

65. He hasn't left the house.

66. He wasn't killed.

67. He gotn't killed.

IV - From a syntactic point of view, Lakoof, R. (1971) notices that "Get Passive" indicates an "immediate action" when there is no manner adverbial as in the following example:

His book got lost.

V - "Get" like all other lexical verbs has do - support as in :

68. He didn't get killed.

Moreover, "Get" can be used as a causative verb meaning "cause to" or "receive", e.g.

69. Bill got Susan a book on economics.

It can also be used to pattern like , "prove" as in:

70. I proved them to be wrong.

71. I got them to be careful. (See , Leech, 1975, p. 259).

VI - Comparing "Get" with "Have", the latter is used as a "stative verb" , whereas the former acts as an "event verb" . Consider the following examples:

72. We've lived in London since last September (i.e. London is where we are living now).

58. The song gets me.
59. The pain got him in the back.
60. Something I got used to.
61. You got it (cf, Gorrell, 1956, p.595).

II - This verb is also handled among the catenatives; it could be argued that it is an alternative "to be" in the formation of passivized constructions illustrated in (63) below:

62. John was killed in the war.
63. John got killed by car accident.

Moreover, in the traditional literature the "Get - passive" is usually treated as a variant of the "be - Passive", to escape responsibility. The verb "Get" here is considered as a passive auxiliary and this use of cannot be related to its use as a causative verb in examples such as (64):

64. He got his girl - friend invited to all important meeting .

III - Quirk et al (1972: 802) label "Get" as a passive auxiliary. However, this seems to be unjustified since "Get" in its passive use fails all the formal tests standardly applied to determine the auxiliary status of averbal element. The auxiliaries "Have", "Be", and modals permit negative contraction (V+ Not --- Vn't) whereas "Get" does not as in :

When "Have" patterns the same way as the auxiliaries like "ought", "used", and "be", it is then an auxiliary. Otherwise we consider it as a catenative verb. The two cases are exemplified in the pairs of sentences below:

49. Has he to work this evening ?
50. Does he have to work this evening?
51. He hasn't to work this evening.
52. He doesn't have to work this evening (See, Scott, 1968, p. 109).

Finally, Fries, 1952, p. 205, mentions that the verb "may" can be replaced by the following constructions:

53. The concert (may) be good.

Substituted by

54. The concert has been good.
55. The concert has to be good.
56. The concert had moved.
57. The concert got moved.

IV - Uses of Get:

I - "Get" is commonly used with the present tense of "Have"; it is not so usual with other forms. It is also regarded as the basis of many standard idioms, but also used in many colloquial and slang expressions. Consider the following examples:

expresses external obligation. Compare the following pairs of situations, where these two forms are used in their natural context:

45. You must stay the night. (I (we) press him to do so).

46. He has to stay the night (He cannot get back tonight) (See, Allen, 1958 , pp.38 - 39).

Furthermore, it can be said that there is a difference in the modal presuppositions attached to the selection of must / have to and ought. Although these presuppositions are not dependent upon tense, they have the effect that from the past - tense sentences as in :

He ought to have gone, the hearer will correctly infer that the person referred to did not in fact go, and from.

He had to go that he did in fact go.

It is worth mentioning that this distinction within the ' obligation' is sometimes rather misleadingly described in terms of a difference in the 'force' of the obligation.

Comparing "have to" with the modals can , may , must , shall , should and will , we can say that such verbs are sometimes regarded as auxiliaries of mode.

Similarly, " Have to" is used for instructions on notices or orders as with " must" , Examples:

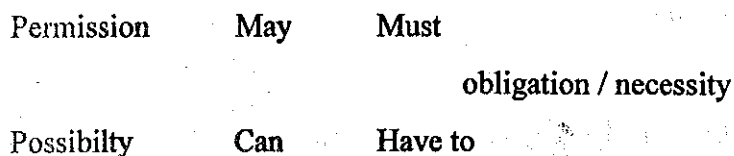
47. Passangers must cross the lines by the footbridge.

