

Edward Bond and the Struggle with Shakespeare : A Study of Shakespeare's King Lear and Edward Bond's Lear

Ali Laith Aziz

Ali674@gmail.com

College of Arts University of Baghdad/

Dr. Sanaa Lazim Hassan Al Ghareeb

College of Education for Women University of Baghdad/

ABSTRACT

This paper sets itself the task of investigating and analyzing the contemporary British playwright's influence of William Shakespeare on the Edward Bond. Edward Bond's entrance into the world of theatre was through Shakespeare. As William Shakespeare is the most influential playwright in the English language, it is no doubt that many authors in Shakespeare. This different mediums and genres are influenced by Shakespeare. This paper argues that Edward Bond's kind of influence is unique, as it is not only one of fondness but also one of challenge. Bond does not imitate Shakespeare; instead, he uses him as a medium to say what he wants Edward Bond's Lear as it is put in to say. The research analyzes comparison and contrast with the Shakespearean text of King Lear. The aim of this paper is to investigate the ways in which the usage of the Shakespearean text is beneficial for Edward Bond to deliver the ideas to his audience to pay attention to what he wants.

Keywords : Retellings, Influence , King Lear , Edward Bond

إدوارد بوند والصراع مع شكسبير: دراسة في مسرحية "الملك لير" لشكسبير و"ليار" لإدوارد بوند

علي لاith عزيز

جامعة بغداد/ كلية الآداب

د. سناء لازم حسن الغريب

جامعة بغداد/ كلية التربية للبنات

الملخص

تسعى هذه الورقة البحثية إلى تحقيق وتحليل تأثير وليم شكسبير على الكاتب المسرحي البريطاني المعاصر إدوارد بوند. كانت بداية إدوارد بوند في عالم المسرح من خلال شكسبير. وكما يُعد وليم شكسبير أكثر الكتاب المسرحيين تأثيراً في اللغة الإنجليزية، فإنه لا شك أن العديد من المؤلفين في مختلف الوسائط والأنواع يتأثرون بشكسبير. تجادل هذه الورقة بأن نوع التأثير الذي أحدثه شكسبير على إدوارد بوند هو تأثير فريد من نوعه، حيث إنه ليس فقط تأثير إعجاب، بل هو أيضاً تحدي. لا يقوم بوند بتقليد شكسبير؛ بل يستخدمه كوسيلة للتعبير عن أفكاره. يقوم البحث بتحليل مسرحية "لير" لإدوارد بوند من خلال مقارنتها ومقاربتها مع النص الشكسبيري "الملك لير". تهدف هذه الورقة إلى استقصاء الطرق التي يكون فيها استخدام النص الشكسبيري مفيداً لإدوارد بوند في إيصال الأفكار التي يريد أن ينتبه إليها جمهوره.

الكلمات المفتاحية: إعادة السرد، التأثير، الملك لير، إدوارد بوند

Shakespearean offshoots or retellings are recurring. As long as Shakespeare's plays continue to be published, read, and performed, interpret them through their own lens. there will persist individuals who i These interpretations may sometimes be taken to the extreme, fledged retellings—transforming into full

There is something special about Shakespeare. Something that keeps ramas. Maybe pulling people back into his rich tapestry of d Shakespeare is really responsible for the invention of modern man as *Shakespeare*: the American critic Harold Bloom proclaims in his book *The Invention of the Human*

Edward Bond is no different than Tom Stoppard in that both playwrights telling, albeit with –have delved into the realm of Shakespearean re telling Shakespeare involve a –distinct approaches. Bond's motifs in re rker aspects of human stark examination of power dynamics and the da nature. His main goal in crafting his plays is showing people the reality .of things by taking them into uncomfortable places

–to a working ١٩٣٤th of July ١٨Edward Bond's birth took place on the xperienced World War II as a child class family in northern London. He e and witnessed the German bombings of London during the war. This

might be a reason for his later violent approach towards theatre. Bond was not interested in his education until one event changed the course of his life as

