CHAPTER III

Violence in Family
VIOLENCE IN FAMILY

Violence can be local or widespread. At one end is the violence within the family, say between husband and wife, brother and brother or father and son. At the other it can be a kind of civil war, communal riot or war between nations. In Bond's opinion even the family feuds are caused by the unjust social system. The unjust political system has its evil influence on the members of a family. As a result the sweetness of personal relationship turns sour and one member behaves abnormally with the other and thus violence begins to show its ugly face.

In the play The Pope's Wedding, Scopey is shown as a good player in the beginning and so Pat comes closer to him rather than Bill. They love and marry. But the problem of bread, cools down the warmth of the sweet relation. Consequently, they begin to behave abnormally.

Pat usually looks after Alen, an old man. One day Scopey goes to look after Alen at the place of Pat and talks to Alen. Because Alen is not interested in Scopey he gets suspicious and irritated. Scopey wants his three questions to be answered but Alen does not answer those questions correctly. Scopey gets angry and uses hot words to him. Meantime Pat comes to see Alen. Scopey notices that Alen's attitude towards Pat is normal and almost sweet. Here Scopey senses something wrong in the relation between the two, Alen and Pat. He
hides himself behind the sofa and listens to the talks of both the persons. Alen asks Pat to explain the reason for her coming earlier to him and sending Scopey after that.

Then Pat offers him breakfast and he eats it happily. He scolds her for not caring for him in a better way. Meantime the reference of Pat's mother comes and Alen says that she had said to Pat to look after Alen after her death. Pat's mother cared for Alen since long. Now it is the duty of Pat to look after Alen. Now Scopey is more confused regarding the relation of Pat and Alen. Therefore when Pat goes out Scopey comes from behind the sofa and again asks questions. He wants to know the mysteries behind that great army coat Alen has, and a photograph of the lady on the shop and the stock of news papers in the corner of Alen's room. At the indifference of Alen the talks become hotter and Scopey opens the sewn pockets of that army coat, they are empty. He disturbs the stock of news papers that is only to stand on and the photograph is only a photograph which has no concern with Alen's past life. The aggression of Scopey increases and he kills Alen.

Thus the murder of Alen is not the reaction of only one cause but there are a number of reasons behind it. Scopey's own dissatisfied family life, insecurity in job, frustrated mentality due to the lack of money all fire him and the last point of his suspicion between the relation of Pat and Alen adds fuel to fire and the result is the murder of the old man Alen.
People belonging to the lowest stratum of society do not have an easy going family life. Their lives are complicated by economic hardship. Sometimes poverty makes them autocratic violent. When Scopey interferes in the personal, economic and emotional life of Pat, she leaves him and returns to her group again, just to avoid the restrictions. Family constraints force men to behave abnormally and occasionally the result is violence.

Everyone in the group is out of work and has no money. They wander from subject to subject or else someone like Bill harps on the same theme of wanting a drink. The topics are alternately important and trivial and by the time Pat and June arrive, the scene is charged with the latent energy of a group lolling about in the close atmosphere of a summer evening. The snatching of Pat’s bag is no more important than kicking a stone about earlier, except that the release of energy leads to the bag being broken. The bag-game is not the ‘friendly harassment of Pat’, for it contains the charge of all the frustrations of the earlier part of the scene. How they all enjoy the bag game -

"Alen. She' gone.
Scopey. Open this. (He bangs on the door)
Alen . You'll catch 'her up.
Scopey. She'll want that bag when she find she ent got it.
Alen . She's gone.
Scopey. (hanging on the door) I'll kick it open."

It creates the context of an aggression which later on results in some of the mob attacking Alen's hut, not because they hate Alen or

Pat, but it is just a kind of fun they are enjoying. They have no clear way of life and take it funningly. What Bond says in his preface to *The Pope's Wedding* about life is that it is not simple nor can it be simplified.

