CHAPTER IV

Violence in Society
VIOLENCE IN SOCIETY

Differences in class, group and living-standards, disbalance the society. In The Pope's Wedding, a young group of labourers, having no work and no money, resort to violence. Their frustration and anger provoke them to stone the hut of the old man Alen, a well to do man. The social differences of the status and especially economic problems create a kind of hatred in them for that old man. Our society which is based on complexities, produces violence as Scopey in the same play at one place Pat comes closer to Scopey than bill for the reason that the former is a good player. They love and marry. But very soon when they face the problem of bread, the warmth of sweet relation cools and they begin to drift apart. The attitude of the characters reflects the conditions of the society they live in.

The murder of Alen by Scopey is nothing else but only the dissatisfaction of Scopey's curiosity to know something about Alen's life. Alen's way of living is a mystery, he is just like a spellmaker. Scopey wants to get money from him but when he opens the thread of the old great army coat and finds nothing he feels cheated. So without making and analysis of the old man's situation, Scopey derails from his path and kills Alen. But why is this derailment? The first reason is the apparent class difference. The young people think Alen to be rich and different from them Lone, is of the view:

"In the play, the young man kills the old man because there's absolutely no possibility of any communication between them. Not
just words. Not even feelings, then you are really isolated, aren't you? If you're isolated, you become violent, like people in a madhouse. And this leads to murder.°

The attack of the other people of the group upon Alen's hut is another sight of the difference in society. The difference in their social conditions and status excite them to do so:

Ron (Off). Bastard!
Byo (Off). Lousy bastard!
Joe (Off). Rotten bastard!
Len. (Off). Stinkin' bastard!
Ron. (Off). Bastard bastard!
June (Off). Come yoo' ere and interfere with me!

Shrieks. Laugh.

Joe (Off). 'E only like 'em young!
June (Off). Cheeky bastard!

Shrieks. Laughs.

June (Off). Stop it! (She screams)
Byo (Off). Put your boy scout' at on an' come an' 'save'er.

Ron. (Off). She's bein' raped.
Byo. (Off). Don't shove till yoor' ead a the queen.
June. (Off) Next please.
Joe. (Off). I'm on't a good thin'ere. I reckon I'll put 'er up in the business.

Laughs. Shouts. A shower of stones strike the wall.\(^2\)

1. Loney, P. 25.
They enjoy all this. They throw stones, singing, laughing and shouting. The main reason for their hostility to the rich is class-difference in society. The rich do not give any lift to the poor. As a response, the poor become violent and revengeful to the society.

The old man Alen is not the only victim of their hatred, but their aggression and obsession is directed against all the affluent people. The development of The Pope's Wedding reflects Bond's assertion that-

"The structure of the play actually lays down your view of the world. The thing about the structure of a play is that what is vital to human beings is their relationship to society and the sort of society in which they live...."[1]

The play shows the group's preoccupations in an obvious manner throughout. They do not alter. In the first two scenes, the talk is essentially of sex, beer, money and work. Scopey is a part of the group.

It is in this sense that a play like The Pope's Wedding shows scopey both as an individual and as representative of the society. Scopey is himself and represents the other figures in the play. The play unravels the process both for the individual and for his stratum of society. It mirrors the conflicts and the possibilities. M. Hay and Philip Roberts comment :-

"Society's laws are obvious, its intentions reasonably clear. But a man's private wishes and conflicts and troubles are more obscure to himself... It is difficult to investigate this area, but a man's

1. Stoll. p. 419.
actions can often be taken as symbolic of it. Actually, just indicating something of what he has in mind. But what we usually see, is a compromise, distorted by conflict on the one hand, and on the other by conformity (with the social norms). Difficult to detect the pattern behind the actions. But this is what the dramatist is to get at."

Scopey is a protagonist who develops successively, his group's capacity to understand, articulate and take responsibility for what he says and what he does. He tries to advance his ability to perceive the nature of his situation. He exists with an opposite, a socially negative version of himself, with whom the protagonist struggles. Out of the struggle emerges the paradox of aggressor and victim becomes swappable.

