

THE INDIVIDUAL UP AGAINST AN IRRATIONAL AND CRUEL SOCIAL
SYSTEM IN EDWARD BOND'S PLAYS: *SAVED, LEAR, RED, BLACK AND
IGNORANT AND THE TIN CAN PEOPLE*

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF SOCIAL SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY

BY

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IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF ARTS
IN
ENGLISH LITERATURE

JUNE 2008

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ABSTRACT

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June 2008, 126 pages

This thesis analyzes the relationship between the capitalist system and the individual in Edward Bond's plays, *Saved, Lear, Red, Black and Ignorant* and *The Tin Can People*. Bond argues that the capitalist system is irrational and cruel since it violates the individual's inherent right to freedom, to dignity and to the pursuit of happiness. The capitalist system in Bond's mind shares some certain features with Karl Marx's analysis of the capitalists system. These features are the class conflict, inequality and inhumanity. The study aims to detect these features in the aforesaid four plays. Also, the study focuses on the function of social institutions in the plays. According to Edward Bond, social institutions in the capitalist system contribute to the continuation of the system because they preserve the interests of the ruling class, and induce injustice. The capitalist system and its institutions create alienated and dehumanized individuals. Individuals' certain existential needs are not fulfilled in the capitalist system. In Erich Fromm's theory, the existential needs of individuals presented in Bond's plays are a frame of orientation and devotion, rootedness, and effectiveness. This study will show that these needs are denied within the given systems. As a result, Bondian characters

develop some defensive strategies in order to be able to survive; they turn to violence, comply with the system or revolt against the system.

Keywords: Edward Bond, capitalism, alienation, dehumanization, social institutions

ÖZ

EDWARD BOND'UN *SAVED, LEAR, RED BLACK AND IGNORANT* VE *THE TIN CAN PEOPLE* ADLI OYUNLARINDA AKILDIŞI VE ACIMASIZ BİR TOPLUMSAL SİSTEM KARŞISINDA BİREY

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Tez Yöneticisi: Doç. Dr. Ünal Norman

Haziran 2008, 126 sayfa

Bu tez, Edward Bond'un *Saved, Lear, Red, Black and Ignorant ve Tin Can People* adlı oyunlarındaki kapitalist sistem ve birey arasındaki ilişkiyi incelemektedir. Kapitalist sistemin bireyin özgürlüğünü, haysiyetini ve mutlu olma hakkını çiğnediğini düşünen Bond, bu sistemin akıldışı ve zalim bir sistem olduğunu savunmaktadır. Bond'un eleştirdiği kapitalist sistem, Karl Marx'ın kapitalist sistem analiziyle bazı ortak özellikler paylaşmaktadır. Bu özellikler, sınıf çelişkisi, eşitsizlik ve kişinin insani özelliklerini yitirmesidir. Bu çalışma, adı geçen dört oyunda bu özelliklerin varlığını ortaya çıkarmayı amaçlamaktadır. Yine bu çalışma, oyunlardaki toplumsal kurumların işlevleri üzerine yoğunlaşmaktadır. Edward Bond'a göre kapitalist sistemde toplumsal kurumlar, sistemin devam etmesine katkıda bulunmaktadır, çünkü bu kurumlar yöneten sınıfın çıkarlarını korurlar ve sistemdeki haksızlığı körüklerler. Kapitalist sistem ve toplumsal kurumlar, yabancılaşmış ve insanlıktan çıkmış bireyler yaratırlar. Kapitalist sistemde bireylerin belirli varoluşsal ihtiyaçları karşılanamaz. Erich Fromm'un teorisine göre oyunlardaki bireylerin varoluşsal ihtiyaçları şunlardır: bir yönelim ve adanmışlık çerçevesi, köklülük ve etkin olabilmek. Bu çalışma, bu ihtiyaçların kapitalist sistemde göz ardı edildiğini ve buna karşı Bond'un

karakterlerinin varolabilmek için bazı savunma yöntemleri geliştirdiklerini gösterecektir. Bu yöntemler; şiddete başvurma, sisteme uyum sağlama ya da sisteme karşı çıkmadır.

Anahtar Kelimeler: Edward Bond, kapitalizm, yabancılaşma, insanlıktan çıkma, toplumsal kurumlar

To Erman

ACKNOWLEDGEMENTS

I would like to express my deepest gratitude to my supervisor Assoc. Prof. Dr. Ünal Norman for her guidance, encouragements and patience throughout this study. It was a great pleasure for me to write this thesis under her supervision.

I am also grateful to Prof.Dr. Nursel İçöz and Dr.Mine Özyurt Kılıç for their precious comments and suggestions.

I would like to thank Fırat Karadaş for his invaluable suggestions for my study. Another kind of debt I owe to my dear friends Özlem Türe-Abacı, Seda Coşar, Serkan Ertin, Hatice Eşberk and Zeynep Ölçü for their solidarity and moral support.

Many thanks also to my soul mate, Gizem Türkan for her matchless companionship that heartens me in all moments of desperation.

I am forever indebted to my mother, Süreyya Cantimur and to my brother Arda Cantimur for their constant support and everlasting faith in me.

Finally, I would like to express my wholehearted gratitude to my husband, Erman Örmengül whose unconditional love is always by my side at every step I take in my life.

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CHAPTER 1

INTRODUCTION

1.1 Edward Bond and His Theatre

Edward Bond (1934-) is one of the most influential playwrights of post-war British Drama. He was born into a working class family. He left school at the age of fifteen as he was not allowed to take 11-plus exams for comprehensive school and university. Leaving school, he worked for some laboring jobs. He claims that he could never have been intellectually developed if he had continued his formal education (Free 80). The working life contributed to the elaboration of his ideas on capitalism and class system and his commitment to the political change. He did his military service between 1953 and 1955. “His experience with the brutality and dehumanization of the army life helped form his image of force as a controlling social instrument” (Free 80). Accordingly, Bond’s political worldview, reflected in his plays, began to take shape through the experiences of his earlier life.

In 1958, Bond joined the first writer’s group at the Royal Court Theatre in London. His first play was *The Pope’s Wedding* (1962). *Saved* (1965) is Bond’s most controversial play because of the extreme violence it contains. *Early Morning* (1967), *Narrow Road to the Deep North* (1968), *Black Mass* (1970), *Passion* (1971), *Lear* (1971), *The Fool* (1975), *The Woman* (1978), *Restoration* (1981), the trilogy *The War Plays* (1985) are among his plays which have placed him as an outstanding dramatist in British political theatre.

A prolific playwright, Edward Bond is also a theorist. He has adopted most of the conventions of Brechtian epic theatre to reflect his political principles. “He has learned from and followed Brecht but at the same time he developed his own specific style” (Reinelt 49). He has introduced his comprehensive theory of

the condition of the individual in relation to the society within a political framework. In Bond's theory, *society* means "the Establishment, the social order, rather than masses of people living within it" (Hern xii). In his plays, Bond tries to disclose features of the interaction between the social order and the individual.

In his notebooks, his detailed prefaces to his plays, his explanatory notes at the end of some of his plays, Edward Bond declares his commitment to the socialist ideology based on which he has formed the theory of his theatre. His socialist world view establishes a ground for his perception of the individual and the society. Edward Bond's vision of the individual and the society has fundamentally been influenced by Marxist ideology. "His achievement has been a theatre which is Marxist in that his characters are the products of social process whose motivations and actions find their energy in social relationships" (Coul 35).

Bond argues that there can be no modern art which is not socialist. He believes that "Art is not universal, not ideal statement that appeals to all people, but is class derived and historical" (Hern xi). As a politically conscious playwright, Bond observes the socio-political framework of the era and the society which he lives in. He comes up against the fact that injustice and political repressions are prevalent in his society. He concludes that this situation results from the dynamics of the capitalist system and characteristics of the authority which the capitalist system exerts. Bond attempts to present these socio-political issues to get a political response from the audience. He argues that "theatre reinterprets the political and economic processes underlying our history, our traditions, our culture and our life-style. Art without politics would be trivial" (Hern xii).

Bond calls his theatre *the rational theatre*. The principles of this theatre are centered around "objectivity, the expression of the need for interpretation, meaning, order- that is for a justice that isn't fulfilled in the existing social order" (Bond, *Plays: Two* xiii). The rational theatre sets out to disclose the irrational social order to the audience and then to get a certain response aiming at a political change. Bond wants to create a new political human consciousness through

which members of the society will be able to recognize the injustices and irrationalities which afflict the society.

1.2 Bond and Brecht

Edward Bond has put into practice and developed some Brechtian techniques that are central to his attempts to create a new political human consciousness. Like Brecht, Bond strictly adheres to the scientific method. Arrigo Subiotto defines Brechtian theatre as “a theatre for the scientific age” (197). Brecht believed that similar to science, art should contribute to the well-being of the society. All sciences aim to improve the course of human life. “Art is in no way different from science- a mode of emancipation out of nature into production” (Demetz 106). Therefore, Brecht sought a scientifically exact representation of human society in the theatre. “Everything in Brecht’s theory, from stagecraft to the performance, is dedicated to an ultimate end: replacing an illusionistic theatre, a theatre of magic, with a theatre of objectivity, a theatre of science” (Calabro 30).

To this aim, Brecht focused on sociology. For Brecht, theatre should make use of sociology for a better analysis of social order. “Sociology that is the scientific investigation of the human behavior should replace the make-believe of art and the illusion that our actions are determined by character alone” (Speidel 50). Only that kind of a scientific method reflects the social structure as the really determining factor of human behavior. Therefore, the audience is directed to detect certain socio-political situations underlying certain human behavior.

Following Brecht’s example, Edward Bond extends his own scientific method. For Bond, what happens in society has identifiable causes and the theatre should disclose them [these causes] objectively (Coult 47). Before assuming a political responsibility to change the society, the audience should first identify the social defects and their origins. Like Brecht, Bond makes use of alienation effect, the A-effect, to create such a political awareness.

Brecht rejects the emotional involvement of the audience in the play and identification with characters and events. Therefore, the audience should be

distanced from the play so that they may evaluate what they see on the stage objectively. To achieve this, Brecht attempts to make what is familiar appear strange and questionable (Grimm 41). John Willet defines A- effect as a means of “gaining a new insight into the world around us by glimpsing it in a different and previously unfamiliar light” (237). The A-effect is designed for attaining a fresh perspective towards the political and social matters presented by the play.

According to Brecht, art is implicated in what a later Marxist generation would call “ideological struggle”, a struggle to unmask the prevailing view of things as the view of those who rule. In that sense it cannot provide a direct knowledge of reality in a way comparable to the procedures of science. In order to make a politically effective work of art the distortion of reality and ridicule are acceptable methods to Brecht. (Laing 66)

In Brechtian theater, the A-effect is achieved through some dramatic elements. They include direct address to the audience, exaggerated, unnatural stage lighting, and the use of songs and explanatory placards. Another technique is the historicization, the fictional narration of historical figures or events from foreign countries. The structure of an epic play also contributes to the alienation effect. The episodic structure avoids a necessary cause and effect relationship between scenes, that is, the organic unity. It leaves no room for tension, climax and resolution. Willet explains that Brechtian concern is to stop the audience from getting swept away by the story (235). Through these techniques Brecht aims to make what is ordinary seem unusual so that the audience will be irritated and prevented from being absorbed in the flow of the play. “The Brechtian theatre is a theatre designed to arouse indignation in the audience, dissatisfaction, a realization of contradictions” (Esslin 36).

Edward Bond uses A-effect as a means to create a new human consciousness that is in line with Marxism. Bond asserts that the audience should be first made “uncomfortably aware of weak spots in the society” (Worth 206).

This is a political awareness and it can only be achieved by leaving the habitual manner to assess the world. They [audiences] judge and in judging extend their self-consciousness because they have not merely responded to a situation or a character in the socially

prescribed way but have been made to see aspects of the situation or character which the socially prescribed response blots out. (Bond, *Bundle* xiii)

Bond searches for an audience response that is political and not shaped by social imposition or sensitivities of bourgeoisie (*Plays: Two* xvii). Therefore, he has developed the Brechtian concept of A-effect in accordance with his own political concerns. Like Brecht, he uses the technique of historification. Some of his plays are set in foreign countries while some others are set in unidentified ones. Some of his characters are historical figures like Queen Victoria and the Japanese poet Basho. By means of historification, Bond aims to break down the audience's sense of identification with characters and places. Thus, the audience is driven to focus on the socio-political factors underlying the events in the play.

Bond has worked up his own A-effect technique and called this *the aggro-effect*. This technique of Bond is closely related to the representation of aggression and violence, and the word "aggro", in this context, refers to aggression. The aggro-effect includes images of violence that are shocking, irritating and unexpected. Bond directs the audience to observe the social ills from a different perspective. "The challenge- or problem- for the theatergoer is two - folded. There is an escalating violence in the play which makes very tough demands on an audience; and there is no apparent escape from it" (Hirst 135). Bond is aware of the fact that violence is an overriding social phenomenon in the modern society. He believes that the presentation of violence on the stage disturbs the audience and generates a socio-political alertness.

Bond describes images of violence in his plays as theatre events, TEs. A theatre event in Bond's dramaturgy is *a complex moment of social analysis* (Bond, *Plays: Six* 298). TEs correspond to another Brechtian dramatic instrument, *gestus*. Gestus is an essential part of the epic theatre. Willet defines gestus "as carrying the combined sense of gist and gesture; an attitude or a single aspect of an attitude expressed in actions and words" (in Brooker 195). Gestus is a way to shed a light on characters' attitudes to the events.

Similar to the Brechtian concept of gestus, Bond's TEs reflect his presentation of individual in relation to the society, and his characters' attitudes

under a certain political system. In Bond's plays, this system is mostly a capitalist system or the representation of a restrictive system. A theatre event involves the relationship between the restrictive system and individuals' reaction to the system.

1.3 Ideological Framework

Bond's understanding of art and theatre has been shaped by the Marxist ideology. Like Brecht, Bond has tied his theory of the individual and the society with Marxist ideas. The individual is comprehended as an object of investigation, as alterable and changing in Bond's work (Demetz 106). The Marxist notion of *historical materialism* finds its fullest expression in his plays. Historical materialism,

Views history neither as an accumulation of accidents, of the deeds of great men, nor as a process of constantly recurring ebbs and tide, an eternally self-repeating pattern- nor as the work of mysterious forces- predestined by some other - worldly plan of redemption or damnation but as the development of human race determined by the nature of the labor. (Fischer 90)

Individuals are creators of history. Moreover, they both change the society in which they live, and at the same time they are changed by the circumstances of the society. Marx states that "The whole of what is called world history is nothing but the creation of man by human labor... He therefore has the evident and irrefutable proof of his self-creation, of his own origin" (*Selected* 246). In addition, Marx explains that thought is developed by social individuals. "It is not the consciousness of men that determines their being, but, on the contrary, their social being determines their consciousness" (*Selected* 51).

In his plays, Bond interprets human life in its social sense and the historical process, and reflects the unavoidable union between the society and the individual. Bond explains:

No man is a problem to himself but society may become his problem. Even if man writes about 'nature', 'the natural scene' and 'the world of plants' they are still written by social man who looks at nature as, himself, part of society - not part of nature. Man cannot escape his social self. (*Plays: Two* xi)

Bond's plays deal with the tension resulting from the capitalist system, the irrational and cruel social order.

Bond analyzes the effects of the capitalist system and mechanisms of authority over individuals. In its most basic sense:

Capitalism is an economic and social system for organizing production which is based upon the institutions of private property and the market (that is, the voluntary purchase and sale of goods, services and factors of production such as land, labor and capital), and which relies upon the pursuit of private profit as its driving force. (Bowles 8-9)

In the capitalist system, the production relations breed the conflict in social classes. The system is founded upon a class division between proletariat, or working class and bourgeoisie, or capitalist class. These classes are in endemic conflict in which who owns the capital is easily dominant (Giddens 10). Marx explains that

The history of all hitherto existing society is the history of class struggles: Freeman and slave, patrician and plebian, lord and serf, guild-master and journeyman, in a word oppressor and oppressed... The modern bourgeois society that has sprouted from the ruins of feudal society has not done away with class antagonisms. It has but established new classes, new conditions of oppression, new forms of struggle in place of the old ones. Our epoch, the epoch of the bourgeoisie, however, this distinctive feature, it has simplified the class antagonisms. Society as a whole is more and more splitting up into two great hostile camps, into two great classes directly facing each other- bourgeoisie and proletariat. (*Selected* 200-2001)

The class antagonism in the capitalist system arises from the matter of the ownership of the production, the distribution of the fruits of industrial production and profits. The whole society splits into the two classes: *property owners* and *propertyless workers* (Marx, *Early* 322).

Edward Bond is concerned with individuals' distress in the capitalist system. For Bond, the capitalist system disregards human dignity because of the unjust class divisions, the inequitable distribution of wealth, privilege and power

and application of law and order to preserve the status quo (in *Hern* xiii). Within the context of his own theory, Bond specifies the classes in the capitalist system as the ruling class and the working class. The ruling class controls all social institutions and production process. The working class people lose all their power over their own lives.

Bond asserts that capitalism destroys the link between man and nature. In the capitalist system, man ceases to feel as an element of the natural world. He is confined to a production process over which he has no real power. When man loses the control of his own productive activity, he cannot feel as the master of nature any more.

Bond also criticizes the capitalist system since its values are inhuman. The driving force of the system, the material profit, influences all domains of the society in different ways. The society turns into a huge market in which the individual does not have much more value than any other object. According to Marx:

The worker becomes poorer the more wealth he produces, the more his production increases in power and extent. The worker becomes an ever cheaper commodity the more commodities he produces... Labor not only produces commodities; it also produces itself and the workers as a commodity. (*Early* 324).

Regarding the individual as a commodity, the system denies the right to freedom challenges the need for justice, contravenes the struggles to assert and fulfill one's existence.

Apart from the operation of the capitalist system, Bond's arguments are also centered on the characteristics of the authority which prevails in the capitalist system. The capitalist society can only survive by means of an authority which reflects and defends the ruling class' interests. For Bond, social institutions represent that kind of an authority. In terms of social institutions, Bond mainly examines the system of law, family and education, governments and the economic system. For Marx, the totality of the relations of production constitutes the economic structure of the society. This is the real foundation or base, on which legal and political superstructures arise and to which definite forms of social

consciousness correspond (*Selected* 51). In Bond's plays, the said social institutions constitute the superstructures of the society which are designed to reinforce the base of the system.

Bond argues that social institutions corrupt the individual in order to make dutiful and law-abiding citizens. He brings forward the term, "radical innocence" (*Plays Six* 252). Individuals are born radically innocent, and a child is in the most healthy stage in terms of morality. In course of the time, the child realizes that s/he was born into an unjust and absurd society and his/her innocence cannot comply with the society's values. This is the child's "primal shock" (Bond, *Plays Six* 252).

To sustain its own entity, society has to corrupt the radical innocence emphasizing *duty* or *social morality*. Individuals should obey the impositions of the society in order to be accepted in the social order. Bond expresses that "Social morality is a safe form of obedience for the many victims of unjust organization. It gives them a form of innocence founded on fear - but it is never a peaceful innocence. It is a sort of character easily developed when power relations are at their starkest" (Bond, *Plays: Two* 6). In the last analysis, the individual becomes a subject of abuse for an unjust and irrational system and absorbs the values of that system.

Bond focuses on the individual's situation in the irrational and unjust system. For Bond, the system alienates the corrupted individual. Fromm states that "In capitalist system, the concrete relationship of one individual to another loses its direct and human character and has a spirit of manipulation and instrumentality" (*Escape* 139). Individuals are alienated both from their own existence and from other people in their society. "Much of the misery and suffering that Bond's characters undergo occurs precisely because their social lives have somewhat lost contact with their existences as elements of natural world" (Coult 36).

In Bond's plays, the characters can survive in the social order only by relating themselves to their social and economic roles. Therefore, they become estranged from their own nature as thinking and productive individuals. Fromm explains the concept of alienation:

Alienation is a mode of experience in which the person experiences himself as alien. He has become estranged from himself. He doesn't experience himself as the centre of the world, as the creator of his own acts but his acts and their consequences have become his master. The alienated person is out of touch with himself as he is out of touch with any other person. (in Lappin 8)

Within a certain process, alienated individuals become dehumanized. As Bond points out "Human beings are adaptable; they can survive even in prisons but at a cost" (in Scharine 66). This cost is to discard human qualities, personality and spirit. The dehumanized individual becomes indifferent to society and his/her human fellows. S/he does not care for the needs and feelings of others, and lays his personal interests before everything. The capitalist system and its institutions teach him/her to be selfish in order to be able to survive.

Bond's main argument is that the individuals' existence is challenged by such a dehumanizing social system whose values are not moral or humane. The system does not inspire individuals to express themselves. According to Fromm, individuals are directed by existential needs rooted at their personalities (*Escape* 32). Each individual needs a sense of belonging, security and being effective. Yet, these existential needs are disregarded in the capitalist system. To be able to survive, individuals develop some defensive strategies. In psychiatrist Wilhelm Reich's classification, men exist at three levels within a restrictive society:

1. Some people don't realize the source of their frustrations so they are indiscriminately aggressive.
2. Some of them are innocent but corrupted. That is, they are the acceptor of the society's morality, but also have the aggressiveness. But the system sublimates them into socially accepted occupations as policeman, soldier, missionary or politician.
3. Some others are morally and emotionally mature individuals. They follow their biological instincts to a course of action that is best for themselves and for others. Their instincts invariably place them in political revolt against society. (in Scharine 196)

In this study, the defensive strategies of Bond's characters are categorized according to Reich's classification. In Bond's plays, the individual reacts to the

irrational and unjust system by turning to violence, complying with the system or revolting against the system.

Bond absolutely refuses the idea that human beings are evil and violent by nature. On the contrary, he believes that each person has a basic goodness and healthy biological instincts. Yet, some individuals may achieve to follow their biological instincts and stand against the oppressions of the system. On the other hand, some other individuals fail to resist the repressions. Therefore, they either become violent to defeat their frustrations or accept the power of the system over them; they cannot conceive of an existence by defying the social order (Scharine 196)

As in Reich's classification, in Bond's plays, violence is a defensive strategy to survive in an irrational and unjust system. Bond criticizes the capitalist since it imposes a pessimistic view of man. According to Bond, the system makes people believe that man is destructive and cruel by birth. Therefore, there must be more and more laws, religious regulations and mores to protect the individuals from each other. If people believe that human beings are violent by birth they will stick to the rules and regulations of the society. Bond protests to this assertion: "It is just in certain situations that people can be violent. So our problem is not to deal with the weaknesses of human nature, but to create a society in which it is possible for people to function in a way which would be natural for them" (in Stoll 416).

In most cases, people turn to violence as they are deprived of their physical and emotional needs. Since man is alienated from his natural self, he becomes nervous, tense and begins to look for threats everywhere (Bond, *Plays: Two*, 4). In Bond's plays, aggression, in some situations, becomes a means of self-assertation. Feeling alienated and insignificant, the individual wants to dominate other people to declare his/her power.

Another defensive mechanism, characterized by Reich, which Bondian characters exercise in the irrational and cruel system, is complying with the system. Compliance is, in a way, to become socially moralized, that is to absorb the laws, regulations and impositions of the society. Most complying people are innocent, but their innocence has been corrupted. Obedience offers these

individuals the chance to become safe within the restrictive system. However, this state of security damages the individual's personality, and the individual loses the integrity of himself/herself. To compensate for the loss, the individual may become more obedient or more aggressive.

People who comply with the system can be the most violent of all other citizens because they are encouraged by the authority. They make use of all the technology and power that is under the service of the authority. Their use of power is justified as being for the sake of the well being of the society. Bond believes that violence is sometimes a means to maintain injustice (*Plays: Two* xii). In Bond's plays, soldiers, the police and other government officials mostly become violent claiming that they serve the society.

Based on Reich's classification, the last defensive mechanism is revolting against the system. Bond appreciates the unrealized potential in human, "an alarming, beautiful energy" (Coult 35). He asserts that responsibility belongs to man to save himself and there is always a possibility for this. A human society can only be achieved by morally healthy individuals who resist the cruel and irrational system. A morally healthy individual is the one who has not been corrupted by society and is not socially moralized.

Wilhelm Reich stresses that the restraining society cannot co-exist with the morally healthy individual (in Scharine 203). Morally healthy individuals yearn for justice. In Bond's plays there are characters who resist the system either in a silent revolt expressed through gestus, or in an actively political revolt. Fromm declares that "The drive for freedom is inherent for human nature, while it can be corrupted and suppressed, it tends to assert itself again and again" (*Escape* xiv). That there are some characters in Bond's plays who resist the irrational system reveals that Bond shares Fromm's view.

1.4 Aim of the Study and Methodology

The aim of the study is to analyze Edward Bond's political theatre. Bond claims that in a capitalist system, an irrational and cruel social order represses the individual. As a result, the individual becomes alienated and dehumanized. To be able to survive, the individual develops some defensive strategies. The individual

may turn to violence, comply with the system, or may choose to revolt against the system. The analysis will be supported by the following plays by Edward Bond: *Saved*, *Lear*, *Red*, *Black and Ignorant* and *The Tin Can People*. When in brackets, the plays will be referred as *Saved*, *Lear*, *Red* and *Tin* respectively all through this study.