Alen is a kind of spell-maker, and also someone useful as a whipping boy. There is nothing to suggest that Scopey has any further interest in him. Similarly in scene VIII, where Scopey and Alen come face to face, Scopey's tone is threatening. The growth of Scopey's fascination is so gradually revealed that by the end of scene VIII, halfway through the play - there is little to suggest how it will develop. What intervenes and precipitates the development is the stark reality of Scopey's marriage to Pat. Her vision of Scopey in scene five ('you look beautiful all in white . . . sounds like a bride.\(^1\)) and in scene VI ('I keep seeing' in charging' up an' down in' is white.\(^2\)) is diminished in scene VII to not being able to marry in white (No money) and in scene IX, the two are presented in a domestic situation, talking 'in the cliches of argument', but they sound friendly.

If there is a dissatisfaction, disliking and any kind of frustration enters the family life, it is spoiled as in scene twelve where Pat and Scopey's marriage has settled on rock bottom. Scopey is ostensibly putting in a great deal of overtime and Pat is slowly reverting to the original group. Scopey's neglect of Pat is obvious. Whereas in scene nine he was still eager to go to bed with her, in this scene she tries to persuade him - but without success. He wants to talk about Alen's watch and the scene ends in a row. As Scopey's obsession develops, the prospect of marriage declines.

So the lack of money and want of bread breaks the marriage tie and disturbs the family. Love flies away and aggressive ideas take place in heart and they culminate in violence. Thus Bond shows the development of aggression resulting in violence in a family.

The play *Saved* is a passionate and logical account of life lived by the social stratum engineered to fit the needs of a consumer-based and technologically fuelled society. All the characters clash but not due to the material poverty. The central figures do not exist in the 'poverty trap'. It is simply a family clash but how the violence deteriorates the blood feeling, how violent they can be is presented by the dramatist. The foundation of family institution is shaken and crushed down to pieces by the violent activities of its own members.

Harry and Mary play a passive role at first in the private life of their daughter Pam. Harry is most of the time silent. He seldom talks to Mary. (Here is family breach). At first he neglects Len but comes closer slowly and slowly. There is no family feeling in any of the members of family. They all are violent towards one another. Harry and Mary are working but this is used by them as a way of avoiding contact. They behave like strangers.

"The door opens. Mary comes in. She puts on the light. Harry is sitting in the arm-chair. He is partly asleep. Mary puts sauce, sault and pepper on the table and goes out. Harry gets up. He goes to the door and puts the light out. He goes back to arm chair."

Pam's boy friend Len becomes a lodger in her house. The

relationship between Pam and Len develops but very soon Pam is attracted towards Fred. Neither her father nor mother takes interest in her personal matters. She herself has been tired of her family quarrels between her mother and father. She does not have any deep and soft feeling for Len. She neglects him and gets closer to Fred. He is also one of the same group of jobless young men. He does not have any concept of family in his mind. Naturally, a rift grows between Pam and Fred.

By scene four, two things happen. The gap between Pam and Len becomes wider and Pam's baby is born. She maintains throughout that the father is Fred. Fred being the father of Pam's baby denies the fact -

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

This irresponsibility of Fred towards his own baby makes Pam aggressive and due to the tension given by Fred she becomes irresponsible for the child herself also. Therefore she drugs the baby with aspirin and also does not care for her cries while reading the Radio Times. The death of the baby in the park is also due to Pam's

aggression towards Fred. If she did not leave the child in the pram, feeling her responsibility towards the child, the tragedy of its murder might not have happened.

Scene seven which follows the killings throws the light on the character of Fred. The shocking effect of scene seven is Fred's mouthing reactionary sentiments against -

"Bloody gangs like that roamin every where and the bloody police didn't do their job."¹

He is of course saying it to Pam so as to avoid her realising who has killed her baby, but his willingness to identify himself when necessary with hanging is too good for them.

After the release of Fred from prison, scene eight is concerned as are scenes nine and ten, with a distinction between the active fury of the gang of men in scene six and the suppressed fury of the family. What these scenes show is the oppression.

In scene eight violence is implicit and verbalised mainly between Pam and Len. Pam's anxiety at the imminent release of Fred from the jail centres upon the continual presence of Len. The mechanism is the argument about her Radio Times. What she is pathetically attempting to do is to hold on to the belief that she and Fred can begin again.