My education really consisted of one evening, which was organized by the school. They took us along to a play at the old Bedford Theatre in Camden Town. We saw Donald Wolfit in Macbeth, and for the very first time I met somebody who —remember this quite distinctly—time in my life was actually talking about my problems, about the life I'd been living, the political society around me. . . . Now it's not true that God is concerned to bear it, but 'every time a sparrow falls to the ground, because he couldn't —it is true that Shakespeare cared. Of that I have absolutely no doubt even about this man Macbeth, who perhaps was like Hitler. And so I got a sense of the value of human —from that play a sense of human dignity .(1900-1904) (Cohn

experience with theatre ignited the flame of drama in his soul. So, this first soul. He dropped out of school with minimal education when he was only fifteen years of age. He then took it upon himself to educate, different propelled by a strong thirst for knowledge. After working in different factories and offices, he served in the British Army in Vienna from 1903 to 1905. It was during this time that he witnessed the stark violence concealed beneath everyday social interactions, prompting him to embark on a writing career

educated in theater while —back to London, he self When he went back to London, he went to work, attending as many shows as possible and honing his skills by writing drama sketches. He submitted two manuscripts to the Royal Court Theatre which earned him an invitation to be a playwright in the newly formed writers' group

From that point forward his writing career took off. His plays were and still are being produced throughout the UK and other countries

Which its *.Lear* The Bond's play that is the concern of this chapter is *.King Lear* ly indicate that it is taken from Shakespear's stitle can clear Shakespear's play is different from his other tragedies. Shakespear's is "Staged less often than the other major tragedies, criticized *King Lear* speare's was rarely regarded as Shake *King Lear* ,more severely before the twentieth century. But especially since World —masterpiece *.(۲۳۲*War II, its agonies and cruel humor have hit home"(Cohn

is a play that starts with a baffling decision by *King Lear* Shakespear's is kingdom between his three the main character, King Lear, to divide h daughters. This division will be based on how much each daughter loves her father. However, his vanity and inability to see beyond flattery lead to disastrous consequences. The youngest daughter Cordelia .nd as a result Lear banishes herdenies such a charade a

Banished from her father's kingdom, Cordelia wandered alone through the forests, her heart heavy with sorrow and confusion. She found solace in the arms of nature, where the rustling leaves and murmuring offer a gentle embrace. As she journeyed, she streams seemed to encountered fellow wanderers, those displaced by the whims of fate or their own choices, and she listened to their stories with empathy. In the mean time, Lear is being manipulated by his daughters Regan and neril and he is awaken to the mistake he has committed. His Kingdom Go is now under the rule of chaos because of the incompetence of his now turned into a lonely daughters. As he was once a wise king he is madman

delia. He opened his eyes After all of this he turns to his daughter Cor to the truth that no one loved him as much as her. Feeling guilty for his mistakes he finds shelter in the wilderness as a way to purge himself from his sin while also looking for his beloved daughter. During this time er Cordelia is grouped with the refugees who were expelled his daught from the kingdom because of the tyranny of her sisters. She becomes

the beacon of hope for those who lost everything as she leads them
 .with wisdom and compassion as a true leader does

the responsibility of the fragile community she encounters As she takes
 her father, Lear a once great king is tured because of his sense of guilt
 into a shadow of his former self. Cordelia forgot everything done to her
 gged Cordelia's and reunited with her father. Lear wept as he be
 forgiveness for his mistakes.As a wise leader now, Cordelia forgets the
 .pain of the past to open a new way towards the future

The father and daughter reunited, they rally the masses for their cause in
 the hands of the new cruel the aim of restoring the kingdom from
 .ruins. In the final battle, good prevails

The kingdom is restored and for all the mistakes and experiences that
 befell Lear he turns the kingdom over to Cordelia, the true
 throne the embodiment of wisdom and compassion. With her on the
 kingdom flourishes as she is the embodiment of wisdom and hope..
 Lear after becoming a wise man becomes very grateful for the
 .opportunity to amend his mistakes with Cordelia's side

on the other hand unfolds at the site *Lear* The story of Edward Bond's
 where King Lear is overseeing the construction of a wall to fortify his
 kingdom against enemies. As workers bring a deceased laborer
 onstage, Lear arrives with Lord Warrington, Bodice and Fontanelle his
 ng others. When he sees the dead man, Lear's only daughters, amo
 concern is the delay to the wall's construction which in turn leads him to
 shoot the worker responsible for the death. Bodice and Fontanelle object
 y Lear's to Lear's violence and reveal their own intentions to marry
 enemies, the Dukes of North and Cornwall respectively, believing these
 marriages will secure peace. Lear, however, insists only the wall can
 protect his people. Later, Bodice and Fontanelle share their plans with
 opens with the ymies. Scene their husbands to attack Lear's ar
 preparation of Lear for war and Warrington tells him that each of his two