48. Porters often have to walk across the lines.

41. He had them all singing .
 42. He had all the prisoners punished.

III - "Have" in Relation to Modal Auxiliaries :

There are close relations of meaning between the verbs " may", " can", " must" and " have to". Such relations between all four can be clearly illustrated by the following diagram:



It can be noted that " may" and " can" share the same box since both of them express " permission" and " possibility" whereas " must" and " Have (got ..) to" express " obligation" and necessity". Therefore, it can be said that " Have (got) to" is in the same semantic area with "Must" (See , Leech, 1971, p. 74) ; in other words, they are mutually substitutable. This is particularly clear if we wish to state the necessary conditions for an event to occur as in :

43. If you want to be fit , you must take exercise .
 44. If you want to be fit, you have to take exercise.

It is also worth mentioning that there is usually a difference of meaning between the present tense forms of " must" and " Have to" in affirmative statements. In other words , "must" expresses obligation or Compulsion from the speaker's point of view , whereas " Have to"

30. Bill had John give a book to Mary.

31. John had the boy learn English .

32. John had the stone moved .

Instead of :

33. Bill caused John to give a book to Mary.

34. John caused the boy to learn English.

35. John caused the stone to move.

VII - As can be seen in the following examples, containing the formula of "Have + a past participle", is used to indicate that, without doing something ourselves, we had it to be done.

36. We have just had our house painted (caused our house to be painted).

37. I have just had my hair cut; why don't you have your done ? (cf, Eckersely, 1960 , p. 195).

the same is applicable to other constructions, where instead of "causing" something, you suffer something, e.g.

38. I had my pocket picked (i.e. something stolen from it) this morning.

39. Ralph had his licence endorsed for careless driving .

4. You will have your house broken into one of those days.

VIII - "Have" as a causative verb is similar to those verbs including "help", "let" and "make". Semantically, they have much in common and are all " futurity" verbs as in :

22. Lord Emsworth stood in thought. 'No ... Ah, I have it. It's vail (i.e. , 'remember').

23. Beards are not banned in the Metropolitan Police , and several officers have them (i.e. , 'wear them') (See , Karlsen , 1959 , p. 168).

IV - Moreover , " Have" normally does not allow a passive transformation of the sentence , e.g.

24. They have a nice house.

V - When " Have" is used as an event verb in the sense of " receive" " take" , etc . , the main verb " Have" normally has the do - construction in both American and British English . Examples:

25. Does he have coffee with his breakfast ?

26. Did you have any difficulty getting here ?

The do - construction is also needed in the following structures , e.g.

27. Did you have a good time ? (cf , Leech , 1975 , p. 208).

VI - The following prepositional phrases have a comparable relationship with the verb " Have" : a man of courage , a man with large ears , which can be rewritten as :

28. The man has courage.

29. The man has large ears (See , Quirk , 1973 , p. 161).

II - " Have" in Causative Constructions:

English causative constructions with "Have" are preferred to "cause" . Consider the following sentences :

11. Did you have (= receive) a letter from home this morning?
12. I didn't have (=eat) my breakfast this morning.
13. Did you have (= drink) tea or coffee for breakfast?
14. They don't have (=find, experience) much difficulty with English grammar.
15. did you have (= enjoy) a good time of the dance last night?
16. Do you have some cheese . --- Thank you; I have had some (i.e. helped myself to).

It is also worth mentioning that the verb "to have" can be used with certain constructions in the sense of "to hold", "to get" or "to obtain". Consider the following constructions:

17. He's got (= obtained) what he wants.
18. I have my paper all written.
19. I always have (got) him clean - bowled first ball (cf. Zandvoort, 1975, p. 52).

Again, in the following example, the participle "had" implies the meaning of "partake of", as in :

20. The talks that we have had with them two days ago , were , in fact , very important.

III - There is another property of "Have" which often forms part of idioms in which an explicit connector appears as its object; this is the case in the following quotations:

21. I can't put Doctor Page off the list , there's a number of the men wouldn't have that (have = to tolerate , to put up with).

This is equally valid of "Have", when used with modals.

Consider the following examples:

3. He may have finished already / yesterday.
4. He ought to have finished by now / yesterday (See, Palmer , 1974, p. 55).