Harry's intermittent recognition of the parallels between Len and himself, and Mary's shift from maternal cossetting of Len to flirting with him in the next scene is more explicitly due to the family - frustration and her longing for love and sex of past twenty years married life.

The painful control and corruption of people's lives (Author's Note) shows most dramatically in scene eleven, as Mary and Harry, to Pam's amazement, quarrel -

"She hits him with the tea-pot. The water pours over him. Pam is too frightened to move. Ah!
Mary. 'ope yer die!
Harry. Blood!
Mary. Use words to me!
Harry. Blood!
Pam. Mum!
Harry. Ah!
Mary. Cracked me wedding 'present' Im."\(^1\)
Bond explains it in the Preface to *Saved*.

"The scene's violence is in many respects far more terrible than that of the killing of Pam's baby. Even Harry has his breaking point and sense of decency. He knows Mary, and her invective against him proves his point and her guilt. The violence is terrible because it comes with so many's years' hate behind it. It is almost metaphoric as Mary hits Harry with the tea-pot, the action underwrites the whole family's despair. Pam summerises her tragic sense of her world, what one critic termed 'the oppressive destiny of this house.'\(^2\)

Pam lives in despair and frustration. She herself is the member of a dissatisfied and irresponsible family. She also has seen the attitude of Fred towards the baby. Therefore she gets far away from Len who

\(^1\) Bond, *Saved* (Eyre Methuen, 1965) S. vii. p. 75.
is the only character trying to adjust the quarrel of Mary and Harry and also the tension of Pam regarding Fred.

When Harry enters Len's bedroom (scene twelve), he is the embodiment of what the family has come to -

"He wears long white combinations and pale socks.
No shoes. His head is in a skull cap of bondages."1

As Harry appears ready for bed, with his head wound in bandages, Bond creates the first of a line of damage, ghost like characters, appealing for help. Bond says of this moment -

"Harry acts as the representative of the family when he comes to Len's bedroom. The members of the family need Len because he is the only human being they know because he's the only one who's learned something from the park-killing. When Len stays on it's an act of moral integrity, though it is limited to this one house and that is its weakness."2

Thus it is clear that the frustration and tension in family can result in any kind of violence and can disturb the whole atmosphere of family. As Mary is dissatisfied with Harry in her private life she develops her sexual relation with her daughter's lover Len, neglecting the presence of Harry. At the arrival of Harry in her bedroom she hits him on his head. Len comes silently and the surprise is presented by the scene where Harry talks to Len normally. How can it be possible? It is only a kind of adjustment of Harry with the circumstances in the family. Len is the only person who behaves sympathetically to all

1. Saved. (Eyre Methuen, 1965) S. xii. p. 113.
the members of family and so, he cannot be neglected or hated. Love, sympathy and humanity which are the grounds of a happy family institution are found in Len only. Rest of the family members lack these things and therefore they are violent to one another.

The play Early Morning is remarkable for presenting a brutal and hedious kind of violence. It shows the violent mentality of the characters and the violent actions due to violent thoughts for the sake of power. The violence in Early Morning is mainly for the political gains but it destroys the blood-relations and family-ties also. This violence amid the family raises a question that needs immediate answer.

What is shown in the play is not the objective but coloured responses of a figure who, throughout the play, attempts to come to terms with the nature of the world as he sees it. In order to test the thesis of the real possibility of individual freedom, Bond constructs a framework within which extreme representations of corruption are presented as a hideous nightmare.

Arthur endures horrors, survives and escapes. Where he escapes to is not shown. What he will do with his freedom is left unsaid, for the play is a proving ground and not an analysis. The importance of Early Morning lies not only in what Bond experiments with but also in what he subsequently discards. The play is therefore a summary of what Bond knew up to that time and it functions in one sense as a clearing house.
Here the family is disturbed for the hunger of power. Prince Albert being her husband conspires against queen Victoria. He plots with Disraeli—

"Albert. It's my sons. Not George - when we kill Victoria He'll come to heel, he's just her tool - it's Arthur. I want him to join us."  

