to extensive use of written language, neither of the plays solely depends on the text. The texts, on the one hand, provide means of suspension with silence and unspoken actions, on the other hand, it is observed that Bond manipulates language and stretches words by attributing them wider meanings. In the light of plays being examined thematically and technically in this study, it is discussed that Bond and Shepard both find an innovative and effective outlet through the lens of violence and cruelty in the Artaudian concept.

Keywords: Antonin Artaud, the theater of cruelty, *Saved*, *Buried Child*, infanticide, violence, sexuality, incest, broken family, post-war.

ÖZ (ABSTRACT IN TURKISH)

Bu tez Antonin Artaud'un *Tiyatro ve İkizi* adlı eserinin ışığında Edward Bond'un *Kurtarılmış* oyunu ile Sam Shepard'ın *Gömülü Çocuk* oyunlarında bulunan vahşet elementlerini araştırma amacı ile vahşet tiyatrosunun kapsamlı bir çerçevesini sunmaktadır. Bu, sırasıyla İngiliz ve Amerikan edebiyatlarına ait oyunların karşılaştırmalı bir çalışmasıdır. Söz konusu oyunların ikisi de sarsıcı unsurları ve parçalanmış ailelerde bulunan umarsızlığın tasviri açısından öncü niteliktedirler. Aynı zamanda, bu oyunlar bilhassa savaş sonrası toplumlardaki travmalara ve yozlaşmaya odaklanarak dönemlerine dair bir eleştiri mahiyetindedirler. Oyunların her ikisi de cinsel ve fiziksel şiddetten mustarip toplumlara betimledikleri gibi, ses ve görüntünün alışılmışın dışında bir kullanımı ile seyircinin toplumlarına dair öz değerlerini dikkatli bir biçimde sarsan bir çalışma sayesinde rahatsız edici hadiselerin sonuçlarını büyütmektedirler. Her ne kadar oyunların yazılması doğal bir süreç olsa da bu onları dilin yoğun ve ayrıntılı şekilde kullanılması gerekliliğiyle kısıtlar. Ancak her iki oyun da yalnızca yazılı metne dayanmamaktadır. Metinler bir yandan sessizlik ve konuşulmayan hareketler ile durdurulma ve beklenti hissini sağlamaktadır, öte yandan Bond'un dili kelimelere daha geniş manalar yüklemek suretiyle onları şekillendirdiği gözlemlenmektedir. Bu çalışmada konuları ve teknik açıdan incelenen oyunların ışığında hem Bond hem de Shepard'ın Artaud'un şiddet ve vahşet konseptinin lensinden bakarak yenilikçi ve etkileyici bir gideğen buldukları tartışılmaktadır.

Anahtar Kelimeler (Keywords in Turkish): Antonin Artaud, vahşet tiyatrosu, *Kurtarılmış*, *Gömülü Çocuk*, bebek cinayeti, şiddet, cinsellik, ensest, parçalanmış aile, savaş sonrası.

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ARŞİV KAYIT BİLGİLERİ (in Turkish)

Tezin Adı	Edward Bond'un <i>Kurtarılmış</i> ve Sam Shepard'ın <i>Gömülü Çocuk</i> Eserlerindeki Vahşet Unsurları Üzerine Bir Araştırma
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SUBJECT OF THE RESEARCH

An Artaudian study of Edward Bond's *Saved* in English Literature and Sam Shepard's *Buried Child* in American Literature.

PURPOSE AND IMPORTANCE OF THE RESEARCH

The purpose of this study is to create a comprehensive framework of Antonin Artaud's theater of cruelty based on the theory of *The Theater and Its Double* in order to apply them to plays in English Literature, and American Literature.

METHOD OF THE RESEARCH

The study depends on Antonin Artaud's theory of *The Theater and Its Double*.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

French author and playwright Antonin Artaud's theater of cruelty theory can be applied to plays from English Literature and American Literature.

POPULATION AND SAMPLE (IF AVAILABLE)

Population and sampling are not available.

SCOPE AND LIMITATIONS / DIFFICULTIES

The scope of this research is limited to one play from the English and American Literature based on Antonin Artaud's *The Theater and Its Double*. The literature about this subject is limited. Besides, Antonin Artaud is French; thus, his book is written in French and translated in English. A part of the meaning might be lost in translations. There is still need in literature of further studies on this subject.

1. CHAPTER ONE: INTRODUCTION

Ever since the first human beings stepped onto the world, cruelty became a part of daily life. Was it not the cruelest act for Adam and Eve to reject eternal bliss? What about Abel and Cain brothers who had all sources of this fruitful Earth to themselves, yet Cain was taken over by jealousy and committed the worst type of sin? Is it not that a person can be the worst enemy of himself/herself by cultivating bad energy? From the micro level, which is related to individuals and relationships between people, to the macro level, which relates to nations, cruelty has prevailed in societies.

Synonymous to cruel; inhumane, savage, and tyrannical are vocabularies which adorn the front pages every day. Moreover, not a day passes without the unfortunate news of suicide, homicide, or mass killings on the streets. Some are being scorned and some are watched with a sigh of relief with the knowledge that this time the reader or spectator is on the lucky side, and still alive. From a Saussurean structuralist point of view, despite so much of this ferocity surrounding living creatures, beauty still shines through because linguistically one can only become meaningful when its binary opposition exists (Bouissac, 2004, p. 240-260). On the other hand, good-hearted vs. brutal; kind vs. fiendish; or benign vs. atrocious do not simply represent a perfect dichotomy but the mere existence of the negative and undesirable one illustrates the lack of the good and desirable concept.

We people have been strained into the societal norms and constructions so much that it gets harder day by day to be able to express our feelings with all parts of our bodies. Speech or verbal expressions online have replaced gestures and mimics. It is a cruel yet silent question to ask how many people are still able to scream at unjust moments or help prevent a crime when they witness it first-hand. Artaud's manifesto shows that his concept of theater rebels against the reduction of organs into "monstrous, talking abstractions" (Artaud, 1958, p.106). Thereby, *theater of cruelty* remains to be a relevant part of our daily lives, not only theater performed on stage.

The word cruelty is used thoroughly in the *theater of cruelty*. Although cruelty exerts physical elements in plays, such as bloody scenes, death, or vulgar sexuality, verbal cruelty takes place in language both morphologically and syntactically as well as semantically. The use of language and the lack thereof constitute passive cruelty which can be found in calculated silent moments. Psychological cruelty is an active choice of disturbing the audience and targeting to influence change through drama. The psychological turmoil characters live through ensures the annoyance a play creates in the audience.

Initially, theater's roots date back to Ancient Greece. Greek literature has a long tradition of storytelling and recitation of myths verbally in the form of poems. Although, these myths did not specifically contain religious references, they contributed to the custom of producing verbal literature as well as sharing art in social events. Having started as a part of religious festivals in the name of Greek gods, choir performances along with tragedy, satyr and comedies were started to be played on stage. Not only were they adorned with melodic poetry, rhythm, costumes; dance had an important role in the initial forms of theater. So much so that, many an actor had a background in dancing. (Wilson & Goldfarb, 2010, pp. 24-55) It is also worthy of notification that the producer or the composer of the plays paid attention to musicality which is brought by the language itself, which indicates the inevitable relationship between language and music in the early works of drama. As Aristotle both poetry and tragedy are forms of artistic imitation. Yet, while at the time tragedy was considered to be a continuum of epic poetry and therefore, it was a mean to imitate more serious actions and events; comedy was rather a new concept depicting destructive ugliness along with defects of life. As opposed to both the storytelling tradition and even tragedy; comedies contained a variety of unusual costumes and masks, which was the reason comedy was not taken into seriously at first. (Butcher, 1922, p. 21-23).

All in all, in theater, the concept of cruelty has not emerged thanks to Antonin Artaud. It was used even in the early theatrical works in various forms. Aristotle's *catharsis* is a form of cleansing through the depiction of violence on stage in order to set free the undesirable thoughts and instincts of the people. But Artaud's form of cleansing and concept of cruelty exceeds the limits of Aristotle's concept of cruelty thanks to a more comprehensive attribution to the word. The extent of cruelty in *the*

theater of cruelty is later discussed in detail. The following excerpt from *The Theater and Its Double* illuminates Artaud's stance on finding the sublime or cleansing through drama which is broader than former concepts.

The idea of what is sublime in life, death, dignity, heroism, honor, love, revolution, war and fear. The masses understand the sublime or else they would not even be human, but we act as a screen between the sublime and all the masses who are only conscious of masterpieces through our fossilized literary or artistic ideas. (Artaud, 1974, p.181)

In order to understand the theater of cruelty better, it is equally crucial to establish a link between Artaud's theater theory to the surrealist movement. Twentieth Century Drama can be considered as a revolt against the realist ideas of the previous century. Early departures from realism were influenced by philosopher Nietzsche and included symbolist dramatics such as Maurice Maeterlinck as well as former realist playwrights like Henrik Ibsen and August Strindberg. Antirealist dramatists argued that the theater's role was to reflect and project the inner life of a person as opposed to the obvious outer reality. (Wilson & Goldfarb, 2010, pp. 333-336) Therefore, symbolist drama brought up the idea of using mystical, spiritual elements that cannot be literally expressed. As a 20th century playwright himself, Antonin Artaud's take on theater, which takes symbolism to a more pronounced level, is innovative.

Surrealism started in France in early 20th century, and it is based on non-realistic occurrences. In surrealism, in other words, beyond realism visual arts; theater, dance, music and other types of arts should work together. According to the surrealist movement, subconscious is the highest place of reality, which is why plays were set on dreamworlds. Different from Antonin Artaud's ideas, some avant-garde theater artists believed that cruelty should be physical.

Theater of cruelty manifests that there should be "no more masterpieces", and texts are no longer sacred. Instead of performing classics regularly, the relevance factor needs to be considered and, the experience of theater must alter towards a sensory experience where viewers' senses are to be bombarded. Artaud's conception of cruelty opposes that of other surrealists, for that he suggests cruelty must also come from sensors (Wilson & Goldfarb, 2010, pp. 375- 377)

This thesis is written with the intention of presenting a detailed study of the *theater of cruelty* by Antonin Artaud, and its implications on English and American drama. Furthermore, this study aims at bridging the gap between a theatrical concept and today's lifestyle by raising questions. To study the repercussions of French playwright Artaud's manifesto on English drama, Edward Bond's play *Saved* (1965) is chosen; in addition, from American drama, Sam Shepard's *Buried Child* (1978) is studied.

1.1. Theater and Its Double

Mental illnesses, a body that suffers from both mental and physical problems from the beginning of its existence, years of great wars along with the agony of personal experiences all resonate on a deeper and more personal level in today's era than those years of wealth and stability, similar to the life of French playwright and poet Antonin Artaud whose innovative contributions to the literature with the *theater of cruelty* helped alter the views on the role and limitations of drama. His approach was a rejection of traditional theater. "He belonged to the mainstream of the movement for a renovation of the theatre which had started as a reaction to its mid-nineteenth-century degradation into cheap melodrama and vulgar entertainment" (Esslin, 1977, p.83). Therefore, Artaud criticizes the theater which falls short in reflecting the immediate and direct modes of individuals and fails to disturb the audience's nervous system. Instead, according to him, the theater's ultimate goal needs to be "to wake up the spectator's nerves and consciousness as well as their heart and conscience" (Kurmelev, 2016, p.78).

Indeed "All the world's a stage, and we people are merely players" Jacques from *As You Like It* by Shakespeare (2015) utters in act two, scene seven. The theater had been so long disassociated from the art of imagination; hence, it had been restrained inside boxes of pre-decided topics, language conventions, and realia until the world of drama went through a dramatic change thanks to the rise of modernist works in literature. While some writers opted to revolt against the old and followed a "beyond realist" path in drama, others such as Antonin Artaud started a variety of pioneering movements within the general framework of mitigating between real and unreal.

The dreamlike world being manifested in *Theater and Its Double* (later referred as *TD*) (1958) aims at getting the two extreme ends of societies' realities and theater's artificiality to meet in order to attain a more impactful and meaningful genre. According to Artaud (1958, p.118) "Theater, like speech, needs to be set free." He discusses that persistence in the Occidental psychology of expressing oneself dominantly through words has long led to neglect of one's unconscious. Once writers, in his words *creators*, incorporate sign language and effectively use alternative elements which are not traditionally a subject of a theater stage can magical powers arise in and through drama; hence, both the minds and senses of theater spectators may be stimulated.

It should not be assumed that earlier dramatic works starting from classical theater to the Shakespearean period lacked every form of violence or cruelty, though. As much as the name of Antonin Artaud's theater initially sparks the idea of the existence of quite the bloody and obscenely cruel scenes, even more than they were ever performed on stage, the reality of Artaud's theater of cruelty is far from portraying merely pure violence. His concept of cruelty as it was discussed and explained in detail in his book *The Theater and Its Double* (1958) exists in staging, language, costumes as well as many other factors that make up a theatrical environment.

Theater however much it is a traditional form of art has undergone a number of changes over time. Antonin Artaud having been a part of the drama as well as other forms of literature such as poetry depends his novel ideas on his own experiences along with observations. Since Artaud has always questioned the dualities within people with the intention of merging the two together as much as possible, he reflects such concerns in his work of art. The need for an extensive discussion about the *Theater and Its Double* stems from the realization of how fixed Western conventions and heavy dependence on text differs from the Oriental theater specific to the Balinese. Occidental theater as Artaud points out is limited to words, leading the theater to become a *performed text* (Artaud, 1958, p.68). Artaud not only complains about the obligation to stage only what is considered appropriate for theater with a clear beginning, middle, and end, but he also fears the duality between the mind and the body that traps creativity and awareness. Therefore, text dependency in the Western theater requires a change of role which broadens the purpose of theater by extending sensual and psychological levels.