the daughters complain , daughters asked him to be a traitor. In Scene the , about their husbands and plot to have them killed. In Scene s are victorious, but both fail to have their husbands killed. sisters' armie Warrington, now a tortured prisoner, is brought before the sisters, where Lear, in the , he's further tortured by Bodice's soldiers. In Scene ton. A skirmish is woods, finds bread on the ground meant for Warring interrupted by the Gravedigger's Boy who offers Lear bread and water. Lear follows him to his house, where he learns of the Boy's simple life. Lear , Warrington tries to attack Lear but is deterred. In Scene d Warrington again tries to attack but is witnesses the Boy's life, an the Boy asks Lear to stay, but soldiers arrive , driven off. In Scene looking for Lear, discovering Warrington's body in the well. They kill the d Boy, rape his wife, and slaughter the pigs. The Carpenter arrives an kills the soldiers, and Lear is taken prisoner. Act II begins with Bodice and Fontanelle bringing Lear before a judge, claiming he's mad. Lear denies them as his daughters and is found mad. Bodice gives Lear a lection. Later, Lear mirror, hoping to scare him with his own ref hallucinates seeing his daughters as young girls. Cordelia, leading a rebellion, arrives, and in the chaos, a soldier who doesn't hate is shot. Cordelia's against each other. In Scene Bodice and Fontanelle scheme nd Fontanelle as prisoners. In Scene, Lear, soldiers bring Lear a Fontanelle, and others are imprisoned, and the Ghost appears. Lear Lear, but is shot dead. In Scen Fontanelle tries to strike a deal with confronts Bodice, now a prisoner. Lear is spared death but his eyes are .moved. In agony, Lear leaves with the Ghostre

In Act III, Lear lives with caretakers, including a deserter from Cordelia's forces. Lear refuses to turn him away. Months later, Lear speaks to a ers arrive, group at the Boy's house, causing concern for his safety. Soldi taking the deserter to be hanged. Lear is warned to stop speaking out. opens while Lear is all Lear feels trapped, even in the house. Scene

by himself in the forest, visited by the Ghost and then Cordelia and the her husband's death and the changes in Carpenter. Cordelia speaks of the kingdom. Lear demands the wall be dismantled, but Cordelia refuses, leading to his impending trial. The Ghost is killed by mad pigs. Susan takes Lear to the wall where he's shot by the , In Scene .to dismantle iting as he triesarmer's Son, dF

The two texts exhibit significant contrasts, not just in plot but also in character. Bond's portrayal of Lear differs from Shakespeare's. However, the question persists: Why did Edward Bond opt to adapt the xt instead of creating an entirely new play? The Shakespearean te answer to such question may lay in the theory of influence pioneered by Harold Bloom. Bloom suggests that great writers often grapple with the ss time. works of their predecessors, engaging in a sort of dialogue acro could be seen as his way of *King Lear* In this case, Bond's adaptation of or struggle with Shakespeare, \entering into a creative dialogue and engaging deeply with the themes, characters, and plot of the original .spectiveplay while adding his own unique per

Edward Bond's penchant for transforming Shakespearean characters and plots could be viewed as an act of rebellion against the established norms of literature. Shakespeare is enjoying the mythical status of a almost an untouchable figure as ,Greek god in the history of literature telling is a way to move the –Zeus is to the Greeks. Edward Bond's re still waters and challenge this status. As he takes on the characters and storylines of Shakespeare, he aims to demystify Shakespeare and show works are not to be revered in such a status. It's as though that his Bond is saying : Shakespeare's stories are not set in stone; they can be .reimagined, critiqued, and even subverted

Edward Bind's approach is a form of iconoclasm which is a deliberate f established conventions or symbols. In this case, the icon breaking o being challenged is Shakespeare himself, along with the traditional

interpretations of his works. Bond's reinterpretation serve to dismantle inviting the pedestal upon which Shakespeare has been placed, i audiences to see these characters and stories in new, perhaps provoking ways. The reason for—uncomfortable, but undoubtedly thought such a reinterpretation is that

have outlived their *King Lear* According to the playwright plays like historical moments and entered the realm of myth. Bond wants his audience to be aware of the dangers which lie in the codification and perpetuation of the values of the old order. The audience has to escape in order to be free to correct injustices. from a mythology of the past The author felt the necessity to accomplish the correction of those injustices. «Lear was standing in my path and I had to get him out of (the ay»(Klein

d This could indeed suggest a conflict between Edward Bond an Shakespeare. Bond's desire to break free from such a significant influence led him to create a work that stands in stark contrast to Shakespeare's vision. Bond's piece is a deliberate departure from what ffort to carve his Shakespeare envisioned. This demonstrates Bond's e ve independence. Further moreown path and assert his creati