The features of the capitalist system criticized by Bond such as the class antagonism, inequality, inhumanity, corruption, oppression and violence, and the repressive functions of the social institutions may be prevalent in many other social systems. However, in Bond's view, these features stem from capitalism. Thus, this study focuses on the capitalist system as the basis of the oppressive treatments of the individual. For this reason, individuals' different attitudes which may be common in different societies are analyzed as consequences of the capitalist system.

In the plays studied, Bond discusses capitalism on different levels. The plays have been chosen for the following reasons: *Saved* displays a direct representation of a capitalist society as the play is set in contemporary Britain. *Lear* represents most characteristics of the irrational authority. *Red*, *Black and Ignorant* and *The Tin Can People* analyze the features of the capitalist system on a symbolic level. Moreover, being the first two plays of a trilogy, *The War Plays*, these two plays characterize the progress in a capitalist society. The capitalist society in *The Tin Can People* is an improved form of the society in *Red Black and Ignorant*. In addition, all four plays end with a character who makes a revolting gesture. Within this context, these four plays show Bond's socialist concerns and his faith in a better society and future for human beings.

In the introductory part and all through this study, the remarks, comments and analyses on the capitalist system that are included without any reference are based on Bond's own political worldview. To form a framework in order to express Bond's worldview, the ideas of Marx and Erich Fromm are referred to. Bond's thoughts on social institutions are supported with Louis Althusser's theory of *repressive* and *ideological apparatuses*, Herbert Marcuse's idea of *one dimensional thought* and Fromm's definitions of *rational* and *irrational authority*.

In the part on dehumanization of the individual, while loss of values is analyzed, the principles of *respect for persons* suggested by Errol E. Harris are used as a basis. To define the defensive strategies of individuals, Wilhelm Reich's classification of levels men exist in the restrictive society becomes a basis. In addition, Fromm's characterization of individuals' existential needs is used to explain the need for defensive strategies. The aggressive and violent attitudes of characters are explored within the context of Fromm's theory of human destructiveness. The compliant characters' examination is based on Fromm's concepts of *dynamic adaptation* or *automaton conformity* and *declining in vitality*.

CHAPTER 2

THE IRRATIONAL AND CRUEL SYSTEM

Edward Bond's rational theatre seeks to display to the audiences the irrational and cruel socio-political system in which they live. In an interview, Bond states that "I wanted to be able to reassure people about their ability to cope, not only with their private problems, but also with their political problems. The human beings have the strength to do that, provided they have the political will" (in Loney 37). For Bond, the audience should first be illuminated to identify the irrationality of the present social system. Bond suggests that the irrational and cruel system is the product of the capitalism and social institutions in the modern society.

2.1 The Capitalist System

In the 20th century, capitalism developed through technical innovations in the mode of production like the increased use of the steam engine, the combustion engine, the electricity and the atomic energy (Fromm, *The Sane* 104). The industry improved as the manual work for production was replaced with the machine work. The concept of *modern industrial society* was born. The whole economic structure began to be shaped by mass production. In the capitalist system producers do not simply produce for their own needs, or for the needs of individuals with whom they are in personal contact; capitalism involves a nation-wide, and often an international exchange market. (Marx, *Capital* 425)

In the capitalist system, whoever owns the capital controls the production process. "A slow historical process turns the money into capital. As such, money

gains a dynamic force and is no longer simply a means of payment, of spending, of saving or usury, not only a measure of value, but the motive force of production” (Fischer 104). The system relies on two classes: the working class who carries out the production process and the capitalist class who possesses the production process by means of the capital.

The driving power of the capitalist system is the desire for profit making. “It is the profit motive that not only gives capitalism its coherence as an abstract system but also explains its dynamism through time” (Bowles 12). Profit making means gaining more than what is spent in the operation of production. Who gains the profit is not the worker who is involved in the act of production but the capitalist. The capitalist turns the profit into a new capital investment and continues to flourish in wealth. S/he makes profit without participating in the productive function.

These are the main characteristics of the capitalist system which Bond has in mind and criticizes as an irrational and cruel system. Bond’s criticism goes along with that of Marx’s. According to Marx, “The logic of capitalism as a system, premised on the need to generate private profit, produced a system that was both dynamic and capable of enormous productivity but one which was also rooted in class antagonism, inequality, inhumanity and crises” (in Bowles 62). Bond also argues that capitalism is a system that causes inequality and inhumanity.

The class division in the system leads to the exploitation of the working class.

Workers are destined only to fill roles as wage earners; workers, having only their capacity to labour to sell, have no choice but to sell it. The capitalist system does not work for their benefit but workers are incorporated into it as essential, yet, expendable elements. The individual does not matter in the capitalist system; he or she can be hired and fired as necessary (Bowles 65)

Injustice is inherent in the capitalist mode of production. Workers earn only small amounts of wages in return for their labor while all the profit of the production goes to the capitalist. Human dignity is also challenged as workers are trivialized.

The worker's labor is cheap and easily exchanged in the market. The labor becomes the capitalist's own private property which s/he makes use of in the most profitable way.

The capitalist system is based on the principles of the market economy. Its institutions serve not for the well being of individuals but for the survival of the market which depends on consumption. Marx criticizes capitalism since it has made the interest in money and material gain the main motive of man (in Fromm *Marx's Concept* 14). The craving for material gain encourages the individual to consume more and more without knowing his real needs. The individuals' requirements do not reflect the real human needs. They are created by the conditions of the market. Therefore the system confines the individual to an artificial world of possessions.

Using various types of settings, Bond depicts different features of the capitalist system. Peter Buckroyd explains the types of settings used in the political plays:

Most political plays consist of writing or rewriting of history by using a recognizable historical and geographical setting, or by mixing up different but still recognizable times and places, or thirdly, by presenting events in an unrecognizable and undefined time and place. (49)

In *Saved*, the setting is recognizable. "*Saved* offers Bond's metaphor of present urban society" (Castillo 79). It is set in contemporary South London, Britain. The play opens with Len, the protagonist, and Pam, who have recently met, in the living room of Pam's house. Later on, Len begins to live as a boarder in that house where Pam lives with her parents, Harry and Mary. *Saved* also portrays a group of young working class men who struggle to survive in a brutal economic system. It consists of thirteen episodes each of which depicts different aspects of the capitalist system.

Lear is set in an untitled country in an uncertain time. The play is the rewriting of Shakespeare's *King Lear*. Bond appreciates *King Lear*'s greatness as a piece of literature. However, he criticizes Shakespeare's tragic vision and the

idea of fixed human nature. He considers *King Lear* as an obstacle to the idea of political change. He explains:

Shakespeare does arrive at an answer to the problems of his particular society, and that was the idea of total resignation, accepting what comes and discovering that a human can accept an enormous lot and survive it...Acceptance is not enough... Shakespeare had time. He must have thought that in time certain changes would be made...For us time is running out. (in Lappin 120)

Bond rewrites *King Lear* to show the possibility of political change. Lear, the ruler of an unnamed country, thinks in paranoia that his neighbors, the Duke of Cornwall and the Duke of North are his bloodthirsty enemies because he has killed their fathers. He is obsessed with the construction of a wall to keep his enemies away. Being distressed under Lear's irrational rule, his daughters, Bodice and Fontanelle, betray Lear by marrying his enemies. However, their regime proves to be as irrational as that of Lear's. King Lear's youngest daughter Cordelia is not of the royal family in Bond's *Lear*. She is the wife of a gravedigger's boy. She is raped and her husband is killed by the soldiers of Bodice and Fontanelle. Soon, Cordelia becomes a guerilla leader and turns over the sisters' reign. Her regime becomes much more violent and repressive than the previous ones. Gradually, Lear develops some understanding and common sense. He realizes that the disorder in the country is the product of his irrational regime which has been overthrown. He loses his power as a ruler but he begins to appreciate the necessity for a political change.

In *Lear*, Bond discusses contemporary political issues. "The play examines the mythic and literary Britain" (Castillo 79). On the other hand, the anachronistic elements such as telephones, photographs, building materials and rifles relate the world of the play to the contemporary world. Furthermore, characteristics of a capitalist society are incorporated in the play. The capitalist system is represented in the existence of a strict class system and the exploitation of the working class.

Red, Black and Ignorant is set in World War II period. Its place is not specified. The play depicts the life of the character, the Monster. Before the play

begins, the Monster dies in his mother's womb as a result of a nuclear explosion. He talks about the life he didn't live. The play consists of nine episodes representing various stages of the Monster's un-lived life. Bond explores the conditions which has driven the world to such a destructive nuclear war. He traces the roots of the war culture in the capitalist system, and questions values and institutions of the system.

The Tin Can People can be understood as a sequel to *Red, Black and Ignorant* in that it is set in the post-apocalyptic world, seventeen years after the events in *Red, Black and Ignorant*. The Tin Can society consists of the survivors of the nuclear war. Characters live in luxury, and believe that they live in peace. Bond explains that "The Tin Can society is the most advanced society possible in the capitalist world. Nuclear war has brought the audience's consumer society to its highest state of perfection" (*Plays: Six* 345). Tin Can people do not have to work as they have five warehouses of tinned food that they have found after the war. Their peaceful life is disturbed with the arrival of a stranger, the First Man, who is another survivor. Initially, everybody welcomes the First Man. They are happy as they have met another survivor. Yet, the group members begin to die one by one after the First Man's arrival. They put the blame on him and they attempt to kill him. However, the First Woman stops them and wants to sleep with him to initiate the creation of a new generation. In that context, the First Man and the First Woman can be considered as the symbolic Adam and Eve.

Bond explores and displays the class system and the exploitation of the working class. In *Saved*, focusing on a group of young men living in South London, Bond describes the way of life of the working class. These men are portrayed as aimless, rude and troublesome. They speak in an authentic accent which reveals their background and discriminates them from the ruling class. They have to work in order to survive, but their jobs have no meaning to them. Len asks Fred about his job:

FRED. 'Lo, Len. 'Ow's life?

LEN. Usual. 'Ow's the job?

FRED. Don't talk about it. (*Saved* 50-51)

Len asks the same question to Harry who is an old worker, and he gets a similar answer:

LEN. 'Ow d'yer get on at work?

HARRY. (*looks up*). It's a job. (*Saved 88*)

Later on, Fred asks Len about his job:

FRED. 'Ow's the job?

LEN. Stinks. (*Saved 109*)

These men are inarticulate about their jobs. Job is something which they do not enjoy but put up with to earn small wages. Marx calls that kind of a disagreeable work *the forced labor*: "His labor [the worker's] is not voluntary but forced. It is forced labor. It is therefore not the satisfaction of a need but a mere means satisfy needs outside itself. Its alien character is clearly demonstrated by the fact that as soon as no physical or other compulsion exists it is shunned like the plague" (*Early 326*).

Workers are not indispensable in the capitalist system. For instance, Len is fired from his job when he does not go to work to care for Pam who is ill. He can be easily replaced with another worker as there are many other people who look for a job. Fromm describes the situation of an ordinary working man in the capitalist system: "Man becomes a cog in the vast economic machine - an important one if he had much capital, an insignificant one if he had none - but always a cog to serve a purpose outside of himself" (*Escape 130*). In the play, there is almost no information about the work held by the characters. Only the act of working is underlined. The individual is more like a robot who works for someone else than someone who finds bonding with his/her job, who loves his/her job, or who is proud of his/her job. Marx explains that "Work itself becomes an object which he [the worker] can only obtain through an enormous effort and with spasmodic interruptions... The more objects the worker produces the fewer can he possess and the more he falls under the domination of his product, capital" (*Early 324*).

In *Lear*, the mythic world suggests a totalitarian regime first represented by Lear, then his daughters, and then Cordelia. There is an allusion to the

capitalist system which dominates the social order of the play. There is a strict class system: the royal family of Lear, soldiers, bureaucrats and labourers who work for the construction of the wall. The play opens near the wall with the First Worker trying to save another worker who is about to die after an accident.

FIRST WORKER. Get some water! He needs water.

FOREMAN. He is dead.

SOLDIER. Move him then!

....

THIRD WORKER. I shouted to him to run.

FOREMAN (*coming downstage*). Go back, go back! Work!

...

THIRD WORKER. You heard me shout!

FIRST WORKER. He says he is dead.

FOREMAN. Work! (*Lear 15*)

After a while, Lear arrives with his daughters and attendants where the accident has taken place. The scene presents juxtapositions of class and status: the labourers representing the proletariat and the royal family representing the ruling class. (Shaughnessy 18). There is also the military class and bureaucrats who serve the royal family. Lear gets annoyed as there is a delay in the construction. He orders the Third Worker to be shot as he has caused the death of the other worker by dropping an axe on him. His daughters try to stop the execution:

BODICE... It is silly to make so much out of nothing. There was an accident. That's all.

LEAR (*half aside to her*). Of course there was an accident. But the work's slow. I must do something to make the officers move. That's what I came for, otherwise my visit's wasted. (*Lear 18*)

The worker is not indispensable for Lear. His only concern is work being carried out with the least possible loss. Paul Bowles underlines that "It is in the interests of the capitalists to extract as much effort as possible from workers while paying them as little as possible" (64).

Lear always complains that the construction of the wall is not being done as quickly and seamlessly as he expects:

LEAR... (*to Warrington*). They will never finish! Get more men on it. The officers make the men work!

...

WARRINGTON. We can't take more men. The countryside would be derelict and there'd be starvation in the towns. (*Lear* 16)

The construction needs a constant manpower which becomes more difficult to provide. Lear is never satisfied with the workers' performance and he demands more and more effort from them. On the other hand, the work means nothing to the workers. Thus, the construction of the wall displays the relationship between the employer and the workers.

Aside from the working class, the existence of bureaucrats gathering around Lear also relates the system in *Lear* to the operation of the capitalist system. Characters like Lord Warrington and Councillor characterize the bureaucratic system. Fromm emphasizes that bureaucrats are vital for the capitalist system. He explains that bureaucrats are specialists in administration of production and of men. The vastness of organization and the extreme division of labor make them necessary to help control the functioning of the system ("Alienation" 61). For instance, in the very first scene, Lear gives orders to his officers:

LEAR. It's a flogging crime to delay the work. (*To Warrington*). You must deal with this fever. They treat their men like cattle. When they finish work they must be kept in dry huts. All these huts are wet. You waste men.

COUNCILLOR (*making a note*). I'll appoint a hut inspector.

LEAR. They dug the wall up again last night.

OFFICER. Local farmers. We can't catch them, they scuttle back home so fast.

LEAR. Use spring traps. (*To FOREMAN*). Who dropped the axe?

WARRINGTON (*to FOREMAN*). Be quick! (*Lear* 16-17)

Lear manages his problems in the construction of the wall by the help of his officers. His officers are pillars of the system. Yet, as in the case of the workers, they are not emotionally committed to their jobs. Fromm points out that "They, the people to be administered, are objects whom the bureaucrats consider neither with love nor with hate, but completely impersonally. The manager bureaucrat must manipulate people as though they were figures or things" ("Alienation" 61).

Some of these officers, later on, appear in the sisters' regime as well. They can easily adapt to varying conditions since they are not committed to their profession; otherwise the system would not work properly.

The capitalist system is based on the principle of the ruling class with getting most of the profit while paying workers as little as possible (Bowles 64). This is why there is injustice in the nature of the capitalist system. Workers are exploited; they earn little and they work in harsh and unhealthy conditions. To illustrate, in *Saved*, workers cannot earn to lead a decent life:

MIKE. What yer doin'?

FRED. Now?

MIKE. Yeh, t'night.

FRED. Reckon anytin'?

MIKE. Bit a fun.

FRED. Suits me.

MIKE. 'Ow's the cash?

FRED. Broke. You?

MIKE. I'll touch up the ol'lady. (*Saved* 64)

After hard working hours, they do not even have enough money to have some fun.

In *Lear*, workers work in unhealthy and exhausting conditions. When sisters take over Lear's regime, Lear runs away and takes refuge in the house of the Gravedigger's Boy. The Boy tells Lear the working conditions in the construction of the wall without knowing who Lear really is:

BOY... The king was mad. He took all the men from this village. But I hid. They'd work with their hands all their lives but when they started on the wall their hands bled for a week.

LEAR. No.

BOY. You died of work or they shot you for not working. There was a disease-

LEAR. They tried to stop that.

BOY. – 'Wall death'. Their feet used to swell with the mud. The stink of it even when you were asleep! Living in a grave! (*Lear* 39)

The work involves physical pain and disease. Workers are forced to work. They have no choice. If they resist, they are killed.

When Cordelia overturns the sisters' regime, she sets out to establish a better social order that will be just and not an oppressive one. Nevertheless, she starts to have the wall rebuilt. Once again, workers are exploited. Lear meets a farmer and his family after Cordelia has taken over the rule. They inform him about the reconstruction of the wall:

FARMER... See, sir, when the ol' king went mad they stop buildin' his wall, an' a great crowd a people come up these parts. The ol' king cleared a good strip a land both sides of his wall. Rare land that was. So we took a plow an' built ourselves homes.

FARMER'S WIFE. An' now they're buildin' the wall again, count a the govermin's changed.

FARMER. So the soldier boys turned us out on our land. Now everyone's off to the work camp to work on the wall. We'd best move sharp, do there'll be no more room.

FARMER'S WIFE. The women as well. (*Lear* 79-80).

Cordelia's rule does not provide any improvement for the conditions of workers. On the contrary, they are exploited more. Their homes and lands are confiscated. Now, women also work in harsh conditions. Thus, the wall becomes a physical reminder of the connection between Cordelia's regime and that of Lear's, both with the irrational public policy and social injustice (Spencer 85).

The injustice between classes is an observable aspect of capitalism: the poverty amidst plenty. Bowles explains that "Capitalism is simply unable to put resources to their full use, even where demonstrable needs exist, because resources are deployed for the pursuit of private profit and not for the satisfaction of social needs" (68). In *The Tin Can People*, a chorus at the beginning of each section comments upon the factors which have driven the world into a nuclear war. The Fourth Chorus refers to the injustice in the core of the capitalist system:

Why were the bombs dropped?

If that could be told simply they wouldn't be dropped

Suppose we said bombs were better food on one planet than on another?

Or money in an account while somewhere in the same city people are in debt for a few sticks of furniture?

...

That would be hard to understand

Injustice is harmful when it is seen: when its unseen the disaster is terrible (*Tin* 95).

In some parts of the world, people suffer from hunger, or live in poverty while others live in luxury. The resources in the world are exploited only by a small minority to gain private profit. Other people's needs are disregarded. This creates injustice, and injustices result in wars.

In the capitalist system, in spite of the severe working conditions, workers struggle to hold on to a job because they can only survive in the system as long as they have a job or can earn money. In *Lear*, a character, the Small Man, escapes from Cordelia's construction camp and wants to take refuge in the house where Lear lives with Susan, Thomas and John. He explains his situation:

THOMAS. Who are you?

SMALL MAN. Nobody! I'm from the wall a course-are you stupid? I ran away? I couldn't work. Anyone can see I'm sick. I spit blood. So they put me in a punishment squad. And then the black market... (*He stops.*) But if yer can't work they don't feed yer! So I ran. (*Lear* 85)

Small Man displays the significance of the work. He runs away from the construction of the wall because he cannot bear the harsh working conditions. Now, he is anxious since he knows that Cordelia's system will not allow him to survive if he does not serve the construction of the wall.

In *Red, Black and Ignorant*, the Monster's Son disregards the cry for help of a woman who has been pinned under a concrete beam. The woman has been pinned under that beam while she was going to apply for a job in a factory. The boy leaves her under the beam to apply for the job for himself. When his father reproaches him, he explains his reason:

SON. Father

This may be my last chance to get work

Without work Im an outcast

The community won't give me the control my life. (*Red* 24)

People are accepted in the socio-economic system as long as they labor to bring profit to the system. "It becomes man's fate to contribute to growth of the

economic system, to amass capital, not for purposes of his own happiness or salvation but, as an end in itself” (Fromm, *Escape* 130).

The Son’s attitude towards the woman who cries for help reflects another principle of the capitalist system, “the principle of self interest and egotism” (Fromm, *Escape* 129). Fromm explains that “Capitalist economy put the individual entirely on his own feet. What he did, how he did it, whether he succeeded or failed, was entirely his own affair” (*Escape* 128). Although this situation seems to be a kind of freedom for individuals, it conflicts with the necessity to contribute to the growth of the economic system. Therefore, everyone who does not want to be excluded from the economic process develops his/her own strategies of survival. Everybody is to be concerned with his/her own interests. The Son gets the opportunity to get the job when the woman has an accident. He protects his self interest and prefers not to help the woman.

A further characteristic of the capitalist system, Bond focuses on, is the principle of consuming. The system directs people to consume as much as possible. It makes the tendency to possess and to use a primary desire for people. Fromm points out that “Our whole economic machine rests upon the principle of mass production and mass consumption...Everybody is coaxed into buying as much as he can and before he has saved enough to pay for his purchases” (*The Sane* 108).

In *Saved*, the TV set gets broken down. Mary suggests changing it with a new one. “We need a new one. That’s what’s wrong with it” (*Saved* 46). She doesn’t take into consideration that they are short of money. The TV set is not a vital need. Fromm states that “We acquire them [things] to have them... Our way of consumption results in the fact that we are never satisfied...We develop an ever-increasing need for more things” (“Alienation” 63-65)

The capitalist consumer society reaches its perfect state in *The Tin Can People*. Tin Can people think that they have built a paradise “in the ruins of hell” (*Tin* 56). They have plenty of tins to live on so they do not have to work. Second Man tells:

SECOND MAN... We are in paradise

There is no need to work... We have tins: millions: enough to live on for a thousand years (*Tin* 55-56).

Bond explains that “Tin Can society is the audience’s consumer society in its highest state of perfection. It gives labourless luxury outside financial time” (*Plays: Six* 345). Second Man refers to their affluence, “When a house needs repairing we move into another house” (*Tin* 56). They only know how to consume and do not attempt to produce anything. The Tin Can people cannot feel that they are the masters of nature any more since they can’t produce anything. Bond states that “Because they don’t relate to the world through machines and their iron necessity they live in a dream...limitless free consumption takes us out of relationship which creates our humanity” (*Plays: Six* 345-346).

Tin Can society ends in crisis, the Tin Can riots. When members of the society begin to die one after another after the First Man’s arrival they panic and cannot manage the situation rationally. Finally, they consume as many tins as possible, and then they set fire to all warehouses. In that way, they hope to hold off the plague (*Plays: Six* 347). They lose all their wealth. The First Man depicts the riots:

I went to the streets- asked for food
Them: opening tins- wasting food- covered in it- they looked
turned inside out
...
They set fires to stores-reeked- an army’s kitchens
Huge fires- tiny voices
...
Tins melted- stank- acid
Tins pounded in fire- up and down- like teeth (*Tin* 87).

In this context, The Tin Can society represents not only the most perfect but also the last stage of capitalism. “The first stage of socialism is one in which the emergent properties of capitalism are brought to their fullest development” (Giddens 60). The end of The Tin Can Society implies the beginning of a new social order expressed by the First Man:

When the things we need to live are owned by someone else, we’re owned- we can be cut down and burned at any time. Now no tins-

so we can only own what we make and wear and use ourselves. That's the only difference- but it means that at last we own ourselves. (*Tin* 96)

The First Man emphasizes the necessity to own and control the production process. He also refers to the importance of production instead of limitless consumption. His assertion implies that the end of The Tin Can society which represents a developed form of the capitalist system will be the first stage of a socialist system. For Marx, "At a certain stage of development, the material productive forces of society come into conflict with the existing relations of production. From forms of development of the productive forces these relations turn into their fetters. Then begins an era of social revolution" (*Early* 426).

2.2 The Mechanisms of Authority

Each social organization requires a control mechanism which will arrange and administer its proper operation. The concept of authority that derives from this need varies in accordance with the dynamics of the social organization. According to Fromm, "It [the capitalist system] needs men who feel free and independent, not subject to any authority, or principle or conscience- yet willing to be commanded to do what is expected to fit into the social machine without friction" (*The Sane* 110).

Bond argues that people in the capitalist system are commanded by a superstructure constituted by the social institutions. These institutions include the family, the education system, governments, law and economic systems. According to Bond, social institutions represent the interests of the ruling class, or in other words, which causes injustice. The ruling class justifies the functions of these institutions claiming that they create law and order in order to protect the social organization:

Ruling class claims its acts for the good of everyone because it controls the administration, the mechanical efficiency of society...Social institutions control all the machinery and knowledge we need to live together and create a common life... It [the control] permeates the ordinary use of language, mores, customs, common assumptions and unquestioned ideas. Together

these things - institutions and their social reflections - make up a tacitly accepted view of life. (Bond, *Bundle* vii)

Bond suggests that social institutions drive people to be submissive to a “tacitly accepted view of life”. People tend to believe that their needs will be satisfied, and they will become secure and be in peace as long as they remain compatible with law and order.