Artaud's most essential writing that is devoted to the theater, *The Theater and its Double* consists of essays, letters, and a version of *The Cenci* according to the radical and enthusiastic thoughts he suggests in his book. The true purpose of the theater Artaud tells his reader is "to create Myths, to express life in its immense, universal aspect, and from that life to extract images in which we find pleasure in discovering ourselves." (TD, p.116).

According to Artaud, from the natural inclination toward violence and cruelty in early 20th century Europe to the rise of fascism and Stalinism, the *theatre of cruelty* could act as a cleansing medium like the plague (Wilson & Goldfarb, 2010). Thus, he resembles the theater to the black death in *The Theater and Its Double*. The plague targets the lungs and brain, which Artaud links to a specific preference to affect human willpower and consciousness. A plague victim would witness misery in the streets, dead bodies, cremating the dead in the streets, or most importantly suffer from the disease themselves. Similar to the outer disorder and clashes during the time of the plague, daily clashes, wars, psychological or political conflicts, and such being portrayed in theater are strongly related to the audience's sensitivity.

One of the means of achieving theatrical delirium as in the plague acting takes up a significant role. Viruses cause serious sicknesses, one of them being the plague and they have different incubation times until a suitable environment occurs. Contemporary people are more than familiar with the destructive power of epidemics and pandemics due to Covid – 19 pandemic. When it appears, it is unexpected, and it is often too hard to diagnose until it already infected a person. Artaud specifically focuses on the example of the plague due to its temporal relevancy in *Theater and Its Double*. Theater resembles the plague not only due to causing a wide-range disturbance but also by helping rediscover the dormant feelings and images which are not surfaced in the human mind. Therefore, a true piece of theatrical art creates disturbance and releases what is surpassed.

Corti (Artaud & Corti, 1974, p.20) points out in his book of Artaud's collected works that "Like the plague, the theater is a crisis resolved either by death or cure." It has the power of purification by shaking off the constructs and allowing people to reflect on themselves. Hence, it can be noted that theater in the sense that *theater of cruelty* aims at presenting is more than an entertainment and a passive pastime activity; it is

rather an effort that the audience must make. It has evolved into the art of connecting with the self and accepting the hard reality with its veracity.

When the Occidental theater uses language in a poetical function, the senses are left lacking poetic satisfaction via music, dance, mimicry, pantomime, lighting, and scenery according to Artaud. Nonetheless, he is aware of the possible drawbacks of not creating truly analyzable characters due to the very nature of lack of extensive dialogues as well as prominent use of movements, sound, and unconventional staging. Yet, he discusses the lost properties of theater such as true humor coming out of anarchic disassociation, and seriousness at times of danger and pain-causing theater to decay (Artaud & Corti 1974, p.29). Hence, by exercising freer theater with meaningful causes and techniques, the fixed conventions of the Occidental theater that act similarly to the plague for a body can be eliminated.

True theatre is spiritual healing; this healing comes from the unity that the theater of cruelty promotes in the audience. In Bermel's (2001, p. 22) words, "Artaud's word cruelty means having to be cruel to be kind." Moreover, Artaud considers masterpieces to no longer "answer the needs of the times" (Artaud, 1974, p. 57). In other words, as explained in detail in the "No more masterpieces" essay of Artaud in this *The Theater and Its Double (TD)* (1958, p.74), "masterpieces of the past are good for the past: they are not good for us." Artaud finds the language of old masterpieces such as Sophocles' plays to be grand yet not timely. In addition, he finds previous topics of worry about money, sexual romance, torment, lust, and such have lost their relevance in contemporary theater. His idea is to try to cease randomness and individuality in the theater.

For Artaud, who always searches for the hidden reality, "the double of theater is the essence of life itself" (TD, p 114). It is vital and violent like a Dionysiac revel, the *theater of cruelty* strives for the annihilating force of life.

1.2. The Theater of Cruelty

In the first manifesto of *The Theater and Its Double*, the main emphasis is on explicating the far distance between theater and life. Rather than focusing to educate the spectators about this type of theater, this manifesto showcases a guidebook to fellow

artists. This part includes explanations regarding the detached position of theater from creation and being and introduces the themes along with the production techniques.

A unique symbolic language that no longer relies on pre-written and unchangeable texts is introduced to be a way of rescuing the theater from psychology and human interest. Whereas Artaud is already quite interested in the ways of the Asians and indigenous people of South America, his ideas are observed to be the reflection of creating magical words through vibrations and various characteristics of the voice. He abandons the language-obsessed views of the Westerners with the purpose of achieving an enchanting effect with words and suggests intellectuality can be achieved when it is brought forth by the gestures and signs it hides in rather than being conveyed by words dominating dramatic arts which have been glorified for centuries.

The theater is far from creation and being. While true theater should be able to reflect the face of creation, according to Artaud, theater is a seldom reflection. Yet, it should have a function. To put it differently, if the theater shows the reality in the world as it is, yet lacks to make an impact on the spectators, it has been diminished into a performed art that reflects life like a mirror without a genuine involvement. Kurmelev (2016, pp. 77-79) explains that in Artaud's theatrical system, he aims to both engage the spectators emotionally and trigger an emotional shock that can penetrate people's minds, upset their peaceful and balanced existence as well as yield to their own dark instincts, sexual desires, and guilty pleasures. Thereof, the theater should show the spectators the real and raw sense of interior truth which can be achieved by using criminal, obsessive, savage, cruel, and even cannibal senses of the matter and life.

Antonin Artaud, however, does not completely reject using real-life events in the theater. Otherwise, the *theater of cruelty* would only appear as an entirely surrealist idea or even a form that is doomed to cater to a small group of experimental artists. Yet, it exceeds those limits and finds itself an unshakeable position in theater and even in television and cinema. According to Artaud (TD, p.85), the theater should generate "a believable reality which gives the heart and the senses that kind of concrete bite which all true sensation requires." (Haberman, 1977, p. 492) Inevitably, the "first manifesto includes real-life occurrences and stays away from focusing merely on metaphysical aspects of life, at the same time, it manifests that only through dreamlike reflections and the use of imagination in theater, a person can find his / her place.

The content of the third letter in the *Theater and Its Double* helps clarify what cruelty is meant to be in the *theater of cruelty*. Artaud (TD, pp. 114) points out that cruelty is not at all out of perverted and sadist thought or action, but it is “a pure and detached feeling, a veritable movement of the mind based on the gestures of life itself”. He then adds that the term “cruelty” could be replaced with “life” or “necessity” for he sees theater as an ongoing, living; hence, magical just like life itself.

1.2.2. The Themes

This section attempts to provide extensive knowledge about the necessities for a theatrical work to be considered a part of Antonin Artaud's *theater of cruelty*. It requires certain elements which are related to humans and how they interact with theater, also material elements which give out a lot of nonverbal clues to the audience.

The spectacle must encompass sudden and surprising movements, familiar beats and pulsations, and all sorts of charming musical notes, clothes, or theatricalities getting the audience into a scene and speaking to their inner souls. Production; therefore, has the utmost significance in creating a magical world. From costumes, lights, musical instruments, and accessories to unusual mise en scene and set contributes to such effects.

Artaud attributes the theater to the role of stimulating mystical or religious experiences within the audience. By basing the theatre on myths, symbols, and gestures, he accelerates irrational forces. Since according to him, the audience's reality can be expanded via explosive and imaginative actions which resonate powerfully in one's subconscious (Knapp, 1969, pp. 26-30). If the theater can achieve to affect its spectators deeply, then a public event can be morphed into a personal and living experience. This way, individuals will not only relate to the themes of the theater but also find the power to act upon their experiences.

When it comes to the *theater of cruelty*, the duality between the author and the director of a play is terminated. These two roles become a unity undertaken by a “creator”. A creator with a wild imagination can bring his / her ideas into the creation of the spectacle. Indeed, contemplating a picture being described by a person and drawn by another or a dress imagined by a customer, and which comes from the crafty hands

of a tailor may not exactly fit the descriptions. However much more challenging the new concept of one creator, elimination of such duality alters the influence of a play on its spectators.

The distinction between a playwright and director was abolished by Artaud; equally, the physical separation of a play with the use of a parted stage from the audience is rejected. In this manner, the viewers are enabled with direct contact with the actors in the effort of captivating the audience's all senses. The viewers are intended to become an active part of the action, as well as be a witness. While grand theatrical architectures are abandoned, any space, even a barn with four bare walls can become a theater.

In my view, no one has the right to call himself an author, that is to say, creator, except the person who controls the direct handling of the stage. And exactly here is the vulnerable point of the theater as it is thought of not only in France but in Europe and even in the Occident as a whole: Occidental theater recognizes as language, assigns the faculties and powers of a language, permits it to be called language (with that particular intellectual dignity generally ascribed to this word) only articulated language, grammatically articulated language, i.e., the language of speech, and of written speech, speech which, pronounced or unpronounced, has no greater value than if it is merely written. In the theater, as we conceive it, the text is everything. (TD, p. 117)

The purpose of disassociating theater from the highly produced theater of the latest centuries is clear; however, what makes theater of cruelty auditoriums differ from the Shakespearian stages is less obvious, yet notably distinguishable. It was discussed that Elizabethan stages had spectators usually standing up in the middle of the theater space, and scenes were followed by mobile viewers. While it bears resemblance to a theater described in the first manifesto, a *creator* does not conceal scenes when there is a shift. Moreover, the theater stage is constructed in a way that it transmits sounds and images and distorts or amplifies them using unusual objects. On the contrary, Elizabethan playwrights generally relied on daylight. Thus, the revolutionary use of light or effects cannot be mentioned. All in all, the theater of cruelty aims to use all corners of the stage and design a fantasy world.

As aforementioned above, the *theater of cruelty* mitigates a state between dreams and the real world in many ways. Yet, what is language like in dreams? However much the conversations cannot be fully remembered after waking up, their effects may linger for days. One could argue that for a situation to have an impact on the individuals, there

needs to be more than using signs in a written form understandable in a similar fashion by everybody. In that attempt, Artaud manifests to extend the use of language by taking into consideration codes, intonations, certain deformed patterns, use of gestures, and mimicry in a fresh style. According to him, it is possible to double and even multiply the meaning of theatrical language with evocative, thought-provoking, symbolic, and arbitrary non-verbal signs and codes. By making use of such signs and codes instead of spoken language, the theater of cruelty reduces the rationale in plays.

Derrida's (1978) interpretation of the theater of cruelty summarizes that Artaud does not eliminate speech entirely. The speech will no longer govern the stage, but it will be present upon it in a controlled and enclosed way. Citations or recitations and orders in written theater are being reduced by ending *diction* which makes theater a form of reading exercise. "Thus, we shall renounce the theatrical superstition of the text and the dictatorship of the writer" (TD, p.124). Hence, the speech will not be muted on stage in the theater of cruelty; but the stage will be freed from constrictions. Artaud writes in *The Theater and Its Double* about the matter as such:

I am adding another language to spoken language, and I am trying to restore to the language of speech its old magic, its essential spellbinding power, for its mysterious possibilities have been forgotten. When I say I will perform no written play, I mean that I will perform no play based on writing and speech, that in the spectacles I produce there will be a preponderant physical share which could not be captured and written down in the customary language of words, and that even the spoken and written portions will be spoken and written in a new sense. (TD, p.111)

In the fourth letter to his friend J. P., Artaud (1938, p. 117) clearly explains his perception of language in theater extends from strict European ideals of text dependency and grammatically and phonetically accurateness. He criticizes Occidental theater in terms of fossilizing a word by attaining a single meaning which works in line with the aim of the author only when they are enunciated and articulated in a strictly controlled manner by also controlled actors. Not only does this habit inhibits theater from any form of originality, but it also deters future imaginations.

In contrast, Artaud supports signs to which magical meaning may be attributed and the power silence gives. His manifesto and letter associate movement with sounds as though speech dances. Derrida's analysis of Artaud's view on language notes that

there is no distinction between gesture and speech (Smith, 1985). It can be deduced that Artaud extends language beyond frozen meanings.

In line with the wider use of language, the theater is no longer a text written to be read; therefore, the music it creates becomes a character itself. Just like the harmonious sounds of language constitute a substantial part of the music throughout a play, musical instruments are equally valuable. The *theater of cruelty* focuses on musical instruments as a living part of the set by reviving the old instruments or using them in unconventional manners as well as creating new instruments. The aim is far from creating music which is a joy to the ear and more towards finding new ways to awaken the senses of the audiences for a lingering effect.

Theater brings together gesture and verbal language, static objects, and movement in three-dimensional space in search of a total art form. Theater also uses a range of resources such as words, light, musical instruments, bodies, furniture, and clothes. Artaud criticizes filling the stage with elements all of which are carefully calculated to serve to the dialogues between characters. He writes in his manifesto; “Objects, accessories, sets on the stage must be apprehended directly ... not for what they represent but for what they are.” (Sontag, 2002, p.34)

For a 21st-century citizen who has been a witness to the rapid changes in the use of light both in theater and other performed arts, Artaud's first manifesto on the inadequate use of lighting equipment may happen to be bemusing. After all, everything is flashier, effects are sudden and ever-changing, and movements are craftily followed by lights. However, in the first half of the 20th century, experimentations with the wavelengths of light, various colors, reflections, and emotional meanings were insufficient for Artaud. He suggests using light to create effects and sensations along with music in order to produce human emotions. In addition, light takes place of décor as well as gives messages of desired meanings beyond language.

Rather than having too modern or superstitiously traditional costumes, they need to be reflective of non – stereotypical representations; thus, exhibit as much meaning as verbal images. Accessories and realia on stage may have distorted proportions. As mentioned earlier, language is more than speech in the theater of cruelty; besides, it is “indeed a theater of dreams, but of **cruel** dreams” (Derrida, 1978, p.12). Objects,

costumes, and realia were a part of theatrical language. As though in a dream, objects may come in different sizes than normal, bigger, smaller, or even distorted. Costumes, and other objects present on stage; therefore, were figurative resembling their use in Oriental theater (Knapp, 1969, pp. 26-30).