Bond's other play Saved is obviously not about South London, though that is its location. It is about the lives of a group of working class people. Social insecurity and negligence of society compel one to act violently. The most hateful sight in Saved is the stoning of the baby to death. The group of the working class has a society in itself and this society is so cruel that the whole group does it and enjoys the killing of such an innocent little child in the pram.

Pam has Fred's child but Fred is tired of her, so he does not accept it. Here society fails to give security to that child and Pam. Pam leaves the baby in the park for Fred to look after. But Fred does not look at it and it is stoned to death.

---

This is a social system in which the powerful oppress the week.

The shocking effect of scene vii is Fred's mouthing reactionary sentiments against 'bloody gangs like that roaming' everywhere - 'The bloody police don't do their job', he is of course saying it to Pam so as to avoid her realising that Fred is also responsible for the killing of her baby, but his willingness to show himself innocent is obvious when he says for the killer group- 'hanging's too good for them.' Bond's ironic comment on the response to the scene which duly emerged and more seriously the extent to which people like Fred are ready to endorse the social structure denies their right to live rationally.

Len or Fred acts in such a way which is violent. The writer does not aim to show the character but the society and social system. The development of the action is actually the process of society and centres round the individual. In his 'Note on violence' Bond says-

"Violence is not a function of human nature but of human societies."

The victim of unjust social relations may act violently to make these relations more just. They may merely react violently because of an unconscious motive, an unidentified discontent. When this happens their victims may be innocent of course they may be chosen for them by the ruling class as sometimes happens in racialism. In some respects the young murderers in Saved belong to this group, some of their cries, while they murder the baby, are ruling class slogans. This is the way in which the anger and aggression of the working class can be used to strengthen the unjust social relations that cause its anger and

aggression, and the ruling class can recreate, in an increasingly inhumane form, the social conditions which it claims as the justification for its power. Bond happens to be a playwright, but he has never seen the theatre as something which exists in a way isolated from any other activity. His theatre is an expression of, and contribution to the means of living rationally, the means of making a sane world. His views have not changed fundamentally from the earliest plays-

"I think it was because I was brought up in a war, but the moment I start sitting at my typewriter then immediately I get involved in those fundamental questions simply because I was born into a society in which you didn't know if you were going to last the day. You could have been killed. When I was very young I saw people running for their lives. So those questions come very naturally to me...... I am concerned with important issues. That's part of my basic response. The subjects I deal with are not minute. They are full scale. They are about the future of our society. Whether I deal with them well others must judge."

The plays of Bond reflect a continual process of analysing the nature of modern problems as carefully as possible. For its proper analysis the observation of society is necessary. We can not separate a man from the society. In this way society gives a back ground to man's acts. The individual should be judged with the proper analysis of the contemporary society as the relation between the two is very close.

The writer warns against the danger of incomplete analysis. About *Saved* Bond has written:—

"I wouldn't write *Saved* now, but I think it's a very honest account of what it felt like to be that age working in a factory and living in that sort of society. One couldn't understand what alternatives there were, one could see the pity and misery of it all. But I couldn't now write in that way. That play must just stand on its own feet and be treated with whatever respect it can earn. You have to respect it for what it has to say at that time, just as I respect the plays of Shakespeare without accepting them as a final revelation of the truth."

Violence has no limits when it provokes or excites people to act violently. Violence committed by a man is not an individual deed, it shows the impact of society on an individual. It reflects the system, status and mentality of the society, he lives in.

In the *Early Morning* the eating of body in heaven (seems impossible), is actually a symbol of eating humanity and human-values. In this sense the play depicts bare cruelty. This is the loss of humanity or morality but it is developing and progressing in the society today. The desire of social achievement and status makes a man inhuman, cruel and conspirator. How society chains a man in its trap, can be seen by the condition of Arthur longing for freedom. Society is a net of conspiracy. How the P.M. Disraeli and others join Albert in the conspiracy against the queen! They all want the queen to be

killed. Instead the queen plans to murder her husband. But these are royal matters and belong to the ruling class. So the society of common man is silent. It has no interference in these matters.