Marxist critic Louis Althusser coined the term *ideological apparatuses* for social institutions (in Ricoeur 50). The function of ideological apparatuses is to produce an ideology through which individuals will internalize the existence of the class structure. If the individual internalizes the structure of the system s/he cannot realize that s/he is exploited by the system. S/he believes that the social order in which s/he exists is natural and indispensable. Althusser defines social institutions such as government, administration, police, courts and prisons as “repressive and coercive apparatuses”. For him, ideological apparatuses are institutions such as religion, education, the family and culture (in Ricoeur 51). The capitalist system includes both repressive and ideological apparatuses.

Herbert Marcuse claims that a one dimensional thought is created in modern industrial societies:

Independence of thought, autonomy, and the right to political opposition are being deprived of their basic critical function in a society which seems increasingly capable of satisfying the needs of the individuals through the way in which it's organized. Such a society may justly demand acceptance of its principles and institutions, and reduce the oppositions to the discussions and promotion of alternative policies within the status quo... Under the conditions of a rising standard of living, non-conformity with the system itself appears to be socially useless. (4)

In the capitalist system, the improvement in production and technology creates the illusion of a rising standard of living. This situation suits the authority's purpose. Individuals are made to believe that they live in prosperity. Thus, there is no need to be disobedient. At this juncture, authoritarian ethics defined by Fromm becomes a controlling force over the society. “Authoritarian ethics answers the

question of what is good or bad primarily in terms of the interests of the authority, not the interests of the subject; it is exploitative, although the subject may derive considerable benefits, psychic or material, from it (*Man* 7).

Authoritarian ethics enhances the idea of social morality. If there are frustrations or discontent among some members of the society, they are defined as crime because they challenge the social morality. The ruling class uses these acts of disobedience for its own benefit to impose more laws. People are made to believe that human beings are innately evil. Thus, the social morality should be supported by a set of laws and regulations to protect people from each other. “In Edward Bond’s view, the socially moralized person is the one who accepts the assumption of societal institutions that men are naturally bad and must be severely restricted by legal or moral force if they are not to destroy themselves and others” (Scharine 70).

Social morality is a structure that corrupts individuals. The system does not want to embrace morally healthy individuals. To survive within the social order, the individual should alter his/her previous radical innocence, and become corrupted. By means of the corrupted innocence, the individual may live in compliance with social institutions believing that s/he obeys law and order for the sake of the well being of society. Furthermore, Fromm asserts that “The person subject to it [authority] is indoctrinated to believe that the aims of the authority are also his, and that obedience offers the optimal chance for fulfilling oneself” (*Anatomy* 195).

Bond’s plays reveal effects of different social institutions in the capitalist system and how they manage the social order and support the tacitly accepted view of life and social morality. Bond focuses on law, governments, the system of family and education, and the economic system.

2.2.1 Law in *Saved*

In Bond’s theory, social institutions as the superstructures of the capitalist system are supposed to protect the existing property relations. In *Saved*, the system of law exemplifies this situation. Richard Scharine stresses that the norms of the society in *Saved* are legal and economic rather than moral and humane.

Therefore, they are essentially restrictive rather than aspiring (69). Accordingly, in terms of Althusser's definition of social institutions, the law in *Saved* is reflected as a repressive and coercive apparatus. The legal system highlights the concepts of *crime* and *criminal*. The capitalist system makes use of the myth that man is violent by nature. If people accept that human nature is flawed and evil they also accept the need for more severe punishments and control. According to Bond:

In order to protect those institutions [social institutions], society has two powers. One is force and the other is the manufacture of myths or false world views. An obvious example is that ... "all men are sinful". On that false worldview you can build all sorts of political institutions. (in Stoll 417)

Social morality in the play consists of not high humanistic ideals but obedience to the law, and evading the punishment in any possible way in case of disobedience. In one scene, Pete and his working class friends meet in the park. Pete is preparing to go to the funeral of a boy whom he has killed intentionally with his van. He is pleased since the event has been judged as an accident, so he has evaded the punishment.

MIKE. Accidents is legal.

COLIN. Can't touch yer.

PETE. This coroner-twit says 'e's sorry for troubling me.

MIKE. The law thanks him for his help.

PETE. They paid me for coming'. (*Saved* 38).

Pete does not feel any remorse for having killed someone. Instead, he is proud not to have been punished. He and his friends scorn the legal organizations. They act in compliance with the anonymous authority which defines what is good or bad on the basis of penal sanctions.

In another case, the same group stones a baby to death. The baby is Pam and Fred's baby, but Fred does not accept the baby as his own child. Pam takes the baby in a pram to the park, and leaves it there among Fred and his friends. They begin to tease the baby by pinching it.

MIKE (*quietly*). Reckon it's all right?

COLIN (*quietly*). No one around.
PETE (*quietly*). They don't know it's us.
MIKE (*quietly*). She left it.
BARRY (*quietly*). It's done now.
PETE(*quietly*). Yer can do what yer like. (*Saved 79*)

Finally they kill the baby by stoning it. They do it without hesitation since there is no one around. They do not judge their action according to moral values. Their criterion is not being seen by anyone. "Society has taught men that they must be restricted or they will kill. Therefore, when the restrictions are lifted they do kill" (Scharine 77). This action is a Bondian theatre event, the TE, which involves characters' attitudes towards hidden impositions of legal institutions.

Bond explains that the boys' attitudes stem from the legal system:

Our system of justice is said to be fair. We have a jury system, but juries decide facts, not the meaning of facts. When they give verdicts, they are obeying the law, not creating it. Existing law protects property relations that are manifestly unjust. And so our system of justice protects injustice. (in Stuart 125)

The ruling class does not attempt to search for the motives behind the crimes, or suggest solutions to improve social conditions. They establish law and order only to protect their own interests.

After the baby killing, only Fred among all the members of the gang is arrested and imprisoned. This is another flaw in the legal system. As the system is designed only to punish, there is always a scapegoat to assume the crime. "It is necessary to look for scapegoats for outside explanations" (Loney 39). Fred is attacked by a group of housewives while being brought to jail. He tells the moment of attack to Pam, who comes to visit him:

FRED. Bloody 'eathens. Thumpin' and kickin' the van.
PAM. Oo?
FRED. Bloody housewives! 'Oo else? Ought to be stood up an' shot!
PAM. You all right?
FRED. No. I tol' this copper don't open the door. He goes we're 'ere, the thick bastard, an lets' em in. Kickin' an' punchin'. (*Saved 83*).

The houseviews also reflect what they learn from the system. Since the system focuses on the punishment rather than seeking out roots of the crime, the housewives attack the first target presented to them as the criminal.

Legal institutions do not aim to rehabilitate convicts but to show the fact that there is a mechanism of punishment. Being imprisoned does not lead Fred to accept his offence. He does not feel guilty or remorse. Instead, he blames Pam as she left the child in the park. “Yer ruined my life, thass all!... Why the bloody ’ell bring the little perisher out that time a night?” (*Saved* 83). The punishment will make no difference to Fred’s attitude to crime. The authority does not expect people like Fred to change for the better. Within this context:

Like Pete, Fred has become socially moralized. That is, pressured by his environment (the gang) into committing a crime, he has accepted the definition of himself given by the social institutions that created his environment. He is a criminal and therefore must act as one. (*Scharine* 72).

Legal institutions require criminals in order to survive and increase the number of penal sanctions. There are always people defined by the authority as being crime-prone, and these people are mostly identified in the working class.

2.2.2. Governments in *Lear*

In *Lear*, Bond focuses on government systems within the context of social institutions, and analyzes the authority of governments on the symbolic level. In the play, government systems display paradigms of irrational authority. Fromm makes a distinction between *the irrational* and *rational authority*:

The rational authority has its source in competence. The person whose authority is respected functions competently in the task with which he is entrusted by those who conferred it upon him. Instead of exploiting, his authority is based on rational grounds and does not call for irrational awe. It is always temporary and its acceptance depends on its performance. (*Man* 6)

The rational authority aims to help the person subjected to the authority just like in the relationship between a teacher and a student. It may contain love, admiration or gratitude. It also tends to dissolve itself. For instance, the teacher's authority is over when the teaching process ends.

As for the irrational authority, Bond expresses:

The irrational authority, on the other hand, is always power over people. This can be physical or mental. It can be realistic or only relative in terms of the anxiety and helplessness of the person submitted to the authority. Power, on the one side, fear on the other, are always the buttress on which the irrational authority is built. (*Man* 6)

Unlike the rational authority, the irrational authority contains resentment or hostility. It tends to intensify itself. It exploits individuals and restricts their freedom.

Lear comprises three different regimes respectively, Lear's regime, the sisters' regime and Cordelia's regime. Lou Lappin defines the authority in *Lear* as "centralization and brutalization of the uses of power" (129). This authority reflects Althusser's assertion that the government is one of the repressive and coercive apparatuses. Initially, Lear creates the impression that his people are in danger, and they will be saved only if they obey him. He keeps his authority by terrorizing people and using the anxiety and helplessness of his people. Fromm explains:

Man is capable not only of foreseeing real dangers in the future; he is also capable of being persuaded and brainwashed by his leaders to see danger when in reality they do not exist. Most modern wars, for instance, have been prepared by systematic propaganda of this type; the population was persuaded by its leaders that it was in danger of being attacked and destroyed. (*Anatomy* 196)

The wall symbolizes Lear's irrational authority. "It delimits movement and restricts the mobility of his countrymen. Though it keeps intruders out, it also confines" (Lappin 129). Lear explains that the wall is for the good of people:

I started this wall when I was young. I stopped my enemies in the field, but there were always more of them. How could we ever be

free? So I built this wall to keep my enemies out. My people will live behind this wall when I am dead. You may be governed by fools but you'll always live in peace. My wall will make you free. (*Lear* 17).

Lear lives in a paranoid mood and tries to make everyone believe that the country is in an unstable situation. The enemies will attack any time unexpectedly. Therefore, his people will be saved as long as they obey his authority.

Lear believes that he should be ruthless for the sake of the future of his country. He knows that his people suffer under his regime but supposes that everything will be better in the future:

I gave up my life to these people. I've seen armies on their hands and knees in blood, insane women feeding dead children at their empty breast, dying men spitting blood at me with their last breath, our brave young men in tears-. But I could bear all this? When I'm dead my people will live in freedom and peace and remember my name, no venerate it!... They are my sheep and if one of them is lost I'd take fire to hell to bring him out. I loved and cared for all my children. (*Lear* 21).

Lear assumes a paternal role over his people. He maintains that his people suffer but he suffers much more than they do. His mission is very difficult, but he should care for all of his people like a father. Defining his people as *sheep*, he emphasizes his authority. People should be as submissive, compliant and inarticulate as sheep. His speeches are "dogmatic, assertive, inflexible and uncompromising" (Spencer 87). His language is the language of power in order to reinforce his status.

Lear is not respected by his people. Bodice points out this fact: "But think of people! They already say you act like a schoolboy or an old spinster" (*Lear* 18). Lear controls people only through terror and power. His authority is arbitrary and unreasonable. He does not have any proof to indicate that the Duke of Cornwall or the Duke of North will attack his country. He only acts upon assumptions. "They're my sworn enemies. I killed their fathers therefore the sons must hate

me” (*Lear* 19). He decides on behalf of the Dukes. He does not offer any logical explanation other than “They must hate me”.

The social morality imposed by Lear’s system is that power is the only protection, and the characters believe that struggling to attain power is natural and essential. Therefore, they become corrupted to gain power. “Lear has been described as one long scream of horror about man’s corruptibility by power” (Stoll 411). The sisters fight against Lear and defeat Lear by marrying the Duke of North and the Duke of Cornwall. They overturn his regime. Nevertheless, their regime does not bring stability to the country. Since the sisters have been already corrupted under Lear’s regime, they desire to achieve power only for themselves. As a result they make plans, to get rid of their husbands and of each other, even during the war against Lear,

FONTANELLE (*aside*)... I’ve written to Warrington and told him to use all his men against Bodice and leave my army alone- that’ll finish her- and then I paid a young, blond lieutenant on my husband’s staff to shoot him while they are busy fighting. Then I’ll be marry Warrington and let him run the country for me.

...

BODICE (*aside*)... I’ve bribed a major on his staff to shoot him in the battle- they are all corrupt- and I’ve written to Warrington and told him to use all his force against hers. She’ll be crushed and then I’ll marry Warrington and run the country through him. So I shall have three countries: my father’s, my husband’s and my sister and brother- in- law’s. (*Lear* 24-25)

Bodice and Fontanelle are socially moralized, that is, they know that power is the only way for survival. Therefore, they try every way, moral or immoral, to attain power. They bribe soldiers to betray their husbands since soldiers have already been corrupted.

The irrational authority continues in Cordelia’s regime. Cordelia takes over the sisters’ regime after a guerrilla fight. Her guerrilla fight seems to be a heroic action against the irrational power of the sisters. However, Cordelia is also a corrupted character. “Faced with the violent disintegration of the old regimes of Lear and his daughters, she has to fight a guerrilla war in order to seize power”

(Coult 54). Cordelia restarts the construction of the wall. The irrational authority of Lear perpetuates itself in Cordelia's reign. Like Lear, Cordelia believes that she works for the peace of her people and declares that "the government's creating a new life" (*Lear* 97).

Cordelia does not learn anything from the past mistakes of Lear and his daughters. Bond points out that "Successive conflicts bring different leaders into power, but that power crushes their humanity and compassion- it threatens freedom in the name of law and order – so that for the mass of people nothing really changes" (*Hern* xxxiv). When Lear loses his power he realizes his past mistakes, and he begins to get involved in public affairs. He lives in the house of the Gravedigger's Boy with a young couple, Thomas and Susan. People gather around him to hear the political parables he tells. He becomes a nuisance to Cordelia's regime. Thus, he is kept under watch. In one of his parables, he tells the story of a man who has lost his voice which refers to how irrational authority represses individuals:

A man woke up one morning and found he'd lost his voice. So, he went to look for it, and when he came to the wood there was the bird who'd stolen it. It was singing beautifully and the man said 'Now I sing so beautifully I shall be rich and famous'. He put the bird in a cage and said 'When I open my mouth out you must sing'. Then he went to the king and said 'I will sing your majesty's praises'. But when he opened his mouth the bird could only groan and cry because it was in a cage, and the king had the man whipped... the man took the bird back to the wood and let it out of the cage. But the man believed the king had treated him unjustly and he kept saying to himself 'The king's a fool' and as the bird still had the man's voice it kept singing this all over the wood and soon the other birds learned it. The next time the king went hunting he was surprised to hear all the birds singing 'The king' fool'. He caught the bird who'd started it and pulled out its feathers, broke its wings and nailed it to a branch as a warning to all the other birds. (*Lear* 89)

Lear is aware of the fact that Cordelia's regime will also harm people's lives. He tries to point out that people are repressed under an irrational authority like the bird put into a cage in the parable. The bird cannot sing beautifully when it is

caged. Likewise, people who are oppressed lose their creative and productive qualities and become miserable. Morally healthy individuals may attempt to challenge the authority. However, the authority eliminates them just like the king in the parable does by pulling out the bird's feathers and nailing it to a branch. Hence, morally healthy individuals are not recognized by the authority.

Lear wants to warn Cordelia about her irrational authority:

LEAR. Listen, Cordelia. You have two enemies, lies and truth. You sacrifice truth to destroy lies, and you sacrifice life to destroy death. It isn't sane... We made the world – out of smallness and weakness. Our lives are awkward and fragile and we have only one thing to keep us sane: pity and the man without pity is mad.

CORDELIA. You only understand self-pity... There are things you haven't been told. We have other opponents more ruthless than you. In this situation a good government acts strongly... We'll make the society you only dream of.

LEAR. Your law always does more harm than crime, and your morality is a form of violence. (*Lear* 98-99)

Cordelia tyrannizes her people, and justifies her actions by claiming it is for a better future. Lear advises Cordelia to be more merciful. However, Cordelia implies that she is better informed about their enemies who are more dangerous than Lear has ever been; that is why she has to enforce a more rigid rule. She keeps her irrational authority by sustaining an atmosphere of fear, danger and instability.

The three successive regimes in *Lear* follow the same pattern of rule. They prompt exploitation and injustice. As a result, a remarkable feature of social institutions in capitalism is exposed: "Social institutions, originally developed for the protection of individuals, become self-perpetuating... mores and morality now have no other function but moulding individuals to serve their needs" (Innes 129).

2.2.3 The System of Family and Education in *Red Black and Ignorant*

In *Red, Black and Ignorant*, Bond demonstrates how a child's life is destroyed owing to social institutions in the capitalist system. He gives emphasis to the fact

that children are brought into the world with great expectations but later on their lives are destroyed.

No exiled hero could return to a land more welcoming
No president be received into office with such a preparation
No victor be greeted with so much joy
We should not wonder that in the past children thought the world
was watched over by gods
But now we kill them. (*Red 2*)

All through the play, Bond implies how children are corrupted within the system, and how the war is the product of a corrupted society.

Family is the microcosm of the society where children internalize social morality. It is one of the ideological apparatuses. In an episode called “Selling”, a buyer negotiates with the Monster and his wife to buy their son. The Buyer tells them why they should sell their son:

He will learn to think and behave in such a way that the community will welcome him... Training must begin early to have full effect... his opinion will be formed even before he knows the subjects on which he holds them. Could life be more trouble-free? (*Red 16-19*).

The Buyer symbolizes the society that corrupts the radical innocence of a child to incorporate him/her into the society. He points out that an individual earns social morality in the childhood, and a socially moralized people will be safe and peaceful in the society. Otherwise, the child will not be accepted in the society.

The Buyer says:

I hope you're not among those misguided parents who let their
unfortunate child run wild
When the time finally comes for such children to be sold they
suffer as much as a living animal sealed in a can on a supermarket
shelf
Some can never be sold
...
No buyer can gather them up to be weighed and priced (*Red 17*)

The Buyer emphasizes that if the child does not get the social morality in the family, and is brought up without any restrictions to express himself/herself freely s/he won't be able to find a proper place for himself/herself in the society. The society will only value the individual according to the social morality s/he gains.

The Monster and his Wife are willing to sell their son. The Wife praises the child:

He was one of the first house-trained in his batch at clinic
Never cries for food or dribbles it when he gets it
His cot blanket's so tidy you'd think it was a three-piece suit
A whole day passes and there is not one wrinkle on it
Sometimes it's uncanny. (*Red* 19)

The Wife underlines the baby's compliance and passivity. She tries to prove that her child will not be a nuisance to the society; the child is ready to be adopted by the society.

The school education is another source of the social morality. According to Bond, "Education is nothing less than corruption, because it is based on institutionalizing the pupil, making him a decent citizen" (in Innes 130). Education in all social systems aims to institutionalize the individuals. However, in *Red, Black and Ignorant*, Bond characterizes the system of education as a superstructure of the capitalist system. For him, formal education aims to make individuals accept norms of the capitalist society. In an episode called "Learning", a schoolboy, Robinson, spits on his school friend, the Monster, by mistake. The teacher forces the Monster to spit back on Robinson:

You are to go to Robinson and tell him 'It is against school rules to spit in the school buildings or the school playground Spitting is unhygienic and loutish Furthermore it may lead to unforeseeable circumstances By this spit you might have forfeited my friendship' Then you will spit on Robinson's sleeve After that you will both shake hands. (*Red* 9)

The social morality provided by the education system is the principle of *an eye for an eye* which results in fear and hatred.

The Monster tells the effect of the education: “I had not yet learned to hate. That knowledge is gained in higher schools. So far I knew only the basis of hate: fear” (*Red* 10). As in *Saved*, a violent society is created to make people believe that other people may be a threat and impose more and more laws and regulations. The education system is designed to lead the individual to adopt the tacitly accepted view of life. As a social institution it proves to be the foundation of an irrational, unjust and cruel society. “The education sought is geared to those who already suffer its effects- the ultimate disaster woven into the fabric of the everyday lives of mothers, fathers, sons, wives and lovers, whose innocence cannot protect them” (Spencer, 230).

2.2.4 The Economic System in *The Tin Can People*

In *The Tin Can People*, the economic system controls individuals’ way of life. The Tin Can people become corrupted in a consumer society. On the one hand, they experienced a disastrous nuclear war in the past. On the other hand, they live in luxury in the present. Hence, they are stuck between the past and the present. “The tin cans, which are stockpiled in warehouses, insure that this new society will not suffer the scarcity of the old, but they are also the visible sign of the previous culture, with its emphasis on possession and greed” (Reinelt 61).

The economic system detaches The Tin Can people from a productive way of life. Bond explains that “When the soul loses its mechanical basis it becomes reactionary. Limitless free consumption takes us out of the relationships which creates our humanity. We become like children without a reason to grow up” (*Plays: Six* 346). Tin Can people are reactionary. The tacitly accepted view of life directs them to be suspicious of any innovation in their society. To illustrate, when The Tin Can people meet the First Man they are pleased, and welcome him. However, they begin to be suspicious of him immediately:

SECOND MAN. You should have questioned him before he had
time to invent a false story
We musn’t get excited
We have to be careful. (*Tin* 62)

Although The Tin Can people are haunted by the distressing memories of the past they feel happy in their affluent society. They do not want to risk their present situation. The present economic order teaches them that other people may be treacherous. Consequently, they are on the outlook for threats.

The Tin Can people make plans to kill the First Man, whom they are suspicious of, as the cause of the people dying:

SECOND WOMAN. We have to kill him- not only for our sake but
for the sake of anyone else there might be
Anything can be used as a weapon
Knock him down with a chair
Put out poisoned tins. (*Tin 74*)

As The Tin Can people are products of a cruel and irrational system they cannot find any solution other than killing the man. They believe that they should kill for the sake of the community:

SECOND MAN... Whatever happens this is the most important
day in our history since the bomb
Strange to kill someone we waited for so long
We have to save the community
If we kill him we will be as safe as anyone can be
I give you my word he'll be dead in an hour
Burn the body and get rid of the ashes. (*Tin 77*)

Marcuse states that “The distinguishing feature of advanced industrial society is its effective suffocation of those needs which demand liberation while it sustains and absolves the destructive power and repressive function of the affluent society” (9).

The Tin Can people are ruled by the structure of the economic system. According to Marx, the choice between capital and labor is the choice between what is dead and alive. “For Marx, capital and labor were not merely economic categories. Capital for him was the manifestation of the past, of labor transformed and amassed into things; labor was the manifestation of life, of human energy applied to nature in the process of transforming it” (Fromm, *Anatomy* 339). For The Tin Can people, the tins they have found after the war symbolize capital.

They are not involved in labor as they do not produce anything but live on that capital. Therefore, they are corrupted, and become mechanical and greedy. Without realizing, they choose death instead of life when they try to kill the First Man.

CHAPTER 3
THE CONDITION OF THE INDIVIDUAL IN THE IRRATIONAL AND
CRUEL SYSTEM

3.1 Individual Alienated

Bond maintains that the irrational and cruel system that is generated by the capitalist world order and its social institutions results in the growing isolation of man, and makes the outside world alien and hostile to him (*Plays: Two* 8). According to Marx, the alienation stems from the economic production process in the capitalist system. The individual is first alienated from his/her labor because s/he is involved in a division of labor, and does not have any control over the production process. Therefore, labor becomes an alien object:

The worker is related to the product of his labor as to an alien object. For it is clear that, according to this premise the more the worker exerts himself in his work, the more powerful the alien, objective world becomes which he brings into being over against himself, the poorer he and his inner world become, and the less they belong to him. Individuals live in a world of objects which is their own creation but has a separate identity of its own. (*Early* 324)

The alienation in the production process pervades all domains of the individual's social life:

As a social process, alienation formulates a civil society composed of separate selfish selves. Identity is restricted to one's particular self; selfish needs dissolve in a world of atomistic, antagonistic individuals in a process that Marx calls separation through surrender- man is abstracted from the social whole because he has surrendered his product to the market place. (Lappin 9)

As a result, society turns into a mass of people who are lonely, isolated and indifferent to each other. Marx asserts that. “Every alienation of man from himself and from Nature appears in the relation which he postulates between other men and himself and Nature” (*Selected* 169). Bond attempts to show how the restrictive socio-economic system damages the social relationships and alienates the individual from other people around him/her, from his/her own activities and from his/her own environment.

3.1.1 Alienation in the Family

Individuals’ feeling of isolation affects all human relationships in the capitalist system. The individual feels alienated from other people with whom he tries to keep in touch. In Bond’s plays, the alienation in the human relationships is traced drastically in the family. In *Saved*, the family relations are displayed through the relationship between Pam and her parents. The relationships in this family are deprived of emotion, intimacy and compassion. “The fault is seen to be both theirs and society’s...They have been reduced to animals by their way of life. Mary’s dull household routine and Harry’s enervating night work are inescapable realities of their economic situation” (Hirst 54). Pam also maintains a boring household routine. She does not have a work; she leads an aimless life. In such a bleak and monotonous life, family members appear as total strangers to each other. In the scene where Pam and Len are in the living room, Harry comes in and goes out again. Len inquires of Pam about Harry:

LEN. Oo’s that?

PAM. Ol’ man.

...

LEN. I thought yer reckon yer was on yer tod?

PAM. He is late for work.

LEN. O. Why?

PAM. Why?

LEN. Yeh.