“Men should be separated from an instrument” (Artaud, 1958, p.98) is the standpoint for the role and value attributed to actors in this type of theater. In a way, actors are the presenters of *direct staging* which translates into attempting to act according to set themes and facts instead of the exaltation of written plays. Improvisation plays a notable role, for movements and gestures act like spoken words. While Artaud disregards the alienation between the stage and characters to the audience through various stage elements, actors also contribute to the bombarding sensual effects in order to create an emotional release in the audience.

An actor’s body contains doubles according to Antonin Artaud: “The actor is the athlete of a heart ... in breathing, for example, the actor's body is supported by his breath whereas the physical athlete's breath is supported by his body” (Artaud, 1938, p.133). Just like there is a different breathing tempo and heartbeat in different situations shaping the movements and passions, an actor thinks with his/her heart. In other words, an actor not only lives with his heart, but he also contemplates and expresses himself differently with its tempo. For this reason, Artaudian actors require to be physically persuasive in conveying extraordinary mood changes and movements. Artaud wants the audience to identify him/herself with the physical and emotional trances portrayed by the actors at a profound level (Al-Azraki, 2012, pp. 85-89). Antonin Artaud expresses his concern and criticizes highly verbal cliché acting styles in France as follows:

No one in Europe knows how to scream anymore, and particularly actors in trance no longer know how to cry out. Since they do nothing but talk and have forgotten they ever had a body in the theater ... actors in France no longer know how to do anything but talk. (Artaud, 1958, p.141)

Cruelty is far from bloodshed or a sadistic inclination even though this is the first thought the name *theater of cruelty* evokes. The *theater of cruelty* has been mainly created to save the passionate and uncontrollable features of life in the theater; in doing so, the cruelty as its name suggests can be used as necessary. The type of cruelty here is a type of aesthetic experience. Toal (2000, p.66) argues that Artaud’s first choice for his

new theater was “The Metaphysical Theater”, which he, later on, decided to discard in order to have a more inclusive, non – philosophical yet still intimidating name. In addition, Artaud expresses in his letter that cruelty is “a pure and detached feeling ... culminates in consciousness and torment.” He adds that it is an organic part of life. Theater, just like life, must be ever evolving. On the other hand, the public turns away from this art form because of the aimless and ineffective decorative feelings and activities of Western theater.

About the matter of television and movies, Artaud clarifies in the second manifesto (TD, p. 122) that the *theater of cruelty* will choose subjects and themes that reflect the discontent and stressful characteristics of its era. Yet, Artaud is cautious and proactive not to leave the stories of modern humans only to the movies, as well. Although Artaud does not favor including television as an extension of the theater of cruelty, it appears as though, cruelty is what gets people's attention to make a change in various public outlets. Darren Aronofsky’s contemporary movie *mother!* is a remarkable cinematic example to Antonin Artaud’s *Theater of Cruelty* with chaotic scenes and symbolism and element of shock and terror. This movie symbolizes human beings’ destructive behaviors in the mother nature through shocking images such as the vicious murder of a baby along with cannibalism with magnified sounds and subconscious irritants (Gilbert, 2017). Artaud; nonetheless, has never included the killing of a baby in his works, another artistic work by Edward Bond named *Saved*, which is a play this thesis studies in terms of Theater of Cruelty, accounts for a notable model for materializing the most innocent form of a human to create shock in the audience and induce an awakening. As a result, despite Artaud’s initial disregard of the television, the movie industry is affected by his ideas profoundly.

It is also worth having a note about today's multimedia which rather focuses on addressing sensory movements. If any of the contemporary multimedia or online platform movies are investigated, from the use of light to sounds and even the rapid pace of recent movies showcases how much crueler, in a sense which Artaud originally suggested, the theater, television, and online platforms are getting day by day.

Thinking about contemporary children and how easily they consume images, the contrast to the past is rather obvious. While old generations were used to the slow and realistic pace of life, the younger generation is exposed to a new social media trend every

day. Popular short videos starting with "Vine" morphed into staring at an endless amount of the same sound with similar movements on Instagram reels and TikTok videos. No matter how similar, people seem to be fascinated, or more so enchanted by the bombardment of colors and repetitive images. How is it not cruel? In my opinion, this is exactly Antonin Artaud's aim to get the desired effects lingering in one's brain. He strives to achieve it through theater, a popular art form of his era.

Just like recent Johnny Depp and Amber Heard's court trials that were aired and watched by millions, and one of the most famous and even sought-after murderers Ted Bundy's infamous trials, the public wants to take sides as much as they want to see the violence and cruelty prevalent in their own lives whether it be that they have witnessed it or had a firsthand experience being objectified in public.

Specific to the trials of actor Johnny Depp and his former wife actor Amber Heard, many images, messages, and clips of violent behaviors have been exposed throughout 6-year-long revelations. Though, the initial case was closed without sharing many details online; the second case has been extensively publicized leading the public to take sides. It appears that the media is trying to normalize what is cruel to be an unfortunate, yet natural part of life as opposed to the overly sensitive, politically correct, and gender-neutral views of the recent decade.

In the past, the theater had a greater role in initiating such public changes thanks to the opportunity to reach out to greater numbers of people. However, Artaud (1938, p. 115) states in his third letter that regardless of the talents of the writers and the professionalism of plays, European theater of the early 20th century stopped representing the age's psychological, moral, and social levels with a proactive aim to make the theater function in more ways than only please the eye with picturesque views.

All in all, *The Theater and Its Double* (1958) is a product of Artaud's realization of the need for a revolutionary theater which encompasses the psychological and social realities of the pre-World War II period. He makes changes in the fundamentals of the theater bringing a new light to the previously secondary elements such as use of stage, light, or music by attributing them a character meaning. Thanks to this, the theater has gained a more total vision, encompassing a better variety of living and inanimate features to be a wake-up call to the spectators. Though there is not an available original play by

the originator of the Theater of Cruelty, the best illustration of it is presented by Artaud in his book with *The Cenci*.

1.3. *The Cenci* by Antonin Artaud:

The Cenci (1819) originally belongs to Romantic poet Percy Bysshe Shelley. The original play is written in an elaborate poetic manner which falls into the genre of writing plays to be read instead of being staged. The novel version of *The Cenci* by Artaud in *Theater and Its Double* modernizes the play. Goodall (1987) points out that Artaud considers the changes in his version as “dramatization” instead of adaptations. Yet, his version changes the focus from verse to action. The audience experience is given greater importance, which is why the demonic effects of Count Cenci are by what he does and by existing on stage rather than merely verbally. Therefore, studying the adaptations made in this particular play illustrates the artistic changes Artaud envisions to make theater a living and relevant art form.

The only play produced under the name of the Theater of Cruelty was *The Cenci*. It premiered on May 6th, 1935. Before the premier, Artaud defined cruelty as follows: “Cruelty means doing everything the director can to the sensibilities of actor and spectator.”

Format differences between the two plays are drastic and first to be recognized. Artaud changes *The Cenci* significantly in terms of theme and character emphasis. By excluding most of the monologues Artaud frees the piece of individual and psychological components (Jannarone, 2010, pp. 162-163). In the original play by Shelley, speeches by characters are in lines, long and uninterrupted. The emotions of the characters are difficult to grasp solely by reading the text. Thus, requires actor interpretations of the feelings which create a duality in the written form of the performed one. To exemplify, Act 1 - Scene 1 in Shelley’s *The Cenci* (1909) opens up with the long speech by Camillo. The conversation between him and Count Cenci is poetic with blank verse. Such line patterns continue throughout the play.

CAMILLO:

THAT matter of the murder is hushed up

If you consent to yield his Holiness
Your fief that lies beyond the Pincian gate.
It needed all my interest in the conclave
To bend him to this point; he said that you
Bought perilous impunity with your gold;
That crimes like yours if once or twice compounded
Enriched the Church, and respited from hell
An erring soul which might repent and live;
But that the glory and the interest
Of the high throne he fills little consist
With making it a daily mart of guilt
As manifold and hideous as the deeds
Which you scarce hide from men's revolted eyes.

On the contrary, Antonin Artaud humanizes the characters. The writing format is similar to a daily conversation pattern with expressions of feelings and interrupted speeches in turn. Shorter passages, and back and forth conversations speed up the pace.

CAMILLO: Bah ! . . . Murder? A mere trifle. After all, compared with their souls, what do their bodies matter? However, appearances must be kept up. There is a whole social façade. the Pope is very strict about-public manners and morals especially. That is why he is so harsh towards you-and so demanding. It took all my influence at the conclave to get you off. Give him your estates on the other bank of the Pincio and he will pass forgiveness on your sins. (Artaud, 1973, pp. 121-122)

Artaud makes additions and alterations in the original play in terms of scene openings. Act 1 – Scene 3 of Shelley's *The Cenci* starts as follows: “*SCENE III. -- A magnificent Hall in the Cenci Palace. A Banquet. Enter CENCI, LUCRETIA, BEATRICE, ORSINO, CAMILLO, NOBLES.*” While this only provides information about the setting and characters, Artaud’s additions bring the elements of past information, movement, light, and music into the stage. Raised voices, furious and vigorous actions along with meaningful and alive objects are quintessential to the theater of cruelty. Specific to *The Cenci*, as Jannarone (2010, p. 168) points out, Artaud worked with sound designer Roger Désormière to surround the audience with sound in a novel way. During the sound production, each four corners of the auditorium held a speaker

that amplifies the Amiens Cathedral bells and “assaulted the audience with their [speakers] tolling at ear-splitting volume”. The following excerpt from Artaud’s *The Cenci* shows the *creator*’s aim.

CENCI, CAMILLO, BEATRICE, LUCRETIA and guests including PRINCE COLONNA. A considerable number of dummies. The scene resembles The Marriage Feast at Cana by Veronese but is much more savage. Purple drapes flap in the breeze and fall back in heavy folds. Suddenly, as one of the drapes is lifted a violent orgy furiously bursting into action is revealed behind it in perspective. All the bells of Rome ring out, but muted and in time with the banquet’s spinning rhythm. Voices are raised, assuming the deep or high-pitched, almost crystal-clear tone of the bells. At times, an amplified sound spreads out, dissolves as if stopped by an obstacle, then is reflected in sharp ridges. (Artaud, 1973, p.126)

As this work is a study of the theater of cruelty concept, *The Cenci* by Artaud is a valuable source. Although the version of *The Theater and Its Double* used in this study is translated from its original language, French, given the translations are made by notable writers, characteristics of the linguistic simplicity in Antonin Artaud’s *The Cenci* in comparison to Shelley’s are evident.

2. CHAPTER TWO: EDWARD BOND'S *SAVED*

Saved by Edward Bond is considered to be a revolt against Lord Chamberlain's censorship in the theater, and it was first staged in the autumn of 1965 at the Royal Court Theater, a club theater that was turned into a private club to escape from censorship. It was known that the head of the Queen's household and the official censor of the British Theater, Lord Chamberlain hold the authority to censor plays and demand alterations in theaters, yet the public view was that he did not have jurisdiction over plays in private "clubs". Despite Lord Chamberlain's abstinence from censoring private theaters, by the command of the Magistrate, the door of free drama production in the avant-garde theater was closed. The Theater's Act of 1968 was accepted to eradicate censorship in the theater, making *Saved* and another play named *Early Morning* by Bond highly influential in ending censorship in drama plays at the pre-production level (Galens, 2000, pp. 145-146).

Oppressed working class, the psychological and social effects of World War II on common people is portrayed along with the lack of sophistication in common people as a result of post-war psychology. South London's neglected society in the play does not feel responsible for their own behaviors, nor do they feel guilt. Besides, criminal behavior is often glorified. After the murder of Pam's baby, Fred does not take the prison sentence with remorse. Rather, this act raises his popularity among his friends and girls and makes him appear chivalrous in his simple community. In the third scene, when Pete shows up in a suit to attend the boy's funeral whom he himself intentionally murdered with his van, his guy friends Barry, Mike and Colin show clear admiration. Often, characters put the blame on the living conditions instead of owning up to their mistakes. Fred pictures the baby killing as a result of an individual mistake by Pam, a societal one by the raging groups, and a governmental one in terms of lack of police patrolling to prevent crime.

If one does not believe to have made mistakes, one does not learn from them. Indeed, Bond's aim by not indicating a sign of guilt suits the hopelessness of the future. After all, war losses such as Harry and Mary's son, the van accident, and the murder of

a baby without penitence opposes the natural continuity of generations. As Galens (2000, p. 150) states, people are too alienated to have compassion towards others; thus, rage is quite common in *Saved*. Apart from the bloody scenes, rage also takes place inside families and friends; between Harry and Mary, Pam and her family, and Len and other boys are examples of it. Not only does anger take place as a mean of psychological cruelty, but also extreme silence and lack of healthy and meaningful conversations are a part of passive cruelty.

Even though the class system is not this study's main concern of research, *Saved* divides the South London community into two classes: the represented one and the outcasts. Such division is not written in the content of Edward Bond's play but rather done by performing the play to the elite of London, those who are not necessarily aware of the stark difference between the realities of different communities in the same city. Before the *theater of cruelty*, playwrights and directors found ways to achieve identification with the situation in the play. While Horus attained this by reporting the cruelty, or misery; as mentioned in the introduction Aristotle utilized cruel elements on the stage in order for the spectators to identify themselves and achieve *catharsis*. Nonetheless, the *theater of cruelty* elevates the practical effects of drama to another level, which are experiential. To exemplify, not many, if any, can identify themselves and can reach the level of sublime should media or theater showcase cutting the tail of a cat, stabbing your innocent child many times, or burning down a person alive. For a psychologically stable person, identification with such extreme violence may be quite challenging; furthermore, the repercussions in society would be cut short. The shift from identification to experimenting suggested by the *theater of cruelty* ensures that the spectators get so deeply affected as well as scared by the likelihood of the proliferation of such low morality, crime, and corruption that there would be no choice but to start taking action.