He wants Arthur to join his conspiracy. From the end of scene four, Arthur is involved in the plot to dethrone Victoria, and thus at the mercy of both sides, Arthur opts for, Albert's route as a negative response to Victoria's way, even though he has acutely analysed the nature of Albert's proceedings in scene two. His first decision made in the play is as erroneous as a number of other decisions, subsequently taken by him. He still acts in scene five as an angry victim. His antagonism to Florence is apparent and he watches helplessly. He observes the plot, makes an instinctive attempt to shield his mother, fails in an attempt to save his father and ends the scene covered in George's blood.

The revolution he has endorsed is as farcical an event as the trial of Len and Joyce. As an alternative to his initial position it is a dead-end, except that he is now, whether he likes it or not, part of that dead end.

Scene six to ten tell the story of Arthur's flight from the chaos, his capture and his giving way to madness. It is during this sequence that the pressure becomes unbearable. Arthur is now a victim of the ambitions and exhortations of his family members. After the abortive

coup, Disraeli urges upon him to cut himself free of his dying brother, so that the coup can retain its appearance of legality. He says to convince Arthur -

"Good. He'll be better off out of his misery. (To Arthur) So you are the king. The mob's outside. I'll read the riot act in your name."¹

Queen Victoria, being a mother now plans to kill her sons. George has gone mad and therefore Arthur tries to save him. Here is the dialogue of the mother -

"Arthur: And now you'll kill me.
Victoria: The Law does.
Arthur: Cure him. Try! What's the use? You never -
Victoria: That not true. You hate me, so you think I have no feelings. He was born first, but they said he would have to die. Kill that poor little boy? Why wouldn't let them and you're never forgiven me. You exploited your position to come between us. You set Albert against me. I had to find happiness where I could: you think I like that?"²

On one hand Albert, being a husband conspires against the queen and on the other being a father he says of Arthur -

"Albert: Oddly enough Arthur was talking about him. He said he would murder his mother for 5 shillings, if he hadn't done it already for the experience. Victoria will tear him to pieces today - I shall promise him his freedom. It gives us motive-revenge - and it guarantees a good job."³

2. Ibid. S. x. p. 178.
Thus in the *Early Morning* the oppressors and appressed are both the members of the same family. All the members conspire against one another for gaining political power. They have forgot the family feelings and ties. How the blood-relations turn into a gang of conspirators for the lust of power, has been the theme of the play. The father, the mother and the sons are all violent mentally and physically. The eating of flesh in the heaven by all is 'Symbolic'. It means that the sweet and peaceful social institution which is called family is completely broken and put into fire for any kind of lust, political or economic. The violence in family is actually the violence upon humanity.

In the beginning of the play *Narrow Road to the Deep North*, Basho is preparing for a journey to Narrow Road to the Deep North, to get enlightenment. A peasant couple comes. They are starving, so they have come to leave their last baby on the river bank. Those parents are cruel, no doubt, but they are helpless under the pressure of poverty. They say to Basho -

"We're poor and there's no food. We have five other children and if we let this one go perhaps the others will live better. Lose one than all of them. People do it every day. You leave the little thing here and hope some one with money finds it and looks after it. You'll come across plenty of them along the river."

In the play *Lear* rupture in family is a dominant theme. The family cracks because all members are power-loving and sworn of love and family loyalty. Taking as its starting point the story

of an autocratic monarch deposed by his two power-hungry daughters, the play presents a parallel of the ruthless cruelty imposed on the family by the assumptions of modern society. Lear, his daughters and their conquerors too have all suffered and are shown suffering hideously, caught in the trap, but freed at last from their sufferings.

In the very beginning we see the daughters revolting against their father Lear, the king. When he orders to kill the third worker, his daughter Bodice checks him and says that it will be an injustice -

"Bodice. (Loudly) Listen to me. All of you notice I disassociate myself from the act.

Lear. Be quiet, Bodice. You mustn't talk like that in front of men.

Fontanelle. And I agree with what my sister says."¹

At the same time Bodice and Fontanelle tell him that they are going to marry the Duke of North and the Duke of Cornwall, Lear's sworn enemies and try to convince him by telling about their honesty, reliability and gentility.