PAM. I don’t know. (*Saved* 23-24)

Pam does not introduce her father to Len. She is indifferent to Harry, and unconcerned about what he is doing. The emotional gap between the father and

daughter is noticeable even at the very beginning of the play. Pam cannot stand even her parents' existence at home. She says to Len, "I ope I never see' em again" (*Saved* 35).

After Len has settled in Pam's and her parents' house as a lodger, he learns that Pam's parents, Harry and Mary, haven't spoken to each other in so many years. Len wonders about the reason and asks Pam about it:

LEN. Livin' like that must' a got yer down.

PAM. Used to it.

LEN. They ought to be shot... 'Ow'd it start?

PAM. Never arst.

LEN. No one said?

PAM. Never listen. It's their life

LEN. But-

PAM. Yer can't do nothin', yer know. No one'll thank yer. (*Saved* 34)

Pam cannot remember when and why they stopped talking to each other, and she has never questioned the reason. She dissociates herself from their problems. She does not feel that she belongs to the family; she is totally alienated from her parents.

The silence between Harry and Marry is an extreme example of the alienation in the family. The play offers a gradual and continuing estrangement suffered by Pam's parents (*Scharine* 50). Pam explains to Len the course of the relationship between Harry and Marry:

PAM. Nothin' to say. 'E puts 'er money over the fire every Friday, an' thass all there is. Talk about somethin' else.

LEN. Whass she say about him?

PAM. Nothin'.

LEN. But-

PAM. She never mentions 'im an' 'e never mentions 'er. I don' wanna talk about it.

LEN. They never mention each other?

PAM. I never 'eard 'em.

LEN. Not once?

PAM. No! (*Saved* 35)

Marry and Harry seem to be two strangers living in the same house rather than a husband and wife. Their only interaction is the money given by Harry to Marry every Friday. Even this is carried out without any communication. Fromm states that, “Modern society consists of ‘atoms’ (if we use the Greek equivalent of ‘individual’), little particles estranged from each other but held together by selfish interests and by the necessity to make use of each other” (*The Sane* 139-140). Marry lives with Harry as he provides her with the money. Similarly, Pam lives with her parents for the same reason although she does not care for them.

In such a dysfunctional family there is a great lack of communication. They never listen to each other properly; or they have no sensible conversation. In an example, Pam looks for her *Radio Times* magazine:

PAM. (*calls*) 'E's got my paper.
...
MARRY. (*off*) I ain' got yer paper!
PAM (*calls*). It don't matter!
MARRY (*off*). What paper's that?
PAM (*calls*). It don't matter! You bloody deaf?
LEN. Now start on 'er!
HARRY (*piling his clothes neatly*). Didn't take long.
PAM (*to LEN*). Yer're so bloody clever!
LEN. If I upset yer like this why don't you go?
...
LEN (*stands*). Satisfied?
PAM (*without looking at the chair*). Yer torn it up or burn it!
...
HARRY. Wan'a use it?
LEN. No.
HARRY *folds the board*. (*Saved 95-96*)

A simple inquiry about a magazine turns into accusations, misunderstandings and insults between Pam, Len and Mary. While this commotion is going on, Harry goes on with his ironing, isolating himself from the dispute.

Harry is divorced from all kinds of family relations. He does not comment on anything that happens at home. He does not even talk about her son who died in World War II. When Len asks Harry about his boy he changes the subject:

LEN. 'Ow long yer bin' ere?

HARRY. Don't know. (*He stretches his back. He irons again.*)
Yer mate's comin' out?
LEN. Yeh. Why?
HARRY. Pam's mate. (*He spits on the iron.*) None a it ain'
simple.
LEN. Yer lost a little boy eh?
HARRY. Next week, ain't it? (*Saved 88*)

Not wanting to talk about the boy, Harry goes on talking about the previous subject. Later, he refers to his son as "There was a little boy first" (*Saved 127*). He does not claim to be the father of the boy; he does not call him *my boy* but only *alittle boy*.

Bond attempts to show that individuals corrupted by the social morality are alienated from all human relations. Family ties are severely distressed by that kind of alienation. In *Lear*, the ambition of power estranges all family relations. Lear and her daughters are alienated from each other as they are corrupted by power. While Lear is judged in the sisters' court he rejects to identify his daughters:

JUDGE. And these ladies are your daughters.
LEAR. No.
JUDGE. They are your daughters.
LEAR. No.
JUDGE. Don't you recognize them?
LEAR. I've never seen them. (*Lear 47*)

Lear emphasizes the fact that her daughters are corrupted by power, and have changed so much that they have become totally alien to him.

When Lear is imprisoned, he is accompanied by the ghost of the Gravedigger's Boy who has been killed by the sisters' soldiers. Lear wants to see his daughters, and the Ghost brings their ghosts representing their childhood. This time, Lear recognizes his daughters because they had not been corrupted then:

The DAUGHTERS' GHOSTS sit on the floor beside Lear and rest their heads on his knees. He strokes their hair.
BODICE. Where are we?
LEAR. In a prison.
BODICE. Why?

LEAR. I don't know.

...

FONTANELLE. I'm afraid.

LEAR. Try not to be.

BODICE. Will we get out?

LEAR. Yes

...

BODICE. If I could hope? But this prison, the pain-

LEAR. I know it will end. Everything passes, even the waste.

(*Lear* 53).

In this scene, Lear and his daughters display a genuine and close father-daughter relationship. There is compassion and intimacy. Lear tries to support and hearten her daughters, and the daughters take refuge with Lear in order to appease their fear. The Ghosts of the sisters are a dramatic device that creates an alienation effect, which shows how the relationship between Lear and his daughters had been, before the father and daughters were alienated from each other.

3.1.2 Self-Alienation

Fromm states that in the capitalist and authoritarian system individuals are governed by laws which they do not have any control over, and do not even want to control. This is the most outstanding manifestation of alienation ("Alienation" 67). This situation causes the individual's alienation from his/her own existence. "The alienated man is not only alienated from other men; he is alienated from the essence of humanity... from his own body... his mental life and his human life" (Fromm *Marx's Concept* 53).

In Bond's plays, self-alienation is detected in both the working class and the ruling class. In *Lear*, individuals from the working class cannot direct the course of their own lives, because they are recognized by their social roles given by the authority. Jenny Spencer maintains that, "The social roles themselves tend to dominate the characters' actions. Especially, minor characters are trapped in roles over which they have little control" (87). Working class characters have to adapt to their works even if they are not satisfied emotionally and physically. For instance, Soldier G who works in the prison refers to his work as "Not a bad way

t'earn living if it weren't for the smell" (*Lear* 51). The physical conditions in which he works are not encouraging, but he has to ignore the adverse situation while earning his living.

The Old Orderly, a minor character who works in the prison like Soldier G is dissociated from his own existence as well as his job.

OLD ORDERLY... I come in 'ere thousands a years back, 'undreds a thousand. I don't know what I come in for. I forgot. I' eard so many tell what they come in for it's all mixed up in me'ead. I've eard every crime in the book confessed to' me. Must be a record. Don't know which was mine now. Murder? Robbin'? Violence? I'd like t' know. Juss t' put me mind t' rest. Satisfy me conscience. But no one knows now. It's all gone. (*Lear* 55)

The system crushes him so dramatically that he loses all his power to direct his life. He has been in prison for so many years that he cannot remember why he had been put into prison. So, he is cut off from his own past and present.

The Old Orderly is restrained with his work. He mutters while he is working: "Do this, run there, fetch that, carry this. Finished? (*He picks up the bucket*). No one can put a foot right today. Job like this upsets the whole place. (*Starts to go*). Work. Work. Work" (*Lear*, 70). He performs the same tasks everyday. The system does not allow his intellectual development. Bond points out that a man doing a routine work will be deprived of his physical and emotional needs. Because he is behaving in a way for which he is not designed; he is disengaged from his natural self (*Plays: Two* 8). According to Marx, "The worker feels himself only when he is not working; when he is working he does not feel himself" (*Early* 326)

Members of the ruling class also experience self-alienation. This mainly stems from the fact that they turn into being socially moralized and corrupted in order to keep their power within the system. "The rulers are as repressed as they exploit. Indeed, aggressors need to be even more strictly conditioned to function socially than those they oppress" (Innes 131). Lear's daughters are alienated from their own existence in Lear's system. When they take over the rule of the country, their self-alienation become more obvious. According to Fromm:

We can speak of alienation not only in relationship to other people, but also in relationship to oneself, when the person is subject to irrational passions. The person who is mainly motivated by his lust for power, does not experience himself any more in the richness and limitlessness of human being, but he becomes a slave to one partial striving in him, which is projected into external aims, by which he is “possessed”. (*The Sane* 125).

For instance, Bodice gains a great power after she and Fontanelle have defeated Lear. However, she is unhappy. She is baffled by the situation she is in:

War. Power... I'm forced to sit at this desk, work with my sister, walk beside my husband. They say decide this and that, but I don't decide anything. My decisions are forced on me. I change people's lives and things get done - it's like a mountain moving forward, but not because I tell it to... I'm trapped. (*Off, a clock strikes rapidly. Silence. She thinks about her life, but not reflectively. She is trying to understand what has happened to her.*) I hated being a girl, but at least I was happy sometimes... Now I have the all power... and I'm a slave. (*Lear*, 62-63)

Bodice suffers from self-alienation. She controls the whole country, but she cannot control her own life. She is a slave of the system which is an entity over all individuals. Bodice has to act in accordance with the course of the system; she is not free to make her own decisions.

Fontanelle's autopsy scene is a striking dramatic device which illustrates the individual's alienation from his/her own nature. After having been captured by Cordelia's soldiers, Fontanelle is killed. A prisoner makes an autopsy on her body. Lear is amazed at what he sees, looking at her opened body:

She sleeps inside like a lion and a lamb and a child. The things are so beautiful. I am astonished. I have never seen any thing so beautiful. If I had known she was so beautiful... Her body was made by the hand of a child, so sure and nothing unclean... If I had known this beauty and patience and care, how I would have loved her. (*Lear* 73)

Fontanelle's body is dismembered, and Lear inspects her organs one by one. The scene is a violent one that creates an aggro-affect. Lear is impressed by the

beauty of the human body. In fact, he realizes that his daughter was not evil by nature. She was born in a state of grace and innocence. Yet, she has been corrupted within the system and acted against her human nature.

Loss of power generates further self alienation. While Lear is being judged in his daughters' court he is nervous and he shouts at everybody who testifies against him. Bodice orders a mirror to be brought: "Give him my mirror! (*Aside to JUDGE*). Madmen are frightened of themselves" (*Lear* 48). Bodice voices what most people think about Lear being a madman. Insanity reflects Lear's mood after he has lost his power. The concept of insanity is related to alienation. Fromm explains "The older meaning in which alienation was used is to denote an insane person; the thoroughly and absolutely alienated person. ('Alienist', in English, is still used for the doctor who cares for the insane.)" (*The Sane* 121). Lear's insanity implies his alienation from his own existence.

When Lear looks at the mirror he cannot recognize himself. "(*He stares down at the mirror.*) No, that's not the king... This is a little cage of bars with an animal in it. (*Peers closer.*) No, no that's not the king!" (*Lear* 49). The mirror reveals the fact that Lear has been dissociated from his own nature. Lear is a victim of the system which is his own creation. As Fromm points out, "Our own actions are embodied in the laws which govern us, but these laws are above us, and we are their slaves" (*The Sane* 138).

Bond supposes that human consciousness requires a wholeness of understanding to comprehend the world properly (*Bundle* vii). In that way, the individual will be able to be integrated into his/her environment. However, the system hinders the wholeness of understanding. In *Red Black and Ignorant*, the Monster uses a jigsaw imagery to depict his life:

I spent my life putting together the bits of a jigsaw
It was complete and I looked at the picture
But then a friend kicked the table
The pieces of jigsaw flew into the air like startled pigeons and
settled down again into the picture
But the picture is different. (*Red* 8)

The Monster implies that human beings try to mark their own paths in life. They think that their lives are their own creations like a jigsaw. However, the pattern of their lives is upset by the system and what people find is different from what they try to build for themselves. They become cut off from their own lives.

The Fourth Chorus in *The Tin Can People* explains the loss of individual's wholeness and understanding of self in a nutshell: "Soon people need an interpreter to understand the words that come from their mouth and would have to be someone else to know the passions in their own breast! That is even harder to understand" (*Tin* 95). Characters in *The Tin Can People* reveal the extreme condition of self-alienation as they do not produce anything. Fromm explains that "Productiveness is a man's ability to use his powers and to realize potentialities inherent in him. He feels himself one with his powers and at the same time they are not masked and alienated from him" (*Man* 58). Tin Can people are not aware of their own powers and potential. Thus, they always live in a state of fear and anxiety, and are estranged from their own nature.

3.1.3 Alienation from other People and Environment

The individual who has lost the wholeness of understanding is also alienated from other people and his/her environment. Bond also ties the lack of communication to the system. In *Saved*, conversations between characters reveal the alienation in human relations. Scharine points out that "The language [in *Saved*] is a tool that functions only to hold others at a distance" (61). For instance, Len and Pam are talking in the park:

PAM. Yer ain't spent it?

LEN. 'Er rent?

PAM. Yeh.

LEN. Nah!

PAM. Just wondered.

LEN. Don' yer truss me?

PAM. I'm going' a knit yer a jumper.

LEN. For me?

PAM. I ain' very quick... Yer'll have to buy the wool.

LEN. You worried about the rent?

PAM. I'ad it give us.

LEN. Yer ' and't better be one of them naggers.
PAM. What color's best?
LEN. Thass about one thing your ol' girl don't do
PAM. What.
LEN. Nag'er ol' man.
PAM. What's yer best color? (*Saved 30*)

Pam and Len do not really communicate; they talk at cross-purposes. They start talking about the rent; but when the serious question of trust comes up, the communication breaks down. Len talks about the rent and Pam talks about the knitting. The conversation is fragmented and does not have a consistency. They do not disclose their inner worlds to each other. Therefore, they are estranged from each other.

The characters in *Saved* generally talk only to exchange crude sexual jokes or to quarrel over trivial matters. Seeing that Len helps Marry carry the shopping bags, his friends tease Len:

PETE: One man's meat.
MIKE. More like scrag-end?
BARRY. Bit past it, ain' she?
MIKE. Experience' elps. Yer get a surprise sometimes. (*Saved 42*)

They suggest that Mary is not their idea of a girl friend, and that she has lost her beauty. Their jokes are degrading. In another case, they humiliate Barry:

MIKE. Yer creep.
COLIN. Yer big creep.
PETE. Let' im alone. 'E don't know no better.
COLIN. 'E don't know nothin'.
MIKE. Big stingy creep.
COLIN. Yer wouldn't 'ave the guts.
BARRY. No guts?
MIKE. Yeh.
BARRY. Me?
COLIN. Not yer grannie. (*Saved 39*)

They do not respect others which is reflected in their conversation. They cannot carry out a meaningful dialogue either.

In *Red Black and Ignorant*, the monologue of a woman reveals the characters' lack of communication:

WOMAN. He is beautiful
His legs are as subtle as trees bending in spring wind on hills over
the city
...
The MONSTER comes on.
Bandages have unwound from his arms and legs and trail behind
him.
He contorts and jerks like kindling in a fire.
The WOMAN does not change her mood.
You are beautiful
Your hands move as steadily as the hands of a cleaning woman
scrubbing the table for her daughter's new house... (*Red 11*)

At the first sight, the woman's love seems to be sincere and deep. She exalts the man, the Monster, whom she loves. However, she does not change her mood when the Monster appears in pain. While she is praising him, the Monster explains the real situation he is in:

MONSTER. My blood stinks: pools on factory floors: acid
My bandages burn with acid
Words uproot my teeth: the stumps of old trees
They rattle in my mouth: dice! (*Red 11*)

The Monster shows his suffering and the reason of this suffering, the nuclear explosion. The Woman ignores him and goes on with her compliments. She declares that, "[Her] love is not selfish" (*Red 11*). Yet, her love is selfish because she concentrates on her own detached idea of love. In the next episode, the Woman and the Monster are husband and wife. They argue severely about a misplaced book. The lack of communication continues in their marriage as in their relationship before the marriage.

The alienation in human relations is also prevalent in *The Tin Can People*. The Second Woman says that "[They] didn't use the word love: [they] needed each other to live" (*Tin 57*). Tin Can people are cut off from all acts of love. There are no personal relations in the community. A person is accepted in Tin Can society as long as s/he does not disrupt the social order.

Tin Can people are also divorced from the environment in which they live. “The reality of their condition has removed the Tin Can people from a previously experienced human situation and placed them in an alien environment” (Stuart 126). They are alienated from all social forces. The Third Woman reflects: “I used to think if I did I’d be able to live normally again. How can you talk about the destruction of the world and be normal” (*Tin* 57). Now, they are used to talking about the destruction of the world as a result of the alienation. According to Fromm:

Man [in the capitalist system] is not only alienated from the work he does... but also from the social forces which determine our society and the life of everybody living in it. Our actual helplessness before the forces which govern us appears more drastically in those social catastrophes which so far have never failed to happen: economic depressions and wars. (*The Sane* 137)

Tin Can people refer to their experiences in the nuclear war as if they were telling stories. They refer to deaths, sufferings and destructions throughout the war. While telling of her experiences during the war, the Third Woman mentions an old man who struggled to survive:

I watched an old man on a heap of bricks- a whole- blind
I saw him through the windows each time I passed
An ant crawling on a rubbish heap
He couldn’t find his way off
I couldn’t go to him- the floors were covered in wound
I’d’ve been stopped at every step
To tell the truth... it was a game to watch him” (*Tin* 58).

Third Woman begins to watch the efforts of the old man as a game after a while. As she has witnessed innumerable sufferings around her, she can no longer feel for others’ pains.

Tin Can people cannot give meaning to the deaths in their society. They seem to have forgotten that radiation, the result of the nuclear explosion, caused the deaths; they make the First Man responsible for the deaths:

FIRST WOMAN. She’s stopped breathing
SECOND WOMAN. How could she stop? She didn’t have- there were no signs of-!

SECOND MAN. It's not radiation

...

SECOND WOMAN (*points to the FIRST MAN*). It's him (*Tin 68*)

...

SECOND WOMAN... Since you came seven of us died!

One hanged herself: her face was the same color as the rope- it looked as if she'd unwound it from inside her

One of us even died before you came: as he knew you were coming
You leave bones behind you- not footprints. (*Tin 88*)

The First Man tries to prove that he is not guilty of the deaths:

Watched a plough turning a field: I was a boy

Pebbles fell out of ground like tears

I don't leave bones behind me: they are already on the road in front of me... (*Tin 88*)

The First Man wants to reveal that deaths have already existed in their society. The deaths stem from the nuclear war, and in Bond's view, the war stems from the unjust system. Yet, in an irrational community, nobody believes what the First Man says. Tin Can people do not question the reasons of the war. The social forces are alien to Tin Can people since they have lost their wholeness of understanding. The reasons that have led the world to destruction are not realized by characters who experience it, but are given by the comments of the chorus, which provides the distancing between the characters and their environment.

3.2 Individual Dehumanized

In Bond's theory, in the irrational and cruel social system, the individuals are repressed by social institutions of their own creation, but which corrupt them, and which are totally antithetical to their human needs (Scharine 56). Due to their corruption and alienation, individuals give up their human identity and human qualities, so they become dehumanized. The working class and the ruling class both experience dehumanization. The working class is first undermined by the economic system. Mode of production convinces the members of the working class that they are machines, and that their exertions are in no way unique

(Castillo 82). They are also prevented from intellectual development and left in a moral emptiness. Marx explains that

The work is external to the worker, it is not part of his nature, consequently he does not fulfill himself in his work but denies himself, has a feeling of misery, not of well being, does not develop freely a physical and mental energy, but physically exhausted and mentally debased. (*Selected* 169)

The moral emptiness leads to the loss of values in the society. Fromm points out that “Man needs a social system in which he has a place and in which his relations to others are relatively stable... What has happened in modern industrial society is that traditions and common values and genuine social personal ties with others have largely disappeared” (*Anatomy* 107). The loss of values is reflected in Bond’s plays as the loss of a moral principle, that is, *respect for persons*.

Errol E. Harris sets forth three rules which frame the principle of respect for persons:

1. Each and every person should be regarded as worthy of sympathetic consideration, and should be so treated.
2. No person should be regarded by another as a mere possession; or as a mere instrument, or treated as a mere obstacle to another’s satisfaction.
3. Persons are not and ought never to be treated in any undertaking as mere expendables. (“Respect for Persons” 113)

In the capitalist system, these principles are disregarded. This stems from the alienating nature of the system. Man’s relationship to his fellow man is one between two abstractions, two living machines, who use each other (Fromm, *The Sane* 139).

In addition to the loss of values, Bond also emphasizes the loss of identity within the dehumanizing system. The individual has to be integrated into and serve to the system. Therefore, the individual is specified with his/her social role, and reduced to a *thing*. S/he is assimilated by his/her social organization, and forgets that he/she is a person; he becomes a “one”, a nonperson (Fromm, *Anatomy* 234).

The system dehumanizes the ruling class as well. The ruling class loses human qualities while trying to preserve its power. In the modern industrial society, science and technology serve the ruling class to reinforce its power and authority. For Bond, science and technology, the basis for the industrial society, are the twin evils (in Napierkowski 7). Science and technology are exploited for the interests of the ruling class. “Technology is unable to guarantee the satisfaction of human needs or provide culture, instead deprives people of their humanity” (Lappin 2).

3.2.1 The Loss of Values

On the basis of the criteria set forth by Harris, most of the characters transgress the moral principle of respect for others. At the very beginning of *Saved*, Len and Pam are going to have sex, but they do not know even each other’s name:

LEN. Wass yer name?

PAM. Yer ain’t arf nose. (*Saved* 21)

It appears that love is impersonal. Pam and Len have come together only for sex. Len wants to know why they are not in the bedroom:

LEN. This ain’ the bedroom.

PAM. Bed ain’ made.

LEN. Oo’s bothered?

PAM. It’s awful. ’Ere’s nice. (*Saved* 21)

Pam does not look for the privacy of the bedroom which suggests her crude attitude to sex. She does not respect Len. Len is an instrument for her physical desire.

Other working class men underrate love as well. Pete is planning to have a girl:

PETE. Ooorrr! I’ll ’ave t’ fix up a little bird t’night. ’Ere, wass the time?

COLIN. Time we’re back to work.

They groan.

MIKE (*To PETE*). Time yer’re round the church they’ll ’ave ’im down the ’ole or up the chimney or wherever ’e’s goin’.

PETE. I reckon they wanna put' im down the 'ole an' pull the chain. (*Saved 44*)

Love is a plaything, something to have a good time with for Pete and Mike. Mike suggests to Pete to go around the church to find women. Mike also offers Fred to go to a church recently opened:

MIKE. They opened that new church on the corner.

FRED. What?

MIKE. They got a club.

FRED. O yeh.

MIKE. We'll 'ave a quick little case round...Best place for'n easy pick up.

FRED. Since when?

MIKE. I done it before. There is little pieces all over the shop, nothing'a do. (*Saved 71*)

As Scharine states, "Sex is reduced to a calculated and impersonal hunt. Even the church is somewhere to pick up women" (65). Women turn into mere instruments for the gang members, and they can even use a place of worship to exploit women. Although exploitation of women is not necessarily a product of the capitalist system, Bond suggests that the capitalist system augments it. Bond attaches the degradation of love and sex to the demeaning influence of the capitalist system over individuals. As significance is drained from their [workers'] work, a parallel drain of signification occurs in the other levels of their lives (Scharine 64).

The loss of values among the working class men is closely related to Fromm's reference to the capitalism's effects on individuals' motivations:

There are two kinds of stimuli: activating and simple. The simple one produces a drive, the person is driven by it. The activating one results in a striving, the person is actively striving for a goal. Contemporary life in industrial societies operates almost entirely with simple stimuli. What is stimulated are such drives as sexual desire, greed, sadism... (*Anatomy 240-241*)

The simple stimuli are pervasive in the capitalist system because the gives almost no time for personal development and emotional relief. The society restricts and

exhausts the gang members intellectually. They are driven by simple stimuli. They do not have any goals in life. They take delight in dirty jokes and chasing women. Harris states that “Man is not simply an appetitive animal and he does not simply seek to satisfy the strongest appetite of the moment” (117). The system enslaves the gang members to the appetite of the moment. Therefore, they seek momentary satisfaction. They feel no obligation to show respect for the members of their society.

The loss of respect affects family relations severely. The absence of respect for others undermines familial values as well. In *Saved*, Harry and Mary have not spoken to each other for years. “The refusal to speak to one another is the ultimate expression of the bareness of this culture” (Hirst 53). When they talk to each other after many years of silence they argue harshly. Harry comes in with a teapot. Mary claims that the teapot is hers:

MARRY: My teapot

Sips. Pause.

HARRY: My tea.

He pours tea into his cup. Marry stands and goes to the table. She empties his cup on the floor.

HARRY: Our’n. wedding present.

MARRY: *(goes to the couch and sits.)* From my mother.

HARRY: That was joint.

MARRY: *(loudly)* Don’t you dare talk to me!