Though set in nineteenth century England, the play reaches forward to include the technology of contemporary society by means of deliberately anachronistic references to radio-broadcasts, walkie-talkie sets, cinema queues and airports. The anachronisms prevent the play from being thought of as simple historical exegesis. They also are the means whereby Bond may show our society as burdened with and conditioned by the Victorian legacy. What is done in the modern world is a consequence of violent social structure and imitates the priorities of the play's world. When Bond prefixes the play with the statement 'the events of this play are true,' he means that the events of the play present in surreal form are signifiers of the actions taken by the Victorian and modern society. If people do not literally eat each other in reality, they effectively do so by destroying the humanity of their selves. What might be termed the 'sub-text' in another work becomes here the main text. In the words of Malcolm Hay and Philip Roberts:

"The play is frequently treated as if it is not created as a dream. Consequently, to many critics it appears to be a mess of wildly aimed, destructively unpleasant attacks upon historical figures, an emotional tirade upon the power of privilege and the evils of a corrupt society."¹

The protagonist's main problem is to come closer to the world

and the society he lives in. The story of the first half of the play is how Arthur is dragged into the centre of stage against his inclination and indirect contradiction to the position he tries to maintain. According to Malcolm Hay and Philip Roberts, it is like watching Hamlet's response to his world without the aid of the soliloquies. If Shakespeare's response to the problem of inactivity is to explore the mind inclined the stasis via the theatrical 'trick' of allowing that character some exclusive use of the stage, Bond's response is to eliminate the luxury of inside information, to demand of an audience that its dawning understanding of the world of the play, should run exactly in parallel to and focus upon Arthur's understanding, so that his movement from inactivity to action would exactly represent our developing responses. We see what Arthur sees. Instead of using direct explanation to inform the audience about Arthur, Bond chooses to present his evolving situation in visual terms.

As Arthur rises above the world of queen Victoria, he becomes the embodiment of Bond's conviction that 'we are a society not in the process of decay' but in the process of birth.'

Leaving of a child at the river-bank by a peasant couple, shows the violent attitude of the society for individual, in The Narrow Road to the Deep North, though it is due to starvation. Economic paucity forces people to do so. The young Japanese poet Basho who goes to seek enlightenment, cannot accept that child to feed. In the next scene, some so called criminals are thrown violently into the river. If there is no order and law, no justice can take place in the society, crimes
increase due to social disorder. An inspector is killed, Shogo is attacked, and everything is disordered. Basho conspired against Shogo. Shogo, as a ruler, is a tyrant. Basho and the Prime Minister plan to murder Shogo -

"Basho. Get rid of him.
P.M. How.
Basho. Bribe the army or promise them promotion.
I that' how it's done.
P.M. You can't. He's turned them into saluting and stabbing machines. It's uncanny.
Basho. Poison him."

All the social evils take birth in such an atmosphere. Basho advises P.M. to bribe the army or to poison Shogo. Scene v depicts how cruelly he kills the emperor and justifies his killing. Basho's quest for enlightenment is set against his leaving a child abandoned by its starving parents to die. There is no way for the audience to avoid the fact that the peasants and their child represent reality as it is, and Basho's poetic taste consists of ignoring that reality, there by relegating his 'art' to the false and immoral. Basho looks charitably. He gives the child all his food to eat. He arranges the baby's clothes but leaves it to die. At the same time he appeals directly to the audience to agree with his description of himself as a 'great' poet, recites his best poem at them as proof and evades the responsibility for what he sees. Basho's criminal action in the opening of the play provides the basis on which, he is to be judged in the whole play. Nothing is surprising

about his actions. The peasants abandon their child and have no choice. The wife suffers from hysteria. She on one hand, laments the situation and on the other takes inevitable action. It is a scene she is used to, after all, as she is used to the casual beating from her husband. In a scene of a few minutes, Bond outlines the world of the play so graphically that what follows, seems inevitable. Yet Bond's estimate of critical responses must have been confirmed by some of the reactions to the introduction.

