CHAPTER V

Moral Violence
MORAL VIOLENCE

Morality is a distinguishing feature in human being but when a society is corrupt, the atmosphere is usually that of conflict and the corrupt ways. It is common that the corrupt people are wayward and between morality aggressive. When the people who are guided by morality can not tolerate further begin to resist. The result is at first a kind of cold war and later on of violence. The base cause is economic suppression or exploitation. The other is sex. People after gaining economic power victimise both men and women. Since women are physically weaker than men, they are economically and sexually exploited. Violence engenders when they resist and declare their freedom and supported by the people who have certain moral principles. What is worse is that poverty reduces as man to the level of beast devoid of all moral sense.

The Pope's Wedding shows the exploited group's lack of morality in an obvious manner throughout. In the first two scenes the talk is essentially of sex, beer, money and work. Scopey represents the feelings of the exploited group. The Pope's Wedding is not only a rejection of naturalism, but also a way of showing the situation of the figures in the play. The limitations of the characters, the limited routine of their lives and their economic and sexual imprisonment are strongly expressed by the meagre account of light available to most
of the scenes. It spreads across both the village world and Alen's hut.

The Pope's Wedding announces a view of theatre which Bond has developed consistently. In 1977, he wrote about the play.

"It shows the characteristics of society and doesn't merely represent it ... I make a girl tell about the loss of her child while she is preparing the cooking or while she is working in a factory: it is necessary that she works, it's also necessary that she speaks honestly about her bereavement. Society does not regard her as an actress who can take ten minutes off for a dramatic solo. The situation must be made concrete in its social setting. I also make people argue over money while they are cutting bread: we stop listening so much to their words; instead the way the bread is cut, the knife held, the crumbs collected analyse the words for us."

In the very beginning the bag-game of the group shows the emptiness of its thoughts when they only think of bread and wine and talk of work and harvest. Suddenly all of them turn against towards the bag of pat. They all play with it and break it. They get a kind of pleasure in breaking the bag, because they are all frustrated and their desires are repressed. Pat goes away weeping but they little think of the bag or money at that time. They have no moral sense to think over such genuine matters.

They play with the bag and at the same time, make dirty jokes. They snatch the girls' shorts just for pleasure -

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"Scopey lifts Pat's skirts as she passes him.

Scopey: They're white.

Pat: (Shrilly amused). Yoo owd devil! Lemmee Goo! You see that? 'E lifted it right up! You wicked owd devil! They're white.

Boy: I recon that for a pair a top legs.

Pat: You wicked owd sauce! You ent better doo that a Mrs. Bullrights. She don't wear none, 'Cordin' a owd Bill.

June: What d'ee doo?

Pat: Lucky I'ad mine on! cheeky owd devil!

June: What d'ee do?

Pat: 'E saw my (spells) NICKS! (very amused) They're white! (To boys). Did you see? (To Byo) Did you see? Scopey snatches her bag."

In the cricket match, Bill, being a good player takes the place of Scopey. Bill and Pat go off to booze up. They are too intimate there. This attachment is the sexual only.

Scopey's attitude to Alen is also beyond morality. Alen is not guilty of it but Scopey has a kind of hate at the life style of Alen. He wants to get something out of nothing. Consequently Alen is killed. Scopey never thinks of Alen's old age and his cool behaviour but kills him. We try to get its answer, we find that the reason behind this immoral act is only the corrupt morality of Scopey.

The play *Saved* is the most violent play especially for moral violence. In the first two scenes the theme covers mainly sex; but scene VI shows the break of morality. There is also a group of working class men. They are all frustrated and disappointed. So they are morally violent. First thing, we see, that they all enjoy sex without any reason or responsibility. Pam has a sexual relation with Len but her attachment transfers from him to Fred. Consequently, she has Fred's child. But the immoral sense provokes Fred not to accept Pam's child. The following lines show it obviously -

"Pam : (Stops) you're that Kid's father ! Yeh !
   Yer ain't wrigglin out a that !
Fred : Prove it.
Pam : I know !
Fred : You ?
Mike : Chriss.
Fred : 'Alf the bloody manor's bin through you.
Pam : Rotten Liar !
Fred : Yeh ?!

Scene six of baby stoning to death is shocking. The group of those working class people is present in the park. Fred is also there. Pam leaves the baby in the Pram but Fred does not accept it, and the group's attention moves towards the baby until it dies -

"Barry : Piss on it ! Piss on it !
Colin : Gungy slasher.
Barry : Bleeding little sod !