Bond argues that Shakespeare gave an answer to the problems of his particular society, which is not valid for our age. Therefore Bond feels ow have to use the play for the need to «rewrite it so that we n (V\ ourselves, for our society, for our time, for our problem»(Klein

Such a statement can be very useful in deciphering the enigma of retellings. In the case of Edward Bond, his reinterpretation of means to address contemporary Shakespeare's work serves as a societal issues. By rewriting Shakespeare's plays for modern audiences, Bond aims to make them relevant and applicable to the challenges of today. This approach reflects Bond's belief that literature should evolve y, offering new perspectives and insights. Moreover, Bond's with societ

emphasis on using Shakespeare's plays "for ourselves, for our society, for our time, for our problem" underscores the importance of literature as though his retelling, Bond a tool for social commentary and reflection. Through prompts audiences to engage critically with the themes and messages in their own lives and presented by Shakespeare, applying them to their circumstances

and Edward *King Lear* One stark difference between Shakespeare's does not share Shakespeare's enthusiasm in is that Bond *Lear* Bond's writing on *Lear* the man, his hardships and personal turmoil. On the offer to address his *King Lear* contrary, he uses all that Shakespeare's own society's issues

from Socialism is hard Edward Bond is a socialist. The meaning of the term for *The Routledge Dictionary of Politics* to pinpoint for when you search the term Socialism it is said that the meaning of the

socialism can mean a variety of different things, not because of the concept that operates in ambiguity or vagueness, but because it is a collection of several different ideological vocabularies. Within Marxism, socialism has a very technical meaning, referring to a phase before the establishment of true communism. Outside that debate, socialism does become best differentiated into a number of versions, extremely vague, and is such as Christian socialism, social democracy and so on. At its simplest, economic system –the core meaning of socialism is that it is a politico-ly, and where the state controls, either through planning or more direct (the means of production)(Roberts may legally own, the base

Edward Bond is more of a socialist activist than an avid believer in the economic ideology of Socialism. His main concern is social –political issues through his works injustice and political oppression, which he addresses as a playwright. Bond uses his art to critique the power structures and societal norms that perpetuate inequality and human suffering

Edward Bond transforms Shakespeare into a tool to serve his ideas *King Lear* tical oppression. Shakespeare's about social injustice and poli where Bond *Lear* main concern is not political oppression like Bond's .deliberately find ways to attack such injustice

discovery journey is the –The squabbles of the ruling class and the self The play address the issue .*King Lear* re's main concern In Shakespea ..of political oppression but it is not the main theme of it

Edward Bond uses the frame of the Shakespearean text to show the social and political injustice in his play. The individuals and their journey in Bond's text but he merely sheds light over them and all of are there this is just to serve the wider and more general ideas of oppression. *Lear* in Edward Bond's text is just like the Shakespearean one where he th of the characters makes decision that are far more influential that bo think of. Bond is different in that he strips away the personal touches of the Shakespearean text in favour of the demonstration of the .dehumanizing effect of the totalitarian rule

ers that can be used in English literature is filled with tyrannical charact presents a *Macbeth* such a framework. For example, Shakespeare's ruler whose ambition leads to tyranny and chaos, providing a fertile ground for examining the destructive nature of absolute power. Similarly, ures Big Brother, an omnipotent dictator who feat 1949 George Orwell's epitomizes the oppressive surveillance state. So, the question presents itself, what made Edward Bond leave these examples and more other

The answer can be that ?*King Lear* telling of –and go towards a re els very much attracted by the figure of Lear because he is a Bond fe charac ter who, as king, had lived a very protected life. Once disposed of his power he has to recognize that the world does not exist for his tuation. Bond says: benefit and he has to cope with a completely new si eht tub ,evil ot gninrael dna pu gniworg dlihc a ekil rehtar s'eH»

astonishing... and the disturbing thing is that you see him do it as an (Yold man... and suddenly he's born».(Klein

h to a vulnerable, This transformation of Lear from a sheltered monarch to a reborn individual allows Bond to explore the deeper existential themes of identity, power, and human resilience. Lear's journey from ignorance to awareness mirrors the broader societal awakening that Bond seeks to By focusing on an aged Lear who must adapt .provoke in his audience and learn anew, Bond highlights the potential for growth and change, .even in those who seem most set in their ways

rather than other works *King Lear* tell—Moreover, Bond's choice to re is driven by the inherent complexity and depth with authoritarian figure of Lear's character arc. Unlike Macbeth who caused his own downfall through his ambition, Lear's tragedy stems from his initial blindness to Lear's .the realities of his kingdom and the consequences of his actions journey from the darkness to the light provides a rich canvas for Bond to .paint the picture of injustice and oppression