Harry goes out.

MARRY: *(loudly)* Some minds want boilin’ in carbolic. Soap’s too good for’em. *(Slight Pause)* Dirty filth! Worse! Ha! *(She goes to the door and calls.)* Don’t you dare talk to me.

She goes to the couch and sits. Harry comes in.

HARRY: I’ll juss say one word. I saw yer with yer skirt up. Yer call me filth? *(Saved 117).*

After years of silence, their first dialogue is very coarse and degrading. Even a common household possession is enough to trigger a quarrel. In fact, they express the hatred and grudge which they have held for years. “It precisely defines an all-too-familiar working-class situation where incompatibility develops into hatred through an inability to communicate” (Hirst 53). Moreover, saying that “I swa

yer with yer skirt up”, Harry accuses Marry of being immoral. Here, he refers to an event which he witnessed: He watched Len sewing Mary’s torn stocking while she still had it on. Harry believes that there is an affair between Mary and Len.

Harry and Mary also argue about the alleged relationship between Mary and Len:

HARRY. Old enough t’be ‘is mother. Yer must be ‘ard up!
MARY. I seen you stuck’ ere long enough! You couldn’t pick an’ choose!
HARRY. One was enough.
MARY. No one else would a put up with yer!
...
Yer jealous old swine!
HARRY. Of a bag like you? (*Saved 119*).

Harry attacks Mary as she is older than Len. Instead of refusing his claims, Mary attacks Harry as he cannot find another woman for himself. They humiliate each other with words like *swine* and *bag*. Their disrespectful relationship shows the degeneration and break down in the marriage.

Pam cannot learn familial values in her own family. Thus, she is deprived of motherly feelings for her baby. The baby first appears in the play with a cry in the stage direction. “*Slowly a baby starts to cry. It goes on crying without a break until the end of the scene. Nothing happens until it has cried a long while*” (*Saved 46*). Pam ignores the baby’s cry. Marry warns her:

MARY. Why don’t yer shut that kid up.
PAM. I can’t.
MARY. Yer dob’t try.
PAM. Juss cry louder when I go near it. (*Saved 47*).

Pam does not even try to comfort the baby. She evades building up any kind of intimacy with her baby. She offers Len to take away the baby with him:

LEN. I ain’ leavin’ that kid.
PAM. Take it.
LEN. With me?
PAM. ‘Ow else?

MARY. Wouldn’t yer miss it?

PAM. That racket? (*Saved 50*)

Fromm states that a way of making the other a ‘nonperson’ is cutting all affective bonds with him/her. It does not make any difference whether s/he is a stranger or a close relative or a friend; what happens is that one cuts the other person off emotionally and “freezes” him/her. (*Anatomy 123*). Pam cuts her baby off emotionally. Hence, the baby ceases to be a living being but a “racket” for her.

Like Pam, no character, except Len, regards the baby as a human being. The baby does not have a human name, and is referred to by everybody as *it*. Pam takes the baby to the park to draw Fred’s attention:

PAM. Doo- dee- doo-dee. Say da-daa.

FRED. Yeh, lovely.

He looks away. (Saved 68)

Although Fred is the baby’s father he feels no moral responsibility for it. Like Pam, he does not have any emotional relationship with the baby, and makes it a *nonperson*.

Pam gives the baby aspirins in order to numb it so that it will not cry around Fred:

FRED. What yer give it?

PAM. Aspirins.

FRED. That all right?

PAM. Won’t wake up till t’morra. It won’t disturb yer. (*Saved 68*).

For Pam, the baby is just a means to keep Fred. The baby is not a human being for Fred’s friends either. “The baby dragged to insensibility by Pam is also a thing to be spat on, punched and stoned” (*Jenkins 104*). After Pam has left the baby in the park, Fred and his friends torture it by pulling its hair, pinching it, spitting on it and so on. They do not recognize the baby’s human identity:

COLIN. Ugh! Mind yer don’t hurt it.

MIKE. Yer can’t, no feelin’s.

PETE. Like animals. (*Saved 77*)

The baby is compared to animals with no feelings; so, Pete denies its right to live. Finally, he and his friends kill the baby by stoning it without feeling any pity or remorse. When Fred is put into the prison after the murder, he does not know how he will be punished:

FRED. I don't know what I'll get.

LEN. Manslaughter.

FRED. It was only a kid. (*Saved 85*)

Fred does not consider kids as human beings so he does not feel remorse. Len asks him how he felt during the murder:

LEN. Whass it like, Fred?

FRED (*drinks*). It ain' like this in there.

LEN. Fred.

FRED. I tol' yer.

LEN. No yer ain'.

FRED. I forget.

LEN. I thought yer'd bin full a it. (*Saved 114*)

Fred has no recollection of the murder. He chooses to remain devoid of any feelings. He is not motivated by moral obligations. Harris defines moral obligation as a sort of constraint that one recognizes in the absence of any threat of punishment or pain to oneself (115). Fred and his friends are not worried about being punished for killing the baby since there is no one around to see them. Since Fred does not motivated by a moral obligation, his action causes him no shame or remorse, and he forgets it as soon as he is released from the prison.

Before killing the baby, Barry sings a nursery rhyme:

Rock a bye baby on a tree top
When the wind blows the cradle will rock
When the bough breaks the cradle will fall
And down will come baby and cradle and tree
an' bash its little brains out an' dad'll scoop
'em up and use 'em for bait. (*Saved 73*)

This song is shocking and horrible. Barry sings this song to provoke the laughter of his friends. "Theirs is a culture based on contempt for life" (Hirst 53). The death of the baby symbolically points to the sterility in the society which is

expressed by Len long before the event: “No life growin’ up’ ere” (*Saved* 52). The juxtaposition of this song and the murder of the baby in the same scene highlights the fact that the boys’ contempt for life dehumanizes both their own selves and all living-beings around them in their eyes.

The *principle of self-interest* in the capitalist system is a considerable factor for the loss of respect for others. In *Red, Black and Ignorant*, the Monster’s Son does not help the woman who is pinned under a concrete beam. He treats the woman as a mere obstacle since they are both after the same job. He tries to stop his father who attempts to help the woman: “Father the woman is nothing to you. I am your son: I have a right to your help” (*Red* 24). The Son needs the job so he is ready to stamp out anyone on his path. He cannot appreciate his father’s humanistic concerns and efforts to help the woman. He cannot empathize with his father, because he does not have similar concerns. “The scarcity of jobs turns the boy into a job scavenger. He is constructed as a subject... to seek his individual gain, for there is no ground of justice or equality to support him in a communal ethic” (Reinelt 59). The Woman says to the Son:

I’m powerless
You can swagger off to the factory and feel no more shame than a
dog pissing in the street
No one who feels shame will succeed in this city. (*Red* 22).

People are not motivated by moral obligations. Hence, they can easily do injustice to each other without feeling any shame. Anyone who feels shame cannot be successful in the capitalist system.

In *The Tin Can People*, members of the society are motivated by self-interest too. They are concerned with saving their affluence. They regard the First Man as an obstacle to their material comfort; so, he is dispensable.

SECOND WOMAN. I don’t want to kill anyone but what sense
does it make to worry about one death any more
If any one came looking for him they’d never find his body in his
charnel house
We live in dead people’s clothes- we took the store keys from dead
soldiers’ pockets
One more won’t make the skeletons cry. (*Tin* 75)

The woman denies the First Man's right to live. She does not show any respect for the people who died in the war either. They are just corpses, means for her to sustain her life. There is no problem if the First Man becomes another of those corpses. She just wants to remove an obstacle to their social order.

3.2.2 The Loss of Identity

In *Lear*, working class characters, workers, soldiers and prisoners, do not have any human names. They are called with numbers or letters which implicates that they are held only as national beings, servants of the system. Scharine points out that "If a man is regarded first as a national being, he loses his rights and his identity as an individual. Loss of identity is the sure sign of a Bond's victim" (193)

Not only the authority but also the individual begins to see himself/herself as a national being. S/he performs what the authority demands from him/her without questioning the morality of his/her action. The authority makes individuals internalize the idea that supporting the interests of the authority is the only means to the ends that all people want (Blanshard 18). Thus brainwashed, individuals may be involved in unjust and violent actions. In *Lear*, Soldier A tortures Lord Warrington with the order of Bodice and Fontanelle. He does not feel any horror or pity. He asks Bodice and Fontanelle: "Yer wan' 'im done in a fancy way? Thass sometimes arst for. I once 'ad t' cut a throat for some ladies t' see once" (*Lear* 27). Soldier A has become totally indifferent to violence. After the torture he informs Warrington that "It's all over. Walking offal! Don't blame me, I've got a job to'do" (*Lear* 30). Soldier A does not have any guilty conscience for torturing Warrington. He is completely dehumanized and the tool of the system.

Bond treats militarism as a factor which causes the loss of identity and dehumanization. In the military organization, the individual is not different from any other individual within the army. Everyone in the army serves one end, the will of the authority. In *Red, Black and Ignorant*, the Son joins the army since he

cannot find any other job. His family helps him to put on his uniform and weapon. He sings a song:

I am the army
My legs are made of tanks
My arms are made of guns
My trunk is made of nukes
My head is made of bombs
I am the army. (*Red 27*)

The Son identifies himself with the elements of an army, that is, tanks, guns and bombs. The Son exposes “the terrifying and glorious psychosocial transformation” and dehumanization involved in becoming a soldier (Reinelt 59). From this time on, he will engage in inhuman actions, destroying and killing in the name of the army. He explains that

When a soldier heaves a grenade what does he see: a body explode
like a bottle on a wall
When a soldier slits a belly what does he see: guts spill like clothes
from a suitcase
When a soldier fires a bullet what does he see: blood spurt like
water from a hosepipe (*Red 27*)

The Son gives up his individual identity and human qualities for the army. The one who is killing is not the Son any more but a soldier who has no other identity. In that state of mind, he does not regard other people as human beings. He kills people as if they were mere objects such as a bottle or some clothes. He does not perceive spilling human blood as distinct from spurting water. He is devoid of any human feelings.

The Monster criticizes his son when he decides to kill their neighbor upon an order of the army: “He sits there in human clothes and speaks our language. Doesn’t the food human eats poison you?” (*Red 31*). The Monster emphasizes dramatically the dehumanization of his son. On the other hand, the Son’s mother is able to empathize with her son:

Poor boy
I don’t blame you
Never never would I do that

If you were free you'd help these people. (*Red* 32)

The Wife points out that people are not free to make their own choices. They are always dependant on the system. Thus, it is useless to question the morality of the action. The Wife reinforces the effects of the system over individuals further: "We don't own our lives. They're owned by savages: that's why we're cruel" (*Red* 35).

Bond also reflects the results of a dehumanizing militarist system. Tin Can society is the product of a nuclear war. Characters are survivors of that war. The First Chorus describes the dehumanized people's situation during the war: "It was one animal with a hundred thousand legs and arms and one body covered with mouths that shouted its pain" (*Tin* 51). People's identities are blurred into a crying, suffering animal.

Tin Can people are survivors without identities. They have no names and are called with numbers, like working class characters in *Lear*. The Third Woman recounts what she witnessed during the war:

I saw something I shouldn't have seen because no human being should ever be in the world where it happened ... it were dark shapes- long black brown bundles- melted- gluey- I didn't know what they were- brown- streaked with red and yellow- and thought they were giant's turds- the simplest explanation was that a giant had walked over the square and shat- and as there were bones in the turds I saw they were bodies. (*Tin* 58-59)

The Third Woman witnesses the violence, and she thinks that a human being cannot bear to observe such kind of violence. She saw burned bones and mistook them for turds of a giant. She cannot believe that human beings can cause such an overwhelming destruction.

The loss of culture is another factor which causes the loss of identity. A broad definition of culture is that "It is a system of socially standardized ideas, feelings, knowledge, and sentiments which make the human group possible" (Kupferer 3). Tin Can people have a common past. They all experienced a disastrous war. They have one common goal, that is, to survive. Yet, they do not have a culture particular to their society. Culture is rooted in the productive

human activity. Tin Can people are not productive. They live in prosperity so they believe that they have found a new way of life after the war. “They mistake the absence of scarcity for the presence of new values” (Reinelt 61). While carrying a dead friend with the Second Woman, the Second Man says, “Talk to us about him. People used to talk about their dead. It was one of things that made them human” (*Tin* 54). The Second Man emphasizes that they cannot retrieve previous rituals or customs because they are deprived of human culture. The Second Man declares the danger of losing their humanity: “That’s why we must do all things that human beings did. Otherwise they’ll be forgotten and the survivors will become savages” (*Tin* 55). They fear that they are already turning into savages.

3.2.3 Technology

For Bond, technology, which is supposed to serve the well being of humankind, ends up in inhuman results. The ruling class not only controls the production process but also the technological domain. Bond explains that “The combination of technology and socialized morality is very ugly and it could lead to disaster” (*Plays: Two* 10). Bond points out that the disaster is the destruction of our species, or even worse, its dehumanization (*Plays: One* 14).

In *Lear*, the Fourth Prisoner tries to gain privilege in the ruling class. He offers to make Lear politically ineffective by blinding him. He uses a technological device which is his own creation:

FOURTH PRISONER (*produces a tool*). Here’s a device I perfected on dogs for removing human eyes.

LEAR. No, no. You mustn’t touch my eyes. I must have my eyes!

FOURTH PRISONER. With this device you extract the eye undamaged and then it can be put to good use. It’s based on a scouting gadget I had as a boy...Understand, this isn’t an instrument of torture, but a scientific device... (*Lear* 77).

The Fourth Prisoner scientifically explains the violent action as an experiment. He is refined, reverent, but without feeling. The extraction of Lear’s eyes display “the horribly destructive potential of our advanced technology in the hands of those no longer motivated by humane distinctions” (Scharine 208).

The Second Chorus in *Tin Can People* comments upon the fact that wars are the outcome of the technology used with inhuman intents:

Skeletons sat before stone buttons and stone computers
Stone politicians and stone officers bent over stone maps of cities
they had made dust
Our ancestors who sheltered in caves painted the walls with scenes
of life
These had covered them with charts of death. (*Tin* 71)

Skeleton operators, stone politicians and cities turned to dust refer to a world deprived of life and humanity. These dehumanized people in the modern world lead to disasters, destruction and death. Technology has caused the devastation of humanity. Fromm point outs out that “In the last one hundred years we, in the Western world, have created greater material wealth than any other society in the history of the human race. Yet we have managed to kill millions of our population in an arrangement we call ‘war’” (*The Sane* 3-4).

CHAPTER 4

INDIVIDUAL'S STRATEGIES FOR SURVIVAL

The individual becomes alienated and dehumanized in the capitalist system. Fromm refers to the fact that every person has some existential needs. The satisfaction of these needs is vital for the individual's mental health (*Anatomy* 230). Yet, the alienated and dehumanized individual cannot satisfy these needs in the capitalist system. Bond attempts to disclose individuals' struggle to endure this restraining system. Bondian characters develop some defensive strategies to be able to survive in the system, which are turning to violence, complying with the system and revolting against the system.

Individuals' defensive strategies vary depending on their existential needs. According to Fromm, some of these existential needs are: "The need for a frame of orientation and devotion, rootedness, and effectiveness" (*The Sane xi*). The individual needs to specify the target of his/her existence, and wants to serve a definite purpose. Otherwise s/he feels confused and meaningless. A frame of orientation saves the individual from the feeling of isolation, insecurity and suspicion. It makes one's life more meaningful. Individuals in the capitalist system are supposed to serve the ruling class' interests. Their efforts have little meaning to them. Thus, they cannot define a specific frame of devotion. As a result, the individual may choose to comply with the system, and accept the interests of the authority as his/her own interests. Fromm points out that the intensity of the need for a frame of orientation explains the ease with which people fall under the spell of irrational doctrines, either political or religious (*Anatomy* 231).

The sense of rootedness is another existential need. As a social being, the individual requires to construct effective ties with his/her society. "Without

strong ties to the world he would suffer from isolation and lostness” (Fromm, *Anatomy* 233). The capitalist system and the modern industrial society damage all essential social ties which furnish the individual with a sense of protection. The individual regards the outside world as an entirely separate and hostile entity. As a result of the alienation and dehumanization process, the individual fails to relate himself/herself to the outside world. To overcome this problem, the individual may turn into aggression and tend to destroy other people. Alternatively, the individual may comply with the system. People are willing to surrender their freedom, to sacrifice their own thoughts, for the sake of being one of the herd (Fromm, *The Sane* 63).

The capitalist system is inimical to another existential need, the effectiveness. Individual’s sense of impotence becomes overwhelming since the system turns him/her to a mere object. “If the individual feels himself entirely passive, he would lack a sense of his own will, of his identity” (Fromm, *Anatomy* 235). The individual becomes miserable and frustrated as long as s/he is deprived of the sense of effectiveness. “The principle can be formulated thus: I am, because, I affect” (Fromm, *Anatomy* 235). The individual may turn to violence to cope with ineffectiveness, and to assert his/her existence in the system.

There are also other factors which lead individuals to exert defensive strategies: “Anxiety and thwarting of life” (Fromm, *Escape* 204). The individual has some vital material and emotional interests. S/he wishes to sustain his/her physical life. Any menace to his/her physical life produces anxiety. Moreover, the capitalist system challenges the individual’s emotional interests. According to Fromm, the isolated and powerless individual is obstructed in realizing his sensuous, emotional and intellectual potentialities (*Escape* 204). This situation is another source of anxiety for the individual. The individual responds to any kind of these anxieties by turning to violence or complying with the authority.

Apart from the strategies of turning to violence and complying with the system, individuals may choose to resist the system in order not to be crushed by it. Bond believes in the possibility of political change; the existing system may change into a better social order. This political change will only be actualized by morally healthy individuals who are not corrupted by the social morality. Morally

healthy individuals mould their existential needs in productive or revolutionary activities. Fromm expresses that the individual has no choice but to unite himself with the world in the spontaneity of love and productive work not to lose his freedom and the integrity of his individual self (*Escape* 38).

4.1 Turning to Violence

Fromm explains that “Destructiveness is one of the possible answers to psychic needs that are rooted in the existence of man” (*Anatomy* 218). Violence is a reaction to the thwarting of life, and also a means to assure some existential needs. Bond states that “It [human violence] occurs in situations of injustice. It is caused not only by physical threats, but even more significantly by threats to human dignity” (*Plays: One* 13).

Bond asserts that violence may occur in two ways: “To maintain injustice or to react to injustice” (*Plays: One* 15). The first one is violence of the authority or violence of the ruling class. The other one is the violence of the working class or ordinary members of the society.

4.1.1 Violence of the Ruling Class Characters

The ruling class wants to preserve the status quo and control the lives of the working class. To this end, it may exercise violence in order to pacify or terrorize people. Besides, members of the ruling class are also crushed by the system since the system achieves a separate entity over all individuals. Thus, like all other members of the society, members of the ruling class are bound to assert their existence against the system. In their struggle to survive within the system, violence becomes a means to provide them with the sense of effectiveness.

In *Lear*, there are violent scenes which represent the cruelty of the tyrannical regime. At the very beginning of the play, Lear’s execution of a worker who causes the death of another worker by accident is the overtone of Lear’s brutal authority. Although he is the initiator of the system, the system overpowers his own existence. The system is a menace to Lear’s sense of effectiveness. His leading man, Lord Warrington wants to prevent him from executing the worker:

WARRINGTON. Sir, this is out of hand. Nothing's gained being firm in little matters. Keep him under arrest. The Privy Council will meet. There are more important matters to discuss.

LEAR. My orders are not little matters! (*Lear 20*)

Lear wants to maintain not only the continuation of the system but also his own efficiency. As a result, he resorts to violence in order to prove his authority, his effectiveness and the power of his will. Hence, his authority becomes a source of violence.

Bodice and Fontanelle carry out a violent reign after they have overthrown Lear's reign. In Lear's oppressive regime, the sisters have been isolated and ineffective. After they have seized the power they feel free for the first time in their lives. Fontanelle reflects her pleasure: "Happiness at last! I was always terrified of him" (*Lear 22*). Sisters turn to violence in order to assert their effectiveness which they have suppressed in Lear's reign. First, they torture Lord Warrington. Both of them have sent letters to Warrington in order to persuade him to support them against Lear and against each other. Warrington does not help any of the sisters. Hence, the sisters get worried that Warrington will talk about the letters. Fontanelle has his tongue cut. Then, they order the Soldier A to torture him:

SOLDIER A: Yer wan' im done in in a fancy way? Thass sometimes arst for. I once 'ad t' cut a throat for some ladies t'see once.

FONTANELLE: It is difficult to choose.

BODICE (*sits on her riding stick and takes out her knitting.*) Let him choose.

(*Knits.*)

SOLDIER A: I once give a' and t'flay a man. I couldn't manage that on me own. Yer need two at least for that. Shall I beat 'im up?

FONTANELLE: You're all talk! Wind and piss!

SOLDIER A: Juss for a start. Don't get me wrong, thass juss for a start. Get it goin' and see 'ow it goes from there.

...

Hits Warrington. O, 'e wants it the 'ard way. (*Hits him.*) Look at 'im puttin' on the officer class! (*Hits him.*) Don't pull yer pips on me, laddie.

FONTANELLE: Use the boot! (*Soldier A kicks him.*) Jump on him!
(*She pushes Soldier A.*) Jump on his head!

SOLDIER A: Lay off, lady, lay off! 'Oo's killin' im, me or you?

BODICE: (*Knits*) One plain, two pearl, one plain.

FONTANELLE: Throw him up and drop him. I want to hear him drop.

...

BODICE: (*knits*) Plain, pearl, plain. She was just the same at school.

...

BODICE: He can't talk or write but, but he is cunning- he will find some way of telling his lies. We must shut him up inside himself. (*She pokes the needle into Warrington's ears.*) I will just jog these in and out a little. Doodee, doodee, doodee, doo. (*Lear, 27*)

The scene is a Bondian aggro-effect which is very violent but creates laughter through gestus. Fontanelle yearns for seeing Warrington suffer in a childish eagerness. Bodice, on the other hand, is calm and knits all the time. She seems to be indifferent to what is happening. She calmly pokes the needle into Warrington's ears. All these comic gestures of the characters distance the spectators from the moment of torture so that they can unemotionally assess the scene. The sisters torture Warrington in order to silence him. On the other hand, they get pleasure from his suffering. Their attitude reveals their sadistic tendencies. Fontanelle is delighted as Warrington has been made deaf: "He can see my face but he can't hear my laugh!" (*Saved 29*). Warrington's deafness gives a sense of victory and superiority to Fontanelle.

Fontanelle shouts in excitement during the moment of the torture: "Kill his hands! Kill his feet! Jump on it! - all of it! He can't hit us now. Look at his hands like boiling crabs! Kill it! Kill all of it! Kill him inside! Make him dead! Father! Father! I want to sit on his lungs!" (*Lear 28*). Fontanelle gets rid of the sense of ineffectiveness she felt under her father's reign. She takes her revenge on her father by forcing her power over Warrington. Her exclamation, "Father! Father!" implies that she wishes to prove her existence and power to her father although her father is not present.

Fromm explains that “Sadism is a strong desire to have an entire and unlimited power over another living being. It is one of the alternatives to the problems of existence. A sadist person is the weak one because he suffers from isolation” (*Anatomy* 194). The sadism of Bodice and Fontanelle reveals that they try to overcome their unbearable feeling of isolation and ineffectiveness by turning to violence. They believe that they have power over other people. Yet, this is an illusory power. Fromm points out the fact that “It [sadism] is the desperate attempt to gain secondary strength where genuine strength is lacking” (*Escape* 184).

The sadist person does not want to eliminate his/her victim completely; his/her aim is not to destroy life itself. The sadist just wants the sensation of controlling and choking life (Fromm, *Anatomy* 291). After Warrington’s deafening, Fontanelle wants to carry on the torture. Bodice stops her:

FONTANELLE. And now his eyes.

BODICE. No... I think not. (*To SOLDIER A.*) Take him out in a truck and let him loose. Let people know what happens when you try to help my father. (*Lear* 29).

Bodice does not want to destroy Warrington. She wants to feel the sense of control over Warrington’s body. So, she stops the torture. She wants him to appear among people in a disheveled state to show her destructive power to everyone.

The sisters afflict Warrington physically while they torture Lear psychologically. In the trial scene, the sisters agitate Lear by emphasizing that he has lost his power, and they delight in his mental suffering. Lear looks at a mirror and compares himself to a bird in the cage. Bodice and Fontanelle are glad about Lear’s agony:

BODICE takes the mirror from the USHER.

BODICE. I’ll polish it every day and see it’s not cracked... Yes I’ve locked this animal in its cage and I will not let it out!

FONTANELLE. (*laughing and jumping up and down in her seat.*) Look at his tears! (*Lear* 49-50)

Bodice will always perpetuate this image of the ineffective man in his father’s mind. She proclaims her power over her father, and that her father is at her

mercy. Bodice attacks his father's existential need of effectiveness because her need of effectiveness has been ignored in his father's reign.