On one hand they make the plan of their father's murder with the help of Warrington and on the other hand they both plan secretly and separately to murder their husbands and then marry with Warrington. How Bodice thinks of the kingdoms -

"So I shall have three countries: my father's, my husband's and my sister and brother in law's. . . "²

¹ Lear (Eyre Methuen, 1971). p. 4.
² Ibid. p. 11.
Failing in the plan to murder their husbands they plan to murder Warrington and murder him violently. Lear runs away and goes mad only being shocked by the behaviour of his daughters. He is brought to the prison. Fontanelle is also imprisoned by the agitators commanded by Cordelia. And just then Bodice is also imprisoned and kicked and murdered hideously.

Thus we see a king and father acting arbitrarily and being opposed by two daughters, whose sole concern is to acquire power. The family violence in Lear is the same in Shakespeare's King Lear. Lear cries out to his daughters -

"... you will throw old men from their coffins, break children's legs, pull the hair from old women's heads . . ." ¹

Further -

"If it be you that stirs these daughters' hearts against their father ... you natural hags I will have seen revenges on both." ²

Bond implies that the daughters of Lear are as much the victims of his emotional and social insensitivity as they are to his tormentors.

Bodice and Fontanelle both are disappointed in their husbands so they want them to die. Fontanelle says -

"I'm bitterly disappointed in my husband ... and then I paid a young, blood lieutenant on my husband's staff to shoot him while they are busy in fighting then I'll marry Warrington and let him run the country for me." ³

Bodice says -

"I'm not disappointed in my husband. I expected nothing . . . I have bribed a major of his staff to shoot him in the battle, they're all corrupt."¹

Bodice may not be disappointed in her husband but her lust of power breaks the sweet relation of a husband and wife.

Lear is lost in his terrible realisations and his daughters goad him on; Fontanelle, seeing Lear's tears, relives her enjoyment of Warrington's torture, and Lear's vision of injustice. He has been the victim of his daughters' injustice.

Social attitude towards individuals is not a sympathetic one and so the individual's response to society is non-cooperative and a bit autocratic. The three main characters - Evens, Hollarcut and Arthur - because of their autocratic attitude, which is engendered by the current social stratification, cause breaches in their family. Their dictatorial behaviour disenchant the family members. Later on, as a result of this disenchant, violence brews. This leads to break in family and subsequent violence.

The three main characters in the play The Sea - Evens, Hollarcut and Arthur - are inimical to their families. This hostility turns their behaviour into autocratic ways and then they impose their own wishes and likings upon their family members. Their wishes and likings become an order and a kind of compulsion, that is a kind of violence, within the criteria of a family.

Although there are a number of reasons behind it like the lust of money, power, strength and dignity yet the human values should not be neglected, which are necessary for the foundation of the institution of family. When the members of a family lack these human values the structure of family collapses for ever. Bond writes in his Introduction to Bingo -

"We think we live in an age of science, but it's also an age of alchemy. We try to turn gold into human values." ¹

The play Bingo deals with the life of individual and its contradictions. Bond himself has written about the play.

"I wrote Bingo because I think the contradictions in Shakespeare's life are similar to the contradiction in us. He was a 'corrupt seer' and we are a 'Barbarous civilization'. Because of that our society only works by destroying them so that our daily lives are a denial of our hopes. That makes our world absurd and often it makes our own species hateful to us." ²

Morality is reduced to surface, details and trivialities. Is it so easy to live like that? Or aren't we surrounded by frustration and bitterness, cynicism, inefficiency, and an inner feeling of weakness that comes from knowing and we waste our energy on things that finally cannot satisfy? That is true of all our society from the theatre of the absurd to the broken windows of a youth club. It is not so odd, then to say that people are only happy when their lives are based on human values. If we survive, we have only two possible futures; at first, as

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¹ Bond. Introduction to Bingo. P. XI.
² Ibid.
technological ants engineered from birth to fit into a rigid society, or secondly, as people who live consistently by the values that are part of their nature.