II - When "Have" is used as a full verb , it sometimes , but not always, behaves like a special finite , for example forming its interrogativen by inversion and its negative simply by the addition of " not" . It also behaves like a special finite verb especially when the possession is permanent . Consider the following sentences:

5. How many brothers and sisters have you (got) ?
6. We haven't much money, but we do see life .
7. Has your sister (got) blue eyes or brown eyes?

At the same time, Eckersely, 1965, p. 195, states other specific cases in which the verb "Have" is treated as a special finite verb particularly when we are speaking of one particular occasion , e.g.

8. Have you a headache now ? But when the possession is a recurring or habitual thing , e.g.
9. Do you often have a headache ? (I. e. Habitually) then "Have" is not treated as a special finite verb, e.g.
10. Do you often have visitors staying with you ?

Furthermore, "Have" does not behave like a special finite when it takes different contextual meanings other than "possessions" as in :

SOME REMARKS ON THE RELATION BETWEEN “ HAVE” AND “GET” WITH REFERNCE TO MODALS IN STANDARD ENGLISH

*Hassoonei Hashim Abbas

Introduction:

This paper explores the relationship between the various uses of verbs “Have” and “Get” in Standard English, since the verb “Have” shares a great number of qualities with the verb “Get”, with reference to the models. The basic uses of such verbs can be distinguished; namely the causative “Have” and “Get”. This paper considers such uses of these verbs in some detail. The paper is also concerned with the use of “Get” in the string “Have got (to)” which, diachroincally related, has developed its own properties.

Finally, it is hoped that this paper will be - useful for both Iraqi and Arab students learning English as a second or foreign language.

I - Uses of “Have “ in English:

I - It is necessary here to mention that the non - finite forms of “Have” may mark tense and aspect. This is quite clear from the adverbials which are possible with the infinitive and participle as in :

1. To have finished already / yesterday.
2. Having finished already / yasterday.

*Department of European Languages / College of Arts / University of Mosul.

12. Duncan , p. 8.
13. Peter Holland , " Brecht , Bond , Gaskill , and the Practice of Political Theatre " ,
Theatre Quarterly , 30 (1978) , p.29.
14. Scharine , p. 70.
15. Benedict Nightingale , " International Hostilities " Critical Quarterly , 21 (1978) . p.
iv.
16. Wardle , p.8.
17. Simon Trussler , Edward Bond (London : Longman Group Ltd. , 1976) , p. 26.
18. Trussler , p.26.
19. Bond , Lear , Preface , p. viii.
20. Nightingale , 50 Modern British Plays , p. 398.

Reference

1. Quoted in Peter Edward Gill , Moral Judgments of Violence (Seweden: Acta universitatis Gothoburgensis, 1979). P.77.
2. Antonin Artaud, The Theatre and its Double (New York: Grove Press, 1958) , P. 101.
3. Suzanna K. Steinmetz and Murray A. Straud , eds. , Violence in the Family (New York: Dodd, Mend and company , 1975), p.6.
4. Edward Bond, Lear (New York: Hill and Wang, 1972), preface, p.v. Lear was first presented by the english stage company at the Royal Court Theatre on September 29, 1971.
5. Bond, Saved (new York : Hill and Wang , 1965), p. 16.
Saved was first performed at the Royal Court Theatre in London in November, 1965. All quotations from this play are taken from this source and are indicated within the text.
6. Joseph E. Duncan, " The Child and the Old Man in the plays of Bond " Modern Drama , (1976) p.2.
7. Duncan , p.5.
8. Irving Wardle, " A Discussion with Edward Bond " 22nd /Jan /1974. This is first of a series of discussions with prominent personalities in the modern theatre. It took place on 22nd January between Edward Bond, Harold Hobson (Theatre critic of The Sunday Times) , Irving Wardle (Theatre critic of The Times) , Jan Howell (Actress and Producer of several Bond plays) , and John Calder (Publisher of Gambit) .
9. Bond, Lear , Preface , p. viii.
10. Richard Scharine , The Plays of Edward Bond (Lewisburg: Bucknell University Press , 1976) , p.67.
11. Quoted in Benedict Nightingale, 50 Modern British Plays (London : Heinmann, 1982), p.401.