presents a complex relationship between the character and *King Lear* how each decision is dangerous in this atmosphere. Lear's personal discovery and redemption serves as a powerful allegory –journey of self ins with for societal transformation, suggesting that true change begins with individual awareness and accountability. Bond's adaptation emphasizes the brutal and dehumanizing effects of totalitarian rule, not only on the oppressed but also on the oppressors themselves. Lear's evolution from underscores the idea that a tyrant to a sympathetic figure authoritarianism dehumanizes everyone within its reach. By stripping Lear of his power and forcing him to confront the harsh realities of the world, Bond exposes the fragility and humanity that lies beneath the y. This is the biggest difference between the two Lear's facade of authority for “ Shakespeare's Lear turns to resignation and protection, Bond's Lear

to a readjustment of his behaviour and to a new action in consequence, even dying for a just cause”(Klein72)

Edward Bond’s arsenal that he uses to set his play apart. Another tool in from Shakespeare’s is extreme violence. Bond employs graphic and unflinching depictions of brutality to shock the audience and underscore his use of the harsh realities of the oppressive systems he critiques. The violence is not merely for sensationalism; it serves a critical function in illustrating the dehumanizing effects of totalitarianism and the cycle of violence it perpetuates. This is a main tool employed by Bond. The Bond employs in his texts is taking from element of shock that Edward .a contemporary of Bond that being Bertolt Brecht

Brecht has a concept called "Verfremdungseffekt" or "alienation effect" which very important to Edward Bond. This technique involves making order to provoke critical reflection rather than the familiar strange in passive consumption. Bond forces his audience out of the comfort zone and into the action and ideas of the play through the use of extreme cannot violence. The visceral impact of the brutality ensures that viewers remain indifferent; instead, they are compelled to confront and question the societal structures that foster such violence. Moreover, Bond’s use of violence aligns with Brecht’s belief that theatre should be a platform isioned theatre as a means to educate and for social change. Brecht env motivate the audience to seek transformation in the real world. Similarly, Bond’s stark portrayals of cruelty are intended to illuminate the corrosive n effects of authoritarianism and to inspire a sense of urgency i addressing these issues. The audience is not merely witnessing a story; they are being called to action. This Brechtian influence is reconized *The Hidden Plot* even by Edward Bond himself for he writes in his book d of course I shall continue to that “ I regard Brecht as an influence an be influenced by him”(171)

se of violence by he defends the u ,*Lear* In the preface to his play staying tha

I write about violence as naturally as Jane Austen wrote about if we do not manners. Violence shapes and obsesses our society, and stop being violent we have no future. People who do not want writers to write about violence want to stop them writing about us and our time. It .would be immoral not to write about violence 23

Here he lays down his theory of violence, which should be more appropriately named the theory of reality. This theory posits that violence is not a peripheral or sensational topic, but a fundamental lored. By aspect of human existence that must be confronted and exp presenting violence in his work, he does not aim to sensationalize it but to reflect the stark truths of our society. His assertion that ignoring violence in literature equates to ignoring a significant part of our the sanitization of art. Bond insists that contemporary reality challenges if not depicting violence as it is it is not a realistic play. This approach demands that readers and audiences face uncomfortable truths and recognize the pervasive impact of violence in shaping human .s and societal structuresexperience

Edward Bond asserted in an interview that “Art is the close scrutiny of reality and therefore I put on only those things that I know happen in our society. I'm not in an imaginary world. I'm interested in the real Bond's assertion underscores his commitment to using .(٤١٠world”(Stoll art as a mirror to reflect the often harsh and brutal realities of life. By doing so, he challenges the audience to engage with the underlying t as mere causes and effects of violence rather than dismissing i on is a –spectacle. This insistence on confronting the real world head deliberate artistic choice, rooted in the belief that true art must grapple with all facets of human existence, including its darkest aspects. This by Bon ncy is elaborated moretende

There are often .My plays are not particularly violent, actually things in them, and when they occur, then I depict them as violent truthfully and honestly as I think one should. But I'm not interested in violence as never a solution in my violence for the sake of violence. Violence in my plays, just as ultimately violence is never a solution in human affairs, Violence is the problem that has to be dealt with.(Stoll415)