An old fascist (or an old miser) is always bitter and cynical. Not because his conscience troubles him, but because he lives in conflict with his fundamental sense of human values. Men can only be content when they live in peace and shared respect with other men. We have no natural rights, only rights granted and protected by money, education, entertainment, the ground we talk on, the air we breathe in, the bed we live in. People come to think of these things as products of money, not of the earth or human relationships, and finally as the way of getting more money to get more things. Money has its own laws and conventions and when you live by money, you must live by these. As Bond says:

"I don't mean that only money creates certain attitudes or traits in people, it forces certain behaviour on them."¹

The same attitude is adopted by Shakespeare in Bingo. He lived his whole life with money accordingly. And so naturally he lost the human relationship not only in society but even in his family also. He does not react to the questions asked by his daughter Judith. Besides he has become stranger to his wife and seldom talks to her -

"Judith. (Off.) Mother's here to see you.
Shakespeare. (Quietly to the old woman). I'm asleep.
Judith. (Off). Father."²

². Ibid.
Disappointed and agitated daughter Judith cries but Shakespeare goes on neglecting his wife as well as his daughter. His attitude towards his family is of indifference or cold violence.

The behaviour of Shakespeare is very cold with his daughter Judith also because she looks after her mother and never cares to understand the mental condition of her father. The family members, who have been neglected always for the sake of 'art', try to find the values, rights share in love and responsibilities they ought to get in life. They seek love, affection, care, sympathy from the poet after a long gap of time. His negligence towards the family makes them irritated and angry.

While the mother is crying, beating her breast and tearing her hair, Judith calls for her father -

"You'll be punished. There's a God in heaven. She's tearing her air. Terrible, Terrible. All my life. This. Time after time. I'll kill myself."¹

Although the condition of the dramatist (Shakespeare in Bingo) is also miserable yet he behaves arbitrarily with his family. Sometimes it seems that he knows his fault (of neglecting family) but he doesn't want to correct it. He dreams all the time of his past glorious life. Now he has reached the stage of insanity. All the time he broods and smiles and thinks of the life of glory led by him in the past.

In family life the negligence dissatisfaction and irresponsibility among the members create a kind of cold violence.

In *The Fool* John Clare the main character is a poet. He lives in fantasy and can not earn money to support his family. Consequently the family suffers from difficulties, his wife develops coldness for him. His wife's coldness and negligence frustrate him.

When the strain of his position begins to affect his physical and mental health, he is committed to an asylum. In one respect, then, the play is about the destruction of individual (a writer) by a society which automatically quashes and punishes any attempt to challenge or question it - and yet *The Fool* is only an incidentally play about the role and position of the artist.

All the characters in the play suffer from hunger and poverty and because of it we don't see any family bond among them. Their entire search for bread makes them dry and autocratic. And this autocracy develops into violence.

No one who is hungry can love, as love is the basis of a family life. Clare loves Mary only when he gets bread -

"Clare (touches her breast while he eats). Well built gall like you. Like 't live in the forest. The two on us. Tread the reeds an' creep in."¹

Here is a difference from *Lear*. Here the lack of bread, peace and honour and the pressure of family responsibilities make one violent but in *Lear* there is nothing like this of course. But there is also a kind of hunger in *Lear*, not for bread but for power. So any kind of hunger or lack provokes one to be violent and it shatters the family life.

The most pathetic scene of starving family comes in the play "We come to the River." In scene nine the battlefield is strewn with men, wounded, dead or buried. At night a young woman with a baby in her arms and an old woman come there in search for something from the pockets of the dead, while both women know that their man may be among those dead, killed in the war. They dig up the graves to get something left with the dead body. But she too is shot dead with the baby in her arms.

It seems that they really do not long for something (to eat) but they are really longing for love, affection and family tie (touch) which hunger has deprived them of. So at the place of these things they are searching for the thing to eat. A few lines are quoted here-

"Old Woman. No. (searches through first wounded's Pocket) Empty! Someone's been here before us ... (taking the jacket) this jacket is full of blood, that's why they left it but they cut the buttons off. (She tries to lead the young woman away). Quickly. It's dangerous here ...

