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In Search of Justice in an Unjust World: *Tune*

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ABSTRACT

According to Edward Bond, persons have a fundamental innocence at birth that calls for two things: a yearning for justice and a want to feel at home. It is encouraging to learn that human beings still possess some degree of radical innocence. It appears when people are forced to make choices, particularly under difficult circumstances. Adults, however, do not make decisions even concerning their own life since they are socialized and ideologized by the images produced by the capitalist system. Bond directly mentions children since their minds have not yet been manipulated for profit. Social institutions including the family, the school, the legal system, and others suppress children's imaginations. Bond's drama presents a new space for children to think about themselves or the world and take decisions without being given ready-made solutions to their problems. This paper aims to analyze *Tune* by Edward Bond under the light of his concept of drama in education or drama for children. Justice is something we all need as humans, and drama, in Bond's opinion, may bring about justice. In order to find justice in this unjust world, we should embrace theater as never before. *Tune* is one of the plays in which he has discussed innocence and justice.

Key Words: Edward Bond, *Tune*, and theatre in education.

Adaletsiz bir Dünyada Adalet Arayışı: *Tune*

ÖZET

Edward Bond'a göre, insanlar doğuştan iki şeyi gerektiren temel bir masumiyete sahiptir: adalet özlemi ve evde hissetme isteği. İnsanların hala bir dereceye kadar radikal masumiyete sahip olduğunu öğrenmek cesaret vericidir. Bu durum insanlar, özellikle zor koşullar altında seçim yapmaya zorlandıklarında ortaya çıkar. Yetişkinler ise kapitalist sistemin ürettiği imgelerle toplumsallaştıklarından ve ideolojikleştirildiklerinden, kendi hayatları hakkında bile karar vermezler. Bond, zihinleri henüz kâr için manipüle edilmediğinden doğrudan çocuklardan bahseder. Ona göre, aile, okul, hukuk sistemi de dahil olmak üzere sosyal kurumlar çocukların hayal gücünü bastırır. Bond'un draması ise, çocukların sorunlarına hazır çözümler önermeden kendi hayatları veya dünya hakkında düşünmeleri ve kararlar almaları için yeni bir alan sunmaktadır. Bu çalışma, Edward Bond'un *Tune* oyununu eğitimde tiyatro ya da çocuklar için tiyatro kavramı ışığında incelemeyi amaçlamaktadır. Adalet, insan olarak hepimizin ihtiyaç duyduğu bir şeydir ve Bond'a göre drama adaleti sağlayabilir. Bu sebeple, adaletsiz bir dünyada adaleti bulmak için tiyatroyu hiç olmadığı kadar kucaklamalıyız. Masumiyet ve adaleti konu edindiği oyunlardan biri de *Tune* oyunudur.

Anahtar Kelimeler: Edward Bonnd, *Tune* ve eğitimde tiyatro.

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Introduction

Being one of the most prominent postwar British playwrights, Edward Bond (1934-) came from a working class family. After leaving school at the age of fifteen, he started to work for some laboring jobs. From 1953 till 1955, Bond was in the army to fulfill his military service. His two years of experience “with the brutality and dehumanization of the army life helped form his image of force as a controlling social instrument” (Free, 1996, p. 80). As a result of his firsthand experience in working life, he has understood the nature of capitalism and class system in society he lives. Thus, it can be claimed that Bond’s left world views are the consequences of his working and military life experiences. The first play of Bond is *The Pope’s Wedding* (1962). His other plays which make him one of the most influential British political playwrights can be mentioned as follows: *Saved* (1965), *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), and *The War Plays* (1985).

Bond is a very prolific writer and, interestingly enough, he did not regret for leaving the school. He even claimed that if he had taken university education or any formal education he would not have been developed intellectually (Free, 1996, p. 80). As it is understood from this comment, he criticizes the formal education in Britain. He believes that the universal education system is one of the worst things affecting Western society since Black Death (qtd. in Coult, 1977, p. 53). In addition, he thinks that schools aim to discipline the children instead of giving answers to their questions about life and about themselves. To find the answers of these questions is vital for the children as they are born with the urge of finding about who they are and what it means to be human. Bond considers this as the aim of his drama in education, and explains it as follows:

Drama is self-creativity. It teaches nothing. Instead it confronts human creativity with its own needs. It does not prepare children to enter society; it prepares them to enter more fully into their humanness...Drama confronts young people with situations in which that injustice has seeped down into their own lives, or which they can easily foresee in the future. At that age such things are unacceptable. And if at that age drama ignites the self’s creativity by respecting it and trusting its strength, then society will be less able to destroy it later. We will have given it forever the indomitable power of youth.(Bond, 2007)

As it can be deduced from the above quotation, Bond does not try to impose any sort of teaching on young people’s minds. On the contrary, he wants to ignite their minds through drama which confronts them with injustices. Because young people are not ideologized or socialized before entering the society, they will not accept these injustices. As Bond claims, if drama ignites the self’s creativity society will not be able to destroy it easily in the future. That is why, drama in education is important for Bond.