The section which concludes the IV scene, shows Kiro mainly listening to Shogo's logic. It is based upon the central notion that shogo is the city 'but I made it in the image of other men'. Shogo's view of the world is comparable to the views later expressed by Georgina and similar to the views of Albert in Early Morning and of Lear in Lear at the beginning of his journey. The reading of the nature of man leads Shogo to his practical conclusions as to the need for control, for 'Law and Order'. Kiro dissents from the view, but cannot argue it at his stage. At the same time, Shogo is conscious of his passive, as well as active status. He is a prisoner of his gifts as he says in the scene, and his sense of the truth of this is an echo of Scopey's situation and anticipates Bodice's feeling (Lear, A-II 5. IV). The expression of this is important for creating a sense of humanity and sensitivity in Shogo. He and Kiro represent the same impulses which have taken different routes towards their respective outlets.
Because of what has happened to shogo, he is in one sense helpless:

"What can he do in those particular circumstances? He obviously says and thinks that there are certain forms of social behaviour which will solve social problems adequately and basically they are - if it moves in the wrong direction, hit it."

When the controller of the society himself is active in violence, there is no hope of justice in society.

In Bond's another play Black Mass the priest conspires the murder of the P.M. in the Church. The Inspector releases the murderer after arrest. The P.M. is murdered in the Church, this is the most strange thing that the priest kills him by offering him the poisonous wine.

How the Church plays an important role in the social violence, Bond has expressed his views in his 'Note on Violence':

"Leaders of Church and state often came from the same families, and before a poor man was elevated to any rank in the Church, he had to accept its teaching on secular society. Those who wouldn't, whether clerical or lay, were handed over to the state to be tortured and burned. This vividly demonstrated to everyone else the eternal hell in which all decent would be punished. God is a secular mechanism, a device of class-rule."

It is the attitude of society which provokes violence. As these

2. Author's Note on Violence, p. 10.
words of the P.M. in Black Mass show:--

"They get pleasure out of causing trouble and giving me a bad name abroad - padre, ye, have mercy upon us and what can I do, they tie my hands and stand in front of the gun and when I squeeze the trigger it's my fault because they're aggressive enough to get hit...."

Aggression creates violence. Although aggression may have certain reasons behind it, yet the result is violence. As in the preface to Lear Bond writes:--

"It is for these reasons I say that society is held together by the aggression it creates, and men are not dangerously aggressive but our sort of society is."

In the short play Passion Christ and Buddha both come but they do not help anyone. They are sad to see the violence in the world. Christ has come to be crucified again but now he can not do it. Corruption has overwhelmed everything. So they go back. The old woman weeps for her son killed in war. Now she is utterly helpless and cannot satisfy even her basic needs - bread, cloth and shelter. The economic need deepens her sorrow. Here is the base reality of this world and the things like this create aggression which results in violence. The old woman goes to the queen, to bring back her son to life with the help of magic. This effort by the mother is not only due to the motherly attachment but also due to the fulfilment of basic needs of life. Now Christ himself cannot purify this polluted society as.

2. Author's Preface to Lear. p. X.
once he did in the past to acknowledge the people of this world. The present world has crossed its limits in crimes and sins. No Buddha, no Christ can reform it. As Lord Krishna himself accepted in The Geeta that Society needs purification, alteration and reformation. In every age, He comes here in this world to reform it.

But Bond looks at it as if Christ himself is helpless at present, when he says :-

"I can't be crucified for men because they're already crucified themselves, wasted their lives in misery, destroyed their homes and run like madmen over the fields... The 're lost their hope, destroyed their happiness, forgotten mercy and kindness and turned love into suspicion and hate."\(^1\)

The dead soldier in his song says that this violent world can not give peace to human being. He enjoys everything beyond this world, especially 'peace' which has been far away from this world.