Young Woman. Look, an arm in the ground. Buried soldiers.
Old Woman. We must dig them up. There might be something left on them."

Here the starving wife is not searching for her husband among the dead soldiers actually but she is searching for bread or something to eat. The old mother is also not curious to find out the dead body of her son but only to get something to satisfy her hunger.

1. Bond. *We come to the River.* (Eyre Methuen, 1976) S. ix. PP. 94-95.
It is the violence in society that has led to families to starvation and subsequent animality. The women are disappointed that other people came earlier than them and took off the contents in the soldiers' pockets. They do not care for the dead son or the dead husband. Even the ghastly scene fails to move them. Here Bond shows very effectively how violence breaks the family ties. To surmount it all the young woman is shot dead by a guard and a little later the old woman with the baby in her arms.

In his another play The Bundle Bond wants the audience to understand the tension between man's humanity and the dictates of his economic situation, which can compel a father to sell his son into slavery for 10 years as a payment of the boat to save the life of his dying wife.

When the river has flooded and a group of peasants, among them Wang, the Ferry man and the Ferryman's wife, have taken refuge on the village-burial-hills, they are starving and close to exhaustion. The group of seven huddled characters serves as a microcosm of the village, while cries of distress off stage remind us that we are watching the sufferings of a whole section of the community.

"Voices (off, crying). Help. Help. Quick. The woman is giving birth. The hill's slipping into the mud. The gravestones are falling over. The woman is hard in labour. Slowly during the scene the shouting moaning and sobbing increase to a climax and then fade into the beem, whimpering and stray cries of desperate crowd."

The landowner sits safely within his compound on the hill; the villagers are at the mercy of the river each time it floods. When two of the landowners arrive in a boat, they want payment in money or goods, from everyone they ferry to safety. Since the ferryman and his family have nothing to offer, the keepers suggest they take Wang as payment. The ferryman is asked to sell his son into slavery for ten years in order to save himself and his wife, who is ill and dying. It is a proper indenture, drawn up in a lawyer's office. 'A form of a loan. You get him back.' He tries to bargain with the keepers about the period of indenture; when they refuse to compromise, he resolves to stay with his family on the hill. The flood water is rising and the pressure is on Wang to do something to save his parents. He has twice insisted that he is not a slave but as the boat leaves, he capitulates -

"Wang (Stands stiffly, rooted to the spot, Yells). Buy me ! Buy me ! Buy me !"

The ferryman embraces his wife with one hand, reaches with the other towards Wang and then reaches it up as if holding off the sky. He cries. His wife embraces him.

Ferryman. We're going to be saved!

Saved !"¹

The boy Wang is himself left by his parents on the river bank in the bundle of rags, due to starvation. Now they are compelled to leave it so hard heartedly and the boy Wang is forced to be slave for the sake of his parents, the ferryman and his wife. The family thread is broken

¹ Bond. The Bundle. S. iii. P. 21.
here. Then we see that he changes into a rebel against the governor.

This is the reaction of the violent attitude of his parents towards him before 10 years. He behaves brutally with old men and women and does not understand the human feelings. He tortures the old innocent woman, who has been waiting for her son's arrival. It is the sale of him for 10 years which has made him think that only money is the supreme thing in the world. The blood relations and human relations all should be sacrificed at the alter of money. Thus poverty can break a family and after break members can be violent.

The play The Worlds is set in modern times with all its problems. The struggle is between factory workers and owners. Here again we see that the economic causes are responsible for family violence. The workmen, the terrorists and the owners all neglect the family institution for money.

Bond considers family as the primary unit of society. If family is broken, people become neurotic or at least abnormal. In order that law and order can be maintained, the family must remain intact.

But it is always disturbed by economic pressures. It may be lust of power as in Early Morning and Lear, it may be the hunger of bread or money as in The Pope's Wedding, Narrow Road to the Deep North, The Fool, We come to the River or the hunger of love and affection as in Bingo and The Bundle and this pressure cracks the family. As a result people become abnormal and violent.