Bond adds, " we should leave *Saved*, not saying 'oh, what dreadful people, they all ought to be locked up ", but trying to understand all the pressures they went into the making of that tragedy and having understood , being so strongly moved as to want take action . " (20)

Besides, there are many violence - teaching instruments which should be prohibited completely , such as the T.V products of violent and aggressive films. Such products equate the lives of some individual such as Pete and his mates, with violence and aggression . They give them a sordid and mistaken picture about the way of using violent acts in society. Also, the photo magazines which one finds everywhere play an effective role in making such violent acts more common, and acceptable and encouraging some individuals to be cruel and violent.

Finally, Bond shows violence on stage because he wants the audience to know its reasons. He puts the blame not upon the individual but upon the society. Like Antonin Artaud's *The Cenci* in which the father murders his son, violence in *Saved* is not equated with sadism or horror rather than with man's struggle to live and get personal needs and benefites which society is unable to achieve and unwilling to provide. Such a society which provides outcasts like those is a society inwhich there are no significant social values and as a result produces hostility and acts of violence.

The boys' crucial behavior comes as a result of their restrictions as if they lived in cages of distorted values and traditions.

Bond stands against those who condemn the gangsters. He says that the violent and aggressive behavior of the thugs seems to be hardly controllable.

Even if they do such an act, they are victims of the society that forces them to live and behave naturally and to become aggressive in order to survive. What they have done is unavoidable and out of control. It is not existent in their nature, but it is a reaction to living in the midst of tragic and oppressive : circumstances and external condition:

" If you threaten an animal so that it can't behave in a normal way ", Bond says, " it becomes violent. And if you threaten human beings all the while, they become violent. " ⁽¹⁸⁾ Their act comes as a result of " institutionalized " violence. The murder is not done by thugs but by people " who like plays, condemning thugs. " ⁽¹⁹⁾ They treat the baby violently so as to have vengeance on the society which they believe has done them injustice. Because of the lack of individuality and freedom, the thugs are helpless, and react against their boring daily life. They are painfully recognized as outcasts. That's why they express their disappointment and failure in life through violence. Like Hatch in Bonds The Sea (1973) and Shakespeare in Bingo (1974), they represent frustration and helplessness, and experience extreme frustration because of their circumstances. It is through violence which is regarded as a natural human response to circumstances which remain out of the individual's control that those men make up for frustration.

nature is still threatened by the evil of society " through man`s making his environment a hostile unnatural one. "(17) Such young hooligans are violent and corrupt. They lack of significant and realistic values. The lack of such values in a fallen society precipitates cruelty and irrational hostility and acts of violence.

It has been often remarked that much of what they have done seems to have been motivated simply by the fun they derive from causing trouble and confusion. This 'inexpensive fun' can be considered a means of escape from the " barren and loveless world they live in. In addition , it is a rebellion against the non - existent natural system which generates hostility and aggression. Further, it is a means of punishing society through causing harm to all helpless and innocent beautiful things in particular, children.

Therefore, they ignore the baby in continuing their passive, selfish behavior. They see their act as a chance for enjoying themselves : " Lovely start : the evenin`s enterainment, " Mike says (p.60) . They were laughing and making jokes by pushing strongly the baby`s van : " Might as well enjoy ourselves Yer don`t get a chance like this everyday. " (p.69) . They were delioerately stoning the baby to death. pete , the leader, encourages his mates crapping the baby to death " with a brick ". (p.62). He confidently says: "No one around They don`t know it`s us . " (p.69). Barry pinches the baby : " Try a pinch Like this . He pinches the baby Like that ! He hits it He also hits it Ere, can I pise on it . " (pp.66 - 67).

happy in a park on a pleasant afternoon. They start to throw stones and burning matches in the pram of the baby . (p.71). They make cruel acts by playing and pushing the pram violently: "The others have gone up left . He takes a stone from the pram and throws it at point blank range . Hits ." (p.71) Some critics equate their act with their struggle to survive and find a place within the structure of an unnatural and oppressive society. To survive and have a secure place within society is a basic human need but how to manage in such inhuman atmosphere certainly will cost the individual too much , because of the injustice and oppression the individual faces. such circumstances will not allow the individual to get his economic means with which to meet his needs.