"And power is impotence Madmen you are the fallen."\(^2\)

Bond's Lear is a play about a society in the process of birth. It is concerned with the problem, how freedom becomes a 'practical possibility in the present world' and its conclusions present a figure who accepts moral responsibility for his life and who acts to show this acceptance. The ending of Lear reconciles the worlds of Saved and Early Morning by demonstrating moral action within a concrete social setting.\(^3\)

\(^1\) Bond. Passion. (Eyre Methuen, 1971). p. 66.
\(^2\) Ibid. p. 69.
The play Lear continually demonstrates the nature and interaction of social and personal circumstances as the guiding determinant of subsequent action -

"The play's conclusion is a measured account of the difficulty of action in an unjust society but it also demonstrates that action is only moral response in such a situation. It would be facile to suppose that any greater optimism than this could reasonably be shown at the end of such a sombre and realistic work."¹

Lear shows how law and order as interpreted and executed by a tyrant destroys justice. The society presented in the play lacks real and democratic law, order and system. When social violence increases the rule slips from the King's hands. He exploits millions of poor people at the name of building the wall. They are helpless and oppressed by the ruler so they are killed every day violently. The King is firm on his decision of building the wall. The wall is the barrier between the ruler and the ruled.

When Lear is caught up by his cruel daughters again, he is brought forcibly from the grave digger's boys' house by the soldiers. Now he has no place in this society to live peacefully, Society is based on injustice so he longs for the prison -

"Take me back to my prison. We are freer there."²

In the society the innocent is always destroyed by the guilty. The evolving discussion of violence and its relationship to the figure of Cordelia marks an important step towards the play. Throughout

² Bond : Lear. Act II. S. i. p. 33.
Bond's plays there is an analysis, sometimes implicit, of nature of violence, its causes and its consequences. The play Lear deals with the biology and sociology of violence.

Bond's insistence upon the misapplication of technological progress, its exploitation by a small group within society and the need to understand this clearly, chose in Brecht's The Messingokauf Dialogues -

"We shall only be freed from the forces of nature, when we are free of human force. Our knowledge of nature must be supplement with a knowledge of human society if we are to use our knowledge of nature in human way."

Here Bond's look is different from Shakespeare -

"Where Shakespeare's man is helplessly handed over to his fate, i.e. to his passions."

Bond and Brecht both argue the modern equivalent to be 'social man'. The modern theatre for both writers should -

"Express any given type together with his way of behaving, so as to throw light on his social motivation; he can only be grasped if they are mastered. Individuals remain individual but become a social concern."

In this way the society represented, indicates the influence exerted by the dominant figures of the play. In one sense, one role of the play shows the character of a society.

2. Ibid. p. 103.
3. Ibid. pp. 103-4
An artificial society compels a man to be destroyed. Nothing is serious there like law, order and justice as we see in *The Sea*. The tightly knit society of a small town on the East Coast of England is a battlefield over which the victims of an oppressive and morally impoverished culture wander in mad distraction. Alternatively, they hide away in disgust at what they have seen. The town is isolated on the edge of the sea; the effect is of a society sealed off from the outside world and from any potential for change. Malcolm Hay and Philip Roberts say -

"It is a world ludicrously bent on self-destruction just like that of *Early Morning*. The central character is another Bondian innocent. Willy Carson, like Arthur, is a young man who slowly awakens to the horrors around him. He is not a heroic figure, but a very ordinary man who is forced by circumstance into trying to understand his world."¹

Hatch is a nuisance in society but we can not do anything against a man like him. Even though he is drunkard and lives far away from the society in a hut, is not unsocial or inhuman. So society gives only inhumanity and insanity. Evens in removing himself from society to his hut on the beach, has rejected the same social pressures of society that constrict Hatch. So Evens and Hatch represent two extreme poles of social response, as Bond has explained -

"My play is pointedly about sanity and insanity, and the town represents the dilemma of entrapment. The 80 year old man, Evens is the same one. The rest are maniac about their entrapment."²

Similarly, Willy another character in the play decides to go to
the sea, away from the violent society, which even cannot have a
sympathetic funeral of his friend Colin. The fun made there is really
a scene of social violence. Willy hopes for a better society, a better
world, free from violence because the nature of this world as said by
Evens is inhuman.