It was discussed in the introduction section that cruelty factor exceeds into more than bloodshed in the *theater of cruelty*. In *Saved*, the initial examples of cruelty become evident in language and dialogues. Bond's writing lacks artistic perfection profoundly; so much so that, the play gets hard to grasp when it is read. It has mispronunciations, slurs, and slips of tongue presented intentionally in writing; moreover, the play's

language gets so phonetic that unless it is voiced aloud, distorted sentence structure makes it harder for the reader to grasp the meaning.

Examples of linguistic changes continue throughout the play. In the first act, Len says “ ‘S great ere.”, which means “*It is great here.*” Also, in the following moments, Pam says ““Old still.” meaning “*Hold still*”. It can easily be misunderstood as an old object. In the following act, when Len and Pam speak at the park, a conversation as follows takes place:

LEN. 'Ow long's it bin goin' on?

PAM. Longer'n I know.

Pause. He sits and leans towards her.

LEN. Must a' bin bloody rotten when yer was a kid.

PAM. Never know'd no difference. They 'ad a boy in the war” (Saved, p. 23)

Len’s first line shows dialect in the form of writing and means “*How long has it / this been going on?*”; Pam’s first reply which is an unfinished sentence abbreviates comparative conjunction not natural to the written forms; “*Longer than I know,*”; Len’s second line “*It must have been bloody rotten when you were a kid,*” shows that Bond aims at reducing the gap between spoken and written language. Pam’s second reply where a double negation and changed sentence structure can be found seems to express “*I had never known (there was) any difference.*”.

In the play, often “who” becomes “‘Oo”, hello “‘Ello”, her “‘Er” by dropping “h” sound; occurrences of dropping “g” as in “comin” or reduction of “d” as in “an” or “tol”. Quotes from various scenes in the play show the same letter may replace different words or functions in language indicating this attempt stems from a place of unrealistic rules or lack of such. In “*No intention a comin*”, “*waste a time*”, “*should a done*”, “*Makes yer feel a right*”, “a” is used as the preposition “of” in the first two instances; auxiliary “have” and “all” of the word alright respectively.

On the one hand, London working-class accent is known to omit sounds which the play essentially presents; on the other hand, it is clear that Bond tweaks language in more ways than merely portraying accents or disassociating the characters from well-educated or royal people in writing. This play rejects the conventions of morphology and syntax, while it puts greater emphasis on phonology in conveying a message. In this

way, *Saved* is an Artaudian play. When the play is portrayed on stage, the speeches have a meaning in the minds of the audience, yet the play does not depend on linguistic perfection to leave an impact.

From the authentic working-class language to the post-World War II lifestyle, *Saved* appears to be historically accurate to a certain degree. Edward Bond reflects his personal experiences of destruction and misery brought by wars. For Bond, violence comes as an outcome of such destructions, and it is a sign of corruption. (Alabody & Hanif, 2019). Thus, the reality element of this play is intertwined with cruelty. A part of this cruelty stems from the alienation of family members as well as alienation from the environment and other people.

In Pam's family, the sense of estrangement goes on between Marry and Harry; and this distance is reflected in Pam's relationship with her parents. The family leads an aimless life and does not converse about serious matters, but only trivial ones. Husband and wife's interaction is related to financial dependency, and even then, there are barely any meaningful conversations (Örmengül, 2008, pp. 45-46). In scene seven, Harry replies to Len's question about his late son "Yer lost a little boy, eh?" with an indifferent "Next week, ain't it?" Furthermore, Pam's baby is as important to its mother, grandmother, and everybody around it as a daily conversation about TV or tea. As if it is an object, the baby is never truly addressed with a name, nor its gender is revealed. The baby, as an entity is not different from the annoying sounds of a construction site.

In the following excerpt, the baby is the subject of the turmoil brought to a family as a result of lack of education, carelessness and negligence of reality. In the play, none of the characters are sane or the voice of reason.

MARY. Why don't yer shut that kid up?

PAM. I can't.

MARY. Yer don't try.

PAM. Juss cries louder when I go near it.

MARY (watching TV). I ain' goin' up for yer. (Still watching TV.) High time it 'ad a father. (To LEN). There's plenty a tea in the pot.

LEN (watching TV). Yeh.

MARY (watching TV). That's what it needs. No wonder it
cries. (Pause. To LEN.) Busy?" (Saved, p. 37)

It is often a challenge and tedious work to stage a play or decide on how an actor is supposed to act. Most of the time, directors of plays create a world in order to portray a genuine play, which is why the same play appears quite differently according to the interpretation of a director. Although this was a common practice to have such duality, and still can be used to this date, reducing the duality is made possible in the *theater of cruelty*. As a later work of art that is discussed to exemplify certain elements from Artaud's theater, Bond's imaginary world can be fantasized in the minds of the reader even when they are not the spectators of a staged art. The double of the theater exists in the minds. In this manner, theater ceases to be words on paper that needs to be interpreted so as to gain a theatrical sense.

The initial scene begins in the living room designed in a triangle shape with basic living room furniture. Television plays an important role as a device of avoidance throughout the play; hence, it is displayed right at the beginning. Apart from a boat, the mise en scene is almost empty in the second scene at the park. Back and forth conversations about nonsensical and seducing subjects are followed by the first appearance of Fred. Because the stage is bare while Len and Pam are on the boat, the audience may imagine the park scene differently as the scene could be all in water, or there might be a path where people walk. However, it is not indicated, Fred appears without a boat suggesting it seems the latter. Yet, the lines of certain natural environments cannot be clearly drawn. A similar bare stage continues in the third scene at the park with the existence of no trees, birds, or grass. Whereas from the most trivial to the most horrendous scenes of *Saved* takes place at the park, as expected from this Artaudian play, the staging is not the focus.

According to the premises of the *theater of cruelty*, a theater may contain objects and the objects can vary in size, and the shapes and functions may be distorted. Artaud (TD, pp. 97-98) manifests that "all objects requiring a stereotyped physical representation will be discarded or disguised... musical instruments tall as men, objects of unknown shape and purpose,..." can be used. In the case of television and other multimedia such as magazines, *Saved* places greater importance. These stage props are at the center throughout the play. In the opening of scene four, imagery about the TV is

continuous. “*She wears a slip and carries a hairbrush and cosmetics. She switches on the TV set. MARY goes out.*” (Saved, p. 34) In between short lines, this follows with going to the television again, adjusting the channel, having a dialogue about its functionality of it, and forth. Both Mary and Pam constantly mingle with the television. Similarly, in the final scene, scene thirteen, it is the Radio Times magazine that functions like an enchanting media outlet between Mary and Pam. Both take turns to take it, put it down, and put it back up. These multimedia outlets resemble the common use of mobile phones at the moment. Citizens take it like medicine in small amounts, but it adds up because of constant use.

In fact, television and magazines symbolizing medicine are hinted at in the play. In scene IV, Len questions Pam whether or not she had her medicine. Right after that Len asks why the television is not running, and this small questioning follows with whether or not she reads her magazine. These three, medicine, television, and magazines both work as agents of keeping Pam under control. However, as it is implied by Mary at the end line of the following passage, the medicine that Pam is supposed to take is not the solution to get her up and be more active every day. It is most possibly an anti-depressant pill that can be as effective as its timely use and sometimes can have a passivizing effect.

LEN. Did yer take yer medicine?

...

Feelin' better?

...

LEN. Why don't yer 'ave the telly up?

PAM. No.

...

LEN. Yer never took yer medicine. (*He pours her medicine and*

gives it to her.) 'Ere. (*PAM takes it.*) Say ta. (*She drinks it and gives a small genuine 'Ugh!'*) Read yer magazines?

PAM. Did Fred say anythin'?

...

MARY (*off*). The doctor says there's nothin' t' stop yer gettin'

up. (Saved, pp. 42-43)

In the play of Bond, the stage is usually bare or contains minimal staging props. Therefore, the less important staging is, the more prominent the element of technology

and media gets. The function of media outlets is changed and can be interpreted in the name of the theater of cruelty because these objects act like characters of the play that can alter the moods of the other characters as in the example of Pam having a crisis when she cannot easily place her magazines.

Scene four also brings the element of light, sound, and quick movements into the play. To begin with, Pam's parents Harry and Mary are contradictory characters who stay married because that is all they know about how to live. Harry sits half asleep on the sofa in the dark while Mary comes in and switches it on. A moment after Harry stays up to dim the light again and Mary follows up by turning the light on. Although it truly seems like a normal family dynamic, it symbolizes the duality between the inner selves of the characters.

The element of sound is the most prominent in this scene to the point where the audience is intended to be made uneasy. Sitting in silence and dark at the beginning of the scene is disrupted firstly by Mary, and then by Pam who switches on the television. As an unbothered person herself, Pam is busy with beauty chores. Every person who comes into the scene adjusts something about the television whether it be sound or position. They make it louder. This situation adds to swift movements followed by stillness and long pauses, making the scene look frantic. When the baby starts crying; yet nobody is bothered by the discomfort. This growing sound is a problem everybody is too accustomed to deal with at that point; it is just like all the problems that their lives have given birth to after the war.

LEN eats. MARY watches. PAM makes up. HARRY is still...

Slowly a baby starts to cry...

Slight pause. PAM stands and puts her cosmetics in a little bag. She goes to the TV set. She turns up the volume. She goes back to the couch and sits...

Pause. The baby chokes. (Saved, p. 36)

After consequent moments of crying louder, Len says "*It'll cry itself to sleep,*" (Saved, p. 38) while the baby's mother Pam does not show any form of affection with an unmatched ignorance saying: "*I thought the cat was stuck up the chimney.*" (Saved, p. 38)

Artaud states that “the absence of a stage in the usual sense of the word will provide for the deployment of the action in the four corners of the room” (TD, p.96). The consequent scene, which is five, is in Len’s bedroom in the shape of a living room and designed as a minimalistic space. Pam who insists on fixing the position of the bed revolts against the result of the implied sexual encounter which might have occurred at that exact position, in every part of her life. Besides, Pam tries to deal with her post-partum depression by attempting to take ownership of physical items she previously owned such as Len’s room, as though she is clinging to the straws of the old reality.

The sixth scene initially focuses on fishing activities at the park where later on the infanticide takes place. The park is not adorned with a backdrop or any trees to indicate the surroundings; on the contrary, apart from a fishing rod and a couple of boxes, only talks between the characters. Some elements of staging in this scene are written to make the audience feel uneasy. A striking warning takes place when Fred rips apart the worm and gives the half to Len (p. 49); after that Len pokes the worms with a stick indicating they need to be fed with milk (p. 50). Undoubtedly, the question rises after this prophetic moment: What does fishing correspond to? Why cannot Len afford a fishing rod? Who is the worm and why do worms need to drink milk?

Fishing which is by nature accompanied by a living creature to be baited into a hook symbolizes the relationship between a man and a woman. Throughout the play, Pam is known to favor one male or another. Len and Fred are both characters who are associated with Pam in such a manner. Not surprisingly, Bond includes a scene between the aforementioned characters fishing for a fish or Pam. At the beginning of this scene, Len mentions that he cannot afford a good rod, and then sits in the seat of Fred. Indeed, money has been an ongoing problem for Len, but more importantly, he is unable to afford a rod yet apologetically sits in Fred’s seat. Whereas Fred does not even care. Deducted from the underlying meanings, Len cannot afford a rod, as a symbol of inability to afford Pam’s affection and interest. Furthermore, the characters’ daily conversations show the love life and indicate indifference of Fred later on in the same scene. When it comes to the problem of the identity of the worm, it is pretty obvious that it is the baby. A baby that Fred so easily rips in half, and Len is too passive to save. Because it may symbolize Pam’s baby, milk is something all babies need to flourish. If

only one person in the play cared about the baby. All in all, such a simple mise en scene with a few items becomes the means of a prophetic future.

Family is the smallest part of a progressive society. In *Saved*, the relationship between Harry, Mary, and Pam is corrupt in many ways. There is a dire silence at times, and many significant topics such as the death of a son are repressed. Not only that but also interactions between the mother and father figure are primitive. It is far from conversing and valuing each other's thoughts, but simply out of necessity. The longest conversation between Harry and Mary takes place in scene eleven when Harry has an outburst about his wife's suspected infidelity with Len. This scene starts as usual in a passive manner where actors display their usual characteristics. Silent yet passive-aggressive. However, shortly after, it evolves to become the second rising action before the downfall. Harry accuses his wife of cheating on him with Len and he calls Mary out of self-control. Mary outbursts claiming their house will witness a grand change. While this back-and-forth argument goes on, Len is understood to have witnessed it. Pam asks what happened, while Len replies "They had a row." (*Saved*, p. 111).

What contradicts in the play is the inconsistencies in the characters' claims. In the previous case, although Pam harshly reacts at Len for being the cause of this unrest in her family, and Harry is initially quite upset about the situation, the twelfth scene shows the audience as the two male residents of the house conversing calmly about staying or leaving. Harry tries to convince Len to stay. Besides, indeed all four of the initial residents of their household are on stage, still living their old life as the curtain falls.

Cruelty in Harry, Mary, Pam, and Len's lives takes place passively and silently. Artaud specifies this type of theater as "... mute theater, but one that tells more than if it had received a language in which to express itself" (TD, p.120) The blood relatives drain each other's energy, and the tenant Len is too mingled with their ways. Their residence is a character itself as a symbol of a hopeless, post-war era that the citizens cannot get away from the psychological turmoil. No one is particularly overjoyed, and no one actively tries to improve their life but all that is portrayed is constant quarrels and keep going with their old yet useless habits.