The young people can search for the answers of the questions about life and themselves through using their imagination provided only by drama in modern society which is surrendered by images created to make profit. In this regard, Bond explains that drama deals with the meaning of human being by provoking the imagination of people instead of giving answers to their questions. As Bond (2015) puts it:

Drama concerns the meaning of human beings, the human self... By “human being” I mean the person as evolved from nature, still with much of animals’ existential being but evolved into a community being, with a social life, social emotions and shared social reason... So

to understand reality, ourselves and history, we must understand the logic of imagination...Drama is the logic of imagination: why we act and the consequences of the acts. There is one logic of imagination, reality and drama and it is the logic of humanness...morality belongs in logic because morality is derived from – not based on – “what.” Ideology “knows” what we are and has prisons, churches, temples, banks to prove it. But ideology is fiction. Ideology reduces “why” to what, “why” raises “what” to itself – that is the logic of drama in humanness...Drama answers the question “why should I do what is good?” with the logic of humanness. (p. 5)

As it is evident from the above quotation, what distinguishes a human being from an animal is not his/her intelligence but his/her consciousness. In contrast to animals who are not interested in the question of ‘why’, human beings can question the events and want to understand the reasons of them. In order to understand ourselves, history or reality, Bond suggests looking at imagination through drama as he thinks that reality is within us. He explains the logic of imagination as a way to ask why we act in a certain way instead of in another way. To this end, one should focus on asking ‘why’ while using his/her imagination instead of asking ‘what’. As Bond explains, drama is not interested in ‘what’ in contrast to ideology which is fiction. Ideology reduces everything to the question of ‘what’. It has prisons, churches, and temples to maintain its power. For instance, one is punished and sent to prison if he/she opposes a rule of it. Ideology is not interested in the reason of opposing the rule. It only aims to perpetuate its power on its subjects while drama centers on asking why the rule is defied or why there is such a rule in society. This kind of approach to the events does not reduce them into a crude cause-effect relationship. In this regard, Bond focuses on the fact that “drama should offer the possibility, the stimulus, the provocation, for us all to uncover the hidden forces that try to control us, what he calls transcendentalism: all the ideologies that provide all the answers to life’s questions, ideologies such as religion, fundamentalist ideas, fascism, patriotism, racism, etc.” (Davis, 2007 p. 84). Bond prefers drama to ideologies since the former creates while the latter teaches. Thus, with his drama, Bond invites children or adults to search for their questions about themselves, life, reality or history through resorting to their imaginations instead of accepting the taken for granted answers offered by transcendentalism.

Bond considers that the recent situation of UK theatre is far from realizing the real function of drama. He refuses The National Theatre and the Royal Shakespeare Company, which used to premiere Bond’s plays, to produce his plays after seeing that they could not understand the fact that they are dealing with a new theatre form (Davis, 2007, p. 84). In this theatre form, Bond uses drama devices and, in order to cover the general notion of them, he uses the term TE (Theater Event). Bond (2005) defines TE by stating, “TE invalidates received and ideological meanings and establishes new meanings in their place. The audience are aware of the TE’s outcome but the characters need not be” (p. 85). TE is related to the dramatic action and used to recreate the meaning of the texts. Bond refuses Stanislavskian realist drama and Brechtian epic drama, and creates a new sort of drama called Theatre Event in which Bond creates meanings by provoking imagination with the use of some devices. Instead of using words, Bond uses some objects. Thus, the audience and especially young people, create their own meanings by interpreting the meanings of the objects used on the stage as Bond believes that people are responsible for their lives. In contrast to television, video games or films which surrender people with images, Bond

employs objects to reignite the imagination of the young people. Thus, young people can question some fundamental questions about being a human.

The problem is that both directors and actors want to employ Stanislavskian or Brechtian techniques while producing Bond's plays, which destroys the power of plays according to Bond (Davis, 2007, p. 82). In this regard, Bond(2013) states:

Recently UK theatre has lurched deeper into what may be its terminal vacuity. It's a consequence of the recent economic collapse and of years of opportunistic trading in the human image. It can no longer put a human being on stage because it can't stage the problems and paradoxes that make us human. It's destroyed the acting and directorial means of doing this. In its place it puts a human simulacrum, jaunty or pathetic or -- it hopes, commercially -- both. (p. 1).

For this reason, Bond felt himself more at home when he started to work in the French national theatre and let them premiere many of his plays. In UK, Bond prefers to work with Big Brum Theatre in Education Company in Birmingham since 1995 and writes play for children and young people. Bond(2000) explains that "anyone who has had to work in the adult media over the last twenty years has wasted their life or had it wasted for them. During these years, Theatre in-Education has become more relevant, skilled and useful – more valuable. Now the threat to its existence is a tragedy. It is the most valuable cultural institution the country has" (p. 58). According to Bond, people need a different sort of drama dealing with what it means to be human. To this end he has developed many theoretical writings. He finds the current situation of British drama as unsuccessful to meet the needs of modern people whose imaginations are exploited by images created to be sold. Bond(2013) states that "I've explained why I needed to create a new sort of drama. It would be based on the basic structures of 'being human' and would understand society as the personal and political search for justice" (p. 5). In this regard, it can be mentioned that the aim of Big Brum is similar to that of Bond. Big Brum explains its aim as follows:

Because we believe that participation in and access to art is a necessity, like education, we believe it is a basic human right. Young people, more than anyone, have a need to learn who they are and why they are who they are. It is through this that they acquire a powerful sense of justice and the drive to change the world. Working artistically with them, using the tool of the imagination, we use art to envisage a more reasonable, more just, more tolerant and more human world. (Bond, 2007)

Edward Bond's dramatic child in 'Theatre in Education'

Bond believes that, in the past, people interpreted the world with the concepts that belonged to the 19th cent which are either absurdly optimistic or too pessimistic about future. Mind and imagination worked quite differently in the past when there were not TV and movies. They create images to sell and make profit. This is the feature of a society governed by capitalism which corrupts and perverts imagination. Bond clarifies his ideas on a capitalist society by commenting on *Tune or The Glazier's Gauntlets*. To him, if the mother in the play would say that she would love her son as long as he pays for her that would be inhumane even monstrous; however, the society he lives in is like this. Bond explains that we are living in a very artificial society where people are constantly surrendered by images. This is true for young people, too. That is why, Bond writes mostly for children and young people since 1995 as he

thinks that their minds are surrendered with images taken from television and films. He believes that young people need to interpret the world and who they are although society sees them as nuisances and troublemakers. To this end, Bond creates an alternative space in which young people can discover some basic existential questions like what it means to be human being. In addition, he tries to recover “the importance of the individual in the social and the crucial importance of individual responsibility” (Davis, 2007, p. 84). Bond achieves this through reigniting imagination as it is the basis of his drama. He believes that “imagination seeks justice. Fear may corrupt imagination so that it seeks violence and destruction. The structure of imagination is drama. From this it follows that imagination is the basis of our humanness and secures or destroys our place in reality”. (Bond, 2000, p. 58). Therefore, in contrast to fear, imagination necessitates justice through drama.