The social oppression under which such outcasts live makes them aggressive and exist as threatening outsiders to the members of society. They become crucial figures by experiencing great violence against an innocent being. They evoke no sense of responsibility for him, for each other and even for their own actions because they lead non - functional lives, devoid of value and significance as a result of their non - conformity to civilized social mores.

Therefore, they like to fill the emptiness of their lives by doing any act carelessly. Their lives were marked with psychological and personal and professional disappointments and failure in life which lead them to be violent and to commit crimes. They think that doing such criminal acts may have strengthened their consciousness and individuality to find meaning and position in life . In addition, their act indicates that human

(p.68) . He says : " It'll crap itself t' death. " (p.62). Many times, he gives it a " punch " and " hits it ." (p.67) . Barry asks him to " clout it " . (p.67). Finally , he comes to " piss on it " . (p.67). For Fred, the baby is nothing, " it was only a kid. " (p.75).

Len , continually makes refernce to him as 'Blind' . When Mike finds him in the park, he says : " Lovely start t'the evenin's entertainment. " (p.60). Pete says: " yer don't get achance like this everyday. " (p.69). In spite of all these toruring means and malicious acts the baby still survives because in Bonds view survival is a form of death itself : " Most people die before they reach their teens. Most die when they'r still babies or little children. Bodies are supposed to die and souls go on living. That's not true. Souls die first and badies live . " (15)

When we look deeply and try to understand the meaning of human nature and society and try to find out what made the gang do what they did, we admittedly find reasons enough for their acts - torturing and murdering the baby . The boys of the gang are a " Bloody eathens ", group of youths representing the western civilization in the past at a time when personal freedom is frustrated by " external authority. " Bond himself states:

" I don't think there is any real freedom in this country. "(16) In such unjust, corrupted society, where there is no freedom, this group of lay about does not quite fit into society .They use violent acts to liberate themselves from the debilitating and social restrictions because their own lives seem to be restricted. S uddenly, they find themselves free and

Her excuse is that she " can't do nothin' about him ". (p.61). But the truth is that she wants to get more time to spend and enjoy herself with her man: " just t'night . I don't care if yer bin with yer girls. Come'ome after. Juss once. I won't bother yer. I'll let yer sleep. Please." (p.59). Therefore, she gives the baby drugs to sleep : " what yer give it " ? Fred asks. She answers : " Aspirins Won't wake up till t'morra. It won't disturb yer. what time'll I see yer? " (p.58) . Her interest is to watch television.

For her, " the baby is not as important as the television " He is " just as much a thing as the television is . "⁽¹³⁾ Pam's problem is that she does not imagine him as a human being like herself. Mary, her mother, also is sick and tired of the child : " Let's'ave a bit a peace for one night Why don't yer shut that kid up. " (p.37). She blames her daughter after the death of the baby for not taking high price from the ghouls who want the pram : " Look at that pram. I told'er t'wait . She should a got two'undered for that. " (p. 87). The unwanted baby is even ill-treated by the police for failing to arrive in time to save him: " The bloody police don't do their job. " (p.75). The spectators blame Pam for taking him to park, and worse than that for leaving him in his pram in the park. The boys of the gang also, kill him in a ruthless act of brutality and run off because " having been made into an object without consciousness, they treat him like a mere object. "⁽¹⁴⁾ They refer to him as an 'animal' with 'no feelings' through the play. Pete, the leader of the gang tortures him by pulling " its hair " many times. (p.65) . He suggests to " smother'em " .

each in a good way. But "our society", Bond says, "is not geared to the protection, love and care of the child." (8) What happens in Saved is violent and unexpected: "The weight of aggression ... is so heavy that the unthinkable happens." (9) The baby is tormented and then stoned to death by Fred, the alleged father, and his mates Pete, Barry, Mike and Colin a group of youths Pam and Len know -- They are "bloody gangs ... roamin' everywhere." (p.75). For Richard Scharine, the baby's murder is "the explosive release of the aggressions created by the dehumanizing restrictions of an industrialized society ... The end result is ... The loss of innocence and humanity." (10) Bond has his own vision of the brutal murder of the baby. He says that the stoning is "a typical English understatement" compared to the 'strategic' bombing of German towns. It is "negligible atrocity", compared to the cultural and emotional deprivation of most of our children. (11)