Bond's philosophy is that violence occurs when man is imprisoned in ideological cages. This is evident in the first act cycle of cruel social and of the play where Bond's Lear is building a wall to protect his kingdom and keep his enemies out. The wall symbolizes the physical and power psychological barriers that the ruler, in this case Lear, to maintain and control. This in turn leads to further alienation and conflict. Lear's obsessive focus on constructing this wall reflects a deeper commentary on how attempts to fortify oneself against perceived threats often result in violence and oppression. Commenting on the in the entrenchment of violence : wall, Lear says

I started this wall when I was young. I stopped my enemies in the field, but there were always more of them. How could we ever be free? So I have been behind this built this wall to keep our enemies out. My people will live behind the wall when I'm dead. You may be governed by fools but you'll always live in peace. My wall will make you free.(Bond39)

The irony here is that the wall is never a symbol of freedom but rather one of tyranny. Moreover, with his enemies now outside the wall, and the nature of the universe dictating that life can never go on without violence or acknowledge it or not, ,creating enemies,whether we want to or not Lear's enemies ultimately become his own people(Nodelman269).

Furthermore, the wall has a much bigger and everlasting shadow that looms above the play, not only as a symbol of tyranny and megalomania or all the horrific things that Bodice and but it is the direct reason for Fontanelle, Lear's daughters have done. Within the confines of the wall,

Bodice and Fontanelle have been raised isolated from evil. As a result, by they cannot differentiate between good and evil, and are guided only their whims. Lear's wall has rendered them not virtuous, but incapable of avoiding maliciousness. Additionally, by arrogantly believing he has the right to shield others from ugliness, pain and violence by imprisoning ughters a natural desire to become them, Lear has instilled in his da prison guards themselves(Nodelman269)

In reality, the wall that Lear built is no more than a sham. Lear's image of himself as a great leader who is only doing this to protect his people first scene of the play, where he shoots a is actually shattered within the f worker for no fault other than slowing down the construction of the wall. He is killing his people to protect them, a trait shared by all megalomaniac leaders throughout history. Edward Bond's commentary tes in the preface to ocking and profoundly true. Bond also wriis both sh the play

I think, that in normal surroundings and conditions members of the same species are not dangerous to one another, but that when they are kept ave unnaturally, their behaviour in adverse conditions, and forced to beh .deteriorates 23

So, to live within the confinement of a wall is never a normal way to leave. That is why "everyone who acts badly throughout the play has lk So, all this ta .(۲۶۹impeccably good reasons for doing so"(Nodelman about peace and safety is no more that a lie. Which is the reason why Edward Bond in the preface describing act one as "a world dominated y myth"(32)

telling a Shakespearean play and its –Circling back to the idea of re n is nowhere near that of characters, Bond's characterizatio Shakespeare. This divergence is not due to a lack of craftsmanship on –Edward Bond's part; rather, making his characters less like fully fleshed out individuals and more like caricatures is intentional. Bond's purpose

zation is to emphasize the symbolic and thematic elements of in this styl
his narrative, using exaggerated traits to critique societal structures and
behaviors. By transforming Shakespeare's complex characters into
nticism often exaggerated representations, Bond strips away the roma
associated with them, exposing the raw and brutal truths of their actions
and motivations. This approach allows Bond to focus more sharply on
.political commentary inherent in his work—the socio

Bond's dislike for Bond's characters are more "representations of
These .(۲۷. Shakespeare's political assumptions" (Nodelman
assumptions, held by Shakespeare, are that monarchs are the
cornerstone of the state and are obligated to keep order within it.

.ng opinionBond's play uses parody to communicate his opposi
telling is transformed from a falling monarch –Lear in Edward Bond's re
to a parody of a monarch. Bond strips away the nobility out of the
Shakespearean character to show the true face of the tyrant whom
nobel but are driven by actions and decisions are far from being
selflessness and carelessness. This transformation and subversion of
the Shakespearean text serves as a way to challenge the notion of the
good monarch who deserves total obedience. Bodice and Fontanelle in
iffer largely from Shakespeare's depiction of the text of Edward Bond d
the characters of Goneril and Regan. Rather than presenting complex
and deep characters, Bodice and Fontanelle are rendered as cartoonish
villains who are driven only by greed and ambition. This caricatured
resentation allows Bond to critique not only the characters rep
themselves but also the broader societal attitudes and structures that
.enable their behavior