The reason why Bond aims to reignite the imagination of the children or young people drives from his theory based on the idea that people are born ‘radically innocent’ (Bond, 2004, p. 25). The children’s desires of justice in the world and of being at home start with the birth of the child. In contrast to adults, Bond observes a comprehending spontaneity in the neonate. Namely, the child creates meaning and owns the world, and, as a consequence of it, feels responsible for it (Bond, 1998, p. 103). In this regard, Bond mentions, “...the individual has a right to be. If you have a right to be, then you say to yourself, ‘well, where am I going to be?’ and you say, ‘I have to be in my home,’ and the infant believes that its right is that the world should be its home. That’s a basic premise of the human mind rather than an idealist wish” (qtd. in Allen and Handley, 2017, p. 309). Besides, Bond (1994) continues to explain his idea on newborn’s desire by stating, “the child expects that it will be given not only food but emotional reassurance, that its vulnerability will be shielded, that it will be born into a world waiting to receive it, and that knows how to receive it” (p. ix). This turns into a desire that requires peace and justice in the world, which is concluded with the fact that “the need for justice, then, is not a psychological need, but a structural requirement in the human mind” (qtd. in Allen and Handley, 2017, p. 309). It is important to realize that the desire of justice starts in the infant, which according to Bond(2000), defies our taken for granted assumptions about justice which used to be believed as a learnt thing instead of an existential necessity (p. 142).

Therefore, Bond’s basic interest is to arouse this idea in his drama as he believes that we should respect the children’s desire of justice in the world and of being at home. In order to interpret their environment or the world they must use their imagination because they are not corrupted by realities imposed by society. Besides, Bond believes that even if these desires exist in a concealed way or corrupted in some people they are not wholly lost. Thus, it may be claimed that imagination is important for the children as well as adults because the desire to be at home and seeking justice in the world exist in all people; that is, even if they exist in concealed way in adults they are not lost wholly. Unfortunately, because adults as well as young children are surrendered with images that are created to be sold these desires are forgotten. Bond presents imagination as a solution to unearth them through the means of drama. In this regard, he states that

Through drama, we can recover our autonomy. In the paradoxical situations of drama the mind is forced to return to the structures of creativity, which originate in the neonate in the creation of its self (and initially its self-world). I say “forced” because drama makes the situations urgent, unavoidable...There is a basic humanity in people before socialization process and drama “re-reverses the human process, which ideology has parasitised and

deformed...This pre-self (radical innocence) can be rediscovered through drama. (qtd. in Allen and Handley, 2017, p. 311)

Furthermore, Bond(2000) focuses on the role of imagination in drama by saying, "imagination of the adult should be as free as the imagination of the child...When adults imagine the real they become human: otherwise they are not human – the Imagination is owned by the state and produced as Ideology, the falsehoods behind which are the fairy tales of murderers. (p. 101). From this quotation, it may be deduced that the minds of the adults are surrendered by ideologies or other sort of falsehoods such as fairy tales when they enter into society while the minds of children are not ideologized and free from falsehoods before entering the society. Nonetheless, when the child enters society s/he becomes ideologized and his/her mind is corrupted since the child accepts the teachings of society and renounces responsibility. In this sense, Bond(2000) explains that the child grows and learns more of reality:

The storm is not angry, trees do not speak. The child needed fantasy to survive, but adults need knowledge of reality to sustain an economy and organize society. Whys are unanswerable questions, because the answers lead to other whys. But the questions must be answered - the answers are as existentially necessary to adults as they were to the child. And so society answers them - not to explain the world but to explain itself. This means that power provides the answers in order to justify the injustice of the social order. There is always a paradox, and here the desire for justice leads to the justification of injustice. (p. 65)

It is not outlandish to deduce that adults may give up searching for justice in society as their minds are manipulated with the answers given the society. However, these answers are given only to justify the injustices of the social order. Adults accept them to organize the society and to continue with their routine while children insist on finding the real answers of the questions. As Bond suggests, children do not accept injustices at that age since they act according to their urge of radical innocence.

Therefore, it can be claimed that people become unjust not because they lose their innocence or corrupt wholly but because they have to be unjust in order to adjust to the world they live in. It seems to be a paradox in terms of understanding human behavior as they often cannot be explained according to cause and effect relationship. Bond(2000) explains this paradox as follows:

Because innocence is radical it may express itself in corruption. And because societies are unjust, they not merely insist on outward conformity (which punishment and reward might obtain) but insist on belief. To do that power must monopolize what is radical in innocence, its necessity – and power can only do that by making innocence corrupt: that is what turns the desire for justice into the lust for revenge. If a child is deprived or punished severely the paradox appears again. The child believes it has a right to exist and that the world should be its home. That would make it a good child in a good world. But if the world is not its home but a bad world then the child will be bad. It will assert its right to exist by being bad - it will have an existential right to be bad, it will be its good. This will bring it into conflict with society's insistence that it is good (in its terms) and so the paradox escalates into disaster. As power increases such conflicts become endemic in our society, it is why it deteriorates. We are part of our society, and when it is unjust we are either bad or righteous and revengeful - and none of these things are just. (p. 67)