Throughout Saved, the baby is a mirror which reflects the violent and ugly core of his society. He becomes a symbol of cruelty and torture. He is a "martyr - figure who with saintly or perhaps merely masochistic devotion opens himself to the worst that life has to offer." (12) He is a victim of his own environment because he is neglected, ill-treated and psychologically injured by every one in the play: Pam 'the mother', regards him as a 'millstone', a 'racket'. She does not care when he cries. She becomes bored of him. "I couldn't stand it on me own no more." (p.57).

hopes. She belongs to a different class. Besides, to change her, he needs to change the whole social structure of life and that is not possible. He remains doggedly devoted to her, particularly after the coming of a baby which becomes the centre and focal point around which Bond creates a specific violent scene to show us the destructive relationships between human beings and to reveal the disastrous effect of modern culture and its value system on individuals. The ugliest point one has ever seen is the incident of stoning to death Pam's baby in a London park, witnessed by Len who does not show any reaction though he was watching from a short distance probably because " he is both fascinated and repelled by the murder.

He sees it, does nothing to interfere, and strives successfully to induce Fred to describe his experience in killing it . " (6) He was up a tree when the baby was stoned in his pram: " I didn't know what t'do I should a stopped yer. " (p.78). This dramatic image indicates some sort of psychological disorder, because the audience expects to form a favourable impression of him as to be helpful and save the baby but what is done is not expected . It gives us a startling picture of cruelty and brutality imposed upon the individual. The stoning is unlawful; it is wrongful physical violence or constraint, inflicted on a helpless human being.

It is a " dramatic metaphor " suggesting the cultural and emotional deprivation of most our children. " (7) In every society, children should be loved and protected. Further, they must be educated well and grow up

Edward Bond, whose drama includes scenes of violence and aggression, has emerged as the most successful proponent, and considerable dramatist.

He responus to the need to face the issue of violence through drama.

His aim of violence is social. He says : " Violence shapes and obsesses our society 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. " ⁽⁴⁾ This paper considers Bond a representative of the contemporary dramatic violence and sheds some light on its causes and consequences , the nature of individuals and the conditions and circumstances underwhich they live .

In *Saved* (1965), his first early play , Bond views violence as a direct result of social corruption, evil and as suffering from lack of realistic values. The play tells us the story of Mary , her husband Harry and their daughter Pam, who lead a quiet and passive life. Pam meets a young man, Len, who enters and disturebs the quiet life of the household. He is accepted to be a lodger and Pam's usual bed - mate .. He leads a sort of life which does not befit the social structure of her family . Unlike Pam, who is satisfied with her simple life, Len is ambitious and he looks for a high life and bright future : " We'll'ave a fair little place. I ain' livin' in no blinkin' sty An' we'll start lookin' for a place t'morra " ⁽⁵⁾ . By such promises and dreams, Len tries to change Pam but he fails because she is not able to share his dreams and

Violence in Edward Bond's Saved

*Kana`n Abdullah

Violence is one of the characteristics of drama through its various stages. It denotes the use of "physical force to interfere with the existence, or right to exist, or persons or things." ⁽¹⁾ It is increasingly a subject of concern particularly of contemporary drama as well as of society as it is part of human nature exercised over human lives.

Some critics consider it "rigor, implacable intention and decision, irreversible and absolute determination." ⁽²⁾ Furthermore, some commentators recognize it as good and noble because it can renew and rejuvenate society.

The violent and aggressive acts might lead to change for the better of the individual and his social system. Therefore, they regard it as important as love which is a basic element in literature in general:

"The potential for violence" is as essential as "the potential for love". ⁽³⁾

The above acts are necessary in an evil and oppressive society because only violence might change a violent culture and stand against the nature of arts of humanity and of circumstances. It is presented on the stage not to entertain but to shock and arouse the spectators' feelings and senses, and to give serious significance to what is going on the stage and to its implications in life.

*Assistant Prof. / Dept. of Translation / College of Arts / University of Mousl.