In this way, *Saved* resembles today's world a lot. The initial lockdowns of the Covid – 19 pandemic may have passed, yet the sickness as well as its countless repercussions on individuals' psychology, and economic and social life are yet to disappear. Along with the pandemic effects, Ukraine – Russia war never ceases to shock the 21st-century citizens, most of whom had never witnessed or paid attention to hot war. Needless to say, not only the poor, but the rich are also affected, so money cannot buy certain necessities at times. From famine to energy shortage even first-world countries undergo a massive cut of sources. Therefore, citizens get depressed and forced to adapt to unfeasible forms of living under constant anxiety and worry. It is easier for people at the moment to imagine a world where their basic needs are controlled as opposed to times of abundance. In Turkey, older generations constantly remind the young of the hardship of the past, yet is it only recently that the young can start to relate.

Physical cruelty in *Saved* is pervasive throughout the play. While the most extreme violence happens in scene six with the murder of the baby, the sub-story of the killing of a boy with Pete's van is almost as disturbing. Besides, the story belongs to after World War II, and death during the war times is mentioned or connotated. In a society where human psychology is disturbed by social events, working conditions constantly worsen, and one lacks control of their own life making violence inevitable. On the matter of using cruelty in his plays Edward Bond says:

I write about violence as naturally as Jane Austen wrote about manners. Violence shapes and obsesses our society, and if we do not stop being violent, we have no future. People who do not want writers to write about violence want to stop them writing about our time and us. It would be immoral not to write about violence. (Bond, 1983, p.48).

The boy gang that is later on associated with the baby's murder discusses another murder in scene 3. This violence is reported but the language used to depict it makes the audience irritated. The act of cruelty conveys the message of casual murder to them (Browne, 1975). Pete describes how a ten or twelve-year-old viciously died under a lorry after an accident that he is involved takes place. Not surprisingly, his friends Colin and Mike find amusement in the matter as well as saying "*Accidents are legal.*" (Saved, p.28) Moreover, at the end of this scene, Mike reduces a human being to a state of shoving his corpse down the drain at the church or "*wherever he is going*" (Saved, p.

34). Although the church is a religious symbol here, the characters are far from respecting human dignity, which is often protected by religions.

Bond's play is episodic in nature. The thirteen scenes take place in a span of two years with little emphasis on time or correlation between the events. Although the murder of the baby in scene six is the most dramatic scene, it occurs abruptly with no sign or build-up. Similarly, the proceeding scenes do not refer heavily to the tragic murder after this violent event.

Edward Bond shocks the audience to the core in scene six. It is a scene that complicates reading and even analyzing the play altogether. Pam who walks the baby in the park comes across Len, Fred, Mike, Pete, Colin, and Barry. The baby is silent. Fred questions this silence. But Pam's main goal is to keep the baby silent as long as possible while still continuing her old life.

FRED. What yer give it?

PAM. Asprins.

FRED. That all right?

PAM. Won't wake up till t'morra. It won't disturb yer. What

time'll I see yer? (Saved, p.58)

The father of the baby is left vague. Pam who had many partners before claims it is Fred's child. Fred on the other hand strictly rejects her claim and ensures that his friends are aware she has had many men as intimate partners. This blood-boiling scene aggravates Fred and Pam while other males in the scene gain more consciousness about the issue. At this scene, it appears certain that the actual father of the baby is never important because none of the simple-minded men there would accept and take care of the child. Pam's realization of her loneliness shapes her reaction into leaving the "bastard" with Fred and others. This conversation is the beginning of the end.

PAM *{stops}*. You're that kid's father! Yeh! Yer ain't wrigglin'

out a that!

FRED. Prove it.

PAM. I *know*.

FRED. You *know*?

MIKE. Chriss.

FRED. 'Alf the bloody manor's bin through you.

PAM. Rotten liar!

FRED. Yeh?

To MIKE. Ain' you 'ad 'er?

MIKE. Not yet.

FRED. Yer'll be next.

Points to LEN. What about 'im.

To LEN. Eh?

To MIKE. Your's must be the only stiff outside the church- yard she ain' knocked off.

PAM. I 'ate you!

FRED. Now we're gettin' somewhere.

PAM. Pig!

FRED. Thass better. Now piss off!

PAM. I will.

MIKE. Ta-ta!

PAM. An' yer can take yer bloody bastard round yer tart's!

Tell 'er it's a present from me! (Saved, p.60)

Colin and Pete show no respect for the integrity of human being, and reduces humans to machines like the Tamagotchi game by uttering “*It will crap itself to dead,*” and “*He will put it into sleep for good, with a brick.*” (Saved, p. 62) Their later claim that there should have been proper police patrol and government protection for the baby is left meaningless because they already mock humanity from the first encounter. It is clear that Bond criticizes that no amount of surveillance is sufficient to make individuals careful and merciful, and humanity needs genuine moral advancement in this play.

COLIN and PETE go to the pram.

Oo's'e look like? ...

MIKE. Don't stick your ugly mug in its face

PETE. It'll crap itself t death.

BARRY. Dad'll change its nappies.

COLIN (amused). Bloody nutter!

...

BARRY. Put it t'sleep ?

COLIN. 'E'll put it t'sleep for good.

PETE. With a brick. (Saved, p.62)

All of the male characters in the scene engage in viciously pushing and pulling the tram. They appear out of their wit for taking mad pleasure in torturing the child by pulling its hair, pinching it, throwing the nappy in the air, spitting on it, punching, collectively hitting the baby, and finally stoning it to death.

It can also be observed that characters do not change at all or feel guilt or urge to be a part of the change. Bond does not focus on character development except for Len. The rest of the characters are trapped in their situations. Pam before her baby's death is the same capricious and insensitive as she is after.

The end of scene six, and the beginning of scene seven is the perfect example of how physical violence is mingled with psychological violence in the play. Pam is understood to be a victim of the pervasive violence in society and is as senseless to the events as she is a spectator of her beloved television. At the end of scene six, she does not glimpse at the inside of the pram to check on her baby having left it alone in the park. Her words work as the greatest irony in this scene.

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

She starts to push the pram. She does not look into it. She speaks in a sing-song voice loudly but to herself.

'Oo's 'ad yer balloon. Thass a present from grannie. Goin' a keep me up 'alf the night?
Go t sleepies. Soon be 'ome. Nice an' warm, then. No one else wants yer. Nice an'
warm. Soon be 'omies. (Saved, p. 72)

Pam utters that the baby is lucky that it had someone to look after it as if it is still alive. She is immature and clearly not ready to take on the responsibility of raising a child, for her notion of being looked after is limited to having an adult company even

though the person or people can bring great harm. In fact, she was formerly characterized to ignore her baby when it cried and not care for it with compassion. This confirms her lack of knowledge. Pam's singing to her deceased baby a tune saying no one else wants it, implies no one, in fact, wants it.

Right in the following scene opening, Pam and Fred are having a conversation in the cell. Fred is far from apologetic, and it is observed that Pam still pursues his affection, regardless of Fred's previous actions.

PAM. I ain't blamin' yer.

FRED. Blamin' me? Yer got bugger all t'blame me for, mate!

Yer ruined my life, thass all!

PAM. I never meant -

FRED. Why the bloody 'ell bring the little perisher out that time a night?

PAM (fingers at her mouth). I wanted a-...(Saved, p. 73)

The baby is called a "perisher" by Fred because he clearly believes it is the baby and Pam who are responsible for his jail sentence. Neither Pam nor Fred has changed or developed in character even after such an event. Pam points out she does not blame him and feels guilt, not for the baby's loss but for Fred's inconvenience. The mere fact that she still visits him is a part of the senselessness and lack of individual judgment as a result of the industrialized human.

Cruelty can be found in the form of sexual violence in Bond's *Saved*. Apart from mentioning girls as sexual objects who have quite low standards for themselves, sexuality is animalistic. It's natural but not sacred. Browne (1975) criticizes the play for making the taboo subject of sexuality rather apparent to the extent the audience had the urge to immediately react to it when it was staged. One of the powerful examples of sexuality takes place between Len and Mary. Mary is a motherly figure and Len is her tenant who is also associated with her daughter, Pam. In scene nine, Len mends Mary's stockings while she is still wearing them, also standing on her feet with her skirt pulled up and one leg raised. The manner Len knees down to mend the stockings, and the sexual tension in the text exemplifies the Oedipus complex.

Regardless of Len's timidity, Mary insists that he mend the stockings. Len drops the needle because he is inexperienced. Yet he says what he dropped was "my needle", an object that is formerly discussed to symbolize sexual acts.

LEN {kneels in front of her and starts darning}. Yeh. {He drops the needle}. O.

MARY. All right?

LEN. It's dropped.

MARY. What ?

LEN. Me needle. (Saved, pp. 91-92)

Mary is in a rush, but Len cannot properly get the stitches right. The disturbing effect here is if the motherly figure constantly kept the exchange of favor as non-sexual, then this scene could be interpreted as an allusion to sexuality. Yet, in the following lines, it is Mary who interprets Len's touch as "not a honeymoon".

MARY (puts her foot back on the chair). I ain' got all night.

LEN. I'll 'ave t' get me 'and inside.

MARY. You watch where yer go. Yer ain' on yer 'oneymoon yet Yer 'and's cold! (Saved, p. 92)

Soon after, Len finds himself appreciating Mary's legs. As the quote shows, although Harry comes in and witnesses the questionably inappropriate act between Len and Mary, he does not utter a word, and keeps his silence.

LEN. Yer got lovely legs.

MARY. You get on with it.

LEN. Lovely and smooth.

MARY. Never mind my legs.

...

HARRY comes in. He goes straight to the table. (Saved, p. 92)

When Len finishes mending the stockings, Mary rushes Len to bite the thread off. Harry having witnessed the entire act, goes out.

MARY. Bite it.

LEN. Eh?

MARY. Go on.

...

LEN bites the thread off. HARRY goes. (Saved, p. 93)

As if this is not disturbing enough a scene, Len dims the light and walks towards the sofa with a handkerchief in his hand with a side note of pleasuring himself as a result of sexual arousal at the scene. It was already previously discussed that Harry witnessed and reacted to Mary about the probable sexual intimacy in scene nine, yet his claims of leaving the house and condemning such behavior do not follow up. They all live their previous lives, which is another point verifying the lack of character development.

Irony runs through the play. Apart from the irony of consorting to “Christ” when the characters feel surprised, for example, Fred says, “God help us,” in prison. It is pretty evident from the normalized sexual corruption and murders that the characters lack the humanitarian premises of religious doctrines. Edward Bond points out in the author’s note of *Saved* that what the play attempts to achieve is to raise awareness for moral skepticism.

Almost all morality taught to children is grounded in religion. This in itself bewilders them - religion has nothing to do with their parents’ personal lives, or our economic, industrial, and political life, and is contrary to the science and reason they are taught at other times. For them religion discredits the morality it is meant to sustain. The result is that they grow up morally illiterate and cannot understand, because they have not been taught, the nature of moral consideration or the value of morals at all. (Saved, p. 8)

The biggest irony of the play is its title, *Saved*. There is not a person who is saved; the baby is dead, the child in the van accident and many people during the wars died. Family relationship is not saved in the play either; Pam, Mary, and Harry continue their lives as usual before. Besides, the boy gang has not changed their behaviors and many of their actions’ outcomes are irreversible. Therefore, there is not a physically saved or psychologically changed person. Even though Len attempts to move forward in his life at the end of the play, it cannot be considered an important enough event to name the play “*Saved*”.

So, why did Edward Bond name this play *Saved*? With the rest of the options being abolished, it is the hope for the future and change that is saved in this play. The final scene shows the family in their most mundane routine. This short and silent scene portrays Pam while reading her magazine, Mary folding her apron neatly, Harry filling in a football coupon, and closing the envelope quietly. Their routine is silent, yet with momentary sounds of the turning of the magazine page or opening of the door seems like the tick-tock of a watch. In between these, Len tries to mend the broken chair with determination to the point of exhaustion. William Babula (1972, pp.147-149) considers Len's arduous attempts for fixing the chair and weariness after the job is done as "a relaxation after intercourse". Len asks for a hammer in the middle of the fixing job. Although it seems a natural request, no family member replies to it. Len manages to fix the chair regardless. Because Bond likes to play with the language, the *hammer* in scene thirteen may have a double meaning for sexual activities.

3. CHAPTER THREE: SAM SHEPARD'S *BURIED CHILD*

Sam Shepard's *Buried Child* (1977; revised 1997) is a Pulitzer Prize-winning well-planned mockery of the American dream, a conundrum of good old American virtues. It was first staged by Robert Wooddruff at Magic Theater in San Francisco, the USA; yet the changes Wooddruff made to the play led Shepard to rewrite and stage the play at Steppenwolf Theater, Chicago leading a way to Broadway.

The three-act play tells the story of a broken Midwestern family as a result of incest and murder. Their entire lives have been subjected to the doom of these dire behaviors. While the play begins with a senior couple's usual bickering, Dodge and Halie are far more deeply connected with the series of events in the past; it is hard to find consolidation in their farmhouse which takes the role of a tragic magnetic center. Dodge and Halie's family consists of three legitimate children, successively Tilden, Bradley, and Ansel. Tilden who used to be the golden child is now an old convict, and he has lost the glory of an accomplished young man and successor to the farm after he impregnates his mother Halie. Dodge who cannot bare the absurdity of raising his own son's child with his wife murders the baby; consequently, burying it in their house's field. Halie appears to become a devoted Christian who regularly meets with the family priest, yet even these meetings take a sexual turn. The middle son, Bradley is an abusive man, also he is an amputee. Ansel is Halie's lost child whom she considers would be a lucky offspring had he lived longer. All the men in the house, yet their living situation is nothing but misery. Shepard's initial attempt is to show the two lanes that an otherwise normal-looking family's life can take due to broken family ties, infertility, lies, and deception. Susan Abbotson (2003, p.50) evaluates, "*The play is a mythic exploration of family guilt and betrayal, conveyed by a complex web of symbols.*" Nobody should take the American dream for granted, even the ones who rely on the fertility of their land.