Fontanelle displays a childish eagerness for Lear's mental torture. She delights in her father's tears. Like Bodice, Fontanelle realizes her power over her father. Fontanelle recalls a childhood trauma during her father's trial: "Father, once you found a white horse on a battlefield. You gave it to me and it broke its leg on the ice. They tied it to a tress and shot it. Poor little Fontanelle cried" (*Lear* 47). The killing of the horse appalled Fontanelle. She felt fear and desperation at that moment. The event alludes to Lear's regime which annihilates the weak, helpless and the one who does not have the potential to serve the system. Seeing her father suffering makes Fontanelle forget the desperation she felt in her childhood.

Bodice and Fontanelle's soldiers are agents of the sisters' cruel regime. They kill the Gravedigger's Boy and rape his pregnant wife Cordelia. The scene of Cordelia's rape is a TE which implicates reasons of Cordelia's brutal regime. The violence which Cordelia has been exposed to causes Cordelia to rebel against the sisters' reign. Finally, she takes over the rule of the country. Yet, she proves to be a merciless and repressive ruler. She also resorts to violence. Like Lear, she orders a soldier to be shot. Soldier I wants to join Cordelia's army, but Cordelia thinks that he is not suitable to her revolutionary army:

CORDELIA. He's a child, he crawls where he's put down. He'd talk to anyone who caught him. To fight like us you must hate, we can't trust a man unless he hates. Otherwise he has no use. (*To CROUCHING REBEL SOLDIER.*) We've finished.

CROUCHING REBEL SOLDIER and LEWIS start to take SOLDIER I out

...

Off, a single shot. No one reacts.

...

LEWIS and the CROUCHING REBEL SOLDIER come back. They pick up their things.

CORDELIA. When we have power these things won't be necessary. (*Lear* 58-59)

Cordelia thinks that violence is a temporary means to seize the power and to create a better social order. However, her reign becomes more and more aggressive.

Cordelia justifies her brutal actions to Lear:

You were here when they killed my husband. I watched them kill him. I covered my face with my hands, but my fingers opened so I watched. I watched them rape me, and John kill them, and my child miscarry. I didn't miss anything. I watched and said we won't be at the mercy of brutes any more. (*Lear* 97)

Cordelia has been exposed to a violence which has made her ineffective. She has lost her husband and child. She yearns for revenge. Her soldiers shoot Bodice and Fontanelle without giving them the opportunity to defend themselves. Fromm calls these kinds of violent actions *vengeful destructiveness*. "Vengeful destructiveness is a reaction to intense and unjustified suffering inflicted upon a person or the members of the group with whom he is identified" (*Anatomy* 471).

Cordelia's violent actions first appear as defensive actions. Yet, defensive violence may easily get corrupted. Accordingly, Cordelia turns into the aggressor from the defender. Fromm points out that:

The fact that genuine revolutionary aggression, like all aggressions generated by the impulse to defend one's life, freedom or dignity, is biologically rational and part of normal human functioning must not deceive one ... It is important to be aware how easily purely defensive aggression is blended with destructiveness and with the sadistic wish to reverse the situation by controlling others instead of being controlled. If and when this happens, revolutionary aggression is vitiated and tends to renew the conditions it was seeking to abolish. (*Anatomy* 200)

In this context, Cordelia and the sisters' violent actions begin as a defensive or revolutionary aggression. Cordelia and the sisters are motivated by their existential needs, the need to assert the identity and to resist against being a mere object. They want to escape the situation of being controlled. Instead, they begin to control the lives of other people mercilessly. Lear's violent system creates

successive violent systems. *Lear* dramatizes violence bred by oppression (Hirst 2).

4.1.2 Violence of the Working Class

Ordinary individuals rely on violence as a reaction to the system as well. “It [destructiveness] is rooted in the unbearable individual powerlessness and isolation. I can escape the feeling of my own powerlessness in comparison with the world outside myself by destroying it” (Fromm, *Escape* 202).

The working class men in *Saved* are trapped in a brutal industrial environment which has an exploitive control over individuals, and lacks a man-centered mode of production. All of these men are very young; the oldest one is twenty-five. They cannot command their own lives. Therefore, they lose their sense of effectiveness, their own will and identity. Hence, from time to time, they burst into violent actions to assert their existence. Pete kills a boy intentionally with his van. He tells the moment of, so-called- accident to his friends:

PETE: What a carry on! 'E come runnin round be'ind the bus. Only a nipper. Like a flash I thought right yer nasty bastard. Only ten or twelve. I jumps right down on me revver an' bang I got 'im on me off-side an' 'e shoots right out under this lorry comin' straight on.

MIKE: Crunch.

COLIN: Blood all over the shop

MIKE: The Fall a the Roman Empire.

PETE: This lorry was doin' a ton in a built-up street.

BARRY: Garn! Yer never seen him.

PETE: No?

BARRY: 'It him before yer knew 'e was comin'.

PETE: (*Lighting his pipe*) Think I can't drive? (*Saved* 38)

Pete kills the boy as a result of a sudden urge to destroy. It is a trancelike action similar to the one which Fromm calls *ecstatic destructiveness*. Suffering from his state of ineffectiveness, man can try to overcome his existential burden by achieving a trancelike state of ecstasy. It is not directed against an enemy or provoked by any damage or insult (*Anatomy* 275). In Pete's case, there is not an enemy or a physical threat which provokes him to be violent. He wants to prove

his power and effectiveness by grasping another person's right to live. He tells the accident to his friends with a sense of pride and sarcasm. Moreover, his friends listen to him with envy and admiration, and none of them reproaches Pete. They are all in need of assuring their existence, and they are jealous of Pete who has achieved this.

The gang's need of self-assertion comes out violently in the baby-stoning action. The violence in this action is not a ritualistic one as it may be suggested. It begins as a simple game. The gang members begin to torment the baby by pushing the pram at each other. Then, they pull its hair, spit at it. Gradually, they begin to get more and more violent. They punch the baby, hit it, and throw burning matches into its pram. The game gets out of control. They begin to take pleasure from hurting the baby. Barry says: "Less' ave a go! I always wan'ed a do that!" (*Saved* 78). Barry experiences an explosion of the aggression evoked by the alienating and dehumanizing restraints of his society.

The stoning of the baby is an extreme Bondian agro-effect. Bond states that his intention is to shock the audience into examining the sources of violence in the contemporary society (in Patterson 412). The scene is also a TE which leads the audience to a complex moment of social analysis: According to Bond, violence is not inherent in human nature. It is a response to the obstacles in the social order to the satisfaction of the existential need of effectiveness. Bond wants the audience to realize this social phenomenon. To convince his friends to stone the baby, Pete says, "Yer don't get a chance like this every day" (*Saved* 79). Killing a living being is an opportunity for Pete to be effective, and to get out of the burden of the daily life imposed by the system. Fromm explains that "In his attempt to transcend the triviality of his life man is driven to seek adventure, to look beyond and even to cross the limiting frontier of the human existence" (*Anatomy* 267).

Fred feels no responsibility for the murder, and tries to put the blame on the others:

PAM. What'll' appen!

FRED. 'Ow do I know? I'll be the last one a know. The 'ole thing was an accident. Lot a roughs. Never seen 'em before. Don't arst me. Blokes like that anywhere. Itried to chase em off.

PAM. Will they believe that?

FRED. No. If I was ten years older I'd get a medal. With a crowd like our'n they got a knock someone. Right bloody mess (*Saved 84*).

First, Fred detaches himself from the other gang members; then he owns up that they are a violent gang. He believes that he has to be rewarded for the deed. In case someone has seen them, he will work out a feasible answer:

PAM. What about others?

FRED. What about 'em

PAM. I could say I saw them.

FRED. That'd make it worse. Don't worry. I'm thinking' it all out. This way they don't know what' appened. Not definite. Why couldn't I bin trying' a 'elp the kid? I got no cause t' arm it. (*Saved 84*)

For the first time in his life, Fred becomes an important person. He is recognized by the authority even if it is as a criminal. "The average man is a hero even in his unsuccessful attempt to be a hero" (Fromm, *Anatomy 267*).

Likewise, in *Lear*, the minor characters struggle to be recognized by the authority. These characters always live in a state of uncertainty and fear. There is a constant tug of war among the ruling class, whereupon regimes change successively, which causes a chaos in the life of the working class. For instance, when Cordelia takes over the reign, the prisoners become apprehensive of their destinies in the new regime:

Off, a sudden burst of rifle shots.

FIRST PRISONER (*jumps up*). They are starting again!

SECOND PRISONER. No. they said last week it was only once. They got rid of the undesirables then. (*Trying to sound calm.*) We mustn't panic.

THIRD PRISONER. Yeh, they're still feedin' us. They wouldn't waste grub. (*Lear 68*)

The prisoners do not know when the shooting will end. They cling to the idea that if they are still fed, they are not going to be killed. This is a psychological violence of the authority on them. They are in a constant fear of death. They have lost all their effectiveness during the course of their lives.

In the unstable political atmosphere, the working class struggle to be recognized by the authority, and to feel effective by turning into violence. The Fourth Prisoner tries to be recognized by extracting Lear's eyes with a device of his own creation. This is an onstage action of violence, an aggro-effect. The audience is evoked to detect the reasons behind this violence. The Fourth Prisoner harms a prominent political figure.

FOURTH PRISONER. Right. (*He goes to LEAR.*) Good morning. Time for your drive. Into your coat. (*LEAR is put into a straightjacket. He doesn't help in anyway.*) Cross your arms and hold your regalia. Now the buttons... (*LEAR is seated on a chair.*) Get settled down. (*His legs are strapped to the chair legs.*) And last your crown. (*A square frame is lowered over his head and face. FOURTH PRISONER steps back. Then LEAR speaks.*)
LEAR. You've turned me into a king again. (*Lear 77*)

The Fourth Prisoner gives orders to the late king. He constrains Lear's mobility gradually while preparing him for the torture. He takes away his crown, the symbol of his authority. Instead, he fixes the device on his head. At this moment, Lear thinks in delusion that he is crowned once again. Yet, he is turned into a victim. Sadism is conspicuous as a means to assert existence in the working class as it is in the ruling class. Fromm points out that in the capitalist system even those on lower social levels can have control over somebody who is subject to their power. The experience of control over another being creates the illusion of being effective in a social system that challenges the individual's identity (*Anatomy 289-290*). In *Saved*, Pam distresses Len by degrading him. Hers is not a physical violence but a psychological one. Len cares for Pam and her baby. However, Pam insistently asks him to leave home:

PAM. When yer leavin' us? I'm sick an tired a arstin'.
LEN. Iain' leavin' that kid.
PAM. Why?
LEN. With you?
PAM. It ain' your kid.
LEN. Yer'll 'ave t' take my word for it.
...
PAM. I don't understand' yer. Yer ain't got no self respect.
LEN. You' ave like.
PAM. No one with any self respect wouldn't wanna stay. (*Saved 49*)

Pam knows that Len is in love with her and would not leave home. Thus, she insults him as she likes. As Len insists on staying, she becomes more and more aggressive. She threatens to give Len's room to Fred:

PAM. Fred's coming 'ome next week.
LEN. 'Ome?
PAM. 'Is ol' lady won't 'ave 'im in the 'ouse.
LEN. Where's 'e goin'?'
PAM. Yer'll see.
LEN. 'E ain' 'avin' my room.
PAM. 'Oo said?
LEN. She won't let yer.
PAM. *We'll see. (Saved 91)*

Pam takes pleasure in making Len uncertain of his status at home. She wants him to feel restless and excluded. Pam enjoys her power over Len.

Pam is ruthless to her parents as well as to Len. There is always an atmosphere of hostility at home. Len often states that he is "sick a rows" (*Saved 125*). On one occasion, Pam cannot find her weekly magazine, *Radio Times*, and she causes a turmoil:

PAM. 'Oo's got my Radio Times? You'ad it?
HARRY doesn't answer. She turns to LEN.
You?
LEN (*mumbles*). Not again.
PAM. You speakin' t' me?
LEN. I'm sick t' death a yer bloody Radio Times.
PAM. Someone's 'ad it. (*She rubs her hair vigorously.*)
...
LEN. Every bloody week the same!
PAM (to HARRY). Sure yer ain' got it?
HARRY. I bought this shirt over eighty years ago.
...
PAM. Wasn't 'ere last week. Never 'ere. Got legs.
She goes to the door and shouts.
Mum! She 'eard all right. (*Saved 88-89*)

Pam's assaults go on all through the scene. She blames everybody at home for taking her magazine. Such rows happen every week. Since Pam's identity is crushed by the system, she wants to assert her existence in a small domain.

While Pam is aggressive towards Len, she is distressed by Fred. She is desperately in love with Fred, but Fred has no feelings for her. Fred likes having power over Pam. “Pam is a means for Fred to assert himself” (Jenkins 105). He treats her indifferently:

PAM. Well see 'ow yer feel. There is no one in now. I got rid a 'em.

FRED. Pity yer didn't say.

PAM. What time then?

FRED. I'll be there.

PAM. Sure?

FRED. Yeh.

PAM. Say so if yer ain'.

FRED. I'll be there.

PAM. That means yer won't.

FRED. Up t'you.

...

PAM. It ain' no fun waitin' in all night for nothin'.

...

Why can't yer tell the truth for once?

FRED. Fair enough. I ain' comin'. (*Saved 66*)

The conversation reflects the nature of the relationship between Pam and Fred. Pam is the demanding part, and Fred is the unresponsive one. He makes Pam wait for him all the night in suspense; thus, he tortures her mentally.

Len asks Fred why Pam is obsessed with him. Fred boasts of his sexuality:

LEN. Why's she like that?

FRED. It ain' me money.

LEN. They all want the same thing, I reckon. So you must 'ave more a it.

FRED. Thass true! Oi!

...

LEN. That big! (*He holds his hands eighteen inches apart.*)

FRED (*laughs.*) More like that! (*He holds his hands three feet apart.*)

LEN. Ha! Thass why she's sick. (*Saved 62*)

Fred desires to overcome the feeling of his triviality and incompetence in the social system. He uses his sexuality to dominate Pam, and other women. Fred's sexuality is a weapon for the victimization of the female body, a mechanism to take revenge on the society (Castillo 87).

The system stimulates greed, hatred and aggression so that individuals may easily turn into violence. Fromm states that

It is much easier to get excited by anger, rage, cruelty, or the passion to destroy than by love and productive and active interest; that first kind of excitation does not require the individual to make an effort- one does not need to have patience and discipline, to learn, to concentrate, to endure frustration, to practice critical thinking, to overcome greed. (*Anatomy* 242)

In *Saved*, after years of silence, the first conversation of Mary and Harry is a childish and verbally violent row. Finally, Mary hits Harry in the head with the teapot. This is another TE which draws the audience into a social analysis to grasp the idea that Mary and Harry are deprived of critical thinking and the ability to endure frustration. They are easily drawn by rage and passion to destroy each other since they cannot express themselves in any other way.

Bond suggests that social institutions feed the violence. According to Bond, various stages in a person's life train him to respond violently. Therefore, violence becomes a natural phenomenon of an unjust society (in Stuart 124-125). In *Red, Black and Ignorant* the teacher forces the Monster to spit on his friend who has casually spat on the Monster. Then, they fight:

MONSTER. We struck at each other as two men caught in the drum of a cement mixer would strike each other when they were using their arms and legs only to stop the drum spinning
The effort of the struggle made us sweat
As we grappled we smelt each other's sweat
It smelt of dust (*Red* 10).

The monster depicts the moment of his fight with his friend with a powerful imagery. They are drawn to fight without any sound reason. Both of them are victims as if they were caught in a cement mixer. They buffet so their sweats smell dust. The imagery evokes an aggressive moment of fight. Ironically, they do not aim to hurt each other. They do what they are told to do. These children are not innately violent. They learn to be violent at school. Bond suggests that "All our education, industrial and legal organizations is directed to task of killing (people psychologically and emotionally)" (in Innes 130).

In the next episode, the Monster appears as a married man. He is very aggressive towards his wife. He has lost one of his books, and blames his wife for misplacing it. He verbally attacks his wife. Then, he hurts her physically. The Wife brings some bread for the meal. The Monster picks up all the bread, tears it apart, throws the pieces on the floor, and stamps on them.

THE MONSTER. Eat it off the floor!
He pushes his WIFE onto the floor.
Eat it up!
Go on!
He tries to force pieces of bread into her mouth.
Grunt grunt!
Eat your meal off the floor and lick it clean!
Gobble your swill!
Pause. He tries again to force her to eat.
WIFE. Are you satisfied now the food's wasted?
MONSTER. If you want to behave like a pig live like a pig!
Perhaps you'll be more interesting to talk to!
He tries to force pieces of bread into her mouth.
Eat it! Eat it!
WIFE. You behave like a monster. (*Red 14-15*)

The Monster fights with his wife without any sensible reason. He is not forced to fight by any one. He has already internalized aggression. Violence becomes a part of his everyday life. According to Bond's social analysis: No one is born as a monster, but the social system turns individuals into monsters. The Wife points this out:

As nature doesn't define what shall make us angry
We define ourselves by the things we allow to make us angry
If we choose these wrongly or are wrongly taught we're blind with
rage even when we're most calm. (*Red 16*)

It is not nature but the system that directs people to be irrationally aggressive. Bond claims, "If you cage an animal it can't behave in a normal way, so that it always feels threatened by the things around it, it becomes violent" (in Scharine 65).

The violence of the confined individuals threatens all relationships. In *Saved*, Harry and Len talk about Harry's experiences in World War II:

LEN. What was it like?
HARRY. War?

Slight pause.

Most I remember the peace an' quiet. Once or twice the 'ole lot blew up. Not more. Then it went quiet. Everythin' still. Yer don't get it that quite now. (*Saved* 128)

Harry remembers the war as peaceful and quiet. On the other hand, there are always aggressive rows among his family members. Harry's daily life in a confined space is much more violent than the war times.

4.1.3 Instrumental Aggression

Another way to survive in the capitalist system is to gain material profit. The capitalist system urges individuals to consume. Thus, individuals feel secure and powerful if they have more money, more possessions and so on. This situation leads individuals to another type of violence: the instrumental aggression (Fromm, *Anatomy* 207). Instrumental aggression refers to the situation that people hurt each other for the sake of material benefit.

In *The Tin Can People*, the Tin Can society does not have strong and effective ties with the world. Therefore, they feel isolated. To compensate for this deficiency, they attach themselves to the things they consume. Since their society is solely a consumer society, they become the part of the outside world only by consuming. This makes them greedy. At the beginning of the play, they seem to be generous and understanding since they live in luxury.

SECOND MAN. If others came why should they attack us?
The pillar of the house doesn't pull own the other pillar.
We wouldn't want anything from them except that they should be alive.
They could share our tins.
If they took our land we'd give them more (*Tin* 56)

The society needs more people who have survived the war. If more survivors arrive they will be happy and they will share everything they have with them. Yet, they turn out to be greedy and aggressive when the members of the society begin to die one after another. After the Second Man has died the Second woman wants to take his shirt:

SECOND WOMAN. Look at him in his shirt
He wasn't chosen in spite of all the boasting
That shirt is better than the ones we've got
It could've been my shirt
As good as stole it from me
He was downstairs and he made me search upstairs
When I came down he was buttoning up the shirt
Get it off him
That's my shirt. (*Tin 83*)

Though they have everything to live on, the Second Woman is jealous of the Second Man's shirt. She thinks that the Second Man tricked her to grasp her shirt: After the war, while they were rummaging in the ruins, the Second Man found that beautiful shirt, and by distracting her took the shirt for himself.

The Second Woman attacks the Second Man to get his shirt:

Together the SECOND and FOURTH WOMEN strip the SECOND MAN.

FOURTH WOMAN. Mind the buttons!

Look at him clinging to it!

Hasn't got the strength to break a cracked egg

SECOND WOMAN. Of course it was paradise for him: he got what he wanted!

Not us!

...

FOURTH WOMAN. Kick him Kick him!

SECOND WOMAN. Harder

You have to kick him hard to make him feel now

Hard- for all the people who died!

FOURTH WOMAN. When we were all dead he'd have killed the new man and kept everything to himself

FOURTH WOMAN. Then what would he have done?

SECOND WOMAN. Sold the tins.

FOURTH WOMAN. The Swine the Swine!

Kick Him For Selling Our Tins! (*Tin 83-84*)

The Second Woman is suspicious of even a dead person. She thinks that he would have grabbed everything for his benefit. Although they all live in abundance, the desire for more material gain makes her greedy and revengeful. Fromm explains that people desire not only what is necessary to survive and have

a good life, but also to have more possessions (*Anatomy* 208). Thus, the Second Woman is never satisfied with what she has. She also persuades the Fourth Woman that the Second Man would have betrayed them. The atmosphere of comradeship at the beginning of the play totally disappears.

During Tin Can riots when Tin Can people burn all the warehouses they become very aggressive. Although they are not hungry, they want to consume as many tins as possible before burning the warehouses. The First Man describes their greed and violence:

FIRST MAN. Threw stones at me- stones smeared with food: is this how they feed their beggars?

They shouted- dirt poured out of their mouths: are they the people who shit from the face?

They'd've eaten me but too full to run. (*Tin* 87)

Tin Can people have an irrational fear that the First Man is a threat to their tins because he may contaminate them. That is why they attack the First Man, and consume the tins before he can contaminate them. "There is an emphasis on individual property, and commodity fetishism destroys the fledging society because it was not yet able to think beyond the terms of previous social system [the capitalist system]" (Reinelt 61).

Fromm explains that the most important case of instrumental aggression is war because many wars in the modern era are motivated by the economic interests and ambitions of the political, military and industrial leaders (*Anatomy* 210-212). In *Saved*, there are many violent actions on the personal level. There are also references to World War II. This combination clarifies Bond's view that wars are inevitable consequences of aggressive societies (Innes 132). Marry and Harry had a boy who was killed by a bomb in a park during the War:

PAM. They'ad a boy in the war.

LEN. Theirs?

PAM. Yeh.

LEN. I ain't seen' im.

PAM. Dead.

LEN. O.

PAM. A bomb in a park. (*Saved* 34)

Although, this is not an onstage action of violence, but only a reference, it reminds the brutality of the war and consequences of the instrumental aggression.

In *The Tin Can People*, the effects of World War II are in the background. Choruses refer to the destructive effects of the war:

Second Chorus:

The world was made into a crucible for an experiment

The effects couldn't have been foreseen

We called them the voice of the bomb

It spoke everywhere: we don't know how its orders were put into effect. (*Tin 71*)

The world was used for an experiment to gain power, the severe effects of which could not have been predicted. The Second Woman speaks out this fact, "They killed millions with their bombs- and now they are dead they're killing the rest of us with their disease" (*Tin 79*). This is a reference to the effects of the nuclear explosion continuing to kill people even after many years.

When Tin Can People decide to kill the First Man, they find out that it is not easy to kill someone. The Second Woman asks, "I feel so helpless. It was easy for the bombs to kill millions! How d'you kill just one?" (*Tin 72*). This remark brings out the brutality of the war. It is a systematic act of killing. Fromm states that war is the technicalization of destruction, and with it the removal of the full effective recognition of what a person is doing. Once this process has been fully established there is no limit to destructiveness because nobody is the agent for destruction; one only serves the war machine, programmed for apparently rational purposes (*Anatomy 348*).

War is another means to assert one's existence. To fight in a war is invigorating for people who are crushed by the system. "In war, man is man again, and has a chance to distinguish himself, regardless of privileges that his social status confers upon him as a citizen" (Fromm, *Anatomy 214*). In *Saved*, Len asks Fred if he has killed anyone during the World War II. Harry responds by boasting:

LEN. Kill anyone?

HARRY. Must 'ave. Yer never saw the bleeders, 'cepting' prisoners or dead. Well, I did once. I was in a room. Some bloke

stood up in the door. Lost, I expect. I shot 'im. 'E fell down. Like a coat fallin' a'anger, I always say. Not a word.

Pause.

Yer never killed yer man. Yer missed that. Gives yer a sense a perspective. I was one a the lucky ones. (*Saved* 128)

Harry regards himself lucky for having killed someone. He thinks that Len is unfortunate since he did not get the chance to kill anyone. Harry has satisfied his need of effectiveness only in the war. His violent action is a means for him to feel distinguished so that he can assert his existence.

4.2 Complying with the System

Compliance mostly stems from the need for a frame of orientation and devotion, and from rootedness. Individuals comply with the system since they need to be a part of the social order, and they do not desire to be an outsider. Besides, individuals may believe that they will endanger their peace and security if they become a nuisance to the system. Some individuals, on the other hand, comply with the system to preserve their self-interests. The compliant individuals serve for the existence of the system. Most of them are charged with socially accepted occupations such as the ones in the police force, the army and so on. Fromm calls complying with the system *dynamic adaptation* or *automaton conformity*: “The individual ceases to become himself; he adopts entirely the kind of personality offered to him by cultural patterns; and he therefore becomes exactly as others expect him to be, just like the protective coloring some animals assume” (*Escape* 209).

People become compliant not only through dynamic adaptation but also by becoming apathetic to their situations, or accepting their situations in a stoic resignation. These people do not resist the irrational, unjust or violent enforcements of the system because they believe that the system will not change for the better. Fromm calls this situation *declining in vitality*. The individual can be conditioned to be a slave, but s/he will react with aggression or declining in vitality (*Anatomy* 40). The individual loses the vigor to make a response to any kind of social occurrence. The traditional response of people who decline in

vitality is to think that things have always been like this, and the way to rise above the suffering is through resignation and acceptance of the status quo (Patterson 410).