Lear undergoes similar ,*Lear* and Act One of *King Lear* In both
ters, experiences a period of events:he loses his kingdom to his daugh
madness with the assistance of a selfless individual of lower social
standing, appears to acknowledge his guilt, and ultimately witnesses the

demise of someone he has come to admire due to his own initial ever, despite the parallel events, the emotional wrongful actions. How impact differs significantly. Shakespeare evokes sympathy for his Lear, while Bond deliberately avoids eliciting any sympathy. When Shakespeare's Lear reverts to his former self in defiance of changing mstances, our admiration for his regal demeanor engenders pity. circu Conversely, when Bond's Lear exhibits similar behavior, he becomes a cruel caricature of regal arrogance: "I've seen armies on their hands and n at their empty knees in blood, insane women feeding dead childre breasts, dying men spitting blood at me with their last breath, our brave He .(٤٢ *Plays* , But I could bear all this" (Bond . –young men in tears which (٤٢ *Plays* , even declares, "it's too late to learn anything" (Bond learns and he is incapable of such a shows that he never thing(Nodelman272)

The stark difference between Shakespear's Lear and Bond's is that a si yalp eht fo noitca eht ;gnireffus hguorht snrael rael s'eraepsekahS“ is process of redemption. Bond's Lear learns nothing because h Shakespearean ideas of order keep causing him to misunderstand what he thinks he has learned”(Nodelman272For Shakespeare's Lear, –suffering is not merely a punishment but a catalyst for growth and self r gains insight into his awareness. Through his trials and tribulations, Lea own folly and the consequences of his actions, ultimately achieving a degree of redemption through his suffering. Each setback and hardship becomes an opportunity for Lear to confront his flaws and undergo .personal transformation

In contrast, Bond's Lear is trapped within a rigid framework of Shakespearean ideas, which prevent him from truly understanding the lessons presented to him. Bond's critique lies in the inherent limitations o perpetuate of Shakespearean notions of order, which serve t misunderstanding and ignorance rather than fostering genuine growth

and enlightenment. Bond's Lear remains ensnared by his own misconceptions, unable to break free from the cycle of violence and to outdated notions of oppression that defines his world. His adherence hierarchy and authority blinds him to the true nature of his actions and their consequences. Instead of learning from his experiences, Bond's Lear continues to perpetuate the very systems of oppression that have .wnfallbrought about his do

Bond implies that the conclusion of act one in his play mirrors the final by echoing Lear's lament over *King Lear* moments of Shakespeare's Cordelia's death. In Shakespeare's play, Lear mourns over Cordelia's look, her lips! Look there, look ,lifeless body, exclaiming, "Look on her Similarly, as Act One of Bond's play draws to a .(۱۱-۳۱ there" (V, iii, -close, the Boy cradles the dying Warrington and observes, "My God! .(۶۶ Plays ,he's breathing. There's bubbles on his mouth! Look!" (Bond r the first time in the play, he utters his wife's name: "Cordelia." Then, fo This scene serves as a grim parody of Shakespeare's, as the Boy, who desired to live and understood how to do so, succumbs to death instead o live and felt of Lear, who erroneously believed he knew how t deserving of death. This event marks the beginning of Cordelia's transformation, propelling her towards actions that will justify her name. Rather than perishing, she emerges as Lear's true daughter, embodying d by evil, she commits herself destroy his former principles; repulse it(Nodelman272.

The differences between Edward Bond's characters and those of Shakespeare work to Bond's advantage, giving him greater freedom to realize his vision. Bond's play features Shakespeare's Goneril and huffed Regan, renamed Bodice and Fontanelle. These characters, res -and reassembled from fragments of Shakespeare's text, become witch like figures who exist in a realm between the fantastical and the like -This transformation into readable yet fairy tale .(۳۱ real(Lamont

traits and actions, effectively characters allows Bond to manipulate their serving his thematic and narrative goals. This enables him to deliver a .distinctive and powerful critique of power and violence

telling of it, –and then a re *King Lear* By providing first a close reading of trates why he shines as a playwright. He is not Edward Bond demons merely filling the gaps left by Shakespeare in his original text but rather creating an entirely new text from the ashes of the Shakespearean one. cerns imagining that speaks to contemporary con–Bond’s *Lear* is a re and reinterprets the themes of power, authority, and madness in a –modern context. In Bond's version, the character of Lear is re th century, with a stark ۲•envisioned to reflect the brutal realities of the r example, Bond’s *Lear* focus on political and social commentary. Fo opens with the construction of a wall, symbolizing both physical and ideological divisions, which can be seen as a metaphor for modern societal and political barriers. This is a clear departure from es on Lear's decision to divide his Shakespeare’s opening, which focus .kingdom among his daughters