Shepard utilizes various forms of cruelty in *Buried Child*. The use of violence in Shepard's plays creates an intuitive influence on the spectator and relates them with the Artaudian concept of theatre. "Shepard...drew from Antonin Artaud the power of sacred, the violent, and the myth," (Pokhrel, 2018, p.199). His theatre is concerned with "an

engagement with America, with its, its failed utopianism, its spiritual attenuation, an engagement which hints at conservative radicalism as he challenges America with its rhetoric of innocence” (Bigsby, 2002, p.8).

Artaud manifests in *The Theater and Its Double* (p.116) that “the true purpose of the theatre is to create myths, to express life in its immense, universal aspect, and from that life to extract images in which we find pleasure in discovering ourselves”. *Buried Child* contains the old myth of incest in the Greek tragedy. The act of incest is destructive to the entire family and leads the characters to be dismantled from their dreams and aspirations. Shepard presents that family notion in the USA has morally degenerated; thus, family members indulge in earthly pleasures with little care for one another. They aim to dominate each other (Mir & Vijaya, 2017, p. 613). About the issue of the family Shepard notes:

...The family was no longer viable, no longer valid somehow in everybody’s mind. The ‘nuclear family’ and all these coined phrases suddenly became meaningless. We were all independent, we were all free of that, we were somehow spinning out there in the world without any connection whatsoever, you know. Which is ridiculous. (Mir & Vijaya, 2017, p. 613).

Although physical cruelty is intrinsic to the theater of cruelty, it is formerly discussed in detail that Artaud’s theatrical cruelty goes beyond physical violence. In the case of *Buried Child*, although it contains elements of physical violence, most of the violence occurs verbally, psychologically, or through the use of imagery. In terms of the powerful use of imagery in the play, it can be interpreted that dualities about natural phenomena shape *Buried Child*. Midwestern American families rely on hard work, raising big families, and striving for success in their crops. Fertility and harvesting oppose death and failed dreams. When Dodge murders the baby and buries it in their fertile land, innocence is lost. The land no longer helps the family, and there remains no familial bond to recover from this act and resurrect. There begins a years-long wait in between the earth of reality and the farm.

The play is full of symbols because the house’s history affects its residents’ lives as they cannot find their authentic selves but be team players in their fate; as a result, Shepard’s characters in *Buried Child* are in the midst of a binary position between hope and hopelessness (Saddik, 2005, p. 89). Some sounds and images give a sense of

downward motion. The chief example of effective Artaudian use of sound in the play is constant rain. Rain in slow motion gets aggravated at times, which gives scenes different emotional meanings. The distinctions in the rain pattern and its psychological effects are later discussed; however, rain that falls on earth awaits its partner, namely the soil to work its magic. Growth and fertility work in an upward motion. When these two work in harmony, they bring wealth and happiness. Yet there is no happiness restored as the play starts. All the characters are *in medias res*, as in they are in between two worlds. Artaud supports that “a theatre that wakes us up: nerves and heart” (TD, p. 84). Shepard uses theater to wake up Americans from their dreams and raise awareness to prevent them from a destructive doom.

Selim (2016, p. 606) argues about Artaud that “By cruelty, he does not mean physical violence, but the theatricalization of human passions, love, crime, struggle, and madness in a manner that feels terrible to the human spirit”. Halie is at the center of the play, and a true example of physical cruelty intertwined with psychological cruelty in the play. She has a demonizing influence over her children such as physical intimacy with her son Tilden but also being influential on the other children. Halie’s overbearing attention gets rejected by his late son Ansel when she gets overly protective and jealous after the son is married. She also has flirtatious relationships both in the past and throughout the play with the family pastor.

Artaud does not intend to solve conflicts through *the theater of cruelty* but his theory try “to express objectively certain secret truths, to bring into the light of day by means of active gestures certain aspects of truth that have been buried,” (TD, p.70) The family has its conflicts and major problems, most of whose root causes stem from the mother figure. Halie is an agonizer both physically and verbally; she is also the subject of the family tragedy. First and foremost, she symbolizes a home, mother nature, and the United States of America itself. Halie in the opening scene converses with her husband Dodge from the second floor, she is engaged in getting ready to meet up with the family’s priest, so she does not go down to help Dodge with his coughing despite her concerned comments. While Dodge stares at the blue and blank television without any images or sounds, he goes with the flow of Halie’s thought process. It is important to note that in *Buried Child*, despite the clear depiction of the root causes, none of the

issues are truly solved. They are simply unearthed, and an open door is left behind for future hope.

Once produce is picked out of the ground, it cannot be placed back as Tilden says in act one (BC, p.70); similar to once a human is detached from the earth and buried, it can never be revived, referring to the murder. The cruelest act that is only recited throughout the play, murder's effects linger. For example, when Tilden picks corn out of the bare backyard which has not been planted since nineteen thirty-five, it is the year of the death of the baby. While Dodge kills the baby by himself, there is no longer a turning point.

It is known that Halie sees her children as little kid even though they grew up. She also places her hopes on her sons. In a way, the physical world, therefore reality is intertwined with the unreal, in other words, dreams. Artaud reduces the difference between reality and dreams, meaning the theater does not require to favor one over another. The play never explains how Halie and Tilden had a sexual encounter, and it even seems unlikely for an older woman to be fertile, yet the reality of being fertile is not given great importance as surprises and mythical fertility occurs with crops later on. Male figures in the play correspond to one another, and male characters may take each other's positions. Dodge does not plant the seed, literally to the ground and figuratively with his wife Halie; yet there is still an outcome in both cases, as in Tilden can collect fresh corn from the ground after years of negligence. On the contrary, Tilden plants the seeds, creates a human which Dodge buries. In the other case, Tilden picks out the corn, a process that ends corn's growth forever. Symbolically corn that Tilden picks out at the beginning of the play is his *buried child*. Shepard plays with the element of dreams vs. reality with the use of magical touch.

In this case, Halie is mother nature: both the soil and the rain. She is also the United States of America. Hence, she gives birth to opportunities that rise from unlikely and savage situations. She constantly applies psychological cruelty to the males around her, making one's happiness another person's misery. This play is understood to criticize how early settlers of America claimed ownership of native Americans' lands and rights to survive. Not only that, but it also refers to the racial inequality that resulted in long conflicts and wars. Mother nature is ever forgiving but it is brutal. So is the USA!

Language is another aspect that Antonin Artaud discussed in *The Theater and Its Double* needing to obtain more than a single fixed meaning in the mind of the spectators. Halie's character name encompasses different meanings. Halie is a sinner pretending to leave the past behind, but she cannot resist the urge as she still has a questionable relationship with the pastor. She *hails upon* the family like her name "Halie" symbolizes and becomes the source of years-long misery; thus, the constant rain and Dodge's severe coughing reaction to it. Halie utters the following sentences about Dodge's reaction to the rain, "*You know what it is, don't you? It's the rain! ... Every time you get like this, it's the rain. No sooner does the rain start than you start.*" (BC, p.64). Dodge whose name also goes in harmony with the literal meaning of the word that is "**to avoid**" in his confinement, never goes out, he passively awaits the day he is gone and, in a way, by drinking heavily at an old age, he slowly digs himself deep into the couch with little will to make a change proven by his weak body.

Halie is a powerful yet manipulative woman, amplifying the elements of psychological violence in the play. Her children grew up in a family environment with a manipulative mother figure, and its effects linger in their lives. The incest relationship in the play has never been tackled, but it is the reason for Tilden's psychosis. As the father Halie and Dodge no longer engaged in sexual activities at the time when incest occurred, "*...the mother, as the object of the son's desire, is no longer forbidden. Thus, Tilden is still in a childish quest to be Halie's lover. Similarly, Tilden is still a child for Halie.*" (Moghadam, 2018, p.12). The following dialogue shows Halie's perception of her child, Tilden.

HALIE: Dodge, tell Tilden not to go out in the back lot. I don't want him back in the rain.

DODGE: You tell him. He's sitting right here.

HALIE: He never listens to me... He's still a child (BC, p. 77).

In the following consecutive monologues, Halie delivers a summary of her expectations of life: money. For her, Tilden's All-American virtues outweigh that of Bradley's as their mother considers mistakes wrong. She punishes her children by ordering them in terms of wit, health, and prospect to earn more money. It is also understood that Dodge is easily disposable; looking after him is necessary not because

he is the father or an old guy, but because it would be a financially unwise move. She keeps Tilden under her influence by reminding him that she and Tilden are there as a team. When her expectations with Tilden fail, and Bradley becomes crippled; therefore, unable to run the farm, her interest is turned towards the youngest.

Halie: He can't look after himself anymore, so we have to do it. Nobody else will do it. We can't just send him away somewhere. If we had lots of money, we could send him away. But we don't. We never will. That's why we have to stay healthy. You and me. Nobody's going to look after us. Bradley can't look after us. Bradley can hardly look after himself. I was always hoping that Tilden would look out for Bradley when they got older. After Bradley lost his leg. Tilden's the oldest. I always thought he'd be the one to take responsibility. I had no idea in the world that Tilden would be so much trouble. Who would've dreamed? Tilden was an All-American, don't forget. (BC, p.72).

The first act of *Buried Child* enables its audience with the means to get utterly raged towards the mother. She is out of touch with reality for glorifying Ansel who did not live long enough to prove her views right or wrong. Nevertheless, Ansel remains a guardian angel in her mind. This monologue shows that Halie has always been searching for a husband figure in her children. Someone unlike Dodge, and someone who could provide the life she wants to pursue with enough economic freedom.

Halie: I put all my hopes on Ansel. Of course, Ansel wasn't as handsome, but he was smart. He was the smartest probably. I think he probably was. Smarter than Bradley, that's for sure. Didn't go and chop his leg off with a chainsaw. Smart enough not to go and do that. I think he was smarter than Tilden, too. Especially after Tilden got in all that trouble. Doesn't take brains to go to jail. Anybody knows that. 'Course then when Ansel passed, that left us all alone. Same as being alone. No different. Same as if they'd all died. He was the smartest. He could've earned lots of money. Lots and lots of money. (BC, p.72)

Because Sam Shepard revisited the play over time, some copies of the play differ. This next scene is cut out in the later editions, still it is significant to decipher in order to understand how Halie's brain operates with her children because her attitude creates the biggest enigma throughout everyone else's lives. In the previous version of the play, Halie describes how much "*Ansel's kiss has changed*" after his honeymoon, in addition, she calls Ansel's wife "*a witch*". She is seen to get furious for Ansel hating her, which undoubtedly is a personal delusion on her part. "*I couldn't stand him hating me, ... hating me in his death bed. Hating me, and loving her!*"(BC, 1979, p.74) Halie suffers

from the inability to detach herself from her children to a dangerously psychologically and physically invasive level.

In line with Artaud's magical interpretation of theater, the use of space in *Buried Child* reinforces the "returning to the home" theme. It is a part of Shepard's mythical narrative to include a house that contains a "magnetic force" which vexes the minds of its residents, conceals sins, and requires new blood to survive. With the second act, the play becomes increasingly more mythical. As soon as Vince arrives at the house, he is under the influence of being a part of a family in which memories about him are supernaturally lost. Whoever is the child of the original sin, automatically dissolves into the forces of the farmhouse. For this reason, Vince no longer recognizes himself or Shelly in the third act. His transformation gets completed swiftly, thus making him the lost child the house waited for: a successor.

The use of stage and objects are arranged to serve a purpose. For instance, the objects which come up throughout the play are vegetables. They serve the purpose of magical revival. Tilden picks up corn and carrots from the ground at the beginning act. He also acknowledges there are potatoes in the back garden in act two. However much Shelley, who is only a witness of the realities of the family wishes to leave behind the madness and leave the house with Vince, after he assures her that his family will recognize and welcome them, finds a way to cling to her roots via root vegetable carrots that Tilden brings home. She differs from Vince in her motive to stay, for Vince stays thanks to the enchanting encapsulation of his family and family house, Shelley accompanies her boyfriend but is aware of her surroundings.

SHELLY: You coulda fooled me! I'd just as soon not be here myself. I'd just as soon be a thousand miles from here. I'd rather be anywhere but here. You're the one who wants to stay. So I'll stay. I'll stay and I'll cut the carrots. And I'll cook the carrots. And I'll do whatever I have to do to survive. Just to make it through this thing. (BC, p. 94).

The role of women in the play is seductive. On the one hand, the two female characters Halie and Shelley are opposites to one another. Halie who is a both rewarding and punishing force similar to that of nature and the USA is the source of new life. She is controlling, even when she detaches herself on the second floor like the soil awaits the sunshine and rests in wintertime, life still goes on.

DODGE: (To HALIE.) Things keep happening while you're upstairs, ya know. The world doesn't stop just because you're upstairs. Corn keeps growing. Rain keeps raining.

HALIE: I'm not unaware of the world around me! Thank you very much. It so happens that I have an overall view from the upstairs. A panorama. The backyard's in plain view of my window. And there's no corn to speak of. Absolutely none! (BC, p. 75).

The spatial importance of the house is attached to that of the outside. The second floor gives the woman an omniscient point of view, and that floor corresponds to the backyard. It is Halie's safe haven because an important part of her is in the backyard. Therefore, when Dodge utters in the first act that the world goes on normally when she is unaware and isolated is not an accurate evaluation. He himself clings to nothingness because he is already mentally under the ground, in other words, buried himself in his sofa on the ground floor.

Besides, Dodge who never leaves the home is yet to benefit from the rain which is the symbol of new beginnings and hope for living. Regarding to the rain Dodge says, "*I rarely go out in the bright sunshine, why would I go out in this?*" (BC, p. 67). He considers rain a mean of purification, quite the opposite a mean that conceals the sins as it makes bare soil mud. The reason why for him "*the only place on earth that constantly rains is Illinois, not California or Florida*" is the reality that there is much to get rid of where they are. Yet, he does not go out in the rain out of hopelessness; as in he is too down deep buried mentally and physically, so there needs to be another way of making peace with his life.