4.2.1 Dynamic Adaptation

Some Bondian characters are eager to serve the system to be able to survive by being approved and appreciated by the authority. In *Lear*, Warrington is a prominent bureaucrat in Lear's administrative staff. He has a lot of common sense. He tries to prevent Lear's irrational enforcements. For instance, he warns Lear when Lear demands more workers for the construction of the wall: "We can't take more men. The countryside would be derelict and there'd be starvation in the towns" (*Lear* 16). Lear ignores his advice. In another case, Warrington tries to stop the war that Lear declares against his daughters:

WARRINGTON. We could refuse this war. We're old, sir. We could retire and let these young men choose what to do with their own lives. Ask your daughters to let you live quietly in the country.

LEAR. How could I trust myself to them? My daughters are proclaimed outlaws, without rights of prisoners of war.

WARRINGTON. I've given you advice it was my duty to give. But I'm proud you've rejected it. (22-23)

Although Warrington has logical arguments, when Lear rejects them, he stops giving suggestions. He becomes submissive to Lear's system. Even his warnings stem from his obedience. His decency is the product of his sense of obligation and duty. Warrington is not a malicious character. Nevertheless, his innocence has been corrupted within the political system. Scharine states that political innocence in an irrational system is immoral. Moral maturity will eventually force one to act against the entire system (200). While Warrington objects to some of Lear's decisions he does not act against his entire system. On the contrary, he exalts in the obedience.

Warrington is obedient to Lear, but he cannot manage to comply with the sisters' regime. He rejects collaborating with them. Therefore, he is tortured by the sisters' soldiers, and finally goes mad. Warrington cannot adapt his sense of

duty to the new political system. He cannot survive after Lear's reign is over because he is unable to use the strategy of dynamic adaptation to the new regime. Lear's other bureaucrats are more adept at making use of this strategy. The Old Councilor runs away with Lear after Lear's army has been defeated by the sisters' army. Then, he leaves Lear by taking his money. "There might be a village and I can get some food. I'll be careful, sir. Set down and rest" (*Lear* 30). However, he never comes back. Lear learns from the Gravedigger's Boy that he has escaped:

BOY. Was that your friend with the stick? He's left you, he wanted a horse to take him to town.

LEAR. The traitor! Give him a bad horse and let him break his neck! (*Lear* 31-32).

The Old Councillor is aware that he is in danger as long as he is around Lear since the sisters' soldiers are after Lear. Therefore, he betrays Lear to save his own life.

Within the political system of *Lear*, self-interest is a domineering force over individuals' attitudes. In the sisters' reign, the Old Councillor appears as the sisters' officer and testifies against Lear:

COUNCILLOR. I will tell the truth. (*Takes out his notebook.*) Sir, you know me.

LEAR. Through and through.

COUNCILLOR. I helped you to escape on-

LEAR. You ran after me to be saved.

COUNCILLOR. Now you shouldn't say-

LEAR. And when you saw that I was finished you ran back here.

COUNCILLOR. I did my duty as a man of conscience. (*Lear* 48)

Old Councilor deems his betrayal as the right thing to do. Later on, he becomes Cordelia's officer:

LEAR. Are you in the new government?

COUNCILLOR. Like many of my colleagues I gave the new undertaking of loyalty. I've always tried to serve people. I see that as my chief duty. If we abandon the administration there'd be chaos. (*Lear* 92)

Old Councillor assumes a new role in each new political system. He believes that he serves the good of the people. Actually, he saves his own interests in a political system where the powerful survives.

Like the Old Councillor, a judge, who was earlier empowered by Lear, judges Lear in the sisters' court. While the judge attempts to perform his duty in a cold and professional manner Lear reminds him of the reality:

JUDGE. You are the late king?

LEAR. You know who I am. I gave you your job. (*Lear 47*)

In fact, Lear emphasizes the Judge's disloyalty. The Judge has already been integrated into the new system, and does not need to question the morality of his action. The judge and the Councilor are motivated by self-interest, but they try to convince themselves and others that they are inspired by the sense of obligation and duty. Lear comments upon what kind of people they are:

You good, decent, honest, upright, lawful men who believe in order- when the last man dies, you will have killed him! I have lived with murderers and thugs, there are limits to their greed and violence, but you decent, honest men devour the earth! (*Lear 93*)

Lear points out that people who justify their ambitions and fickle behavior with the sense of duty are much more dangerous for the society than thieves and thugs. These ambitious people of duty are the pillars of the irrational system. Their existence in the system is an obstacle to the possibility of creating a just and rational political order.

Some other Bondian characters prefer socially accepted occupations to satisfy the need of orientation and devotion. In *Red, Black and Ignorant*, the Monster's Son joins the army because he couldn't find work as a civilian (*Red 29*). He knows that he will be an outsider in the society if he does not have work (*Red, 24*). The Son is glad to be a member of the army:

I like the army.

When you're a soldier all your problems are solved by training.

Kill or be killed.

No apologies or explanations.

You always gab about right and wrong.

Do what's right? – it's as much use as an overcoat to a corpse.

In a storm the gaps between the raindrops don't stop you getting wet.

Can you stop the storm? (*Red* 30)

As a soldier, the Son feels secure. The army decides everything on his behalf. The army also gives him the opportunity to kill others. Otherwise he will be killed. He thinks that one cannot resist or change the course of the system. Therefore, it is better to be integrated into it. The Son feels efficient and useful in the army. According to Fromm:

The impulses arise to give up one's individuality to overcome the feeling of powerlessness by completely submerging oneself in the world outside... One may feel secure and satisfied, but unconsciously he realizes that the price he pays is giving up the strength and integrity of his self. Thus, it [submission] creates hostility and rebelliousness. (*Escape* 45)

The Son gives up his integrity and strength to the army. On the other hand, he compensates for the feelings of hostility and rebelliousness with the opportunity of killing the enemy. He reflects on this: "That is the soldier's reward for his skills: the pleasure of seeing the way he kills (*Red* 28). The Son's case shows that compliance with the system may result in violence. Fromm calls this kind of aggression *conformist aggression*: The individual destroys as s/he is told to do so (*Anatomy* 207). This type of aggression is mostly prevalent in hierarchically structured societies like the army where obedience is the prerequisite.

The murder of Lear is also an example of the conformist aggression. He is killed by a farmer's son. While wandering around after having been blinded, Lear comes across a farmer, his wife and his son. They are going to the construction camp since Cordelia forces everyone to work on the wall. All their properties have been confiscated by the government. As for the Son, he will be a soldier because his parents cannot care for him. Like the Monster's Son, the Farmer's Son joins the army out of necessity. Lear criticizes the farmer's and his family's compliance and submission:

I've heard voices. I'd never seen a poor man! You take too much pity out of me, if there's no pity I shall die off this grief...they feed you and clothe you- is that why you can't see? All life seeks its

safety. A wolf, a fox, a horse- they'd run away, they're sane. Why d'you run to meet your butchers? Why? (*Lear* 80)

Lear understands that the farmer and his family are in an illusion that they will survive and will be safe if they obey the government's orders. However, he is aware that if they do not defy being exploited they will die in poor working conditions. Lear is astonished at Cordelia's subjects who go to their assigned work without questioning (Scharine 209). Later on, the farmer's son becomes integrated into the system of the army; he becomes a junior officer. Without any hesitation he shoots Lear who attempts to pull down the wall. He acts as Cordelia's regime expects him to do, and proves his loyalty to the system

4.2.2 Resignation, Apathy and Declining in Vitality

Some characters are indifferent to the irrationality, injustice and cruelty that are present in the social order. In that case, individuals endeavor to maintain the course of their ordinary way of life. In *Saved*, Mary tries to calm Len who is worried about the rows at home: "I don't expect yer t'understand at your age, but things don't turn out too bad. There's always someone worse off in the world" (*Saved* 98). Mary's attitude reflects her resignation to her lot. She comforts herself with the idea that they might have been in a worse situation.

Harry is an extreme example of resignation and declining in vitality. Actually, he is a functioning member of the system; he holds a regular job unlike many other characters in the play. These long years of servitude to the system has driven Harry into an internal isolation. He talks little to the people around him, and is indifferent to what is happening in his environment. Bond states that "People are lazy and indifferent because they are doing things which are, by and large, stupid and irrelevant to their lives. So, of course, they get lethargic" (in *Loney* 39). Harry does not have a peaceful family life. He never attempts to solve the problems at home, or reconcile the family members. Len asks Harry if he has ever intended to leave home:

LEN. Ever thought a movin' on? Yer ought a think about it.

HARRY. Yer don't know what yer talking about, lad.

LEN. No. I don't.

HARRY. It's like everything else. (*Saved* 87)

Harry does not believe that he can find a better place to go. He gives the same argument when Len is fed up with the rows at home and decides to leave:

HARRY. Where yer goin'?

LEN. 'Ad enough.

HARRY. No different any other place.

LEN. I've heard it all before. (*Saved* 125)

Harry does not struggle to change his life, and advises Len not to change his. He has no faith in future. His compliance is a reactionary one. He feels secure in his little isolated world. Bond explains that

Many people believe that, consciously or unconsciously, human race have no moral justification for its existence. And they can still go about their daily business. This ability shows mental shallowness and emotional glibness, not stoicism or spiritual strength. Their 'realism' is really only the fascism of lazy men. (*Plays: Two* 4)

Harry informs Len that he failed in his attempt to leave Mary:

HARRY. I left 'er once.

LEN. You?

HARRY. I come back.

LEN. Why?

HARRY. I worked out. Why should I soul me' ands washin' and cookin'? LEN. Yer do yer washin'.

He rationalizes his return with the excuse that he needs Marry for his washing and cooking. Actually, Mary never looks after him. What makes Harry come back home is his fear of losing the habits of his life; his home provides him with a kind of routine no matter how vicious it is. He declares to Len: "I'll go when I'm ready" (*Saved* 129). Yet, he does not have a clear plan to go. He always delays taking action. Harry is like a bird in the cage. "If the cage door were left open we would fear to step into freedom as we would not know what lay beyond" (Patterson 410). Not only does Harry believe that any other place would not be different, but also he is uncertain about what he will encounter, if he leaves his present state. The Ghost of the Gravedigger's Boy's in *Lear* is a dramatic instrument which symbolizes declining in vitality. The Boy declines in vitality in

the physical sense when he is killed by the sisters' soldiers. His ghost appears to Lear and explains his situation:

Let me stay with you. When I died I went somewhere. I don't know where it was. I waited and nothing happened. And then, I started to rot, like a body in the ground. Look at my hands, they are like an old man's. They are withered. I'm young but my stomach's shriveled up and the hair's turned white. Look at my arms! Feel how thin I am. (*Lear* 56)

The Boy disintegrates into a ghost. However, at the beginning, he is a morally healthy individual. He helps Lear when Lear wants to take refuge in his house. "He instinctively recognizes his obligation to his fellowman" (Scharine 201). This is a humane behavior in a political environment where the self-interest is a domineering force. His murder and transformation into a ghost display that the system refuses to accept morally healthy individuals and excludes them from the social order. In that context, the Ghost's function is emblematic. Bond is not suggesting the survival of a soul after death but the elimination of the noncompliant from the social order (Shaughnessy 50).

In the past, the Boy could not survive within the system as a morally healthy individual, so as the Ghost, he prefers to comply with the system. While Lear gets awakened politically, recognizes his mistakes, and takes actions to change the political order, the Ghost becomes more and more passive and fearful. In this context, Debra Castillo calls the Ghost the double of Lear:

One of Bond's typical ploys has been to contrast the humane and dehumanize aspects of a single personality as split into two opposing and juxtaposed dramatic characters...The assassination of the Boy and his transformation into the Ghost that accompanies Lear in his later peregrinations signals the creation of a dehumanized double. (79-80)

The Ghost tries to persuade Lear into resignation, political passivity. He wants Lear to live in peace with him: "We'll go back to my house. It's quiet there. They'll leave you in peace at last" (*Lear* 78). Bond states that "He [the Ghost] starts off as a very innocent person, but what he wants to do is to live in a small

community, in his own little private world, in which he ignores certain problems” (in Stoll 420).

The Ghost wants to prevent Lear from helping people who suffer under Cordelia’s reign:

GHOST. There’s too much. Send these people away. Let them learn to bear their own sufferings. No, that hurts too much. That’s what you can’t bear: they suffer and no one can give them justice...that’s the world you have to learn to live in. learn it! let me poison the well.

LEAR. Why?

GHOST. Then no one can live here, they’ll have to leave you alone. There’s a spring hidden in the wood. I’ll take you there every day to drink. (*Lear* 94)

After his transformation into a ghost, the Boy loses his faith in justice and a better future. He acts in compliance with the morality of the political environment of the play. He strives to persuade Lear, who struggles to resist the system, to accept things as they are. He becomes selfish; he ignores other people’s misery. His only concern is to live in peace with Lear. In order to do that, he prefers to ignore certain political problems and sufferings of other people. The ghost is potentially a dangerous friend to Lear (Trussler 24).

The wife of the Gravedigger’s Son, Cordelia, is also indifferent to other people’s anguish. Her husband accepts Lear as a refugee in their house. Cordelia, gets tense and irritable with Lear’s existence, and reflects her anger to her husband:

WIFE. You are going to ask him to stay!

BOY. What else can I do? He can’t look after himself. He’s a poor old man- how can I throw him out? Who’d look after him then? I won’t do it!

WIFE. O you’re a fool! Can anyone come who likes? Don’t you have any sense of responsibility? (*Lear* 35)

The wife demands her husband’s sense of responsibility only for herself and denies it to other people. She is selfish and finds other people a threat to her peaceful life. She treats Lear rudely:

WIFE. When are you going?

LEAR. Your husband's asked me to work for him.

WIFE. You're not stopping here. I won't have you... I'm not having dirty old tramps about. I'm carrying. I mustn't let myself get upset. (*Lear* 41)

The wife desires to live in resignation in her little, isolated world with her husband. The Boy explains this to Lear: "She's very clever, but she can't understand how I live. I've got my house, my farm, my wife- and every night I tell her I love her. How could I be unhappy? She's afraid it will change, she'd like to put a fence round us and shut everyone else out" (*Lear* 40). The boy is content with his life, but he does not want to live in isolation. He is concerned about the people who need help.

In *Red, Black and Ignorant*, the Monster's Wife seeks to live in submission to the system. Like Cordelia, she wants to maintain her peaceful and passive life. She believes that she will be able to keep her peace as long as she and her family do not become a nuisance to the system. Her son is ordered by the army to kill someone on his street. The Wife encourages the Son to kill the old man who is their neighbor. When the Monster disapproves of the Son's determination to kill the neighbor, the Wife protests to her husband:

What planet d'you come from?

No one's life was ever saved because they couldn't find someone to kill him.

If it says you're killed you're killed

It's better if he does it

He won't gloat or be cruller than he has to be

What d'you want from him?

Would it make killing more humane if he was ashamed of doing?

(*Red* 34)

The Wife is in conflict with her husband because he is morally healthier; he refuses to accept the status quo. She criticizes the Monster for being emotional. She believes that the Son should just obey the order, will kill the man with just the necessary cruelty. She is not concerned with the morality of the action. She is worried about her son's life: "The army won't let him out and if he didn't obey

orders he'd be shot. Can you change that?" (*Red* 30). As a consequence of her anxiety, she supports her son's obedience to the army.

The wife's major concern is to preserve her ordinary way of life, because she feels secure only when she continues her daily routines. She reflects on this:

Things may happen that will make today seem so trivial
As long as we can sit at our table it's an ordinary day.
The roof's over our heads: the walls aren't burning
If we haven't learned to sit at our table while the murderers walk
the streets we
don't know how our neighbors have had to live for years
If they put a pistol to my head I'll go on washing the dishes as if
they hadn't
entered my house
How else shall we live? (*Red* 35)

According to the Wife, they should accept everything as they are. She supposes that she will overcome all the problems by ignoring them; by pretending that they have never happened. "The Monster's Wife is not ignorant of the conditions in which she lives. Rather she has learned how to survive - by displacing her rage, controlling her fear, limiting her vision, and accepting her fate" (Stuart 124).

4.3 Revolting against the System

Most Bondian characters choose to comply with the system at the expense of their freedom and integrity of their individual selves. Yet, Bond believes that there are always morally healthy individuals who will resist the system. Morally healthy characters are in disagreement with the social morality given by the system and its institutions. Bond does not attempt to portray the revolting characters as entirely and irreversibly flawless individuals since he denies the existence of a fixed human nature. Bond's revolting characters have their own infirmities. In some cases, they may comply with the system. However, they refuse a total submission. At least, they try to learn from their past mistakes. "The resistance is a source of tension in his [Bond's] drama: He creates an extraordinary sense of characters who are at some deep level wishing to be

wrenched out of their habitual ways of viewing and thrust into perceptions they have hitherto avoided” (Worth 208).

4.3.1 Len

Len, in *Saved*, does not display an active political revolt. He is not intellectually developed nor does he have a marked anger and class consciousness in order to attempt to change his society. He is one of the characters who are sacrificed for the preservation of the industrial society. Yet, social, economic and intellectual restrictions of his society have not destroyed his basic goodness (Scharine 58). Thus, he becomes a nuisance to the play’s given social order. Bond asserts that “We can only be human in conflict with society” (*Plays: Six* 249).

Len is the only caring and compassionate character in the play. He is concerned with other people’s feelings. He is sincere in his love for Pam; he may be the only character in the play who is able to love a person. He is gentle towards Pam, and tries not to hurt her when they have sex.

LEN. Lucky.

PAM. What?

LEN. Bumpin’ in t’you.

PAM. Yeh.

...

LEN. Give us a shout if I do something yer don’t reckon. (*Saved* 23)

His tenderness towards Pam goes on all through the play. He wants to marry Pam. He makes plans for the future.

LEN. We’ll start lookin’ for a place t’morra.

PAM. No places round ’ere.

LEN. Move out a bit. It’s better out.

PAM. Yer will be lucky.

LEN. Bin lucky with you. (*Saved* 33)

Len is the only one to make plans, and is hopeful about the future. Others disregard the future and do not have any specific aim in life. They are enslaved to their momentary satisfactions. Len’s love makes him eager to be productive. He describes to Pam how he will decorate their future house: “I am ’andy with me

'ands. Yer know, fix up the ol' decoratin' lark and knock up a few things. Yeh. We'll 'ave a fair little place. I ain' livin' in no blinkin' sty (*Saved* 31). Len unites himself with the world in the spontaneity of love and productive work.

While talking about the future with Pam, Len sings a compassionate song:

Be kind to'yer four-footed friends
That duck may be somebody's brother
Yer may think that this is the end
Well it is.

Compared with the frustrating song which Barry sings before stoning the baby, and which is about a baby rocked on a tree top and then fell down, Len's song is humane and innocent. It is like a child's song. While Barry's song displays his contempt for life, Len's song implies his acceptance of life and respect for all living creatures.

Pam becomes rude and heartless towards Len after her affair with Fred and having Fred's baby. In spite of Pam's degrading attitude, Len is devoted to her. When Pam is ill, he cares for her with compassion:

LEN. Did yer take yer medicine?

Pause

Feelin' better?

PAM. I'm movin' down t'me own room t'morra. Yer'll 'ave t' move back up here.

...

Did yer see Fred?

LEN. Yer never took yer medicine. (*He pours her medicine and gives it to her.*) 'Ere. (*Pam takes it.*) Say ta. (*She derinks it and gives a small genuine 'Ugh!'*) Read yer magazines?

...

MARY (*off.*) Pam-laa! She getting' up, Len?

...

The doctor says there's nothin't'stop yer getting' up. Yer're as well as I am.

Len closes the door but the voice is still heard. (Saved 52-53)

Even her mother is indifferent to Pam and ignores her illness, but Len nurses her patiently. In the play's alienating and dehumanizing socio-political environment, it is remarkable that Len is so humane, and does not give up loving another human being. Although he is insistent, Len is not selfish in his love for Pam. Pam is suffering from Fred's indifference to her. Len tries to reconcile Fred with Pam.

When Pam is ill, Len bribes Fred with tickets for a football game, so that Fred would visit Pam. Len struggles to make Pam happy.

Len is also the only one who cares for Pam's baby who is disregarded by everybody. He tries to make Pam look after the baby:

LEN (*to baby.*) 'Ello then! 'Ello then!

PAM. O no.

LEN. Look-ee-that. 'Oo that mummy-there?

...

Take it.

PAM. Put it back.

LEN. Yer ought a take it.

...

Yer ain' even looked at it for weeks. (*Saved 54*)

Len tries to build a bond between the baby and Pam even though he fails.

Len is an inquisitive character. Bond suggests that this quality is a symbolic act of resistance to deny the existing social order and search for the truth (in Innes 129). At the beginning, the difference in attitudes of Len and Pam towards each other gives the first hint about Len's character. Although they come together as a casual pick-up, Len tries to familiarize with Pam. He asks her name, but Pam does not want to answer him. He presses on until he learns her name. Within this context, Pam behaves in accordance with the play's social order in which people are alienated from each other and do not trust each other. On the other hand, Len acts out of the tacitly accepted course of the human relations in the society; he tries to build up a personal relationship with Pam apart from the sexual one. In another scene, he asks Pam questions about her family. He wonders why her parents do not talk to each other:

LEN. 'Ow'd they manage?

PAM. When?

LEN. They write notes or somethin'?

PAM. No.

LEN. 'Ow's that?

PAM. No need.

LEN. They must.

PAM. No. (*Saved 35*)

The communication with other people is an essential need for Len. Therefore, it is puzzling for him that Mary and Harry refuse to communicate. He believes that

they must communicate in one way or another. On the other hand, in a social environment where people are estranged from each other, Pam does not consider the lack of communication between her parents as a problem to be solved.

Len's inquisitive nature sometimes makes his goodness disputable. For instance, his part in the baby's murder is perplexing. He is not involved in the action, but he watches the whole event behind a tree.

LEN. I saw.

FRED. What?

...

LEN. I was in the trees. I saw the pram.

FRED. Yeh.

LEN. I didn't know what t'do. Well, I should a stopped yer.

(*Saved* 86)

Len does not do anything to stop the boys. He tries to justify his passivity as he did not know what to do. In fact, he is fascinated by the action of the murder while his goodness prevents him from getting involved in the murder. Afterwards, he asks Fred how he has felt during the act. This makes Len appear to be prone to violence. Yet, for Bond even this event is a part of Len's inquisitive nature; he searches for the real nature of events on behalf of the audience. Like Len, the audience of the play may be disturbed by the view but stays put nonetheless (in Spencer 35).

Len tries to communicate in the real sense with everybody around him. Therefore, his arrival results in some changes in Pam's family relations which have declined into hostility and aggression. He is friendly towards Mary. He helps her with the housework. His attitude towards Mary contradicts those of the gang members'. The gang members taunt Mary while Len helps her with her shopping bags. "Children and women are both subject to insult and casual hatred in *Saved* because they have no status in the hard, angry society in which they live" (Coult 72). Len is an outsider to the play's given social order. He seems to be a substitute son, fed and cared for by Mary, even though Pam wants him out of the house (Coult 72).

Len is also the only person who shows concern for Harry who is indifferent to people around him and neglected by them.

HARRY irons, LEN sits.

LEN. Yer make a fair ol' job a that. Don't you get chocked off.

HARRY. What?

LEN. That every Friday night.

HARRY. Got a keep clean.

LEN. Suppose so. (*Saved 87*)

This seems to be a petty dialogue. However, when the general course of human relations in the play is taken into consideration, it is challenging. Thus far, no one has paid attention to what Harry does or does not.

Towards the end of the play Harry and Len become friends. After a big row at home, Len wants to leave the house. Harry tries to persuade Len in order to stay.

LEN. Sick a rows

HARRY. They've 'ad their say. They will keep quite now.

...

It's a shame.

LEN. Too tired t'night. Wass a shame?

HARRY. Yer stood all the rows. Now it'll settle down an' yer-

LEN. I had my last row, I know that.

HARRY. Sit 'ere. (*Saved 125-126*)

It is unusual for Harry to talk to someone at this length. It is also extraordinary that Harry struggles to change Len's mind, while he is unresponsive to others at home, and never comments on anything. At last, Len attains his object in his efforts to communicate with Harry. Harry and Len are honest and friendly to each other although in their world most social and personal problems are solved by alienation or killing (Scharine 58).

Len's incongruity to the course of the social system makes him vulnerable to the attacks of the other characters who are integrated into the system. Harry blames him for having an affair with Marry.

HARRY. I found them both. *He points with the knife to the spot.*

LEN (*He pulls at him.*) No!

HARRY. She'ad 'er clothes up.

PAM. No!

LEN. Yer bloody fool! Yer bloody fool, bloody fool! (*Saved 122*)

Harry implies that his aggressive row with Marry stems from this event. Pam also blames Len for each miserable event in her life:

PAM (*crying.*) Why don't 'e go? Why don't 'e go away? All my friends gone. Baby's gone. Nothin' left but rows. Day in, day out. Fightin' with knives.