Some key differences include the insisting of Edward Bond on the idea of the consequences of political oppression. By intrdoucing new nto facing the elements to the story, Bond tries to force the audience i reality of political oppression. The character of Cordelia in Bond’s play is not the same graceful daughter found in Shakespeare. She is turned into a revolutionary figure fighting against the tyrannical forces telling Lear’s journey is not just a –re represented by Lear. In Bond’s descent into madness but a painful process of awakening to the suffering caused by his own actions. This is shown within the scenes that show Lear’s interactions with the ordinary people affected by his ample, Bond includes a scene where Lear is forced to rule. For ex confront the body of a worker who died building his wall, a stark .reminder of the human cost of his ambition

is can get the idea that the play one *Lear* When one reads the preface to is pushing people into seeking social change and a call to action. It urging its audience to reflect critically on the structures of power and authority that govern society. Bond's adaptation of Shakespeare's and ,tragedy not only retains the original's themes of madness, betrayal familial discord but also intensifies its focus on the social and political dimensions of human suffering. Bond's preface explicitly frames the play as a vehicle for provoking thought and inspiring action. He argues that the world but should strive to change it. All art should not merely reflect of this must have changed while Bond was writing the closing act of his play. As the stark and vigiors promoter of social change, Bond actually : shows a different side of social change because

e play ends, Lear's life has made it clear that no social by the time th change is possible , that true wisdom is always bought with hard personal experience, and that any attempt to improve the lives of other tely people is both futile and dangerous. The play speaks passiona against political activity of any sort. All Lear can do is accept the world (٢٧٥as he has come to see it.(Nodelman

Bond's shift in perspective from the beginning to the end of the play l seated pessimism about the potential for meaningfu–reveals a deep societal transformation. This transformation in Bond's narrative underscores the harsh reality that despite one's best intentions and efforts, the entrenched structures of power and authority are resistant to a broken man symbolizes change. Lear's journey from a tyrant king to the crushing weight of systemic oppression and the disillusionment that comes with the realization that individual actions may be insufficient to .instigate real change

Bond's portrayal of Lear's ultimate resignation suggests that nlightenment and wisdom often come at the expense of great personal e suffering. This aligns with the idea that social and political activism,

while noble in intent, can lead to unintended consequences that might Bond's narrative exacerbate rather than alleviate human misery compels the audience to confront the uncomfortable truth that striving for social reform can be a perilous endeavor, fraught with the potential for failure and personal loss

While that may seem a bleak conclusion, the end of *Lear* is not without hope. Lear's final realization is expressed in this quote: "I see my life, a black tree by a pool. The branches are covered with tears. The tears the tears in the sky. And my tears are shining with light. The wind blows In a final redeeming irony, the tears (۱۲۲ *Plays* ,fall down on me" (Bond of suffering become rain, the source of new life. Lear has found his way out of the desert he envisioned in act one, a desert created by those those—giving sea to silence its howling—seek to suppress the life who who try to eliminate tears and thereby eliminate life. By accepting tears as inevitable, Lear transforms them into a source of vitality. He ceases ger attempts to shield them from to interfere in the lives of others, no lon affirming act of suffering. –pain, and commits himself to a profoundly life He symbolically tears down the wall he once began to build. Since there is no audience to witness his action, and knowing it will lead to his own ath, it is far from a political statement. It is a personal gesture, a de building inclinations of all political ideologies, –stand against the wall (۲۷۰including Edward Bond's(Nodelman

reading of –is more than just a re *Lear* In conclusion, Edward Bond's telling of it. It is as Harold Bloom theorizes, –espeare's text or a reShak a struggle between the two playwrights, but in this struggle, Shakespeare is turned into a backdrop against which Bond critiques and .nd moralityredefines the very foundations of power, authority a

Conclusion

sake not for the *King Lear* Edward Bond uses the Shakespearean text of imitation but more for the sake of parody. As Bond is disdained with the ideas of Shakespeare concerning order through the existence of a monarch, he flips the idea on its head and parodies it through his own egalomaniac tyrant who never Lear. Edward Bond's *Lear* is a typical m sees the sorrows he causes to his own people. Bond's *Lear* sees himself as the necessary leader of his people and the one that keeps order in his society, but what Edward Bond tells us in his text is that this uth because *Lear* is the one who kickstarts all the chaos is far from the tr and suffering. Through showing *Lear* as a deluded tyrant Bond critiques the notion of absolute power and the traditional reverence for monarchy *King* lling ofte—and other forms of absolute power. That is why the re goes as they will –by Edward Bond is a challenging one for theater *Lear* be faced with an unfamiliar atmospher not used to it in the Shakespearean drama, which makes an original and exceptional piece .of art

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