On the other hand, Shelley is the second female character in the play who is regarded with seductive notions, yet she is not the source of the sexual tension but the male characters around her treat Shelley like one. Dodge implies that a pretty woman like Shelley could get twice the number of alcoholic drinks from the store only because of her femininity when they meet in the second act (BC, p.94).

In addition, women are often subjected to sexual violence physically and verbally. A young, inexperienced, and lively next-door girl as Shelley illustrates the other group of vulnerable women. It becomes a vicious cycle. A distinct physically violent act takes place between Bradley and Shelley. Bradley forces his finger into Shelley's mouth in the final moment of the second act during a crisis moment. Similar to his attitude towards Dodge, Bradley dominates the woman figure via violence.

Throughout the play, he is depicted as a half man, who does not own much, cannot stand on his own, and his existence is mocked by his own mother on various occasions, such as in the third act Halie glorifies her late son Ansel for being the best all-American basketball player and down regards Bradley by saying, "... *There is no reason to take the glory away from others. Especially when one's own shortcomings are so apparent,*" (BC, p. 117) When he forces his finger to Shelley's mouth, he invades her personal boundaries similar to raping her, which reinforces the idea that men regard women as sexual objects that they can play with. The male characters in this play are subjected to motherly psychological and physical cruelty and they reflect this cruelty to other women in different ways.

Another violent behavior that happens on stage rather than being reported takes place between Bradley and Dodge during the hair-clipping moment. Halie interferes with her husband's sickness, and living conditions, and makes assumptions about her children's intentions as in the conversation with Dodge about Bradley per usual. Halie utters about Brandon's intentions by cutting Dodge's hair constantly, "*He feels responsible ... for your appearance.*" (BC, p. 68) She considers her evaluations of her surrounding to be accurate while she is full of delusions. In the case of cutting the hair, Brandon does it so haphazardly that Dodge's scalp gets cut into. Brandon who ruined himself in the eyes of her mother as he lost a leg is an angry man. Rather than feeling any responsibility towards his father's appearance, he clips his hair like he would cut plants or crops had he been a true successor of the family. His anger stems from underachieving and reprobation of his family, mostly the mother. Therefore, it is seen that Bradley often shows masculinity thanks to clinging to whatever form of physical force he can achieve on others.

Thus, there are remarkable differences between the two types of women in the play. Sam Shepard depicts women both as an active source of cruelty, for sexual violence towards one's children whether it be Halie and Tilden's sexual intercourse, discarding Bradley because of his disability or sexual desire to be the main woman in Ansel's life, thus being in rejection of the daughter-in-law, can have serious detriments in the children's lives. Tilden is an object of his mother's cruelty. This powerful mother and child's relationship resemble the Oedipus complex. When the father Dodge dies, Tilden digs up their child from the ground.

In this family drama, a loving mother figure is not represented since in fact, *Buried Child* does not aim for getting the audience familiar with the characters or making the spectators feel sincere sorrow or empathy towards them. The play mimics a time machine most of the time through the use of symbolic imagery: It stops the time for its blood-related residents and teleports all the characters back into the house.

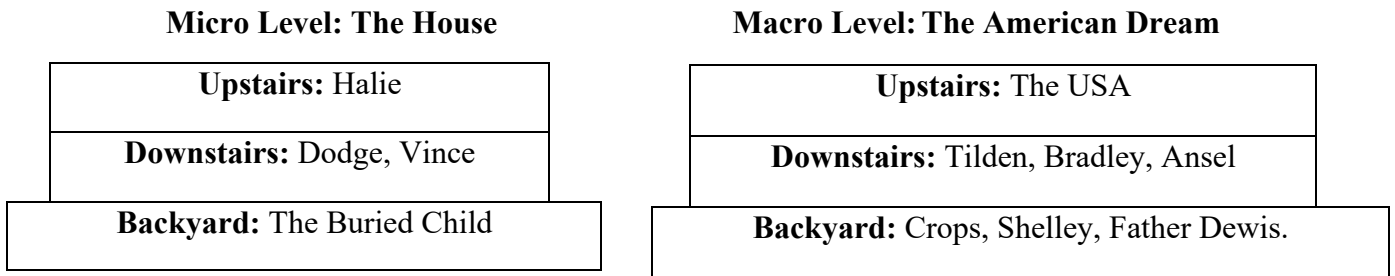


Figure 1: The Association of The House with the American Dream

If the space is divided into parts in the play, certain elements of the house associate with certain characters. At the same time, these characters may represent other elements or characters at the macro level. The farmhouse is a smaller part of the American midwestern society. Its floors and surroundings are mainly divided between the old couple and the presence of the buried child. It is the one act that dooms their family, yet the killing is not solely responsible for the misery but the general attitude of the mother figure in the play. Halie holds the upstairs as her main place because Dodge is already sick and old, he does not leave his couch where he watches television, or secretly drinks. Their reality is bare land, an empty house, and a sense of lacking as a result of a tragic loss. Therefore, their backyard represents bareness because of the buried child. It is the child's domain to rule, which is a mystical take in the Artaudian sense of the theater, for it affects everyone who passes by such as the newcomers Vince and Shelley. The house's backyard and façade are connected to the other world, where reality is mingled with physical and psychological violence.

At the macro level, however, Shephard's play deals with the problems and lost generations because of such a dream. The omniscient place is held by Halie, she is the USA. The USA knows much about the conditions of the reservations, refugees, and other people who move there with big hopes. But these hopes may be as easily built and

achieved as they can destroy the whole existence of the people. If people are manipulated, moved away from their ways, could not stick to their dreams, or found themselves in an undesirable situation, they will be cast away, and even detached from their own beings. Thus, those characters who are associated with the ground floor do not remember Vince when he arrives. In fact, Vince himself cannot remember who he is soon after he arrives at the house and interacts with his family members. He eventually morphs into his grandfather Dodge when he passes away and leaves the house to him.

As to the backyard, it means opportunities for a new life. After years of negligence, the reason why crops grow in the backyard shows that a new ruler is about to arrive at the house serving well with the magical qualities of theater. Father Dewis is situated in the backyard, which is the background, because he is an outsider and because of his ironic stance against the buried child. Such sin cannot be covered with religion, especially when Father Dewis demonstrates flirtatious inclinations with Halie. Dewis call the family “*All good people, all righteous people.*” (BC, p. 121) in the final act while in fact, the family suffers from issues of infidelity, lack of faith, and murder. The stance of Dewis arises the question of who or what an outsider in the play is. Goodness is an outsider, as for protecting the vulnerable, and being good towards others, religious premises that religions support. Therefore innocence, religion, and hope are left outside the home and necessitate the characters in the good to be away. For this reason, only a short while after her arrival with Vince, Shelley bids farewell to the traumatic family.

The mood of the play changes in all three of the act thanks to the well-constructed sounds and use of light. According to Artaud (TD, p. 95), “in order to produce the qualities of particular musical tones, light must recover an element of thinness, density, and opaqueness, with a view to producing the sensations of heat, cold, anger, fear, etc.” In the first act when in the daylight rain falls slowly, the play welcomes the audience with a common family drama. A person who goes to see the play or reads *Buried Child* for the first time may easily assume that the act of burial is going to happen later in the play only with the familiar and easy-going mood of the play with light music and light. Although the beginning is so familiar, do not every family have secrets they bury under the ground and never speak of? Surely, some of those secrets are as cruel as murder. The first act, in a way, shows the spectators that life goes on, families raise their children and stay alone in their empty houses, they may need help, and some people to take care of

themselves in the moments of sickness, but their life continues with the good and bad until their departure from the world.

Shepard is an analytical author who encapsulates the interest of the viewer with familiar elements, he drags the audience in the story slowly with extensive use of silent actions. The play can be observed to contain numerous lines of depictions of the character's actions along with inner thoughts; at times those depictions add more to the meaning of the play. Not every feeling is represented in language as the *theater of cruelty* by Antonin Artaud illustrates. For instance, at the very beginning of the first act, it is the daytime. Despite the daytime, the house has a dim light, meaning that dark elm trees block the sunlight, and probably the windows of the house are small matching up with the psychological turmoil of the lack of happiness. The imagery of the television with a blank blue screen flashes to the audience, yet there is a strong element of suspension. Both the characters and the spectators are left in silence only with the sound of the rain, while their visual sensations are left awaiting.

Downright of the sofa, with the screen facing the sofa, is a large, old-fashioned brown TV. A flickering blue light comes from the screen, but no image, no sound. In the dark, the light of the lamp and the TV slowly brighten in the black space. The space behind the sofa, upstage, is a large screened-in porch with a board floor. A solid interior door to stage right of the sofa leads from the porch to the outside. Beyond that are the shapes of dark elm trees. (BC, p.63).

Dodge's face appears in the background when the television light hits his face and illuminates it partially. Although one would assume that whoever is watching the television has either forgotten it was switched on or was asleep, Dodge is soon understood to be awake, yet he still stares at the blank screen. He listens to the rain and simultaneously disturbs otherwise a silent moment with his constantly increasing coughing. *Buried Child* holds its audience waiting for long enough that when a human voice is finally heard, it is a moment of relief on the audience's part. Unknown leaves its part to the known, and this familiarity is cleverly manipulated to smash the reality of the audience later on.

Another example of similar use of elimination of language dependency suggested by Artaud in the *theater of cruelty* is when Bradley arrives at the house to cut Dodge's hair. The characters do not speak to one another, it is a one-way non-verbal

interaction. Shepard writes the details of how the actors must act, attributing himself to the role of a “*creator*” instead of a playwright who leaves such details to the hands of a director. It is aforementioned that *Buried Child* had had a separate director when it was staged, yet Sam Shepard had the urge to intervene and create new versions because the directors could not sufficiently give the effect that he was going for. That is why, in the next quote from the ending of the first act, Bradley’s character needs to be portrayed by an actor who is gifted in providing feelings without verbs. His actions, the machinery sounds of his wooden leg, and the sound of the hair clipper add to the meaning of the scene.

He looks at DODGE’s sleeping face and shakes his head **in disgust**. He pulls out a pair of black electric hair clippers from his pocket. Unwinds the cord and crosses to the lamp. ... He pulls himself to his feet again by using the sofa as leverage. He moves to DODGE’s head and again jabs his false leg. ... DODGE stays asleep, BRADLEY switches on the clippers. Lights start dimming. BRADLEY cuts DODGE’s hair while he sleeps. Lights dim slowly to black with the sound of clippers and rain. (BC, p.82).

The mood of the first act, therefore, was to irritate the visual and auditory senses of the audience while getting their attention thanks to the similarity to a family drama. The second act deals with the “returning to the home” theme as it emerges out of the darkness in people along with the sense of estrangement. No one in the house recognizes Vince although only a few years had passed since they last saw one another. Because Tilden does not recognize Vince, a conversation between him and Shelley takes place as to Vince’s identity. Yet, this conversation leads to a profound reflection by Tilden that his life is put on hold after the buried child. In addition, Tilden acknowledges that it was all of them who were responsible for the murder, thus everyone is equally affected by it.

SHELLY: (To TILDEN.) Are you Vince’s father?

TILDEN: (To SHELLY.) Vince?

SHELLY: (Pointing to VINCE.) This is supposed to be your son! Is he your son? Do you recognize him? I’m just along for the ride here. I thought everybody knew each other! (TILDEN stares at VINCE.) ...

TILDEN: I had a son once, but we buried him. (BC, p.92).

Buried Child makes use of reduction of linguistic input at times, but the play does not include a heavy stress on language. It is noteworthy that Sam Shepard

meticulously avoids using swear words in the play. In the rare moments when Bradley and Shelley swore on different occasions, the words are distorted and merged. At the end of act one, Bradley utters, “Sonuvabitcli! Sonuvagoddamnbitcli!”; in addition, Shelley in act two says, “sonuvabitcli”.

In the second act, the most graphic and nerve-wracking moment is Bradley’s attitude towards Shelley. Bradley who is accustomed to being punished by her mother when he upsets her reflects the same thing on Shelley. When Shelley wants to help Dodge out, Bradley suggests shooting him. Shelley replies with “*Shut up!*” It is a command that Bradley cannot bear, and he uses his macho attitude toward Shelley; so, he leaves Shelley vulnerable as a result of fear.

SHELLY: I’m sorry.

BRADLEY: Open your mouth.

SHELLY: What?

BRADLEY: (Motioning for her to open her mouth.) Open up. (She opens her mouth slightly.) Wider. (She opens her mouth wider.) Keep it like that. (She does. Stares at BRADLEY. With his free hand, he puts his fingers into her mouth. She tries to pull away.) Just stay put! (She freezes. He keeps his fingers in her mouth. Stares at her. Pause. He pulls his hand out. She closes her mouth, keeps her eyes on him. (BC, p.107).

In this brutal and invasive act, Bradley takes his revenge on women who caused him suffering all his life. He learned it well from the family because this has almost become a tradition run in the family to hurt the innocent.

The second act can be considered a transformation from the normality of the first act to the last act. Family members start to reveal their dark side to the outsiders and the house makes sure to take what is its back: Vince. The third and final act of *Buried Child* welcomes the audience to a relatively bare stage. Realia such as vegetables and stool are cleared away. In this resolution act, the audience witnesses the dangerous dance of the characters. It is the unearthing of deceits, and sins.

It is understood that Vince as well as Haile were away all night. There is no mention of the physical abuse by Brandon only the night before. Shelley keeps her hopes high that Vince is going to come back. Dodge sees her as the source of hope. He is reflective of his past and prophetic of his future. He is not a hoper but acceptive of his long-suffering.

DODGE: Full of hope. Faith. Faith and hope. You're all alike, you hoppers. If it's not God, then it's a man. If it's not a man, then it's a woman. If it's not a woman, then it's politics or bee pollen or the future of some kind. Some kind of future (BC, p.109).