(Pam starts to push the Pram. She does not look into it. She speaks in a sing song voice, loudly but to herself."

The baby is dead but Pam does not know it. They all get wild pleasure in killing by abusing and joking dirtily, because they have only 'sex' and 'violence' for their pleasure. They have no feeling of love, sympathy, affection, help and anything like morality. They have no feeling for the baby. They unnecessarily interrupt the matter and kill the baby hideously. In the *London Magazine*, J. Elsom remarks -

"Actually the murder of the infant, innocent baby violently is the murder of innocence and morality. The people in the group are morally violent."²

The another immoral condition in the play comes at last. Mary, Pam's mother goes to bed with Len. It is a hideous and immoral act of Mary. This is an example of the Oedipus complex in the play.

Mary's shift from maternal indulgence of Len to flirting with him in the next scene in more explicit and it goes against the norm of morality. Her behaviour may be said to be morally violent.

The relation between Mary and Len becomes clear by the stage direction:

"Mary goes. Len takes a handkerchief from his pocket.
He switches the light off and goes to the couch."³

Up to this point the play, as Bond says in his 'Author's note', follows the tragic Oedipus pattern. Len's killing of Pam's father Harry

and taking her mother Mary to bed reminds king Oedipus, who had killed Laius and married his mother Jocasta. In the same way Len hits Harry and goes to bed with Mary. At such sexual moment there is no reason to think of morality.

The play *Early Morning* presents a very different kind of situation, where everything exists except morality. The husband conspires against the wife. On the other hand the wife also plots upon the life of her husband. A father tries to join his sons to conspiracy against their mother. And for this they try to convince his one son against his brother also. A mother being Lesbian, arranges a marriage of her son with her lover, only to get a popular political support.

It is preoccupied with the question of action. It traces the propulsion of the main character Arthur towards an understanding of the nature of moral judgements.

The eating of body in heaven is actually the eating of humanity and morality. They all eat one another. And everything which is eaten, grows again.

In the play, *Narrow Road to the Deep North*, the poet Basho wants to get enlightenment but never takes the baby left by its poor parents. Here is a question of social morality.

The questions "how many testicles has god?"¹ and an insistence that 'Shogo's mutilated body should not show his testicles, (The stage direction reads) - "The genitals are intact!"² show the people's sexually corrupt mentality.

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¹ Bond, *Narrow Road to the Deep North*, S. vi., p. 78.
² Ibid. Part II. S. iv., p. 31.
Basho and the Prime Minister travel to the Deep North with the emperor's son and encounter the West in scene five. The western part is represented by the Commodore and Georgina. Georgina is a complex character. After the mob has moved on, the crazed Georgina watches her preparations and her sexual hysteria is daringly expressed as comedy-

"Murdered before I'm raped! I shan't know what it's like!"¹ Such type of corrupt sex is a question mark on morality. We also see that Shogo wants to kill only the Emperor's son, but as he does not recognize him so he kills all the children present there. He has no moral sense.

Lear is a play showing a variety of violence. On one hand it proves that power creates violence on the other hand it proves that society also makes a man violent. There is an important thing also that the lack of moral thoughts also makes a man violent. An individual has some moral values towards individual as well as society. When this feeling of morality lacks in a human being, he behaves like an animal. It disturbs the whole society.

Lear's daughters plot to depose him and he is given over to the case of Cordelia. The daughters in turn are deposed by a group of guerrillas who may put Lear on trial and side with Cordelia. Here is a question on daughter's morality - why do they plan to marry their father's enemies -

"Bodice: ... You don't have to make your people slaves to protect you from your sons-in-law.

¹ Bond. Narrow Road to the Deep North. S. V, p. 73.
Lear : My sons-in-law?

Fontanelle: Congratulate us, father, give us your blessings.

Bodice: I’m marrying North.

Fontanelle: And I’m marrying Cornwall.

Lear: (Points to third worker). Tie him straight!
    He’s falling!"  

Soon after the marriage they plan to murder their husbands secretly and separately and offer Warrington to share their bed. They are young women hungry for power and sex, nothing else and for this they are ready to do anything.