From Bond's above given explanations, it may be concluded that the problem lies not on people or children but on society. Namely, children believe that they have a right to exist and the world should be their homes. If the world is good the children will be good: If the world is bad the children will be bad. According to this premise, the reason why people are bad is because of the badness of society or the world. Bond describes society as unjust because it is governed by capitalist system which only aims to make profit. Bowles explains this feature of capitalism: "It is the profit motive that not only gives capitalism its coherence as an abstract system but also explains its dynamism through time" (Bowles, 2007, p. 12). This system desires to maintain the wellbeing of market economy by focusing on consumption instead of preserving the wellbeing of the individuals. Thus, it can be deduced that capitalism is only interested in money and material gain. People living in this type of community prioritize making as their main objective. As a result, people earn and consume without focusing on their real needs.

In contrast to Bond who supports the idea of radical innocence, the capitalist system tries to justify the idea of people's becoming violent or evil by nature. The system wants to maintain the validity of this myth in order to impose punishments on people when they become disobedient. Therefore, it can be mentioned that individuals living in a capitalist society are not governed by humanistic ideals as the system is not moral or humane but restrictive, legal and economic (Scharine, 1976, p. 69). The only thing individuals can do in this society is to evade from the punishments as the system focuses on crime and criminal.

Bond claims that individuals living under a capitalist system are surrendered by the social institutions like law, family, religion, the education system, economic system, and governments. They create injustice in society as they serve to maintain the power of the ruling class. Bond reflects the effects of these institutions on the individuals in his plays. These institutions are superstructures of this system and they aim to maintain the existing relations in the society. For instance, there are law and order created by the ruling class to keep the society in an order but the sole aim of the ruling class is to make people obedient to their rules. People accept these rules as they believe that they will be safe and if they will not obey these rules they will be punished. As it is seen, the capitalist system imposes only rules on people instead of explaining the reasons of them. People do not use their imagination. They only focus on 'whats' as Bond suggests. In this kind of society, the only place people can use their imagination is drama since Bond claims that drama provides a space for all people to ponder about themselves and the world in which they live by employing imagination. Nonetheless, he also warns that drama may also be corrupted like other things in the world; and, it also might be "a place of radical innocence and speak the language of justice. When it does this it finds it speaks the language of the community. From time to time this has happened. I do not know if it will happen again. If it doesn't it will be because we have become so trapped by power and injustice that we destroy ourselves" (Bond, 2000, p. 68).

In search of justice in an unjust world: *Tune*

Tune was first staged by Big Brum at Pegasus Infant and Junior School, Birmingham, on 22 February 2007. It is one of the ten plays included in Big Brum series which are written by Edward Bond since 1995. Other plays included in the series are *At the Inland Sea*, *Eleven Vests*, *Have I None*, *The Balancing Act*, *The Under Room*, *A Window*, *The Edge*, *The Broken Bowl* and *The Angry Roads*. With these plays, Bond focuses on the problems with which the children or teenagers have to face in their lives or might face in

future. Especially, Bond discloses his ideas on the reason why he writes *Tune* on an interview on YouTube. He states that, "I deal with absolute basic problems of how you can discover human identity. I could deal absolute total experiences. The plays for young people deal with extreme experiences. They do it in a way in a creative way for young people. We deal very deeply with the total situations of their lives" (Interview with Edward Bond on *Tune*, 2012). In this regard, Bond suggests giving the children all the experiences they will encounter later on. That is why, he sees them not as children but human beings of future. For the same reason, he does not use the phrase 'play for children' as he thinks that these children are the adults of future; therefore, he prefers to use the phrase Theatre in Education (Nicholson, 2009, p. 56).

For instance, the boy named Robert is quite young and he is only nine years old in the play. Bond sees him as a human being instead of a child. Choosing a nine-year old boy for his play, Bond claims that he prepares him to find his life as an adult, which is considered by Bond as an oasis in a capitalist society. He explains how he achieves to write for nine years old as follows: "If you write for nine years old you get the world of it. I can enter their reality. They have the most serious problems. Judge or priests are dealing with important questions for the society and young kids are doing the same thing for themselves. They give me a gift. I can respect them, their needs, what they want and then I end up respecting myself" (Interview with Edward Bond on *Tune*, 2012). Bond believes that young people are more interested in the question of who s/he is and what it means to be human. Although the society is compartmentalized where everybody does their jobs as a teacher, as a doctor or as a lawyer children and adults have to deal with all of them at the same time.

In *Tune*, Robert is a fatherless young boy whose mother, Sally, has a partner called Vernon. Sally does not want to lose Vernon as he gives her a conservatory and other expensive presents. Sally believes the accusations about her son alleged by Vernon and wants Robert to say sorry before Vernon. Although Robert refuses the accusations at the beginning he cannot stand anymore and accepts them leaving home. However, he leaves the home not because of the accusations made against him but because her mother says that she is not his cleaning person. After leaving home, Robert meets a girl who has weird objects such as a red blanket, an empty dog leash, a collar and a whistle pipe. Robert claims that he is a wall and the girl says that red blanket keeps her warm because of its color. Although these claims may seem meaningless to adults according to the law of reason they mean lots of things in the characters' imaginations. At the end of the play, Robert and the girl leave the street to find a shelter. Thus, Robert can question what a home means or whether it is possible to find a place that may be called shelter. Robert also questions his relationship with his mother because the society in which Robert lives is described as being legal and economic instead of being moral and humane one. For instance, Sally wants Robert to say sorry before Vernon even if Robert is right because she does not want to lose Vernon's expensive gifts. Sally's attitude is inhumane. This is the portrayal of the society in which these characters live. Thus, Bond creates a space for young people to interpret the world in which they live.