Shelley invades the family's privacy by exploring the house. She finds herself in the position to inquire about the old family photographs and the child in them. This opens the door for Dodge to reach an acceptance of what led the family to get estranged to one another. When Dodge begins to reveal the truth about their family, the play reaches the point of no return.

BRADLEY: No! Don't listen to him. He doesn't remember anything!

DODGE: I remember the whole thing from start to finish. I remember the day he was born. (Pause.)

HALIE: Dodge, if you tell this thing—if you tell this, you'll be dead to me. You'll be just as good as dead. (BC, p.123).

Halie and Bradley hopelessly attempt to stop Dodge from accepting killing the baby. Babies bring change to the household, and they are perceptive long before they can be productive. Dodge is not a sophisticated man, he believes that the baby "*couldn't understand anything*" (BC, p.124), but it still had the attention of people, especially Tilden. As the owner of the farm, and the father figure of the family seems unable to manage this power fight. At the end of his confession, Dodge finally accepts killing the baby by drowning it: "DODGE: *I killed it. I drowned it. Just like the runt of a litter. Just drowned it. There was no struggle. No noise. Life just left it.*" (BC, p.124)

Physical cruelty in *Buried Child* is limited to a few occasions such as cutting Dodge's hair and scalp vigorously, violating Shelley's personal space and integrity by urging one's fingers to her mouth, and making fun of Bradley by depriving him of his wooden leg. Infanticide in the play is not acted out on stage, it is usually alluded to, and eventually verbally accepted by Dodge. The limited use of physical cruelty enables the play to show the aftermath of such destructive action in the lives of the affected people. In the end, the truth will out, no matter the futile attempts of keeping it safe with pacts among the members of the family.

Vince who initially arrives at the house with his girlfriend in an attempt to remember his home and later visit his father undergoes a massive transformation the

moment he tries to run away from his family's truth once again. Vince recites that when he has outside under heavy rain, running away from his reality, his reflection makes him return back. Indeed, in scene two sound element is prominent with heavy rain. Under heavy rain, being outside is hard. It makes one question his goal and leads to find shelter. This is why Vince, cannot run away from himself.

In act three, rain stops and leaves the family members to face their reality. Previously, it was noted in the act three set is bare. Extra realia is cleared away, sound of rain stopped. There is a sense of peace as Shelley arrives with "*a steaming cup of broth in a saucer.*" (BC, p. 108) Although she questions the possible loss in the family, Shelley finds a temporary place in the family.

Once Vince comes back from outside, on a sunny day after a rainy night, he no longer recognizes the old Vince. He rejects Shelley claiming his new space is "*Off limits! Verboten.* (forbidden) ... *no man or woman has ever crossed the line and lived to tell the tale.*" (BC, p.127). Indeed, Tilden and Halie's child had crossed the line, challenged the authority of the owner of the house, and faced a cruel death. As Dodge proclaims his testament and leaves the house to Vince, his transformation becomes complete. Now, the fate of those who reside in the house is at Vince's mercy. He may raise the house from its death, but it appears unlikely that he will not walk in Dodge's shoes. Vince (p.130) says, "*I've gotta carry on the line. I gotta see to it that things keep rolling.*"

Shepard, places actors in carefully calculated manner. There is not an abundance, but all characters serve to the idea of clarification. While Father Dewis is an outsider, he is a religious figure after all. The family face their sins with Father Dewis is present in the third act. Like the truth is unearthed from the ground, Tilden who was absent throughout the last act appears covered in mud and the remains of the buried child on his arms. In the end, a father is dead, another father holds his dead child; and a son has undergone a "*symbolic rebirth* that leads the play to come a full circle." (Nash, 1983, p.490). The beginning and the end of the play are parallel to each other (Porter, 2001). Halie shouts to Dodge from upstairs, "*Dodge? Is that you Dodge?*" (BC, p.131). Although in the end, Dodge is deceased, Halie is unaware of this fact. On the other hand, in Dodge's shoes, now there is Vince: "*VINCE lifts the blanket, then covers DODGE's head. He puts DODGE's cap on his own head and smells the roses while staring at*

DODGE's body" (BC, p.131). Vince literally and figuratively put himself to the place of Dodge by putting on his cap.

With this graphic ending, Halie's voice takes the role of restoring hope for the future, since rain appears to have washed away negativity of the past. The family's doom has been lifted after Dodge confesses the sin which affected the entire family before passing away. Thanks to the emergence of a new head of the family, it is time for fertility and to resurrect from the ground.

CONCLUSION

Antonin Artaud takes a pioneering role in the theater with his contributions to the literature thanks to *The Theater and Its Double* in the early 1930s. He suggests a new theater form in the name of the *theater of cruelty* that disassociates drama from the traditional theater with the intention of making theater more interesting and truer to its time. As suggested by its name, the theater may represent cruelty, yet it is more than bloodshed. Theater according to Artaud should become a tool to shake the societies to their core and get them to react as opposed to consume a play for pleasure and continue life as usual. In that, the *theater of cruelty* exploits novel uses of violence, language, sound and music, objects, actors, and costumes. By introducing new elements that the audience is not familiar with, he wishes to bring the topics closer to related topics to the audience's lives. His book is a reaction to the conventional theater whose topics are pre-determined and overused with pompous and unnecessary costumes and language.

In the attempt for studying the elements of cruelty in the Artaudian concept of theater, this study chooses *Saved* (1966) by Edward Bond from English Literature and *Buried Child* (1979) by Sam Shepard from American Literature. These plays are studied in detail in terms of different forms of cruelty thanks to the *theater of cruelty*. Although this study attempts to provide a comprehensive analysis of *Saved* and *Buried Child* through the lens of Artaudian theater, there is still need for further studies in the literature.

Both *Saved* and *Buried Child* contain elements of physical cruelty staged momentarily during the play as well as in reported form. The most violent act in *Saved* occurs in scene six at the park with the involvement of a group of ignorant young men. They torture the baby to death with different means such as tickling, shaking, pushing, and pulling, spitting, and stoning. This scene brings out the terror in men on stage; thus, influencing the audience immensely. While *Saved* depicts this cruel act physically on stage, *Buried Child* reports instead of depicting the most impactful and violent event which shapes the lives of all the related people. The intention in *Buried Child* is to be a warning sign to the audience that truth has the tendency to come out one way or another and lies and deception cause nothing more than misery with a disturbing image of a

hushed-up murder. It shows concealing a shocking family tragedy where the grandfather kills the baby that belongs to his wife and son and does not simply erase its effects on people's psychology.

Apart from infanticide committed on stage, *Saved* reports another child murder in scene three. This time the careless young men boast around with glory telling the story of killing a boy with a van. In addition to this scene, the audience witnesses first-hand physical cruelty performed by Pam and her family who do not attend to a crying baby. This, although seems minor in comparison to other actions, can still be considered a part of physical cruelty in the Artaudian sense.

Staged physical violence pervades through *Buried Child* in all three of the acts, and it is usually implemented by Bradley. In the first act, Bradley appears to cut Dodge's hair with no care and later Dodge's head suffers from bleeding. Also, in the second act, Bradley forces his fingers into Shelley's mouth which is a form of physical as well as sexual violence. Because Bradley is depicted as a scarred character who does not feel like an accomplished male figure, he is verbally and physically violent. In the third act, the most notable form of physical cruelty happens during a quarrel when Shelley takes Bradley's wooden leg out and deprives him of his freedom of walking and mocks his manhood in order to belittle him as a counter-act of his former violence to Shelley.

Theater of cruelty does not limit topics. It "has been created in order to restore to the theater a passionate and convulsive conception of life (TD, p.122). Thanks to this feature, chaotic parts of life are in the center. One of the biggest chaos in both plays is the state of family lives and the reason why both families morphed this way. Familial relationships in both Bond's *Saved* and Shepard's *Buried Child* are broken. Neither of the plays illustrates a drama based on a happy family's suffering after a tragic event. In opposition to that, both families are understood to have lost connection and care for one another even before the turning point of infanticide. For instance, both families have a dead son in common. In *Saved*, their son dies during World War II, yet the family ignores his existence and does not mourn him even when there is a mention of their son. Therefore, it can be deduced that the family denies the children's existence in an attempt for reducing their suffering. However, in *Buried Child* there are two dead sons. Although Halie glorifies Ansel after his death, fantasizing their life would be different had he lived,

Dodge, Halie, and other members of the family make a pact to forget and never mention drowning and burying the other son.

Broken family ties are clear from the meaningless and futile conversations between family members. Both families have little in common other than having a communal area with a television, and dining; they co-exist in their worlds. When Pam brings the boys to their family home, her parents do not question the situation, or when Halie goes out without turning back until the next day, it is not an unusual event for Dodge. Family members endure each other, yet nobody is indispensable. It is observed that Pam, Mary, and Harry do not mourn after the baby is murdered; equally, Dodge's death does not impact the life of the remaining characters; Vince covers him up and takes Dodge's place without overreacting or mentioning a funeral.

Another noteworthy point in both families is that they both have an outsider. In *Saved*, Len lives with the family as a tenant, but he is also attracted to Pam. In *Buried Child*, the outsiders are Shelley and Father Dewis. Shelley never attaches herself much to the family despite her affectionate nature towards Dodge. She soon realizes she must take her to leave. Len shows some similarities with Shelley, as at the end of *Saved*, he mentions his motivation to leave. The play, however, ends without showing Len leave, but he has the potential to make a change in the course of his life.

The notion of the outsider is also linked with sexuality in the plays. Len is sexual with Pam, but he also has a quite distinctive sexual moment with Mary while he mends Mary's stockings. Similarly, Father Dewis who is an outsider appears to have a sexual or at least sensual relationship with Halie. It is understood thanks to the fact that Halie leaves home in black clothes and turns back with Father Dewis the next day in different clothing. Also, they share wine and enjoy each other's company over the night. Both father figures in the play question the mother figure's relationships with outsiders.

Violence also appears in the form of sexual cruelty in the plays. *Saved* and *Buried Child* objectify women sexually. Men take advantage of women or consider women to pave their way using their sexuality. When Fred murders the baby in *Saved*, he gets more attention from women around him, even Pam whose baby is killed by Fred. Males boast around with their cruel acts to reinforce their "tough guy" notion in others. Because women are so easily impressed with men, *Saved* reduces people to their animalistic

instincts. Comparably, Shelley in *Buried Child* suffers from sexual violence from Bradley. While Dodge cannot sexually harass Shelley, he still verbally implies that Shelley can be considered a sexual object. The sheer fact that Vince brings Shelley along and forgets her completely proves that male figures do not care for women.

Halie in *Buried Child* is the source of sexual cruelty. She considers her sons far more closely in a corrupt manner that her children suffer from the Oedipus complex. Tilden especially has sexual intercourse with Halie, and also does not mourn his father after his death, instead, he digs out the remaining parts of his and Halie's child from the ground. *Saved* depicts that the mother figure Mary and Len have a questionably sexual encounter leading Len to pleasure himself afterward can be considered an example of the Oedipus complex.

Bradley is sexually incomplete because he grew up with a manipulative mother and also lacks a leg. He is never mentioned as a great kid by his families like Ansel and Tilden. Since being mutilated lead him to become angrier in life, he also seems to exude his manly power towards women in physical and verbal form of sexual violence.

Antonin Artaud's *theater of cruelty*, stresses that cruelty in drama needs to contain more than physicality and bloodshed. From the use of language to the use of silence can help create a different psychological effect in drama. Artaud wants people to find their voices back in drama because he believes that theater no longer represents people. That is why he says that "people do not know how to scream anymore" (TD, p.141). Bond changes language in *Saved* drastically to the point it not only represents London's working class, but it outspreads by attributing language to different functions. Language is "active and anarchic, ... customary limits of feelings and words are transcended" in *the theater of cruelty*. (TD, p.41). This study shows that in *Saved* phonology is given greater importance than morphology and syntax. Also, grammatical rules are overlooked, and many words or functions are represented with different sounds and patterns. Additionally, these representations are not consistent throughout the play. While language represents the uneducated working class of London, the play is still understandable to the audience thanks to the narrative.

Buried Child does not tweak language as radically as *Saved* does despite minimal changes. More than use of language, the lack of it is more defined. The family suffers

from not uttering a word of the implications of the death of the child. It has never been spoken because they figuratively bury their sins and family connections with the baby.

When it comes to use of realia, both plays make use of minimal objects on stage only as they are meaningful and necessary, which is in line with the *theater of cruelty*. For instance, television exists in most of the scenes of both plays because it is a media outlet that dulls the brains of the characters and distract them away from reality; thus, it serves a purpose in the meaning plays want to convey to their spectators. Fishing rod, and baits at the park scene in *Saved* serve the purpose of symbolizing getting women's attention and the baby, or fresh produce symbolize in *Buried Child* the concept of fertility or lack thereof, similarly carrots represent clinging to one's roots for Shelley. If an item does not add to the overall meaning of the play, the playwrights seem to not make use of them.

Regarding staging, traditionally during production sounds and effects are controlled by the director. However, Artaud manifests that the difference between a director and a playwright needs to be eliminated in *The Theater and Its Double* (1958, p.94) "...that the old duality between author and director will be dissolved, replaced by a sort of unique *Creator* upon whom will devolve the double responsibility of the spectacle and the plot." Although not fully implemented in either *Saved* or *Buried Child*, it can be observed that both of the playwrights give detailed narratives about the use of sounds and light in order to guide the director, since it is known that neither of the plays are staged by the playwrights themselves. Both Bond and Shepard specify in their depictions as to how the light and sound must be utilized for those who read the plays and the directors. In *Saved*, baby crying becomes ever louder as the baby is ignored by its parents, and long pauses or depictions regarding the actors' actions without dialogues add to the elements of sound and suspension as a result of lack of sound. Also in *Buried Child*, rain is the central sound element that represents the characters' psyche. Rain brings fertility to the land after years of prophesizing the arrival of a new homeowner. Also, it hails or rains slowly according to the mood of the play.

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