"Then why will they fill it with bombs and germs and gas?
You'll live in a time when that happens and people will do
nothing. They'll sit on the ground and say perhaps a better
world."^1

And again his words spoken to Willy -

"Go, away. You won't find any more answers here. Go away and
find them... but you must still change the world."^2

repeat the change in the present society or world.

The quarrel between Mrs. Raffi & Hatch is nothing but the
difference in class and social standing. This was the fact behind the
another storm in the draper's shop about curtain material.

Bond's other play Bingo sets out the consequences of ignoring
obvious implications in the pursuit of those things which assert a
cynical and corrupt view of man and Society. It shows a man ignoring
his integrity, someone allowing a gulf to separate what he knows from
what he does.

2. Ibid. p. 65.
Bond maintains that the primary function of the artist is one of helping people to understand their society.

"A lot of people assures this role. There is always some embarrassment when an artist uses it, but it is inescapable."[1]

The life of a great writer is used in order to talk of the life of any one Bond says in Bingo -

"Shakespeare may be the greatest dramatist of all times, but he is subject to the same laws as you or I or the man who drives your bus."[2]

Although artists are different from the common men, they are extraordinary. So their relationship with society is different from that of the common men. The same views are published in Stoll -

"But because a writer is a writer, it is also true that his public responsibility is greater, since his work may influence other than those within his immediate context. To object that this stance is elitist seems to deny writers any particular function."[3]

The relationship between the writer Shakespeare and the Society has been disbalanced and the result is the violent activities. The writer lives in dreams of his past glorious life spent in youth. But in old age the society changes its attitude with the passage of time. He cannot adjust himself to it -

"... Modern industrial societies, and that's one reason why these societies are stagnant and inhuman."[4]

2. Stoll. p. 422.
We live in a closed society, where we need money to live. The lack of it, also creates aggression and after turns into violence because as Bond says -

"When human values are replaced by money values. Certainly that's what's happened in our commercial, technological society."

So at present money is one of the principal causes that create violence in society. It causes standing differences in society. The young woman in Bingo is cruelly whipped by people because she has no money. The affluent people do not help her with money or provide basic facilities but compel her to earn money even by prostitution. She exclaims in anguish -

"Ah, I do shake an' all ! I bin took so since they whip us - I warned' em straight (she shrugs). I yont feel cold but my arms an' legs do shake an' my teeth go a clatter. (She holds out her fore-arm). Yo' look, ee, 'ow the skin go in that arm, like a bud pockin."

This is the way, in which society behaves and makes a man mad. The young woman's death in the snow and the cruelty of all to her is also the role played by society usually.

Shakespeare is in a sense trapped between what is represented by his own house - his abandoned and sick wife and an embittered daughter and what is happening in the world beyond the garden gate - the schemes of Combe and the oppression of the poor. These matters allow

1. Bond's introduction to Bingo. (Eyre Methuen, 1973). p. X.
him no rest and he is forced to leave his sanctuary. And the climax of the play is his outburst stage down from the hanged young woman; in which, like one of his own play, characters, he is made to force conclusions home to himself. The vision of the baited bear is terrible in its insistence upon the cruelty of the world and, like King Lear, he indicates the social structure of which he is a part and when this pressure makes him suffocated, he kills himself.

The crime of the writer (Shakespeare) relates his pact with society, because there is no alternative for him, other than hanging or beheading and because he has behaved under the circumstances which are imposed on him by his 'time' and 'place' that is society.

The differences in class excite protest in the lower ones. In The Fool we see, a group of labourers, frustrated and full of hatred, hit a priest violently. But the point is this that society never gives birth to anyone to help the poor or inferior instead encourages the poor to act violently. When Mary feeds Clare the bread, stolen from Lord Milton's house, it becomes clear that this economic condition leads them to be violent. The same thing happens when they hit and loot the Parson. How Darkie and Mary pick up the golden buttons is expressed in Betty's words -

"You stood there two minutes boy. I'm made a mock of all my life (Quietly again, she holds a button up between her thumb and index finger). Yes, yes. Look at the buttons t' cover his thievin. An' my little un on't never git a morel she on 't cried for. He'll bury her, will he fed her ?"1

Her words and actions show the conditions under which they have become violent.