The setting is mentioned as a city, here and now. It takes place in a room. It is described as "the back wall appears to be solid but is made of malleable material such as cloth. Behind it is another wall which exactly resembles the first wall but is solid. A kitchen table and chair, both wood" (Bond, 2011, p. 154). The play is consisted of five parts. In the first part, Sally and Vernon are introduced. Although Sally is not described in terms of physical appearance Vernon is described as wearing a brown suede coat with large side-pockets and a white wool collar. Vernon wants to take Sally out but she refuses. It is revealed

that Robert has locked himself in his room for four days and does not talk to anybody. Vernon says that “kids that age never happy less they’re making everyone else miserable. Ignore him. He’ll come out when he’s hungry” (Bond, 2011, p. 156). Vernon sees Robert as a nuisance. He also asks Sally about moving to home thus Robert has to lump it. Sally refuses this idea in order not to upset Robert. Upon this, Vernon asks if it is alright when Roberts upsets her. Then, Vernon calls Robert; however, interestingly enough, when Sally and Vernon talk to Robert they do not speak directly to the back wall. They just raise their voices. In a sense, they do not even take him as an interlocutor. Robert does not answer them and this makes Vernon angry. He mentions, “old enough to know better your age” (Bond, 2011, p. 156). He continues by stating that “we’re not letting a boy run our life. He cant run his own. Four days! It’s time you gave me the front key” (Bond, 2011, p. 157). As it is seen, Vernon often emphasizes that he is older than Robert and, thus, he knows better than Robert. Because he is old he expects respect from Robert. For instance, he gets angry when Robert does not answer them. However, respect does not have any relation to age. What Vernon expects from Robert is sole obedience as respect needs a mutual understanding while obedience needs an authority and a subject. Because Vernon considers himself as an authority, he cannot think about respecting for Robert. Robert has a right to stay in his room as much as he wants but Vernon neither respects Robert as a human being nor to his choices. In addition, Vernon always tries to show Robert for Sally as a potential rebellious or troublemaker. This is the problem of the whole society. Instead of seeing the children as nuisances, people should respect children’s choices about themselves. Unfortunately, the play portrays the opposite of this situation as follows:

Vernon: Get it cut tomorrow. Not having you shut up with him if he’s being rebellious-

Sally: O I wouldnt say he-

Vernon: I would. Anything happen the police social blame me for not interfering. He could do anything.

Sally: He wouldnt do anything to-

Vernon: How d’you know? You didnt know he’d lock you out of a room in your own house for four days. (Bond, 2011, p. 157)

The only thing Robert can do is to lock himself in his room against Sally and Vernon who represents a candidate father, thus, a sort of authority. However, his opposing the authority represented by family as a social institution in the play is considered as an unacceptable behavior by Sally and Vernon.

In the second part of the play, Sally comes with a freshly laundered shirt. She states

You broke Vernon’s windscreen. Dont deny it. He mobiled me at work. (No answer) Must’ve been you. Who else would break it? No one round here. Verny’s popular. People like him. Suppose you thought you were being clever. Well? (No answer) Answer me when I speak to you! He wants to be proud of you. He was going to buy you a mountain bike. Even what they cost! I wont let him after today. Another man would’ve gone straight to the police. Not phoned me. I’ve brought your clean shirt. I know you broke the window so why cant you say so? (Bond, 2011, p. 158)

This quotation indeed summarizes the basic characteristic of the society in which this family lives. Firstly, although Sally does not know exactly who broke the windscreen she easily blames Robert for it

as she could not find any potential person who may have broken it. Because Robert does not answer, she becomes angry. She even tells that Vernon is planning to buy a bike for him but she will not let Vernon buy it anymore. From her sayings, it may be deduced that she is acting not according to her moral values but according to material values. Namely, she does not even imply that damaging one's property is a bad thing according to humanistic values. Instead, she threatens Robert to phone police. At the end of her speech, she says that she knows he broke the windscreen although there is not anything proving it. She demands Robert to accept it. Another interesting thing in this quotation is that Sally does not show any slightest interest in the reason of Robert's breaking the windscreen. Without any apparent reason, she knows that Robert is criminal and is not wondering the reason. Sally as an adult internalizes the system of the capitalist society which seeks for crime and criminal as it is economic and legal.

Then, Vernon comes and announces that he has bought a conservatory for the family. When Sally goes out to look at it Vernon picks up Robert's shirt and pulls off a shirt button by showing it between thumb and index finger. He tells to Robert, "I know you can see. You got a hole in the wall. (Puts the button in his mouth, sucks it for a moment." (Bond, 2011, p. 159). As a child, Robert cannot have any power against Vernon who can do anything on the clean shirt of Robert. Robert cannot prevent Robert for doing what he wants. As a representative of authority, Vernon symbolizes very oppressive and restrictive power in the family. A similar relation between Robert and Vernon exists in the society we live in. Namely, as adults, we have similar relations based on the power struggle with our bosses, teachers, polices, etc. In this sense, it is possible to say that although this play is written for nine years old children it may appeal to the adults as well.