...

LEN. Yer can't blame them on me!

...

PAM (*crying.*) 'E' killed me baby. Taken me friends. Broken me 'ome. (*Saved* 122)

Despite all Len's humane attitude towards Pam, Pam ruthlessly criticizes him. She is irritated with Len's existence in her life. His affection and sincere love are in clash with the alienated, distrustful and aggressive human relations which Pam experiences in her society. To survive in Pam's existing social order is to be stunted as an emotional being (Scharine 28). Len rejects Pam's accusations, "I'm tryin' t' 'elp! 'Oo else'll'elp? If I go will they come back? Will the baby come back? Will 'e come back? I'm the only one that's stayed an' eyr wan'a get rid a me!" (*Saved* 123). In fact, Len expresses his real function in the house. Len may be "saved" or at least he has not lost himself, and perhaps he can do something to save others (Taylor 82).

Harry is a target for others to exercise their anger, and calm down afterwards. Harry also accepts the fact that Len has brought an order to their lives:

LEN. I don't give a damn if they don't talk, but they don't even listen t'yer. Why the 'ell should I bother about 'er?

HARRY. It's just a rough patch. We 'ad t' sort ourselves out when you joined us. But yer fir in now. It'll settle down. (*Saved* 127)

When Len joined the household, they were in disorder. However, Harry thinks that the disorder is temporary. Len has led them to rearrange their lives. They will possibly find a new order out of the present disorder.

At the end of the play, the family appears in a kind of reconciliation. "It is the beginning of re-integration through Len's slow and unostentatious determination to cling to his humanity" (Scharine 73). Len's final gesture, mending a chair broken in a row, is his symbolic act of struggle to heal the social order around him. He asks for a hammer, but no one gives him one. Yet, he goes

on mending. The ending is hopeful not because Len is victorious but because he refuses to recognize the defeat (Scharine 57).

4.3.2 Lear

Throughout the play, Lear experiences inner changes, a character development, which is not common for Brechtian heroes. Yet, these inner changes stem from the socio-political system which fits the Brechtian epic mode. Bond characterizes Lear's development in the following way: "Act I is Lear's childhood, a world dominated by myth. Act II is a clash between myth and reality, between superstitious man and the autonomous world. Act III is adulthood where Lear recognizes the true nature of society and rejects it" (*Plays: Two* 12). Setting out as a ruthless tyrant, Lear begins to change by identifying the social disasters caused by his own reign, and ends his life in a struggle for a political change.

During his reign, Lear creates a myth about his murderous enemies and his indispensable power to protect his people against the enemies. At this stage, he turns to violence to reinforce his power. When his daughters declare that they will marry Lear's enemies, and that they want to be the new rulers of the country Lear alleges that they are like "blind children" (*Lear* 20). He can not appreciate that who is really blind is himself; he is blind with hubris and rage. He condemns his daughters harshly:

Where will your ambition end? You will throw old men from their coffins, break children's legs, pull the hair from old women's heads, make young men walk the streets in beggary and cold while their wives grow empty and despair- I am ashamed of my tears! You have done this to me. The people will judge between you and me. (*Lear* 21).

Lear's accusations reflect his naivety and lack of judgment. His people suffer because of his insistent and ambitious demands for the construction of the wall. "The wall symbolizes the great crime of Lear's moral immaturity" (Scharine 192). Now, he accuses his daughters of being ambitious. He claims that his daughters will bring destruction to the lives of the people which he has already done by abusing his power.

When Lear is deposed by the sisters, he loses all his power but starts gaining self-recognition. His first reaction to his new situation is self-pity.

My daughters have taken the bread from my stomach. They grind it with my tears and the cries of famished children- and eat. The night is a black cloth on their table and the stars are crumbs and, and I am a famished dog that sits on the earth and howls. I open my mouth and they place an old coin on my tongue. They lock the door of my coffin and tell me to die. My blood seeps out and they write in it with a finger. I'm old and too weak to climb out of this grave again. (*Lear 31*)

At this stage, Lear focuses on his own suffering. He believes that he is done a great injustice. Now, he is desperate. He is not aware that injustice is in the nature of the system created by him. He evades taking the responsibility by putting the blame on his daughters

For a while, Lear cannot accept that he has lost all his power. He reflects that he cannot sleep on his own since he lost his army (*Lear 33*). He feels unprotected because he does not have his previous means of power any more. In the course of time, he begins to enjoy the peaceful life in the Boy's house where he took refuge:

I could have a new life here. I could forget all the things that frighten me-the years I've wasted, my enemies, my anger, my mistakes. I've been too trusting too lenient! I'm tormented by regrets- I must forget it all, throw it away! Yes!- let me live here and work for you. (*Lear 39*)

His regret for his loss of power is misguided. He believes that he suffers because he has been too merciful towards his daughters. He does not realize that the real reasons of his present situation are his brutal and despotic regime and abuse of power. At this point, he tries to relieve himself and survive by resigning to a small private realm.

During his trial, Lear sees himself as a caged animal:

Who shut that animal in that cage? Let it out! Have you seen its face behind the bars? There's a poor animal with blood on its head and tears running down its face... it's lying in the dust and its wings are broken... O god, there is no pity in this world... You are cruel! Cruel! (*Lear 49*)

Lear begins to realize that he is caged and crushed by a system of his own unjust and cruel creation. At this stage, Lear is not politically awakened yet. He still concentrates on his own situation, and believes that he is the only one who is treated unjustly. He is not aware of the misery of the people yet. In fact, "Society is the cage and the restrictions of social institutions are the bars. Those entrapped by society feel a natural urge to struggle against the restrictions but an acceptance of the morality of society makes resistance impossible" (Scharine 204). Lear persists in judging his situation within the limits of the social morality. That is why he feels more and more trapped, and cannot find the ways to resist the existing social order.

Gradually, Lear begins to analyze the system and its fatal effects upon individuals. He gives up putting the blame on his daughters. When he is imprisoned, he wants the Gravedigger's Boy's to bring his daughters. The Ghost brings their ghosts. Lear addresses them:

I know it will end. Everything passes even the waste. The fools will be silent. We won't chain ourselves to the dead, or sent our children to school in the graveyard. The torturers and ministers and priests will lose their office. And we'll pass each other in the street without shuddering at what we have done to each other.
(*Lear* 54)

For the first time, he gains an insight to the realities of social corruption, injustice and inhumanity. He exclaims: " I killed so many people and never looked at one of their faces. But I looked at that animal" (*Lear* 54). The juxtaposition of his confrontation with his own image as an animal in the cage and his daughters' ghosts compels him to accept his own responsibility for the cruel system.

When his daughters are captured and killed by Cordelia's soldiers, Lear's comprehension of his own guilt becomes more clear. Viewing Fontanelle's body during the autopsy scene, he comes to the following conclusion:

I destroyed her! I knew nothing, learned nothing... I killed her! her blood is on my hands! Destroyer! Murderer! And now I must begin again. I must walk through my life, step after step, I must walk in weariness and bitterness, I must become a child, hungry and stripped and shivering in blood, I must open my eyes and see!
(*Lear* 74)

Lear begins to enter a stage of moral maturity. He frees himself from the social morality and gains moral health. "Lear's recognition of his responsibility in the spiritual death of his daughters is his first real step in his journey from fancy to moral maturity" (Scharine 205). At this stage, he is blinded in the prison. The coincidence of his blinding with his decision to open his eyes and see is a dramatic metaphor for his new moral insight.

Lear's moral maturity leads him to the rejection of resigning himself to the system. Meeting helpless people who suffer under Cordelia's reign, Lear decides to take action to stop Cordelia: "I can't be silent! O my eyes! This crying's opened my wounds! There is blood again!... I must stop her before I die" (*Lear* 80). The injustices Lear witnesses reinforce his insight, and he becomes a revolutionary by taking upon himself the responsibility of the collective salvation of the society.

As a political opponent, Lear now lives in the house of the Gravedigger's Boy. There, he shelters people who hide from Cordelia's soldiers despite Thomas' and Susan's protests:

I came here when I was cold and hungry and afraid. I wasn't turned away, and I won't turn anyone away. They can eat my food while it lasts and when it's gone they can go if they like, but I won't send anyone away. That's how I will end my life. (*Lear* 88)

Being a morally healthy individual, Lear cannot become indifferent to the sufferings of his fellow men. He does not know who these people are, but regards them as his friends. Lear has lost his power as the ruler of the country so that he gets freed from the constraints of the social morality so that he overcomes the feelings of alienation and isolation.

Despite all his efforts to help the people around him, Lear feels restless and politically ineffective. He tells them parables to improve their political consciousness. However, he realizes that the oppressive system continues.

What can I do? I left my prison, pulled it down, broke the key and still I'm a prisoner. I hit my head against a wall all the time. There's a wall everywhere. I'm buried alive in a wall. Does this suffering and misery last forever? Do we work to build ruins, waste all these lives to make a desert no one could live in... I can do nothing, I am nothing. (*Lear* 94)

The recognition of the atrocities of his reign is not enough to help suffering people. Cordelia still maintains Lear's irrational authority, under which he feels like a slave.

Cordelia is as restless as Lear because she thinks that Lear is a threat to the system; he turns people around him against the government. She goes to warn Lear to give up his political activities:

CORDELIA: You say what they want to hear.

LEAR. If that's true - if only some of them want to hear - I must speak.

CORDELIA. Yes, you sound like the voice of my conscience. But if you listened to everything your conscience told you you'd go mad. You'd never get anything done - and there's a lot to do, some of it very hard. (*Lear* 97-98)

Like all irrational rulers, Cordelia shuts out her conscience, and advises Lear to do the same. She needs Lear's allegiance. Allegiance implies the yielding to government the right to determine life and death (Scharine 213). Since Lear is now morally healthy, he refuses to stand by Cordelia's government and to remain politically inactive. His new insight does not let him give up his political responsibility as long as people need him.

Lear's final gesture is his first attempt to change his passive political resistance into a revolutionary action. He goes to the wall and climbs painfully to the top of it, and starts digging it up. His action suggests his desire to demolish the repressive system by taking a step to pull down the main symbol of it. At that moment, he is killed by a soldier. Lear chooses a physical death, rather than a spiritual death by giving himself up to Cordelia's irrational system. His final gesture of defiance is a very small one. However, it is important because Lear is making a teaching gesture (Hirst 140). When Lear goes to pull down the wall, he takes Susan with him because he wants her to go back afterwards, and tell people about his attempt. He aims to show other people the possibility and necessity to take a revolutionary action; he wants to encourage them with his own undertaking.

4.3.3 The Monster and His Son

The Monster in *Red, Black and Ignorant* complies with the system in some stages of his un-lived life. Yet, he experiences a kind of moral development like Lear. At the end of the play, he chooses not to submit to the system. Up till that moment, his existence in the play is like a chorus to comment which reveals the dialectic of the social order since he “is a visible product of both the holocaust and the conditions that are producing it. He is an image of what is done to him within the play” (Reinelt 55). Thus, he drives the audience to recognize the distinction between the morally healthy and socially moralized actions.

The Monster goes into a system of education which teaches children hatred and aggression. The school system makes the Monster an aggressive person. He becomes aggressive in his private life too. On the other hand, he is capable of realizing the irrationality of his attitude: “At every turn we break the oath we make when we’re born to human reason” (*Red* 15). The Monster is aware that individuals gradually lose their humanity within the system.

The Monster sells his Son to the Buyer who symbolizes the society; the family is supposed to give the children the morality of the society. The Monster is not aware of the possibility of disobedience yet. However, he is able to perceive that the system is unjust and cruel. Immediately after he has let his son go with the Buyer, he analyzes the system:

MONSTER (*turns aside and gently hugs his arms and chest as if they still smarted from the fire*). They are so greedy they stuff food into their anus
People starve and the guts of the granaries burst
...
But I who have never tasted milk till of the time when the eater and the food consumed by one fire (*Red* 20)

The Monster underlines the injustice in the core of the system. Some people live in wealth, and they still struggle to have more while some people live in scarcity. The injustice drives the world into disaster. The Monster refers to the War which caused his death in his mother's womb, the war which destroyed all in the world. The stage direction shows that the Monster suffers from the course of the events in the system, and he is in a grievous submission. Yet, unlike other compliant

characters, he is uncomfortable with the situation he is in. As Scharine states, the Monster clings stubbornly to humanity accepting even his pain as a sign of life (77).

The Monster realizes the dehumanizing effects of the system more drastically when he has to come up against his son. His son becomes dehumanized and indifferent to other people, since he is a product of the system. The Monster is also responsible for this situation since he has submitted his son to the social order. When he witnesses that his son does not help the woman who has been stuck under the concrete beam, he is shocked with his son's inhumanity. Till that moment, the Monster is a dramatic instrument to show why individuals become monsters and how things are, and how they should be. The Monster helps the woman who has been ignored by his son. Therefore, he performs a resistance against the system rather than only pointing out the problems. He explains the significance of his act: "The world isn't just! Justice is made by people! If I do what is right I have the strength of a hundred men!" (*Red* 25).

The Son turns out to be a resistant individual at the end of the play. He is ordered to kill one person on his district. He chooses to kill his father rather than a sick and aged neighbor. He expresses his pity: "Dad I couldn't kill him. He was old. His bones as weak as broken fence" (*Red* 37). His killing his father instead of the old man seems to be ruthless and inhuman. Yet, the action is the result of the Son's free choice, however painful it is. Bond's aim is to stress the possibility, even under the most brutal circumstances imaginable, of human choice and resistance (Spencer 225-226). The Monster is happy with his son's decision. He explains the significance of his Son's action:

Praise this soldier. Why did he kill his father and not the stranger?
Under his scars the flesh was whole...
My son learned it was better to kill what he loved
Than one creature who is sick or lame or old or poor or stranger
should sit and stare at an empty world and find no reason why it
should suffer" (*Red* 38).

The system has forced him to be dehumanized. Yet, he has not lost all his humanity. Bond maintains: "I am sure no one willingly gives up the name of

human. It takes a great deal of culture to make us human it takes even more culture to make us beasts” (*Plays: Six* 249). The Monster expands on that view:

Our life can be crushed as easily as an ant by an army
But at this time we could not be crushed even by the weight of the
continent on which the army marched
We know ourself and say: I cannot give up the name of human.
All that is needed is to define rightly what is to be human
If we define it wrongly we die
If we define it and teach it rightly we shall live. (*Red* 38)

The individual should keep his/her humanity in order not to be defeated by the system. The system prevents individuals from knowing themselves. If the individual does not defy the system, s/he will lose all his/her moral integrity. The Son does not have a totally moral health yet, because what is to be a human is not taught to him properly. Thus, he cannot refuse the army’s order completely. Still, he makes a choice and does not kill a weak and vulnerable person. For the Monster, this is an important first step towards a search for humanity: “The first pitcher that held water. The first wall that stood on the earth as still as a startled animal. The first cutting that gave fruit to a barren tree” (*Red* 38).

4.3.4 The First Woman

As a member of Tin Can Society, the First Woman is different from other members in her reactions to events. She is sensible, and against killing a person. Her friends panic when the members of the society begin to die one by one, after the arrival of the First Man. The first solution they think of is to kill the First Man. The First Woman tries to pacify them and prevent them from killing him: “Think! We musn't waste time killing him when this might be our last chance to save ourselves!” (*Tin* 72). Other members are totally dehumanized by the system. As their consumer society is devoid of productive work, they are uncaring and emotionless. Therefore, they offer mechanical solutions, and regard killing as a normal thing to do. On the other hand, the First Woman tries to find another solution. So, she implicitly resists the given order of the system.

The First Woman is also the only character who cares about other people who are not the members of her society:

We'll get knives and cut a record on a stone
Spend all the time we've got on that.

If other people come here they'll know that till this happened we
lived in peace for seventeen years
It'll be a message of hope: they could even be
We'll get knives and cut a record on a stone

While other members of Tin Can society are only worried about their own health and safety, the First Woman wishes to guide other people who may arrive after Tin Can people die, and to encourage those people to survive. Her attempt is moral and humanistic since she regards the right to live not only for the members of her own society but also for all other people.

At the end of the play, the First Woman stops the Second Woman from killing the First Man and declares that she will sleep with the First Man. She makes a revolutionary gesture for the future of Tin Can Society. For some unknown reason, Tin Can people have become sterile. The First Woman claims that the First Man may be their chance to procreate the future generation: "There could be children... In a few years we'll be old. This is our only chance" (*Tin* 93). The First Woman becomes the initiator of a new era for Tin Can people. According to Marx, "Man's nature makes it possible for him to reach his fulfillment only by working for the perfection and welfare of his society... History calls those the greatest men who ennobled themselves by working for the universal" (in Giddens 1). After the First Woman's attempts Tin Can people earn a new kind of hope to create a better future, although they have burnt all their tins during Tin Can riots. They are now eager to take part in a productive work to leave a habitable world for future generations.

CHAPTER 5 CONCLUSION

In his plays, Edward Bond attempts to reveal the tension between the individual and the social establishment in which s/he lives and the individual's reactions to this tension. For Bond, individuals are products of historical, political and social forces (*Plays: Two* xiii). He focuses on the modern industrial society and the capitalist system; he explores the socio-political forces in that system. Bond asserts that capitalism is irrational since “it violates man's inherent right to freedom, to dignity, and to the pursuit of a happiness or a fulfillment that does not imply subjection or subversion of others” (in *Hern* xiii). The main defect of the system is the social injustice at its core. The target of Bond's rational theatre is to reveal the irrationality of the system and the need for justice.

Each of the four plays studied highlights some different aspects of the capitalist system. In *Saved* and *Lear*, Bond mainly tries to portray the exploitation of the working class. Working class characters in *Saved* work under harsh conditions for small wages. The construction of the wall in *Lear* symbolizes the exploitation of the working class for the interests of the ruling class. In *Red, Black and Ignorant* the principles of self interest and egotism which are the basis of the capitalist system are emphasized. Bond also displays how injustice in the system results in a destructive war. In *The Tin Can People* the principle of consumption is the highlighted theme.

In addition to the basic features of the capitalist system, Bond also explores the repressive effects of social institutions. He represents the social institutions as the superstructures of the capitalists system, and suggests that they assume a function which secures the base of the society. Social institutions are present to protect the interests of the ruling class. Social institutions induce the

social morality which all individuals are supposed to internalize. In this way, individuals accept the nature of the system without questioning. In *Saved*, the restrictive nature of the legal system is foregrounded. The social morality is that man is evil by nature. For this reason, the social order should be maintained through strict control and punishments. The norms of the social establishment of the play are not humanistic.

In *Lear*, Bond analyzes government systems and the irrational authority. Lear wants to keep his authority by terrorizing people with the idea that enemies may attack any moment. He claims to serve his people. Yet, he enslaves them by forcing them to work for the construction of the wall. After a while people become responsible for the government, but the government is not really responsible for the people. His irrational authority is perpetuated in the reigns of his daughters and Cordelia. Most of the characters recognize the social morality that power is the only means to stay alive in the system; they become corrupted in their search for power.

In *Red, Black and Ignorant*, Bond reveals the driving force of the system of family and education over the individual to acquire the social morality of the system. In *Tin Can People*, the effects of the economic system over individuals are analyzed. The higher stage of the capitalist system drives members of the society into consumption. The social morality individuals internalize is to get as much for themselves as possible because of the constant fear that there won't be enough to live (Reinelt 61). They mistake the abundance of food for a utopic existence whereas without further production all their resource is bound to be depleted eventually.

The features of the capitalist system are highlighted to show the nature of the system and the position of individuals in it. One of the main conclusions to be drawn from the analysis of the system is that the individual becomes alienated and dehumanized in the capitalist system. The capitalist mode of production makes the individual an instrument for impersonal economic purposes, for the purposes of the ruling class. "It [the work] is not his [the worker's] work but work for someone else, that in work he does not belong to himself but to another person" (Marx, *Selected* 170). Thus, it increases the individual's sense of insignificance

and isolation. Work turns into a meaningless and unwilling action. According to Marx, human labor is the expression of human individuality. The individual realizes himself/herself through labor (*Marx's Concept* 77). Nonetheless, the capitalist mode of production obliterates the labor's uniqueness, and prevents the personal and moral development of the working class. In the plays analyzed, Bond demonstrates the moral emptiness, loss of values and the loss of identity due to the alienation and dehumanization of individuals. Social relations are governed by antagonism, indifference and self interest. The plays equate the form of living in the capitalist system with death. When people are crushed by the system they lose their humanity, they become living death. The Monster in *Red, Black and Ignorant* and the ghosts in *Lear* are metaphors to complement the living-death state of the characters.

According to Fromm, individuals have some existential needs to lead a meaningful and productive life. Individuals evade the sense of loneliness, isolation and insecurity. Hence, they need a frame for orientation and devotion, rootedness and effectiveness. Yet, in the capitalist system, these existential needs are not fulfilled. As Reich lists, to be able to survive within the irrational and restrictive social order, individuals exert some defensive mechanisms which are resorting to violence, complying with the system and revolting against the system. Bond demonstrates these strategies through the experience of a handful of distinct and separate characters caught up in a historical process (Hern xviii).

Aggression and violence work as a defense mechanism for some of the Bondian characters to assert their existence and overcome the feeling of ineffectiveness in the system. In *Saved*, most of the characters are aggressive and easily turn to violence. They are dehumanized within a restrictive socio-economic system so that they have lost human qualities, individuality and spirit. In *Lear*, both ruling class and working class characters display violent actions. Ruling class characters try to preserve their authority through violence. Lear is a very aggressive ruler at the beginning of the play. Later on, his daughters and then Cordelia display cruel reigns. Working class characters also turn to violence in order to be recognized by the ruling class. In *Red, Black and Ignorant* Bond tries to show "how capitalism results in barbaric inhumanity" (Stuart 123). The sense

of alienation, depravation and isolation result in violent reactions. In *The Tin Can People*, characters are deprived of productive activity. Thus, they cannot establish a human culture, though they live in abundance. Therefore, they exhibit aggressive behavior. Bond forces the limits of the violence, thus the limits of inhumanity, to shock his audience to take a stand and make their own decisions about what is presented in the plays.

Some of the Bondian characters choose to comply with the system to get over the feeling of insecurity. Fromm states that, "The person who has been blocked in his development must revert to primitive and irrational systems which in turn prolong and increase his dependence and irrationality" (*Man* 36). Some characters comply with the system by serving the authority. Some other characters isolate themselves from social and political problems and choose to live in resignation. According to Bond, such resigned characters contribute to the protection of the system as they show no reaction to the injustices and have no faith for a better future.

Despite the presence of aggressive and compliant characters, there are characters who resist the accepted nature of the system. The plays end with a character who makes a defiant gesture towards the social order. In *Saved*, Len is in a silent resistance against the system. He remains good despite the pressure of his upbringing and the dehumanized social order. Len's final gesture, mending a chair as a metaphor, implies an unspoken defiance against the system. Although he is intellectually unsuited to set out an active movement to change the society, he is the only hope of for the possibility of change in the play's social order. Len is also the only character who displays human love. In the abominable system Bond displays the destruction of human love would entail interaction, sharing and respect among people. In its absence, no healthy relationship is possible. The absence of love and its consequences are depicted graphically among family members, friends, work mates, members of community and co-officials of the ruling class. On the other hand, even a glimmer of love would save humanity.

In *Lear*, Lear changes from an irrational tyrant into a man of wisdom. When he loses his political power as a dehumanized ruler, he begins to perceive his environment as a real human being. He learns compassion, pity and humanity.

His final gesture, his attempt to pull down the wall is his rebellion against the irrational authoritarian system. “He ultimately becomes a spokesman for change” (Spencer 87).

In *Red, Black and Ignorant*, Bond puts emphasis on the possibility of free choice. The monster tries to save his human qualities throughout the play. He struggles to teach those qualities to his son, but he fails until the end of the play. At the end of the play, his son chooses to kill his father instead of an elderly, sick neighbor. This is a silent revolt against a system that teaches selfishness. In *The Tin Can People*, the corruption of the society gets more and more severe and results in a civic turmoil. In the midst of the chaos, the First Woman stands against the whole society and rescues the First Man who has been excluded and wounded by dehumanized members of the society. She wants to sleep with the First Man to create a new generation, and to save her society. The idea of sterility permeates all four plays since the characters produce nothing to promote a better life for themselves. It is a metaphor for the dysfunctional existence of the characters. In *The Tin Can People*, it is even presented in the literary sense. Although it is very difficult to reverse the effects of sterility, each play offers some hope for change in human existence.

The conclusion to be drawn from the presence of revolting characters is that Bond seeks to reveal that there is always a possibility to change the society. The system forces the individual to turn into violence and compliance. Yet, the individual may refuse these two options, and choose to resist the restrictions of the system. The aim of Bond’s rational theatre is to be a means for the audience to recognize the potential in the individual to revolt against the unjust and irrational system. Even though the endings of all four plays are not specified as happy endings, they may be regarded as optimistic ones. Bond’s resistant characters give up the selfishness which the system aims to assign to them. They may comply with the system now and then. Yet, they make a final attempt to take control of their lives and to challenge the given social order.

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