Bond writes in his introduction to *The Fool* -

"... whole society is condemned to live out the myths they create to maintain their injustice. Our myth is that we are essentially violent but there are scientific and technological means of controlling our violence - and we live out our myth by creating the weapons of death. In this way the First World War can be seen as the Myth of the nineteenth century. The dreams of the old enlightenment have been lost and we see our society becoming more violent, despairing and uncultured."

The main character in *The Fool* John Clare is victim of society. Neither this society evaluates his art that is poetry, nor helps him in any way. An artist is not a common man of society but he is an extra-ordinary person. His works are not only for the individual use but also they are a public property. Through his art he can reform his society. Therefore the attitude of society must be different to him. If he feels a kind of respect and value, he can serve his society in a better way. But instead of doing so, the society neglects him and sometimes he has to face insult also. In this situation his response to society is not proper and attitude becomes vehement and violent. Such is the case with Clare in *The Fool*. In one respect, the play, is about the destruction of a writer by a society which automatically quashes

---

1. Bond's "Introduction" to *The Fool* (Eyre Methuen, 1975). p. XII.
and punishes, any attempt to challenge or question it - and yet *The Fool* is only incidentally a play about the role and position of the artist.

Clare is seen as only one member of a whole section of society - the agricultural labourers whose culture and livelihood is threatened by the beginning of the Industrial Revolution. Bond comments -

"The play shows destruction. The social and economic system then existing was destroyed... life is turned into a wound as the old culture is destroyed."

Although the theme of destruction runs as heavily through the play as it does through his early note on it, the ending is positive. There is a flickering resistance in Clare even in the madhouse, and we are shown the strength of ordinary people, their ability to survive and endure. Clare's imagination and articulacy are the only element in a play which put a whole society on the stage.

As the title shows Clare seems a fool, for not understanding the world and being unfit for the modern society. He gets here nothing, but only the destruction in the unjust and violent society.

The opera *We Come to the River* is a parable about any modern European militarist society. The general is characterized as an ice-cold, efficient professional soldier, but when his doctor tells him that he is going blind, his awareness of his own vulnerability brings home to him

the suffering he has brought upon others. He speaks out against violence in Society and is locked away in a madhouse. At last he is killed by his fellow inmates in the madhouse.

The general realises the real attitude of society only after his blindness. The society never sympathizes with him because he is not in power now. At this time he remembers his own acts of violence during the time of power and prestige.

The condition of young woman is not only caused by war but also by the society in which she lives. She has no money and nothing to support herself and her baby. Just to satisfy her hunger she goes to the battlefield to search for her husband but there her purpose is not only to search for husband but to get something from the dead or wounded persons. The society can not give her food or shelter or any kind of sympathy. Consequently she is killed by the general brutally in the battle-field.

The Scene of the mad-house where the mad men build a boat, which they imagine themselves sailing down a river to an island where they can escape from the world (the society) they begin to know the fact of life of course in words only but the audience realises it fully.

"We are happy there. Peaceful and free."

They play out their fantasy, raising invisible sails and moving off down the imaginary river. The general wants to tell them that there is no island to get shelter. The fact is that he is also shocked by the

1. Bond. We Come to The River. (Eyre Methuen, 1976). p. 1, p. 96.
society. The whole society which was with him, very soon, after his blindness and downfall from power is already with the new general appointed at his post.

One aspect of social treatment is also seen when the two women helpless and poor come to search for something among the dead bodies. Society cannot provide them food but can kill them violently, even the old woman with an infant baby. Thus the divided society destroys the person and never saves him.