Like Sally, Vernon asks Robert to confess breaking the windscreen on Vernon's car. He threatens Robert to inform the police about it. When Sally comes back subduing her excitement about the conservatory Vernon says, "I've made a bargain with Robert. He owns up he broke the windscreen. To you. Not me...You tell mum the truth or it goes to the police. You can speak up like a man" (Bond, 2011, p. 160). Vernon threatens Robert to take him to the police. As a child Robert is intimidated by the police. Police is another social institution which is responsible for maintaining the power of existing system in the society. Although Robert does not break the windscreen Vernon forces him to accept the crime. Therefore, like other social institutions police exists to discipline people instead of making society and people peaceful because the system in this society is not humane or moral. In other words, even if Robert has broken the windscreen and if this is a wrong thing Vernon and Sally, then, should tell why it is wrong and expects Robert not to repeat it. However, Vernon and Sally only expect Robert to accept the crime no matter whether he has done it or not; otherwise, they threaten him to inform the police. Therefore, it may be deduced that the important thing is not about whether committing a crime or not but about getting away from the punishment. In other words, if the police are not informed and the person avoids from punishment, there is not crime or criminal.

Robert does not answer Vernon whose tongue plays with the button in his mouth. Upon this, Sally reprimands Robert by saying, "after all he's done for us! How could you humiliate me like this in front of Verny?" (Bond, 2011, p. 160). Then, Vernon spits out the button into his palm and drops it. Sally doesn't realize this. Vernon asks Sally if she sees the parrot. He also asks, "Did you see the monkey's paw coming out of the foliage to pinch the coconut?" (Bond 160). While Vernon tells about these Sally gets excited and mentions that

I didnt bring you up to tell lies! If Verny goes to the police I'll be shown up in front of the neighbors. Verny's right- he knows how to handle you better than I do. He can deal with you from now on. I'm having nothing more to do with you till you own up. And you pay for the replacement. I wont shield you. I'll go to the police myself. (Bond, 2011, p. 160)

After seeing the conservatory, Sally shows hostility to her son. Rather than losing the conservatory, Sally even claims that she will go to police to inform about her son. Then, Vernon wants Sally to show the picture of monkey. While they are leaving to look at the picture of monkey Robert says 'never' behind the wall. As a mother, Sally is portrayed as inhumane even cruel. On the one hand she threatens her son on the other hand, she is excited to see the picture of the monkey in the conservatory. It may be supposed that Sally sacrifices her son at the expense of artificial possession as she does not need a conservatory or a picture of monkey. Another interesting thing that may be deduced from the above quotation is that there is a comparison between a child's innocence and an artificial even useless possession, conservatory. On the one hand, Robert is threatened with police and accused of a crime he did not commit, on the other hand; Sally and Vernon are excited to see a picture of monkey. A child's life is seen as less significant than a picture or a conservatory. The society is shown as cruel and inhumane one more time.

In the third part of the play, there are only Robert, who is still in his room, and Sally, who sews a button on the shirt. She explains the situation under which she is in by stating, "if he goes to the police it wont be just the car window. The vandalism round here- they'll pin all of it on you. The neighbors are fed up with it. They wont give you any sympathy. All you have to do is tell the truth for once. Then it'll be over." (Bond, 2011, p. 161). Sally's remarks show clearly that the society is prejudiced and focuses on finding a scapegoat. This feature of society does not go with parallel to human dignity. Sally belongs to this society. She is ideologized in the sense that she is not interested in right or wrong but only interested in Robert's confessing his crime. She even does not know whether he actually broke the windscreen or not; however, this is the least important part of the case to her. As it is seen, what makes a person criminal is decided not according to his crime but according to whether he is caught or not. If he is not seen by anybody he is free from his crime as the system needs criminal and crime. This society can be defined as unjust. Just like the society described in the play, the individuals who are products of this system are unjust. For instance, Sally tells about Verny that, "dont think he's just saying and wont go. I know him better than you. Under all that kindness he can be hard as nails. That's what we all need" (Bond 2011). Because people living in a capitalist society internalize this system they believe the myths made up by capitalism. For instance, capitalist system wants people to believe that people are violent and evil by nature and if it does not impose rules they will kill each other, which justifies the system's using injustice. However, on the contrary of Sally's idea of being hard as nails people and especially children need justice and peace.

With the lies and manipulations of Vernon, Sally becomes too blind to see the realities before her. For instance, she mentions that "he cant get anything right. Next you'll say he pulled the button off your shirt" (Bond, 2011, p. 161). Then, she seems to have repented for accusing of Robert and expresses that "That wasn't fair. I put a strain on you. A woman cant depend a child. It's her job to protect. I'm asking you to help me- perhaps for the last time. Afterwards Verny'll be here to help both of us...My future's in your hands. Did you break his windscreen?" (Bond, 2011, p. 161). Sally contradicts herself because, on the one hand, she knows that she should protect her son as a mother and, on the other hand, she

claims that her future depends on Robert's accepting the crime. This situation may be interpreted as the presence of radical innocence in Sally as she accepts that it is not fair to put pressure on Robert to protect her interests. However, when Robert answers by saying 'never' behind the wall she gets angry and asks him to stop it. It is not easy to claim that she is sincere about her former remarks after hearing that she accuses of Robert being a liar. Still, because Bond suggests that radical innocence cannot be wholly lost or corrupted Sally might be sincere even it is for a second. She continues to her speech by stating:

What shall I do? Knock the wall down and bury you in it! Everything's closing round me like a prison. Tomorrow the men come. The conservatory'll go up. I cant tell Verny to go when his conservatory's here! If he goes anyway- I'll have to pay for it! I couldnt face myself otherwise. It's a prison! I have to carry on with my life when it's not worth living! 'Never. Never. Never.' (Bond, 2011, p. 162).

Because Sally is ideologized she cannot understand Robert who is not ideologized yet and seeks for justice for himself. That is why, although his mother and Vernon oppress him to accept the crime he resists against them. Moreover, it is interesting to observe that as a mother, Sally even puts emotional pressure on Robert. For instance, she says, "Robert, I'm asking you to help me. Since your father died I've depended on you for everything. I lived for you till Verny came" (Bond, 2011, p. 161). Robert is not affected with this manipulation of his mother, either. This also may be taken as another example revealing the radical innocence in Robert in the sense that neither social institutions nor his mother and Verny as authoritarian figures in the family can prevent him defending his right for justice and be at home. Although Verny blames Robert for getting rid of him and move to the home Robert locks himself at his room and does not leave.