At the end of the play Lear we see soldiers raping Cordelia. Scene vii of the Act I presents the sexual brutality of the soldiers and the sergeant. Bond describes –

"The soldiers take the wife and hide behind the sheets with her... The sergeant goes behind the sheets... The sergeant and soldier E and F come from behind the sheets. Codelia! (Boy calls). Soldier E shoots him. He staggers upstage towards the sheets. His head is down. He clutches a sheet and pulls it from the line. Cordelia stands behind it. Her head is down and she covers her face with her hands. Soldier D is preparing to rape her... Suddenly a huge red stain spreads on the sheet... Sergeant: (to Soldier D). Do that inside.

Lear: She is pregnant.

Soldier D: It can play with the end."  

They rape the pregnant lady brutally. The last words of Lear summarize the whole -

"O burn the house! You've murdered the husband, slaughtered the cattle, poisoned the well, raped the mother, killed the child - you must burn the house! You're soldiers - you must do your duty! My daughters expect it! O burn the house! Burn the house."

Thus the sergeant and the soldiers are all physically as well as morally violent. The rape of a pregnant woman and the murder of her innocent son show their morally and sexually corrupt mentality.

The play The Sea is more concerned with the violence in society but the scene of the draper's shop shows a kind of moral violence also.

When Mrs. Raffi goes to the shop of Hatch and has a quarrel there, she begins to cut the curtain materiel of the shop with scissors. She has no sense that the shop keeper Hatch is a poor man and she must not spoil his cloth in this way. Here is a lack of moral sense in the character of Mrs. Raffi.

At the death of Colin nobody arranges for his funeral. His friend Evens being a poor old man is helpless. So the dead body of Colin is thrown into the river funningly. Nobody has the moral sense to regard for the soul of a dead man and arrange for a proper funeral of the body.

In Bingo the treatment of society towards the young woman is immoral. She tells -

"My people died lately. My aunt wed a farmer - They'll hev work for us. (She turns to go). I you't be not trouble ... The old man smiles at her. He goes to the gate and opens it ... The old man carefully pulls her through. He shuts the gate behind her with his foot. He glances round and then touches her breast."  

The old man wants to enjoy the helpless young girl. Poverty compels her to go to prostitution. The young woman is hungry. She is ready to surrender to the old man getting something to eat. The old man does not help her and exploits her sexually. This is a typical example of violation of morality in society. Shakespeare speaks in Bingo about the young woman -

"You give her bread and lie with her."  

And at other times, his monosyllables indicate his sense of what is going to happen. As Judith enters and thinks that the old man and young woman are down in Orchard (scene two), he produces 'no', which both denies Judith's conclusion and objects to what is going now to happen with Combe's presence. Our society never saves anyone from ruin, but pushes individuals into ditches always. There is no moral responsibility of society for such a great artist like Shakespeare. It gives no response or honour to the personalities, who are really great.

and honest. Therefore, man's response to society is also not exact. He
too violates the morel norms.

In The Fool the labourers perform a mummer's play for Lord
Milton and the local gentry is there to establish the social world of
the play. We all see of Clare as some one in his sexuality -

"It's a passion that can rise up at any time and completely
overwhelm everything also about him."¹

But this is remarkable that Clare's sexuality rises up only after eating
the bread. Before it, with hungry stomach he does not even touch
Mary.

"Clare ... On't bin out my head. That night. Never forget you.
Mary : Hungry ?
Clare : Allus hungry.
Mary takes out bread and gives him some.
They eat.
Mary : Stole it.
Clare : (Touches her breast while he eats) well built gall.
Never seen a gall like you. Like to live in this
forest. The two on us. Tread the reeds an creep in."²

Thus the attitude of Clare and Mary shows violence of morality.
Sex dominates so strongly that love is out of picture.

We Come to the River shows a different kind of moral violence.
Poverty and sexuality are the strongest enemies of morality. In the
Study of his Works. p. 213.
battle field the coming of two women, searching for something from the pockets of dead bodies show it. Both the women know that there must be the young woman's husband also among them. But they are awfully poor and it is their abject poverty that forces them to violate morality.

The soldiers present there disobey their general and shoot the young woman, the general and soon after they shoot the old woman with the baby. What is it? The response is they don't have any moral sense. They have no human feelings like pity and sympathy:

"Governor: Who is this woman?
Aide: Prostitute Sir.
Governor: And a looter? Have her shot.
General: She is under my protection. I order you to...
They shoot her twice in the head with a pistol.
She falls dead."