In A.A. America (with two parts Grandma Faust and the Swing), caricatures and parody are used in an onslaught on slavery, racism and capitalist ethic. The theme is serious. Bond's attack is on rapid racism and the worst symptoms of America's devotion to the consumer. Society is made by showing it in such a violently exaggerated form that it becomes comic.

Gran, Uncle Sam and the two ladies give evidence of the monstrous cruelty that a bad society can breed. Actually the play Grandma Faust exposes the feelings of the white against the black. The characters Grandma Faust and Uncle Sam have violent ideas about Negroes. So they have a festival - 'Nigger Foot Pie Day'.

How a Negro, Paul has been sold by a white man uncle Sam to two ladies, shows the violence in society, caused by the class and race difference. No body can help it.

In the second part The Swing Bond shows a different kind of
society in America which is called the aceme of civilization and modernity, where every man inherits a kind of prejudice and violence having their roots in racism. A black man is hated and tortured not by an individual but by the whole society.

When Greta is raped (though it is not proved) the blame, goes naturally to Paul, a black man. He can tolerate everything but can not resist. He is hated by the society only because of being black. The more violent last scene of The Swing, shows how the whole society enjoys violence. Fred is tied on the stage with the swing and the people take pricy tickets only to have a chance to have shots into the body. Now the general liking of violence in society is for the reason that

"The world no longer provides a secure refuge for the unjust, we have made our weapons too strong and our societies too interrelated for that." ¹

In Stone Bond shows the capitalist exploitation in society. Here human values and virtues are sacrificed on the alter of money. Not only the virtuous men are neglected but also are corrupted by the pressure and force of the system. Only those who are opportunists can thrive successfully.

How money vitiates people is suggested by its symbolism.

In The Bundle Bond discusses how changes in human consciousness, must inevitably precede changes in social institutions and

¹ Author's Note to The Swing. (II part of A. A. America, Eyre Methuen, 1976). p. 2.
social structures. He shows how people must first reject the conditioned responses and the accepted moral code which contribute towards their subjection. In one of his interviews Bond explains the theme of the play.

"One of the things, I've tried to do in The Bundle is to domestify the use of moral argument so that one can't be morally blackmailed anymore. In order to change society structurally, you may find yourself doing what is in quotes wrong."¹

Wang who has been sold ten years ago for slavery grows up and becomes a rebel. He tries to take revenge upon the society, therefore kills, loots and murders a number of men of the rich class. His violence is a conditioned response to the society. The society which had inflicted upon him. In the last scene of the play he enters the house of his own mother with the same violent purpose. After recognizing his mother he tries to justify himself and his ways.

Bond has described his purpose in selecting the particular situations and actions which he put before his audience.

"My theatre is based on trying to define ideas, critical ideas about society and about human activity; trying to define these as precisely as possible, not necessarily in verbal terms but in pictures."²

In The world is a question is on social morality -

"The world is set in modern times. It contrasts factory-strikes, a

businessman's take over and terrorist kidnappings. Its cast ranges from those who sit in the cabinet to those who work on the shop floor, from a chief policeman to terrorists on the run. It looks at the moral basis of our social life, asks 'Who are the greatest terrorists?' and gives a disturbing answer."¹

The class difference creates violence, especially in the working class people who have a feeling of protest and aggression against the high, ruling class. They become aggressive and violent and consequently, are caught and punished. But their aggression is the result of the exploitation by the Capitalists.

Bigdyke, in The Worlds, speaks -

"Or you object to the sitting of a motorway. A power-station. A factory. A School. A garage. A dog kennel. Civilization is built on the finding of substitutes for violence in the conduct of human-affairs. The shadow of violence is very dark, it falls and engulfs everything. There is your obligation to Society."²

Thus the social environment influences our life. It exploits and corrupts us. Naturally, our soft feelings turn into other feelings like insecurity, tension, fear, racial and religious prejudice and insanity. These feelings make a man aggressive and violent. The role of society is very important in our deterioration. Hence what is needed is just distribution of wealth and justice.

¹. By the Editor, Eyre Methuen, In the beginning to The worlds. (1979).