In the fourth part of the play, Vernon is alone at home. He blames Robert for smashing his conservatory. Apparently, he is happy for this situation as he has a chance to blame Robert one more time. Then, he eats food prepared by Sally for Robert. While eating the food he drops it from the fork. As it is seen, there is no point dropping the food on purpose. This may be interpreted that Vernon enjoys the power he has on Robert. He can act as he likes. Robert cannot prevent him eating his meal or pulling off his shirt's button because his mother chooses to believe him as he gives expensive presents for her. When Vernon accuses Robert of breaking the windscreen one more time Robert tells 'never'. Then, the wall collapses into Robert's shape. He comes forward as the wall-figure and does not accept breaking the windscreen. Upon this, Vernon confesses that

I suppose you never broke the conservatory? Every pane? Never? (Silence.) Well as a matter of fact you didnt. (Stirs food with fork) I did- some of it. A few panes. I knew you'd be blamed after the windscreen. I broke them out of three crates. Three- so it wouldnt look like an accident. I only broke a few. Couldnt afford more-I'm not insured. Then you broke the lot. (Licks tines of fork clean.) You owe me for that. (Puts fork down.) You didnt notice- in your frenzy- some had already been broken. (Takes industrial gauntlets from side pocket of his suede jacket.) If you hadnt used these you'd've cut yourself to shreds. Workmen left them. Glazier's mittens. (Puts on gauntlets.) I used them before you. Did mine at night. You did yours in broad daylight. Next door saw you. At fifteen minutes. Did a real job. (Bond, 2011, p. 163)

Robert is not scared by Vernon and says that he will tell police about Vernon. However, because Vernon is a part of this capitalist system and law system which is legal he prepares evidence proving him innocent and Robert as being guilty. Because the law system is not humane or moral it will focus on only evidence and finds Robert guilty. For the same reason, Vernon explains the reason why he does not go to police: "I'll tell mum I'm not going to the police. They'd put him away luv.' I'll make sure the neighbors go to them. They dont want to live next door to a vandal. Your mum'll think I'm a saint. She'll want to buy me a new conservatory. I wont let her. She can buy me a new car. Cost more" (Bond, 2011, p. 164). However, the real reason why he does not go to the police is revealed that he has a criminal record.

When Robert mentions that he will disclose Vernon's lies to Sally, Vernon speaks in a self-confident way as follows:

Even better. She wont believe you. She'd cry and the neighbours'd laugh. No one'll believe anything you say after the windscreen. You broke it. The windscreen was your last chance to tell the truth and be believed...(Forks food. Eats a mouthful.) Your mum's given me the runaround long enough. Had to beg for the key! She'll pay for that. Your dad left her money. When I get my hands on it I'm off. I cant stand her voice. 'Verny love.' Always sounds as if she's in the wrong gear, doesnt she? Tell her I'm a villain. Tell her what I'm saying now. Try. You're out of your league little man. Dont try to play with the big men. (A mouthful of food). You beat me on one thing chummy. You never let me hear you say 'Mum I broke Uncle Verny's windscreen.' I wanted to hear you say that. (Bond, 2011, p. 164)

Vernon confesses that he broke the windscreen with a hammer (Bond, 2011: 164). When Robert's hand comes out to reach for the plate Vernon jabs the fork down at the hand. He takes a wedge of broken glass from his pocket and forces Robert to the ground. Then, he grabs his hand and cuts it with the glass to make people believe that as if Robert cut it smashing the conservatory. Vernon binds the cut with a strip from the shirt but not because he wants to help him but because he does not want to have Robert bleed to death when he is at home. After the binding the wound, Robert runs back to his room. As a child, he is powerless against Vernon's physical and psychological tortures; however, he is still strong in terms of defending his right for justice as he refuses the accusations. Although these scenes seem to be inappropriate to show on stage for nine years old children they are actually not inappropriate in the sense that these children will face them at their homes and in the society. Thus, this play prepares these young people for the future. While doing so, the play does not give a ready-made solution to solve their problems as they are asked to take responsibility of their lives through questioning about life and themselves in general.

When Vernon suggests Robert to run away Sally comes home. Vernon repositions the gauntlets to make them more conspicuous. After Sally sees them Vernon explains that workmen wear these gauntlets to fix glass. After hearing this, Sally becomes sure that Robert smashes the conservatory and the windscreen. As it is seen, Vernon is portrayed as an evil character in contrast to innocence of Robert. In this sense, Bond's mentioned play has seemingly Manichean features, that is, evil or corrupted versus innocent. However, because Bond claims that there is a pre-self or radical innocence before socialization it is safer to analyze the characters as being conscious or unconscious instead of ideologized or autonomous (Allen and Handley, 2007, p. 307). In other words, Robert is autonomous in the sense that

he acts with seeking for justice and right to be at home while Sally and Vernon act according to their ideologized minds. They do not go to their unconscious, that is, pre-self or pre-social state as they are socialized. In this pre-social state, people have radical innocence. Robert has not been socialized yet and he resists against the injustices imposed on him by the family and the society as well.