The murder of the general in the mad house is not actually the General's murder but it is the murder of conscience and morality. The attitude of individual as well as society is morally violent in the modern world.

The play A. A. America shows moral violence in the attitude of Uncle Sam, Gran and the two ladies towards the Negro, Paul. In the play Bond ensures that we also remember the viciousness and cruelty they represent. They invent a new American festival - 'Nigger Foot Pie

Day'. Gran enlists Sam's help by tempting him with all the riches of the world, but also through his stomach -

"Now I can give you all the Nigger Foot Pies you ever could eat. An nigger roast and fricassee of nigger ... Spare nigger fingers with coleslaw as side dish. Nigger Fat soup ... and nigger elbows from to take away from table afterwards an' pick by the fire."!

It is not so easy to relax into comfortable laughter at their disagreeable exaggerations. Like the images of cannibalism in Early Morning, they force on us the need to calculate for ourselves the gap between exaggeration and reality.

In the II part of A. A. America, The Swing, Mrs. Kroll lives in a society where the values of commerce and capitalism are taking a firm hold, and morality has no place.

Greta's character and the values, she embodies, are finally summed up in a single image. This occurs in scene two, as she sits at a table in her room with Ralph, Skinner's son; she is tutoring him in literature - because Skinner believes it will make him a better salesman -

"I'd like him taught so's he can carry on like you did just now about civilization and so on. If he came out with that he could sell a red classy line of goods !"$

The scene becomes an illustration of Greta's possessive and guilt ridden sexuality; she reads translations of Virgil out loud to Ralph and

2. Ibid. S. vii p. 71.
"As she reads, she uncovers one of her breasts and takes it out."¹

Compare this with an analogous image in scene two of The Fool. There, as Mary and Clare sit in the wood, Clare holds her breasts while they eat bread; it is thought of natural sexuality. Here Greta refuses to let Ralph touch her, but instead provides a commentary on her state of arousal

"How firm the nipple is. It glows. It means I like you Ralph. When the lady's breasts are firm it means she likes the man."²

Unable to give direct impression to her feelings, she hedges her remarks by hiding behind her role as teacher. The tension between Greta's natural feelings, and her guilt at having them leads to what for Bond is an inevitable outcome. She goes mad. The ostensible reason for her madness is the assault. As she blames that it is done upon her in the yard at night, but there was nobody else to witness is so this may or may not be fictitious: what is more important is that her madness is inherent in the way she feels constrained to live as she tells Ralph: "We must understand our lives and then act as if we didn't ..."³

The second part of her creed is the flat contradiction of Bond's own philosophy.

The condition of Greta is the proof of her being ever sexual. Though she is a teacher, she behaves as a prostitute. And such type of over sexuality gives no chance to think of morality. If she is teaching Ralph, she must behave morally, like a teacher, but she is satisfying her sex verbally or mentally.

³. Ibid.
In the last scene it is said that she is raped. Although it is not proved, yet the suspicion naturally rests on Paul. Here is again a morally violent attitude. Paul lives there as a servant and is treated badly as an animal, cannot do such a thing like 'rape'. Sex has a very close relation with bread and mental pleasure, as we see in The Fool.

Basho's opening speech is addressed directly to the audience in The Bundle and his discovery of the baby lying in rags by the river bank prompts him to ask the question which must immediately be in the audience's mind: why did its parents do that to it? The sequence which follows, between the Peasant and his wife, answers Basho's question, illustrating the way in which natural human feelings are hardened and brutalised by economic necessity.

The lack of money, the feeling of hunger and the lust for sexual satisfaction compels a man to be immoral. If some one tries to check it or object it then these persons become violent, and that is called moral violence. The peasant couple becomes violent under the pressure of poverty and Basho's leaving of the child helpless is the result of his immorality due to his selfishness. Shogo's killing of five innocent children proves him to be immoral under the pressure of power and due to the lust of throne.

Thus Bond answers in The Bundle the problem of morally corrupt society.

"In The Bundle - in an unjust society, individual acts of
kindness, however, commendable, are insufficient: 'Giving way always to that immediate gesture of sympathy is not necessarily what is valuable for society . . . . It is necessary to remove the causes of evil rather than to deal with any particular evil that crops up.'

Thus in the modern world morality is polluted by poverty and sexuality. At first hunger makes men morally violent and if hunger is satisfied, sex does the same thing. A hungry and sexually blind man will act immorally.