Then, Robert comes out of his room. Although he tells about the lies of Verny, Sally does not listen to him. The only thing she wants is to make Robert confess his supposed crimes. She says, "why cant you do what I ask? Do I have to plead?" (Bond, 2011, p. 167). Robert does not want his mother to plead. He only wants her to believe in her son but she does not. Upon this, he does not resist anymore as it is futile. He accepts breaking the windscreen although he did not and does not accept smashing the conservatory although he broke some parts of it. It is interesting to realize that both Sally and Vernon are only interested in forcing Robert to accept his supposed crimes. They do not wonder the reason why he has committed them because the unjust system in the society is not interested in 'whys'. As in the case of this play, Sally and Vernon makes use of psychological, emotional and physical pressures on Robert until he accepts to obey them. Indeed, the play revolves around this struggle. In this sense, it might be claimed that there is a repeated pattern employed as a TE in the play. This may be taken as an exemplification how the system in the society works. That is, children and adults are oppressed through different social apparatuses represented by family, law system, police and schools, etc. It continues till children and adults stop resisting. There is no room for imagination and justice in this system and it does not stop until one accepts to obey.

In the last part of the play, it is a city street. There is a girl who has a bundle, a red blanket, an empty dog leash and collar and a whistle pipe. She tries to play the pipe: a broken wail. The passer-by goes. She stops trying to play. She shakes and her teeth chatter in fever. (Bond, 2011, p. 172). Robert comes on wearing an old coat, a knitted cap and scarf. He carries a shopping bag stuffed with clothes. Seeing this poor girl, it can be deduced that Robert is not the only child who is oppressed and neglected in this society. There are many more children sharing the same situation with Robert. The reason why the girl lives in street is not given in the text but the poor conditions under which she lives is given in detail. For instance, she explains to Robert that she used to have a dog but it left her as she could not feed it. What this girls as young people need is to feel safe and make the world as her home instead of living in the street in this way. Children and young people deserve them while the society is not willing to give.

Then, Robert explains the reason why he left his home as not because his family accused him of smashing conservatory but because his mother said she was not his cleaning person after seeing that he cut his toenails and left the bits on the kitchen chair (Bond, 2011, p. 173). Robert thinks that she was right and he left. This may be taken as an example of palimpsest and as an example of TE. Namely, Robert is enraged and left home not because of accusations but because of toenails. This situation may be explained with the fact that because Robert knows that he is innocent against the accusations, he does not see any reason to leave home; however, because he knows that his mother is right about toenails he decides to leave. From Roberts's behavior, it may also be concluded that Robert seeks for justice not only for himself but also for other people around him including his mother. In addition, Robert mentions, "I felt strong. As big as a wall. I knew I was in the right. Right about everything. Everything changed. Everything was in my hands. They couldn't hurt me after that. I could have done anything. I was the wall. It doesnt last- it doesnt have to. I felt it. It happened" (Ibid). Although he is a nine years old boy he has to make a choice. His choice of leaving home is a sort of journey. According to Bond, it

is a “Bondian ‘template’ for drama—‘the journey for, to humanness’ which will lead to the recovery of ‘radical innocence’” (qtd. in Allen and Handley, 2007, p. 314).

During his journey, Robert makes choices. For instance, while other people pass by the girl indifferently as she does not mean anything to them Robert does not leave her. This unnamed girl is useless for people in the society because individuals are defined primarily by their work value in this capitalist society. Nonetheless, Robert’s thoughts have not been occupied by ideology yet. When the girl’s fever returns and her teeth chatter Robert cannot leave the girl by saying, “I cant let you...Cant leave you here” (Bond, 2011, p. 174). He tells the girl, “we’ll find a shelter. Go somewhere. Find somewhere” (Bond, 2011, p. 176). He helps her and they go. Robert’s choice of helping this girl is similar to the case of Palermo improvisation which reveals the self’s returning back to pre-self. Although Robert is just a child and lives in a poor condition he does not leave the girl there. This may be explained as the reaffirmation of the radical innocence: It is “the confrontation of humanness with ideology, radical innocence with corruption” (Bond, 2006, p. 220). As Bond explains that “the unconscious sees through us and our social corruption and sends us messages of our humanity, ingeniously and persistently trying to reconcile the divisive tensions in our lives. Our unconscious makes us sane” (Bond, 1998, p. 250). Bond uses unconscious and the imagination interchangeably and claims the latter as the cause of human value.

Conclusion

Today, people’s minds and imaginations are working in an entirely different way compared to a few hundred years ago because of the TV, movies, and video games among the others. Adults as well as children are surrendered with the images that are meant to be sold. This is resulted with an inhumane capitalist system whose sole urge is to make profit. However, children as well as adults need to find the answers about their places in the world and about what it means to be human. Bond suggests drama as an antidote to this cruel system working in the society as drama provokes imagination. To him, people are born with a radical innocence that necessitates two things: seek for justice and a desire to be at home. It is good to hear that radical innocence is not lost or corrupted wholly in human beings. It emerges when people are forced to take decisions especially in extreme situations. However, because adults are socialized and ideologized through the images created by the capitalist system they do not take decisions even about their lives. That is why, Bond focuses especially on children as their minds are not exploited yet. Children’s imaginations are repressed through social institutions such as family, school, law and so on. As in the case of Robert, they are forced to be someone who is obedient to the system while they need to find their true selves by igniting their imagination. Bond’s drama presents a new space for children to think about themselves or the world and take decisions without being given ready-made solutions to their problems. In the case of Robert, his life is difficult but he resists against his family as an oppressing social institution and leaves his home, which turns out to be a kind of journey. He has to take this journey as he should find the reason of his life. In his home, there is no room to think about it. During his journey, in contrast to adults, he helps the girl. This may be taken as a reaffirmation of the radical innocence because he chooses to help the girl not because his mind is occupied by some transcendental views or scared by some social institutions but because he acts according to his humanness. This is what we need as human beings and, according to Bond, this can be achieved through drama. That is why, we should embrace drama as never before in order to find justice in this unjust world.

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